

THE TROUBLE WITH ART

Philistinism, Iconoclasm,
and Scepticism of Art in Anthropology

Saturday and Sunday, 21-22 September 2019
CARMAH, Humboldt-Universität zu Berlin

Convened by Roger Sansi (Barcelona) & Jonas Tinius (Berlin)



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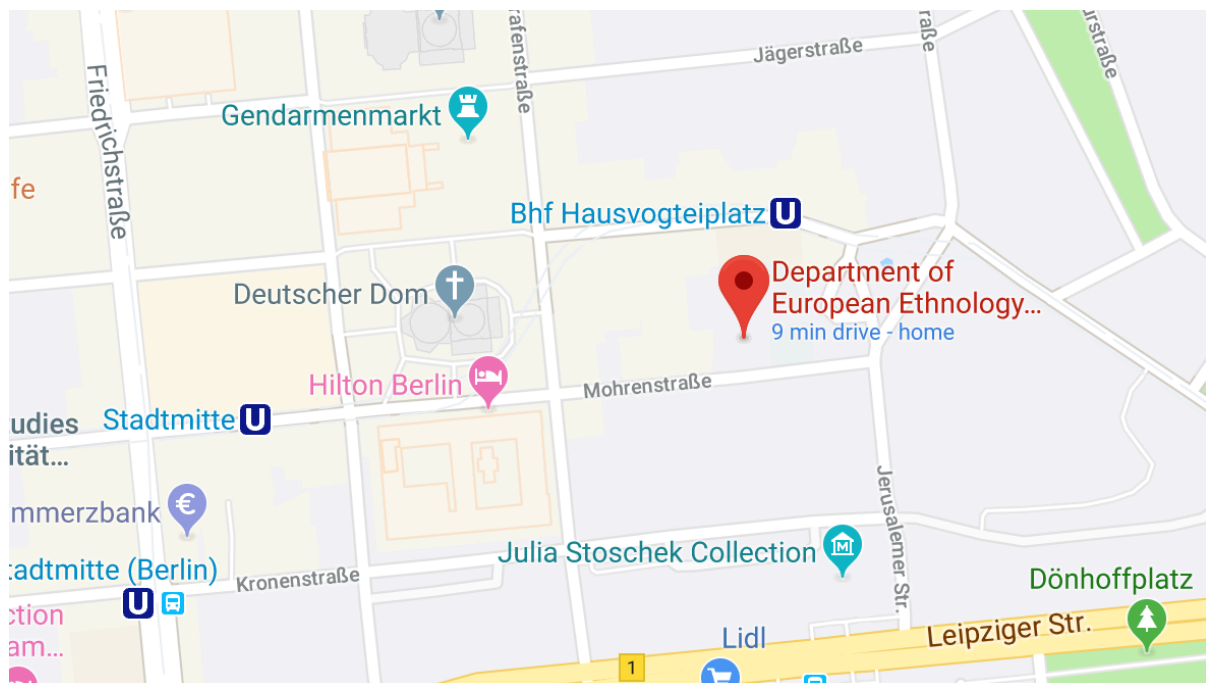
Location

Seminar room (408), fourth floor at CARMAH
Centre for Anthropological Research on Museums and Heritage
at the Institute of European Ethnology, Humboldt-Universität zu Berlin
Mohrenstraße 40/41, 10117 Berlin

Nearest subway stops:

U2 (Hausvogteiplatz) or U6 (Stadtmitte)

(see map below → Easiest way to plan your trip is to use good old Google maps)



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PROGRAMME

DAY 1

Saturday, 21 September

10:00-10:30 Welcome and coffee (Room 408)

10:30- 11:00 Introduction

Jonas Tinius (CARMAH, Humboldt-Universität zu Berlin, Germany)

Roger Sansi (Universitat de Barcelona, Spain)

11:00-12:30 Panel I

Chair: Gretchen Bakke (Humboldt-Universität zu Berlin, Germany)

Engaging with Arts in Anthropologies: Notes on Latin America

Giuliana Borea (University of Essex, UK)

Working between anthropology and art: Towards a trans-formal methodological approach

Alex Flynn (Durham University, UK)

'The artist Karl Marx and the auctioned god: 'Post-practice' ethnographies of the art world, impossible collaborations, and renewable anthropologies'.

