CENTRE FOR ANTHROPOLOGICAL RESEARCH ON MUSEUMS AND HERITAGE

HUMBOLDT-UNIVERSITÄT ZU BERLIN

www.julia-schwarz.net

# ANTHROPOLOGY, ART, AND ALTERITY

## A two-day symposium

## 13-14 September 2018

Haus der Kulturen der Welt

S A V V Y CONTEMPORARY
THE LABORATORY OF FORM-IDEAS

HKW
Haus der Kulturen der Welt

Unterstützt von / Supported by
Alexander von Humboldt
Stiftung / Foundation

**CARMAH** aims to deepen understanding of the dynamics and potentials of museums and heritage in the contemporary world. It looks globally to identify and analyse the significant social, cultural and political developments facing museums and heritage today. Its in-depth research tackles how these play out and are reconfigured in specific national and institutional contexts. In this way, CARMAH provides new insights into what is going on now and innovative ideas for good karma in the future.

Central themes of CARMAH's research programme are how the following shape and are shaped through museums and heritage:

> Diversity and difference
> Citizenship and knowledge formation
> Media and material culture

These raise questions of social recognition, audience, collections, cultural prope y, power relations, communication and public culture. We use established methods – espe- cially ethnographic – and also develop innovative methodological approaches. Our perspective is anthropological in its insistence on addressing specific cases in-depth and attending to practice and process, at the same time as thinking comparatively and reflexively.

CARMAH is funded by the Alexander von Humboldt Foundation, the Humboldt-Universität zu Berlin, the Museum of Natural History Berlin and the Prussian Cultural Heritage Foundation. It is also host to research projects funded by other organisations.

# Short description

‘Alterity’ describes the state of being other or different, a sense derived etymologically from the Latin ‘alter’, meaning ‘other’, or ‘the other (of two)’. To alter is to make or become different, the alter ego is an ‘I’ different from our conscious self. And yet, even these basic dictionary definitions already conjure up questions: To what extent does the construction of alterity imply a comparison, a relation, and a norm? Is alterity a relational and situated concept, and if so, who inscribes and recognises difference? Can we even speak of alterity as a ‘thing’, or is it always enacted in the act of normative comparison?

In this workshop, participants are invited to discuss the ways in which notions of alterity are used, mobilised, and critiqued in art and anthropology. The aim of this workshop is to go beyond a single definition and deployment of the notion of alterity as either, for instance, an ontological ascription of radical cultural difference, or a postcolonial critique of processes of Othering. Instead, this workshop wishes to interrogate the manifold possible articulations of alterity in artistic practice and theory, building on reflections of alterity in philosophy and anthropology. While the main focus of the workshop is anthropological, it will also involve pertinent perspectives from philosophy, literature, theatre, postcolonial studies, as well as curatorial and contemporary artistic practice.

As part of the Making Differences in Berlin – Transforming Museums and Heritage in the 21st Century project at the Centre for Anthropological Research on Museums and Heritage (CARMAH), this workshop also seeks to situate these questions within various contexts of museum representation, curating, and exhibition making: How do curators of ethnographic museums deal with alterity, how do they themselves reinscribe or reinterpret alterity, and does it matter who curates whom? And how does this differ from curating in contemporary art contexts where similar questions and themes are relevant and negotiated?

**Convenor**
Dr Jonas Tinius
CARMAH Research Fellow
Humboldt-Universität zu Berlin

**More information**
jonas.tinius@hu-berlin.de
www.carmah.berlin

# Programme

## DAY 1 – Thursday, 13 September 2018

**9.30-10** Registration and coffee

**10-10.30** Welcome and Introduction
Jonas Tinius (Humboldt-Universität zu Berlin)

**10.30-12.30 Panel I**
**Alterity and Curatorial Practice**

**Prof Nora Sternfeld**
(documenta institute, Kassel, Germany)

**Dr Bonaventure Soh Bejeng Ndikung**
(SAVVY Contemporary, Berlin, Germany)

**Alya Sebti**
(ifa-Gallery, Berlin, Germany)

**12.30-14.00** Lunch

**14.00-16.00 Panel II**
**Alterity, Phenomenology, and the Body**

**Prof Emmanuel Alloa**
(Philosophy, St Gallen, Switzerland)

**Dr Clio Nicastro**
(ICI Berlin, Germany)

**Prof Andrew Irving**
(Visual Anthropology, Manchester, UK)

**16.00-16.30** Coffee/Tea Break

**16.30-18.30 Panel III**
**Alterity, Botany, and Biodiversity**

**Prof Khadija von Zinnenburg Carroll**
(Global Art, Birmingham, UK)

**Prof Tahani Nadim**
(European Ethnology & MfN, Berlin, Germany)

**Leone Contini**
(Artist, Palermo, Italy)

**18.30** Reception

**19.00h until late**
Exhibition opening and party

**Geographies of Imagination**
**(DisOthering as Method)**

**SAVVY Contemporary**, Plantagenstraße 31
Silent Green Kulturquartier, Berlin-Wedding

[Transit for participants will be organised. If you wish to travel on your own, we advise you take the bus 100 from HKW to Unter den Linden and then the subway line U6 from "Französische Straße" to "S+U Wedding". For more information, consult the map at the back of this booklet.]

# Programme

## DAY 2 – Friday, 14 September 2018

**10-10.30** Morning Coffee

**10.30-12.30 Panel IV**
**Alterity, Performance, and Performativity**

**Julian Warner**
(Anthropology, Munich, Germany)

**Prof Bernhard Leistle**
(Sociology and Anthropology, Ottawa, Canada)

**Prof Martin Holbraad**
(Social Anthropology, UCL, UK)

**12.30-14.00** Lunch

**14.00-16.00 Panel V**
**Alterity and Relationality**

**Prof Elizabeth Povinelli**
(Anthropology/Gender Studies, New York, USA)

**Prof Nigel Rapport**
(Social Anthropology, St Andrews, Scotland)

**Dr Rupert Stasch**
(Social Anthropology, Cambridge, UK)

**16.00** Closing remarks followed by reception

**19.00 Keynote by Prof Hamid Dabashi (Columbia University) followed by drinks**

This lecture takes place at and in collaboration with SAVVY Contemporary as part of the invocation and exhibition programme "Geographies of Imagination (DisOthering as Method)".