Manuela Ciotti (Aarhus University)

12:30-14:00 Lunch (Room 409)

14:00-15:30 Panel II

Chair: Roger Sansi (Barcelona)

Anthropology of Art After the Fall of French Algeria: Iconoclasts and Iconodules

Susan Slyomovics (UCLA, USA)

Anthropocenic Subjugated Knowledge(s)": A Plea to Perform Politically, and Ethically Otherwise

Gabriella Calchi Novati (Trinity College Dublin, Ireland)

Shifting perception – The ‘troubling’ role of artistic practices and social sciences in the re-making of architectural designs in the 21st century

Hannah M. Varga (Humboldt-Universität zu Berlin, Germany)

15:30-16:00 Refreshments (Room 409)

16:00-18:00 Panel III

Chair: Anna Laine

Usefulness of creative and opening-up ethnography

Eva Rossal (Ethnographic Museum in Krakow, Poland)

Performing arts and their insights into the working of the social scene

Monica Heintz (Université de Paris –Nanterre, France)

Resources for World-Augmenting Inquiries: Why an Atlas of Art Practice-Based Ethnographic Devices Makes So Much Sense

Brune Boyer, Francesca Cozzolino, Alice Doublier, Sophie Houdart, Samuel Garcia, Maxime Le Calvé, Mélanie Pavy (CREALAB, Paris, France)

Another genealogy of anthropology: for a future multi-sensorial discipline

Giulia Battaglia (Université Sorbonne Nouvelle-Paris 3, France)

18:00-19:00 Performance Art-Intervention

What is the relationship between being an artist and making art?

Jennifer Clarke (Robert Gordon University, Scotland) and Alana Jelinek (University of Hertfordshire, UK)

19:00 Drinks at CARMAN followed by dinner for conference participants

DAY 2

Sunday 22 September

10:00-12:00 Roundtable: 'A philistine Protocol?'

Discussants:

Adania Shibli (Birzeit University, Palestine) & Ming Tiampo (Carleton College, USA)

What Can Anthropology Learn from the Philistine Artist?

Kirsten Scheid (American University of Beirut, Lebanon)

Philistinism as Creative Institutionalism

Chiara De Cesari (University of Amsterdam, The Netherlands)

The Philistine as Trap; Or, the Palestinian artist as trickster

Kiven Strohm (National University of Singapore)

12:00-13:00 Lunch break (Room 409)

13:00-15:00 Wrap-up and outlook discussion on network future

16:00 onwards Optional visit of the exhibition *Agropoetics: The Soil is an Inscribed Body* followed by *What Else Burns When the Amazon Burns? – a conversation with Alessandra Munduruku* (one of the representatives of the indigenous people of the state of Pará, Brasil), artist **Barbara Marcel**, and writer **Camila Nobrega** at *SAVVY Contemporary* project space in Berlin-Wedding (more information below)

Speaker bios and abstracts (in order of presentation)

10:30- 11:00 Introduction

Jonas Tinius (CARMAH, Humboldt-Universität zu Berlin, Germany)

Roger Sansi (Universitat de Barcelona, Spain)

Jonas Tinius is an anthropologist of art and post-doctoral research fellow on the Making Differences Project at the Centre for Anthropological Research on Museums and Heritage (CARMAH), based at the Department of European Ethnology, Humboldt-Universität zu Berlin, Germany. He is funded by the Alexander von Humboldt Foundation as part of the research award for Sharon Macdonald's Alexander von Humboldt Professorship. After studies of British and American Studies as well as social and cultural anthropology at the Universities of Münster (Germany) and Cambridge (UK), he completed his doctoral thesis on theatre and migration at the Department of Social Anthropology and King's College, University of Cambridge (UK). His postdoctoral research explores how Berlin-based curators, artists, and art institutions engage with notions of alterity, otherness, and diversity through their curatorial practices. Together with Prof Roger Sansi (Barcelona), he convenes the Anthropology and the Arts Network of the European Association of Social Anthropologists.