**SAVVY Contemporary,** Plantagenstraße 31
Silent Green Kulturquartier, Berlin-Wedding

[Transit for participants will be organised. If you wish to travel on your own, we advise you take the bus 100 from HKW to Unter den Linden and then the subway line U6 from "Französische Straße" to "S+U Wedding". For more information, consult the map at the back of this booklet.]

# Participants

**Emmanuel Alloa** (PhD Sorbonne/FU Berlin) is Research leader in philosophy at the School of Humanities and Social Sciences of the University of St. Gallen where from 2012 to 2016 he served as Assistant professor of cultural philosophy. At the University of Paris 8, he has been teaching Aesthetics since 2005. Guest professorships took him to Brazil, Mexico, the USA, and Austria. He was awarded with the Latsis Prize 2016 for his work. Most recent publications: Resistance of the Sensible World. An Introduction to Merleau-Ponty (New York: Fordham 2017); Das durchscheinende Bild. Konturen einer medialen Phänomenologie (Berlin/Zurich: 2018); Partages de la perspective (forthcoming).

**Khadija von Zinnenburg Carroll** is an artist and the Professor and Chair of Global Art at the University of Birmingham. Her practise is part gardener part pirate, spent inside sites of incarceration making installations and performances in site-specific, complex ecosystems. She is the author of the books Art in the Time of Colony (2014); The Importance of Being Anachronistic (2016), a forthcoming Sternberg publication on immigration detention Bordered Lives (2018), a forthcoming monograph on repatriation We have Never Been Pre-Modern for Chicago University Press, and Botanical Drift: Protagonists of the Invasive Herbarium (2018), an artist's history based on a series of interventions into the Economic Botany collection at Kew Gardens. Other texts that have focussed on the relationships between plants and power, botany and history, that have recently been published by Khadija appear in Theatrum Botanicum for Manifesta 12, and the Third Text journal, of which she is also an editor.

**Leone Contini** studied Philosophy and Cultural Anthropology at Siena University. His research, on the edge between ethnography and art, is focused on intercultural frictions, conflict and power relations, displacement, migration and diasporas. His mediums include Installations, lecture-performances, interventions in public space, writing, drawing and audio-visual narratives. He has exhibited or held interventions at: Manifesta 12, Palermo, 2018; Museo delle Civiltà, Rome, 2017; GAM, Turin, 2017; Mudec, Milan, 2017; Quadriennale, Rome, 2016; Cittadellarte, Biella, 2016; D-0 Ark Underground Biennial, Bosnia, 2015; Kronika, Bytom, Poland, 2015; Delfina Foundation, London, 2017, 2015 and 2014; MART, Rovereto, 2015; Galleria Civica, Trento, 2014; Khoj, New Delhi, 2014; Kunstraum, Munich, 2014; Villa Romana, Florence, 2014; DOCVA, Milano, 2014 and 2015; Kunstverein, Amsterdam 2013; Tirana Art Lab, Tirana, 2013; Centro per l'Arte Contemporanea Luigi Pecci, Prato, 2012. He took parte to the following residencies: Akademie Schloss Solitude, Stuttgart, 2018-19; Cittadellarte – Fondazione Pistoletto in Biella, Italy, 2016; The Politics of Food, I and II edition, at Delfina Foundation, London, UK, 2014/2015; Kronika, Bytom, Poland, 2015; InContext public art ecology at Khoj, New Delhi, India in 2014. In 2017 he collaborated with "TRACES - Transmitting contentious cultural heritages with the arts". He lives and works in Tuscany, Italy.

**Hamid Dabashi** is the Hagop Kevorkian Professor of Iranian Studies and

# Participants

Comparative Literature at Columbia University. He received a dual Ph.D. in Sociology of Culture and Islamic Studies from the University of Pennsylvania in 1984, followed by a postdoctoral fellowship at Harvard University. He wrote his dissertation on Max Weber's theory of charismatic authority with Philip Rieff (1922-2006). Professor Dabashi has written eighteen books, including Close Up: Iranian Cinema, Past, Present, Future (2001); Staging a Revolution: The Art of Persuasion in the Islamic Republic of Iran (2000); Masters and Masterpieces of Iranian Cinema (2007).His most recent works include Post-Orientalism: Knowledge and Power in Time of Terror (Transaction Publishers, 2009); Brown Skin, White Masks (Pluto Press, 2011), and Persophilia- Persian Culture on the Global Scene (Harvard University Press, 2015).

**Martin Holbraad** is a Professor of Social Anthropology at UCL. He has conducted ethnographic fieldwork on religious and political life in Cuba since the late 1990s. He is author of Truth in Motion: The Recursive Anthropology of Cuban Divination (Chicago, 2012), co-author of The Ontological Turn: An Anthropological Exposition (Cambridge, 2017), and co-editor of Thinking through Things: Theorizing Artefacts Ethnographically (Routledge, 2007).

**Andrew Irving** is Professor of Social Anthropology and Director of the Granada Centre for Visual Anthropology at the University of Manchester. His research areas include sensory perception, time, illness, death, urban anthropology and experimental methods, film and multi-media. Recent books include 2017. "The Art of Life and Death: Radical Aesthetics and Ethnographic Practice: HAU Malinowski Monograph Series. Chicago: University of Chicago Press; Anthropology and Futures: Researching Emerging and Uncertain Worlds (2017 with Sarah Pink, Juan Salazar and Johannes Sjöberg, Bloomsbury). Beyond Text: Critical Practices and Sensory Anthropology, (2016 with Rupert Cox and Christopher Wright, Manchester University Press).