Roger Sansi is Professor in the Anthropology Department of Barcelona University. He has taught in several national and foreign universities, notably Goldsmiths, University of London and the University of Chicago. The author of several books, including *Art, Anthropology and the Gift* (Bloomsbury, 2014) and *Sorcery in the Black Atlantic* (University of Chicago Press, 2011). He is a member of the research group GRECS, and convenor of the Anthropology and the Arts (ANTART) Network of the European Association of Social Anthropologists (EASA) with Jonas Tinius.

11:00-12:30 Panel I

Chair: Gretchen Bakke (Humboldt-Universität zu Berlin, Germany)

Gretchen Bakke holds a Ph.D. from the University of Chicago in Cultural Anthropology. Her work focuses on the chaos and creativity that emerge during social, cultural, and technological transitions. She is the author of *The Grid* (2016) and the forthcoming ethnography *The Likeness: Semblance and Self in Slovene Society* (2020). Books co-edited with Marina Peterson include *Between Matter and Method: Encounters in Anthropology and Art* (2017) and *Anthropology and the Arts: A Reader* (2016). Bakke is currently a guest professor at the Institute of European Ethnology at Humboldt University, Berlin.

Engaging with Arts in Anthropologies: Notes on Latin America

Giuliana Borea (University of Essex, UK)

The anthropological rejection of art practice informing theoretical contributions needs to be reevaluated in the perspective of the different anthropological traditions. In this presentation I will explain how in Latin America, anthropology and the arts have mutually shaped each other by looking at *indigenismo*, the formation of national identities, and the creation of Anthropology in Latin America; the 1970s-80s Social Theory of Art and *conceptualismos* (Latin American “conceptual art”), and the later role of arts in the notion of hybrid cultures in globalised Latin American cities (Nestor García Canclini). Based on the first chapter of my forthcoming book, I will conclude by showing the conditions that have driven the current relation between art and anthropology which, I argue, distances from Hall Foster’s ethnographic turn of the arts based on culture and “the other”, to engage with an understanding of anthropology in which aspects of citizenship is at its core. Throughout my talk, I will highlight the type of arenas in which these dialogues and mutual influences have taken place in order to think more broadly on how the arts and anthropology foster mutual practical and theoretical reflections.

Giuliana Borea is a Marie Curie Postdoctoral Fellow at the University of Essex with a research project about the political aesthetical dimension of Amazonian Art and the development, in collaboration with indigenous artists, of new curatorial narratives. She is also a Lecturer in Anthropology at Universidad Católica del Perú and an Associate Fellow of the Institute of Latin American Studies of the School of Advanced Study (UoL). Her research concerns Latin American contemporary art with a focus on political economic processes and transnational articulations, the politics of museum with attention to Peru and indigenous representation and participation, and issues of place-making and sensory practices. She has built her career at the intersection of academia, curatorship and cultural policymaking: being previously Peru’s Director of Museums, Coordinator of the Lima Contemporary Art Museum and curator of exhibitions of indigenous contemporary art. Her publications include the volume *Arte y Antropología: Estudios, Encuentros y Nuevos Horizontes* (PUCP, 2017) –which highlights Latin American scholars’ contributions to the debates on art and anthropology based on a pioneering conference in the region on this topic – and the forthcoming book *Configuring the New Lima Art Scene. An Anthropological Analysis of Latin American Contemporary Art* (Bloomsbury).

Working between anthropology and art: Towards a trans-formal methodological approach

Alex Flynn (Durham University, UK)