**Bernhard Leistle** is an Associate Professor for Anthropology at Carleton University in Ottawa, Canada. His work is situated at the intersection of cultural anthropology and phenomenology. Specifically, he explores the applicability and usefulness of phenomenological notions of embodiment and otherness for empirical research in cultural anthropology. He is also interested in the convergences and possible synergies between phenomenology and theories of performance and performativity. His recent publications include the edited volume Anthropology and Alterity. Responding to the Other (Routledge 2017), and the articles "Responsivity and (some) other approaches to alterity" (Anthropological Theory 2016) and "Otherness as a paradigm in anthropology" (Semiotica 2015). Currently he is working on a book on the intertwining of strangeness and familiarity as a foundational notion in anthropology.

# Participants

**Bonaventure Soh Bejeng Ndikung,** PhD (b. 1977 in Yaoundé, Cameroon) is an independent art curator, art critic, author and biotechnologist. He is founder and artistic director of SAVVY Contemporary Berlin and editor-in-chief of SAVVY Journal for critical texts on contemporary African art. He was associate professor at Muthesius university Kiel, and is currently guest professor in curatorial studies at the Städelschule in Frankfurt. He was curator-at-large for documenta 14, and was a guest curator of the 2018 Dak'Art Biennale in Senegal. As part of the Miracle Workers Collective, he will curate Finnish Pavilion at the Venice Biennale in 2019. Recent curatorial projects include: Whose Land have I Lit on Now? Contemplations on the Notions of Hostipitality, SAVVY Contemporary, 2018; We have Delivered Ourselves from the tonal — of, with, towards, on Julius Eastman, SAVVY Contemporary, 2018; Every Time A Ear di Soun — a documenta 14 Radio Program, SAVVY Contemporary, 2017; The Conundrum of Imagination, Leopold Museum Vienna/ Wienerfestwochen, 2017; An Age of our Own Making in Holbæk, MCA Roskilde and Kunsthal Charlottenborg Copenhagen, 2016-17.

**Tahani Nadim** is a Junior Professor of Socio-Cultural Anthropology at the Department for European Ethnology in a joint appointment between the Humboldt-Universität zu Berlin and the Museum for Natural History Berlin. Her research is concerned with the structures and infrastructures of data collections and attendant practices, experiences and orderings. It is also concerned with establishing and maintaining productive conversations across disciplines, institutions and ways of knowing. She has carried out ethnographic research at genetic sequence databases and worked on institutional Open Access strategies. During her time as an International Museum Fellow at the Museum für Naturkunde she produced the exhibition Dead wasps fly further (March 2015) together with the visual artist Åsa Sonjasdotter and founded the slightly clandestine Bureau for troubles (ongoing). As part of my research programme ("Data natures") at CARMAH I am setting up multi-sited ethnographic inquiries into the data practices in natural history museums. These include, but are not limited, to various digitisation efforts as well as data-centred citizen science activities. Through this research I intend to problematise the contestational nature of data and how they participate in making certain versions of nature, of nation and of governance viable and doable.

**Clio Nicastro** is affiliated fellow at ICI Berlin, formerly stipendiary fellow 2016-2018 within the core project Errans in Time. After completing her Phd in 'Aesthetics and Theory of Arts' (University of Palermo, Italy), she moved to Berlin in 2015 as a DAAD fellow working on Harun Farocki. Her current research focuses on the cinematic representations of eating disorders as well as on cinema and labor, a project she has been carrying out together with Saima Akhtar and Rosa Barotsin since 2016.

**Elizabeth A. Povinelli'**s writing has focused on developing a critical theory of late liberalism that would support an anthropology of the otherwise. Informed primarily by settler colonial theory, pragmatism and

# Participants

critical theory. This potential theory of the otherwise has unfolded primarily from within a sustained relationship with her Indigenous Karrabing colleagues in north Australia and across five books, numerous essays, and six films with the Karrabing Film Collective. Geontologies: A Requiem to Late Liberalism was the 2017 recipient of the Lionel Trilling Book Award. Karrabing films were awarded the 2015 Visible Award and the 2015 Cinema Nova Award Best Short Fiction Film, Melbourne International Film Festival and have shown internationally including in the Berlinale Forum Expanded, Sydney Biennale; MIFF, the Tate Modern, documenta-14, and Contour Biennale.

**Nigel Rapport** is Professor of Anthropological and Philosophical Studies at the University of St. Andrews, Scotland; he has held the Canada Research Chair in Globalization, Citizenship and Justice at Concordia University of Montreal. He is also Founding Director of the St Andrews Centre for Cosmopolitan Studies.His research interests include: social theory, phenomenology, identity and individuality, community, conversation analysis, and links between anthropology and literature and philosophy. His most recent books are: Distortion and Love: An Anthropological Reading of the Life and Art of Stanley Spencer (Ashgate 2016); and, as editor, Distortion: Social processes beyond the structured and systemic (Routledge 2018). His current focus is on love as a civic virtue.

**Alya Sebti** is the director of the ifa-Galerie Berlin - Institut für Auslandsbeziehungen. She was guest curator of the Dakar Biennale 2018 and was the artistic director for the Marrakech Biennale V (2014). Her recent curated exhibitions include: solo show with Pascale Marthine Tayou (ifa-Galerie Berlin 2017); solo show with Hicham Berrada (Wentrup Gallery, Berlin, 2015); “Casablanca, black energy” (Mons, European Capital of Culture 2015); “Now eat my script” with Mounira Al Solh (KW Kunstwerke, Berlin, 2015); “Equilibres / Ausgleich“ with Hicham Berrada and Felix Kiessling (Wentrup Gallery, Berlin, 2014). She co-curated the exhibition “In the Carpet” (2016 ifa-Galerie Stuttgart, 2017 ifa-Galerie Berlin) with Mouna Mekouar and Salma Lahlou. From 2012 to 2014, she created a cycle of online exhibitions and publications on contemporary art in Morocco, Algeria, and Tunisia with Arte East.