What indeed is the trouble with art in anthropology? In this paper, I argue that one of the principal difficulties in conducting anthropological work on art is methodological. The context

in which the anthropology of art operates is instructive in this sense: first, a pervasive iconophobia within the discipline of anthropology; second, a lack of awareness of the shift of artistic practice from objects to contexts (or from the cultural to the social); and third, a reification of the category of 'art' based on sociological work conducted during the 1980s. What we are perhaps lacking is a methodological framework that focuses our discipline's attention on how art is entirely embedded in wider dimensions of sociality, affect, ethics, and change, not just as pictorial representation, but as departure point for intervention. Based on fieldwork in Brazil and Mexico, I put forward a methodological proposition that takes us back to the notion of form, and the importance of its aesthetic, but also, social connotations. This approach to working across forms, which I term 'trans-formal', is premised on a method I call 'emulation' and encompasses art as a phenomenon that intervenes the social, understanding what it produces as index of process as opposed to finished object. Working in this manner, I suggest we can address the traditional division of visual anthropology between an interest in pictorial media as a means of communicating anthropological knowledge (encoding), or alternatively, analyzing these media in the study of pictorial manifestations of culture (decoding).

Alex Flynn is Assistant Professor in the Department of Anthropology at Durham University, UK. His research focuses on aesthetics and politics and he has conducted ethnographic research in Brazil on these subjects since 2007. Working between political activism and actors in contemporary art, his recent work explores how artistic practice is embedded in relational and transformational processes, focusing on the theorisation of visual and participatory research methods, how image-making practices construct social realities, and how everyday acts of seeing produce and communicate varied forms of knowledge and different ways of being in the world. Alex is the author of the book 'Anthropology, Theatre and Development' (Palgrave, 2015) with Jonas Tinius and co-founder of the network Anthropologies of Art [A/A]. Alex is also the recipient of the São Paulo Association of Art Critics Awards' 2016 APCA Trophy for his curatorial practice.

'The artist Karl Marx and the auctioned god: 'Post-practice' ethnographies of the art world, impossible collaborations, and renewable anthropologies'.

Manuela Ciotti (Aarhus University)

This paper focuses on the ethnographic practices engendered by a large-scale ethnographic project seeking to understand the politics of presence of modern and contemporary art from India through exhibitions held at museums, galleries and biennales at several world locations – together with these institutions and art's social media performance. Circulation, representation, the role of art institutions, collecting and the art market among others all play central roles in this ethnography, while the project places an emphasis on the nexus between power and money identified by Marcus and Myers as the goal for critical ethnographic studies

of contemporary art worlds (1995). It is well-known how virtually all of the above elements as well as Bourdieu's analysis of art fell outside the purview of Gell's inquiry (Thomas 2001). As a result of the re-orientation of the subfield following Gell's influential analytical directions, the 'art world' in the study of art has been largely overlooked within the discipline. This paper argues that not only does any ethnography of the contemporary art world reveal the indispensability of the above processes, institutions and analyses, but it is precisely the pursuit of the large questions posited by them that places the study of the art world right within the folds of anthropology's debates on governmentality, neoliberalism and the politics of global materialities among many others while eliciting changes in the practice of ethnography in the attempt to capture ever shifting art practices, art works and display across physical and digital spaces.

Manuela Ciotti is Associate Professor of Global Studies at Aarhus University. She has extensive research experience on modernity, identity politics, and gender and politics in India and, since a decade, she has been carrying out an ethnography on the global spread of modern and contemporary art from India in London, Venice, Shanghai, Kochi and New York, and a large-scale investigation on the history of the Global South at the Venice Biennale in the postwar period. She has published several essays in leading journals such as *Journal of the Royal Anthropological Institute*, *Modern Asian Studies*, *Feminist Review*, *The Journal of Asian Studies*, and *Third World Quarterly* among others, and she is the author of the books 'Retro-Modern India. Forging the Low-caste Self' (2010, second edition forthcoming in 2019), the edited volume 'Unsettling the Archetypes: Femininities and Masculinities in Indian Politics' (2017), and 'Political Agency and Gender in India' (forthcoming 2020). Her book on the global spread of art from India is preparation as well as several essays on the anthropology and the ethnography of the art world.