**Rupert Stasch** is the author of Society of Others: Kinship and Mourning in a West Papuan Place (2009). He has published numerous articles on relations between international tourists or media professionals and Korowai people of Indonesian Papua, and he is writing a book about this topic. He edited a special issue of the journal Ethnos (Primitivist Tourism, 2015), and he has been doing fieldwork in Indonesian Papua since the early 1990s. He is a lecturer in the Department of Social Anthropology (University of Cambridge), and previously taught for sixteen years at Reed College and the University of California-San Diego. In March/April 2018, he was an Invited Professor in the Département de la Recherche et de l’Enseignment of the Musée de Quai Branly - Jacques Chirac.

# Participants

**Nora Sternfeld** is an educator and curator. She is currently documenta Professor at the Kunsthochschule Kassel. From 2012-2018 she was Professor of Curating and Mediating Art at the Aalto University in Helsinki. Furthermore she is co-director of /ecm — Master Program in exhibition theory and practice at the University of Applied Arts Vienna, part of schnittpunkt. exhibition theory and practice, trafo.K, Office for Art, Education and Critical Knowledge Production based (Vienna) and of freethought, a platform for research, education, and production (London). In this context she was one of the artistic directors of the Bergen Assembly 2016. She publishes on contemporary art, exhibition theory, education, contemporary history and anti-racism.

**Jonas Tinius** (PhD Cantab) is a post-doctoral research fellow at the Centre for Anthropological Research on Museums and Heritage (CARMAH), co-funded by the Alexander von Humboldt Foundation and based at the Department of European Ethnology, Humboldt-Universität zu Berlin, Germany. He studied British and American Studies as well as social and cultural anthropology at the Universities of Münster (Germany) and Cambridge (UK). He completed his PhD on German theatre and political self-cultivation under the supervision of Prof James Laidlaw at the Division of Social Anthropology, King's College, University of Cambridge (2012-2016). His current post-doctoral research explores how Berlin-based curators, contemporary artists, and art institutions engage with notions of alterity and otherness through critical curatorial strategies to reflect on German and European heritage and identities. He is editor of Anthropology, Theatre, and Development: The Transformative Potential of Performance (Palgrave, 2015, with Dr Alex Flynn, Durham) and convener of the Anthropology and the Arts Network within the European Association of Social Anthropologists (with Prof Roger Sansi, Barcelona).

**Julian Warner** was an assistant researcher at the Department for Cultural Anthropology/European Ethnology at the Universi-ty of Göttingen from 2015 - 2018. He is co-editor of the upcoming anthology Allianzen - Kritische Praxis an weißen Institutionen (Transcript, 2018) and co-curator of a festival on the decolonization of performance art institutions at Künstlerhaus Mousonturm in Frankfurt entitled Impossible Bodies #2 Versuch einer Dekonstruktion (January 2019).

# Notes

# Abstracts

**Drawing Together Perspectives. Why Altering Viewpoints Matters more than Ever** (Emmanuel Alloa)

The emphasis anthropology puts on the fact that there can be only embedded and entangled epistemologies resonates with a crucial dimension for phenomenology. Meaning only ever comes about, as Merleau-Ponty has repeatedly stressed, thanks to embodied beings located in experiential milieus of action and meaning, and as a result, meaning itself is inherently perspectival. It is this perspectivity, says Merleau-Ponty, which orients any kind of subjectivity, if we are to understand subjectivity as this a "fog at the entrance of the world which the world never dissipates". If a given thing resists full grasp, this has to do with the blind spot in any take on things. By virtue of the constitutive incompleteness of all perception, the act of seeing always entails seeing anew.For too long, however, perspectivism has been associated with idealism and relativism, and in the face of post-truth phenomena and fake news, many want us to believe that if we want to fight relativism, we need return to realism and factual facts. This talk would like to argue why perspectivism must be defended today, more than ever, for political as well as for epistemological reasons. While the confrontation with alternative vantage points is necessary as a permanent instrument for revising and altering our own certitudes, on an epistemological note, it is also the only convincing form of realism. If we define realism as the assumption that the being of an object is irreducible to the way it appears to a subject, this resistance is nowhere more felt than in the perceptual experience. Precisely because a viewpoint never exhausts a thing, we need more takes on it. The more perspectives we are able to draw together, the more comprehensive our objectivity will be. Perspectivity does not relativize, it realizes.

**Orchidisms: The floral Alter-Agent speaks back** (Khadija von Zinnenburg Carroll)

Orchidism is an alterity made of the excitable tissues and perfumes in insects pseudocopulation with orchids. There are a plethora of ventriloquists for alter non-human agents in art and anthropology since ANT. This paper explores the assumptions, methods and limitations of these attempts and highlights the anthropomorphism and anthropocentrism that human researchers create in their use of alter-agents. Based on the Botanical Drift project that was recently published (Sternberg, 2018), and initially performed as a series of artistic interventions into the Economic Botany of Kew Gardens London, this paper rereads Charles Darwin's and Natasha Myers' plant science of orchids. It studies movement and migration in an increasing set of studies of plants in the history of empire in which individual species are used as cyphers to trace colonial trade, social and scientific practices. Through a performative plant studies, that involves plant dancers and plant protagonists, it parodies older discourses of alterity, othering, and the trend in speaking for non-human agents.

# Abstracts

**Ethnographic Work and Creative Practices: Art, Anthropology and Poetics of Alterity from a Chinese farm in Tuscany to Manifesta12** (Leone Contini)

During a long-term fieldwork across Italy, Leone Contini investigated rural activities carried out by different migrant communities in order to fulfill their own needs, in culinary terms and beyond. From Chinese farmers in Tuscany to a Senegalese garden near Venice, to Bengali agriculture in the surroundings of Palermo: a new agency is sprouting across the country.