14:00-15:30 Panel II

Chair: Roger Sansi (Barcelona)

Anthropology of Art After the Fall of French Algeria: Iconoclasts and Iconodules

Susan Slyomovics (UCLA, USA)

The fate of French-built war memorials in Algeria inadequately reflects the passions and violence surrounding the brutal war of independence and the subsequent mass exodus of over a million European former settlers. Large numbers of monuments and statues fabricated in France which had migrated to Algeria during the French colonial era flowed back across the Mediterranean Sea. The word used to express this post-1962 south-to-north trajectory is "repatriate." Objects were transported across the sea not only in coordination with the French military but also by a community which could have been designated as exiles, refugees or even immigrants. Instead, French law assigned them the category "repatriated from Algeria," phrases defined by law in December 26, 1961 to encompass trans-Mediterranean mobilities

of people that would be extended to objects. Public art moved from Algeria often deploys the word *rapatrié* to hide economic processes and complex transnational circuits that dismantled, packed, and transported large works from Algeria to a presumed place of origin in France and install new sites of colonial memory in France. Driving forces were a major geopolitical rupture, a French belief in the threat of the monument's imminent destruction in Algeria, and the capacity and will to transport these items elsewhere. Undertaken without consulting the provisional Algerian government, such wholesale removals were not considered under the concluded Evian Accords that led to Algerian independence in 1962.

My presentation discusses approaches in the anthropology of art concerning ownership and possession, metropolitan provenance versus colonial implantation, French colonial memory and *nostalgérie*, presumed and actual Algerian iconoclasm of statuary. The creation and dissolution of empires such as the dismantling of French Algeria irrevocably altered social structures and the material culture on which those social structures were partly based. Nonetheless, the political activities of empires find their material reflection in the creation of new esthetic forms and the reevaluation of old ones, which promote the formation and creation of new heritages and ceremonies. Thus, objects in empire remain central components toward understandings of settler colonialism as well as anthropological approaches to settler colonial studies, art and material matters, and heritage formation broadly conceived.

Susan Slyomovics is Distinguished Professor of Anthropology and Near Eastern Languages & Cultures (NELC) at the University of California Los Angeles. Her publications include *The Merchant of Art: An Egyptian Hilali Epic Poet in Performance*; *The Object of Memory: Arab and Jew Narrate the Palestinian Village*, *The Walled Arab City in Literature, Architecture and History: The Living Medina in the Maghrib* (editor); *The Performance of Human Rights in Morocco*; *Clifford Geertz in Morocco* (editor) and *How to Accept German Reparations*. Her current research project is on the fates of French colonial statues and monuments in Algeria.

Anthropocenic Subjugated Knowledge(s)”: A Plea to Perform Politically, and Ethically Otherwise

Gabriella Calchi Novati (Trinity College Dublin, Ireland)

‘The iconoclasts’ fury against fetishes rings like a parricidal anger.’ – Michel Serres¹

‘In order to create the massive behavioural change needed [to tackle climate change] we have to emotionalise that data, make it physically tangible.’ - Olafur Eliasson

In the age of the so-called Anthropocene, in which ‘humans have become geological agents, [interacting with] the most basic physical processes of the earth’, the arts and humanities are presented with a tremendous challenge, for ‘the climate crisis is also a crisis of culture, and thus of imagination.’² Climate change, global warming and the sixth mass extinction are

proving peculiarly resistant to artistic practices. And yet, a large part of contemporary art can be considered under the umbrella term “art in the anthropocene”. I would claim, however, that much of this art is in itself problematically iconoclastic, in that it engages with what I would call “eco-iconoclasm”, that is defacing nature for the sake of art. For example, in the public installation Ice Watch, Danish artist Olafur Eliasson and award-winning geologist Minik Rosing, harvested blocks of ice that had calved from the ice sheet of Greenland and brought them to Copenhagen (2014), Paris (2015) and London (2018). The purpose of such installations, Eliasson argues, was to bring the effects of climate change closer to home, putting people in direct contact with its effects, so that they could feel, smell, and lick the ice as it slowly melted away. By employing Ice Watch as a critical paradigm, which attempted to emotionalise via an iconoclastic gesture the scientific data of climate change, I will articulate the politics and ethics of “eco-iconoclasm” vis-à-vis “art in the anthropocene”. I will conclude by showing that when “eco-iconoclasm” is metaphorically performed rather than actually acted out, it manifests its potentiality, for the fetish that it attempts to “destroy” is not an image, but an ideology: patriarchy tout court.