**Alterity and its expression**
(Martin Holbraad)

In this paper I give the rudiments of how in my understanding alterity features in anthropological thinking, showing how it propels it forward in acts of conceptual expression. Thus understood, an-thropology becomes an act of intellectual performance, in the sense that its core task is not primarily to explain, interpreter or even merely describe the world, but rather to become a vehicle for the expression of its alterity. Anthropologists' task is to express their ethnography in substantially the same sense in which actors must express a character or musicians must express a musical idea.

**The Lives of Others (Das Leben der Anderen)** (Andrew Irving)

The Lives of Others (2016) (Das Leben der Anderen) is the name of Florian Henckel von Donnersmarck's Oscar winning debut film and was made seventeen years after the fall of the Berlin Wall. Set in East Berlin, perhaps not so coincidentally, in 1984, the story recounts the surveillance and monitoring of East Berlin's citizenship by the Stasi. Hauptmann Wiesler is tasked with listening in to the domestic lives of a dissident writer and his lover, and becomes increasingly drawn into and absorbed by the drama of their daily lives, hopes, dreams, desires, struggle and imagery.

Obviously, there is no objective, independent access to another person's consciousness and a person's inner thoughts and lifeworld are often a terra incognita, even at times for the person themselves. External evidence as to the content and character of other people's streams of internally represented dialogue, thought, reverie and imagination can be accrued and interpreted but can also be unreliable. Nowhere is this more apparent than in Eric Steel's documentary The Bridge made the same year in 2006, which catches a person jogging and talking and laughing on his cell phone as he crosses the Golden Gate Bridge. Then all of a sudden he climbs the barrier, makes the sign of the crucifix and leaps to his death to the shock of those around him as well as those filming.

Understanding the inner lives of others presents a deep-seated problem for disciplines like anthropology that are based on empirical evidence insofar as it is primarily a methodological and practical problem rather than a conceptual one, especially with regard to how to research and represent the transient, stream-like and ever-changing character of people's

# Abstracts

interior expressions and experiences as they emerge in the moment.

In response, this video and sound presentation attempts to offer an ethnographically grounded account of how people's lived experiences of the city are mediated by complex amalgams of inner expression, memory and imagination that largely remain beneath the surface of their public activities. It is based an experimental practice-based research project, New York Stories, for which I recorded more than a hundred interior dialogues of random strangers as they moved around the city. After the presentation attendees are invited to download sound clips onto their phone or MP3 player and walk around Berlin with someone else's thoughts in their head.

**Otherness in Performance Arts: The Case of Intercultural Performance** (Bernhard Leistle)

Recent approaches in phenomenology (Waldenfels) and performance theory (Fischer-Lichte) fundamentally agree in the way in which they conceive of alterity: The Other is something that eludes the (corporeal, social, semiotic) orders which organize the taken-for-granted experience of everyday life. To allow for the possibility (and to account for the fact) of transformation, these orders must be conceived as partial, incomplete, and as open-ended processes. The Other can show itself only indirectly, as something that disturbs the functioning of orders, but always stands in relation to them. As soon as the Other becomes part of the order, by being "named" or "understood", it ceases to be truly Other. Based on this convergence, contemporary performance arts can be understood as practical experiments in the phenomenology of the Other. As anthropologist, I am particularly interested in how cultural difference is addressed in these experiments. To explore this issue, I will discuss the famous performance "Two Undiscovered Amerindians Visit.....", by Coco Fusco and Guillermo Gómez-Peña. Applying a combined phenomenological and performative approach, I will ask two questions: 1. By what means did the performance attempt to create the emergence of a sphere in-between cultures? 2. What kinds of otherness did emerge during the performance and in the course of its retrospective interpretation?

**Of bodies changed to other forms I tell** (Tahani Nadim)

Welcome to "Of bodies changed to other forms I tell", a theatrical tour into the insect collection of the Museum für Naturkunde. My name is Tahani Nadim and in the next 25 minutes or so you will follow a reconstruction of how an unspecific insect became a wasp, how a dead wasp became animated, how a sociologist became a wasp. Please stay with the group, strays might be needled and deposited in the insect collection, or worse, skinned and deboned and deposited in the mammalian collection on the floor below. Please do not open any cupboards, drawers, lockers, or cabinets. They are filled with angry spirits that will come and haunt you. We are now in the butterfly collection, we will proceed into the hymenoptera collection, which shares its

# Abstracts

space with the dragonflies and leaf bugs, before coming to a conclusion in one of the museum's many liminal zones, this one housing, aside from the ubiquitous digger wasps also corals, sponges, entomologists and students.

**Geographies of Imagination. Dis-Othering as Method** (Bonaventure Soh Bejeng Ndikung)

GEOGRAPHIES OF IMAGINATION is a project on the necessary deconstruction of "othering" practices in European cultural institutions. Through the project, we engage in confabulations to build connections between the varied and conflicting uses of imagination in constructing otherness and the role of geography as a tool of power. The Berlin chapter of the project, DIS-OTHERING AS A METHOD: LEH ZO, A ME KE NDE ZA (which literally translates from Ngemba as "Keep yours and I keep mine"), is conceived as a series of discourses, performances and an exhibition that stand out as platforms on and through which, contemporary processes and technologies of 'Othering' could be reflected upon. The project is a deliberation on the amoebic and morphed methodologies employed by institutions and societies at large in constructing and cultivating "Otherness" in our contemporaneity.

**The Two-Way Trajectory of Empathy** (Clio Nicastro)

In his short text from 2008, Einfühlung (in Applied Theater Lexicon After Gustav Freytag), Harun Farocki suggests to 'refill' empathy's value and meaning rather than rejecting it as a hackneyed term. In order to explore what the German filmmaker enigmatically calls 'the transgressive overtone' of empathy, I will call upon Carolyn Pedwell's work, which significantly avoids those simplistic dichotomies that are frequently at stake when inquiring into empathy: on the one hand, 'emotional contagion' as an overwhelming fusional reaction to someone's else feelings; on the other hand, cognitive empathy as the possibility of reading and understanding someone's else mind. In recent years, empathy has been on everyone's lips: in academia – especially in analytic philosophy and in the cognitive field - in contemporary politics, in art practices, not to mention its impact on media strategies. Despite the increasing number of definitions, empathy is mostly conceived as 'the act of coming to experience the world as you think someone else does', which implies a unidirectional projection and the resulting risk of objectifing the person for whom one feels empathy. What if we consider instead empathy as a reciprocal, conflictual, ongoing negotiation rather than an emotional competency?

**Of Art, Of Alterity—wither Anthropology** (Elizabeth A. Povinelli)

What emerges as the task of anthropology after it has abandoned the epistemological of difference and the indifference of art? This talk addresses alterity as affect and disposition in the shadow of Kantian aesthetic indifference and parasitical ritual.

# Abstracts

**The otherness of art: The look of love, truth and power** (Nigel Rapport)

In this talk I explore some of the possible deliverances of 'art' as suggested by the prominent voices of Friedrich Nietzsche, Leo Tolstoy, Silverman, Georg Simmel, Richard Rorty, and most recently Kaja Silverman. These are then set against that of a working artist, one of the most prominent British exponents of the last century, Stanley Spencer. Art, at least in a Kantian tradition, possesses an otherness that sets it against everyday realities—at an oblique angle. I here focus on three characteristics of that otherness in particular: art as truth; art as compensation; and art as ethical guide. I argue that the otherness of art as an aesthetic form enables the individual viewer to use it to accede to a critical perspective on everyday life: to gain ironic purchase on the life individually led.

**Attracted to Others, Oblivious to Others: Tensions in the Work of Categories in Cultural Tourism Relations in Indonesian Papua** (Rupert Stasch)

This talk explores an ambivalence in the effect of categories in social relating. Categorizing someone (or categorizing an aspect or action of someone) is perhaps an indispensable path of ever knowing them, interacting with them, or living in a common world with them. Categorization is an opening toward someone's otherness. But also categorizing another is a path of normalizing them to one's own expectations and naturalized habits of thought and feeling. Categorization is a rejection of someone's otherness and a means of being oblivious to their complex particularity. I explore ethnographically some patterns of this duality specifically in primitivist tourism encounters in New Guinea (broadly of the kind familiar from the documentary film Cannibal Tours). Between international tourists and Korowai people of Indonesian Papua, participants' consciousness of their relations is reflexively focused on their mutual extreme otherness at opposed limits of the category "human." Their interactions are highly conditioned by exoticizing stereotypes they hold about each other. In what ways do they know each other, or have a relation?

**Other words** (Alya Sebti)

As critical curators, scholars, and artists, we reflect on ideas of Othering, seeking to find non-normative ways of thinking about it. Yet at the same time, we constantly find ourselves in situations in which we are forced to position ourselves within a specific lexicon that puts us in positions of others, or implicates us in processes of Othering. In this reflection, therefore, I want to raise a few questions about the concepts, vocabularies, and labels we use and are framed with. How do we rethink and appropriate labels that frame us? Do we efficiently and radically question the concepts we and others use to circumscribe alterity and otherness?

# Abstracts

**Versammeln und Auseinandersetzen. Thinking together, reflecting and taking apart** (Nora Sternfeld)

In Kassel in summer 2017 at „The Parliament of Bodies“ – the public programme of documenta 14 – the artist Pélagie Gbaguidi proposes to dicuss the „Code Noir“ – the infamous legal document of the french colonial regime (1685-1848). Under the title Code Noir“ theorists, curators and artists take the historical material that regulates and legalizes the colonial violence and exploitation as a starting point to think about histories and con-tinuities of colonialism. Paul B. Preciado writes: “Far from being a mere economic treatise, it is one of the cen-tral necro-political texts of modernity, regulating life and death, sexuality and freedom, giving full rights to white (non-Jewish, non-Muslim) colonial owners to traffic with, slave, posses, rape, and kill a human body on the basis of ‚color‘.“ The first article of the document is as follows: “We wish and intend that the edict by the late King of glorious memory our very honored lord and father of 23 April 1615 be enforced in our islands, by this we charge all our officers to evict from our Islands all the Jews who have established their residence there, to whom, as to the declared enemies of the Christian name, we order to have left within three months from the day of the publication of these present [edicts], or face confiscation of body and property.“ The document that legalizes the bloody colonial violence starts with an expulsion of the jews. In my presentation I would like to start the conference with some thoughts about how „others” are not only constructed in relation to hegemony but also divided, hierarchized and mobilized against each other. How can we work on curatorial strategies to think together, reflect and take apart these entangled histories of violence?