Gabriella Calchi Novati works at the intersections of performance studies, biopolitics and psychoanalytic theory. Her essays on digital cultures, film, theatre, contemporary art, activism and politics have been published in peer-reviewed journals such as Theatre Research International, Performance Research, Performance Paradigm, About Performance, and edited collections. She regularly lectures at international symposia, conferences and institutions. She is a visiting professor in Trinity College Dublin, a member of 'The Anthropocene Atlas of Geneva' (TAAG) Advisory Research Group: <https://head.hesge.ch/taag/en/> and a member of the organising and scientific committee of the international and interdisciplinary academic-artistic network "Terror on Tour". She earned her PhD from Trinity College Dublin in 2012, and is currently a psychoanalyst in training at the C.G. Jung Institute, Zurich. See also: <https://gabriellacalchinovati.academia.edu/>

Shifting perception – The ‘troubling’ role of artistic practices and social sciences in the re-making of architectural designs in the 21st century

Hannah M. Varga (Humboldt-Universität zu Berlin, Germany)

In the recent years, design disciplines/applied arts have begun to engage with concepts, notions and methods from Science and Technology Studies (STS) and STS- inspired anthropology. As a result, debates around (1) what STS concepts and approaches can do for applied arts and (2) how design practices enhance social science methods, have emerged. However, what kind of entanglement arises through such transdisciplinary artistic interactions and, how such encounters challenge ethnographic concepts remain unclear. In order to develop ethnographic insights into this, I am following an internationally reputed scene of Spanish architects who engages frequently with STS in order to reshuffle the relationship of humans and non- humans in the making of architectural designs. Thereby, they produce

'performative', 'temporary' and 'artful' architectural installations to cause troubles for the legacy of the modern architect and, in doing so trying to shift the perception on architecture. This paper will consist of two parts. The first part will explore in detail the ways in which these Spanish architects attach concepts and methods from STS and STS- inspired anthropology to their design and artistic practices. While, the second part will focus on the consequences of their actions for social science approaches and methods. Here, also attention will be paid to the question: 'How do such transdisciplinary encounters challenge ethnographic fieldwork when the distinction between the researcher (anthropologist) and the researched (others) cannot be as clearly defined?'

Hannah M. Varga studied material culture/design anthropology (MA) at the University College London (UCL) and Social and Cultural Anthropology (Mag. phil.) at the University of Vienna. After her graduation she worked at the MAK – Austrian Museum for Applied Arts /Contemporary Art, Vienna at the Design Collection. There she contributed to exhibition and design research projects such as '2051: Smart Life in the City' a project of the 'Vienna Biennale 2015: Ideas for Change' or the anniversary exhibition: 'Exemplary, 150 years of the MAK- From arts and crafts to design'. After that she joined as Predoc the Professorship for Participatory Technology Design at the Munich Center for Technology in Society (MCTS). Currently, she holds a PhD fellowship from the Humboldt University Berlin. The working title of her PhD Project is, 'The Principle of Suspension: How Science and Technology Studies (STS) came to matter in architectural design practices'.

16:00-18:00 Panel III

Chair: Anna Laine

Anna Laine holds a PhD in social anthropology from Gothenburg University and is trained as a photographer and artist. She explores various combinations of academic and artistic ways of working, with a main focus on Tamil contemporary art and material culture in South Asia and the Sri Lankan Tamil diaspora. Laine has been a photography curator at the Ethnography Museum in Stockholm, a senior advisor at the Swedish National Heritage Board and a visiting research fellow at Goldsmiths. She published the book 'Practicing Art and Anthropology: A Transdisciplinary Journey' on Bloomsbury in 2018 and is currently investigating casteism through collaborative photographic and curatorial practices.