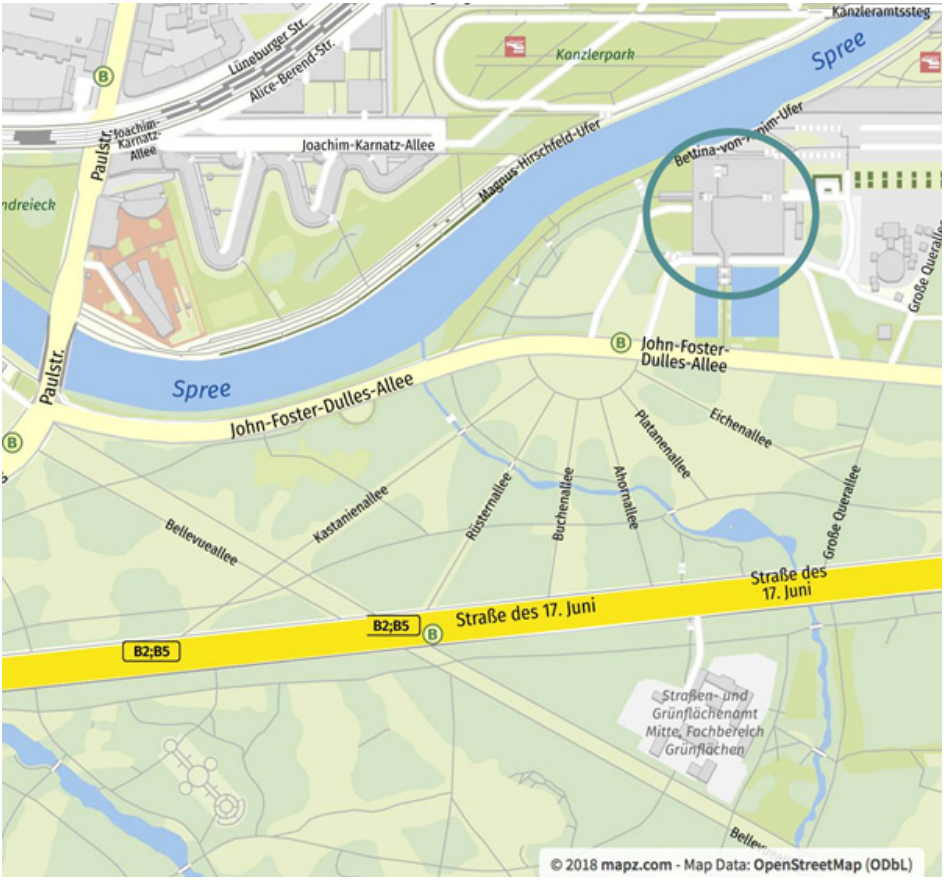
**Some Ethnographic Notes on the (De) construction of „Race“ in German Stadttheater** (Julian Warner)

Drawing from my field research as ethnographer and dramaturg of Anta Helena Reckes all-black staging of Mittelreich at Münchner Kammerspiele (2017) and Berliner Theatertreffen (2018), I will show how notions of „race“ are de- and reconstructed within the fields of „acting“, „performance (art)“ and the accompanying bureaucracy as well as highlight the importance of ethnographic methodologies in understanding field-specific notions thereof.

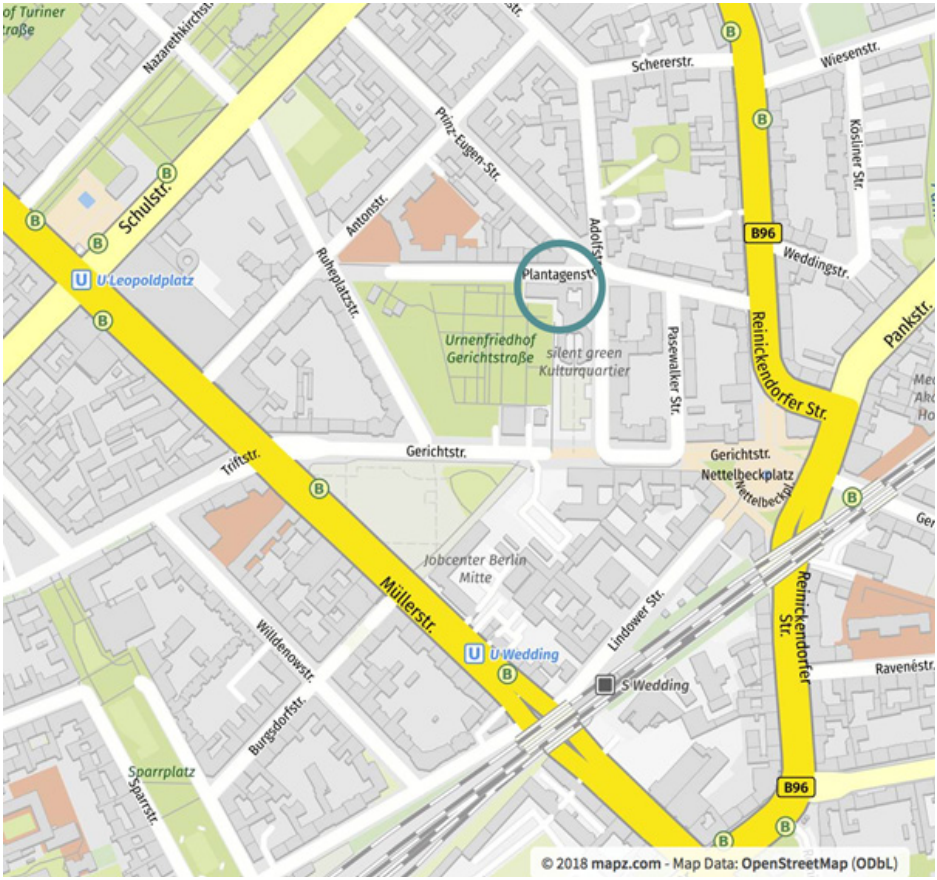
# Practical Information

**Venues**

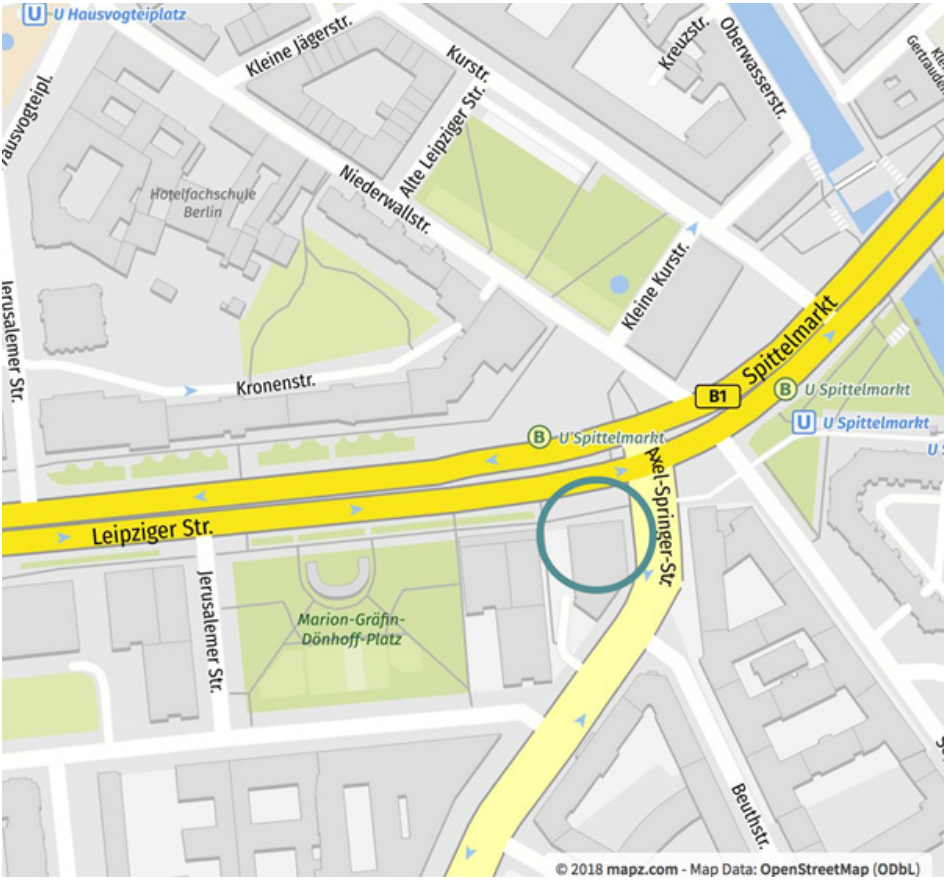
**Haus der Kulturen der Welt (HKW)**
(main conference venue)
John-Foster-Dulles-Allee 10
10557 Berlin



**SAVVY Contemporary**
(Exhibition opening & Keynote)
Plantagenstraße 31
13347 Berlin



**Hotel**
**Motel One Berlin-Spittelmarkt**
Leipziger Straße 50
10117 Berlin



# Public Transportation

We apologise for the slightly inconvenient travel distance to the HKW, but due to the Berlin Marathon mega-event, it was near impossible to find closer lodging.

**From Motel One to the HKW**
(approx. 30 min)

Get on the bus M48 to 'S+U Alexanderplatz' at the stop 'U Spittelmarkt' Get off at the stop 'Spandauer Str./Marienkirche' Transfer to the bus 100 to 'S+U Zoologischer Garten/Jebensstr.' Get off at the stop 'Haus der Kulturen der Welt'

**From HKW to SAVVY Contemporary**
(approx. 30 min)

Walk to the subway stop 'U Französische Str.' Get on the subway U6 to 'Alt-Tegel' and get off at the stop 'Wedding'

**From SAVVY Contemporary to Motel One**
(approx. 30 min)

Get on the subway U6 to 'Alt-Mariendorf' at 'Wedding' Get off at the stop 'Stadtmitte'. Transfer to the U2-line to 'S+U Pankow' . Get off at subway stop 'Spittelmarkt'.

**GENERAL ADVICE:**
**Public Transportation Apps**
We recommend to all participants to use the app GOOGLE MAPS or alternative route mapping services since these will give you precise times and locations for public transport. Simply enter the locations ("HKW" or "Haus der Kulturen der Welt", "SAVVY Contemporary", or "Motel One Spittelmarkt" and the apps will find these locations.)

**Centre for Anthropological Research on Museums and Heritage (CARMAH)**

Humboldt-Universität zu Berlin
Faculty of Arts and Humanities
Institute of European Ethnology
Unter den Linden 6
10099 Berlin

www.carmah.berlin

**Text production and editing**
Jonas Tinius, Farina Asche, Harriet Merrow

**Illustration**
Julia Schwarz
www.julia-schwarz.net

**Graphic design and typeface**
Milchhof & Graebenbach

**Funding, sponsorship, and partners.**
We receive support from multiple national and international partner organisations, whom we would like to acknowledge.

Unterstützt von / Supported by

Alexander von Humboldt
Stiftung/Foundation

The **Alexander von Humboldt Foundation** is the main financial supporter of CARMAH. The majority of the centre's work is funded through the €3.5 million prize money awarded to Sharon Macdonald as part of her 5-year Alexander von Humboldt Professorship. This includes, in particular, the activities of flagship project Making Differences in Berlin.

HUMBOLDT-UNIVERSITÄT ZU BERLIN

CENTRE FOR ANTHROPOLOGICAL RESEARCH ON MUSEUMS AND HERITAGE

**CARMAH** is a research centre of the Humboldt-Universität zu Berlin (HU Berlin), which provides the infrastructure of CARMAH and employs our research and management staff. Moreover, the HU Berlin funds additional positions for CARMAH, such as a junior professorship in the area of Media and Mediation. The Institute of European Ethnology (IfEE) is the intellectual and physical home of CARMAH. We are situated on the 4th floor of the IfEE, and together develop new collaboration paths in a variety of formats.

HKW
Haus der Kulturen der Welt

The **HKW (Haus der Kulturen der Welt**) creates a forum for the contemporary arts and critical debates. It hosts the "Anthropology, Art, and Alterity" symposium and provides administrative and technical support. The HKW is also a collaborative partner and interlocutor for the research practices and discourses at CARMAH. We wish to thank especially Stefan Aue for his support with the organisation.

S A V V Y CONTEMPORARY
THE LABORATORY OF FORM-IDEAS

As an art space, discursive platform, eating and drinking spot, njangi house, space for conviviality, **SAVVY Contemporary** situates itself at the threshold of notions and constructs of the West and non-West, primarily to understand and negotiate between, and obviously to deconstruct the ideologies and connotations eminent to such constructs. We wish to thank Lynhan Balatbat-Helbock, Bonaventure Soh Bejeng Ndikung, and Antonia Alampi for their support with the organisation of our joint events.