Usefulness of creative and opening-up ethnography

Eva Rossal (Ethnographic Museum in Krakow, Poland)

The project of creative and opening-up ethnography is based not so much on the critique of the previous concepts created in the field of anthropology of art, but on the attempt to notice gaps, cracks in the created model, both theoretical and practical. This is an attempt to go beyond thinking in terms of the opposition, which takes place from shifting interest from

results, objects, arguments - easier to organize in opposition relations - to processes, practices, activities that are not considered due to the effects they led to, but because of their internal logic, the specificity of their own agency and creativity. This type of thinking refers to action research and praxis, as well as verbal understanding of culture (Ingold 2017, Nycz 2018). Starting from the ethnography as a kind of active research practice, using in its activities tools of contemporary art, I will present the possibilities of searching for a new, critical description of cultural reality. Exceeding thinking in terms of „either-or", where the boundary between particular fields is an ordering and categorizing aspect, I will try to go beyond the current cultural framework and opening to experimental cooperation in the space connecting art and anthropology fields. In this sense ethnography comes to the fore here, stemming from the perspective of bottom-up, molecular social movements, gestures and transformations that take place in the "third space" opened by intervention, can create something like 'the useful good' instead of eg. producing another 'ethnographic theory' just being developed in academic circles.

Performing arts and their insights into the working of the social scene

Monica Heintz (Université de Paris –Nanterre, France)

The ethnographic exploration of the work of actors has not received broad attention in social anthropology, unlike that of musicians or dancers, and has mostly remained a marginal niche, despite the fact that the analogy between actors and social actors, the scene and the social scene, potentially throws light on the important functioning of the second. However the 'actor model' is not new in social science: Erving Goffman has made it a central dispositive of his social thinking (but he was a sociologist), Victor Turner highlighted the rewriting of cultural codes within the liminal space of the performance (but this is not what he is remembered for), Richard Schechner experimented with bringing closer performance and real life (but his official field was Performance Studies). I will try in this contribution to retrieve the reasons for this neglect in the more general apprehension of theater as 'art' and 'Western' and question this bias. In my last ten years of fieldwork among theatre actors, followed from training to stage, in several independent theatre companies in Paris, I have addressed ethnographically the issue of a wider epistemological relevance of the ethnography of acting. As the actor's paradigm in terms of the link between the actor- her/his body- performativity has evolved since the 1970s, as did the cognitive approaches to body, mind and emotion, I try to open ways to reframe theoretically the actor's model, so as to generate new tools for social analysis and thus give reasons for anthropologists to study artistic acting.

Monica Heintz is Associate Professor at the University of Paris Nanterre and co-director of the Laboratoire d'Ethnologie et de Sociologie Comparative. She has published books on work ethic, citizenship, morality and the history of anthropology, based on her long term fieldwork in Eastern Europe. Since 2010 she has done fieldwork in independent theater companies in

France, having been trained in drama herself in Romania and France and sustaining a parallel activity as actress and stage director.

Resources for World-Augmenting Inquiries: Why an Atlas of Art Practice-Based Ethnographic Devices Makes So Much Sense

Brune Boyer, Francesca Cozzolino, Alice Doublier, Sophie Houdart, Samuel Garcia, Maxime Le Calvé, Mélanie Pavy (CREALAB, Paris, France)

The CréaLab now exists since 2011, and regularly brings together a dozen doctoral students and young researchers. We started from what first connected us: the ethnography of creative practices. Since then, we have held a monthly workshop at the University of Paris Ouest, which alternates discussions about the ethnographic materials of the participants, exchanges around theoretical readings (among them John Dewey, William James, Tim Ingold, Bruno Latour, Edwin Hutchins, Antoine Hennion, Lorraine Daston, Jane Bennett, Jacques Rancière...) and exercises to explore new ways to think and write anthropology to-day. In the course of our discussions, we came to realize that the ethnography of creative practices had made us more receptive to the epistemic potential of the tools that artists and designers are currently using. Contemporary art and design practitioners are equipped with a variety of devices to give new contours to known worlds, to enrich them and at the same time to involve them in the way we handle them. This insight, as well as the slow and patient accumulation of exercises over the years, led us to start, in 2016, the composition of an “atlas”. This collective work-in-progress is intending to map, in the form of a set of cards, each dedicated to one of those instruments— observation, attention and writing devices that can be useful to us in conducting investigations. To date, we have collected around forty entries such as “Addressing”, “Walking”, “Collection”, “Demo”, “Dropping-Out”, “Detail”, “Eye Gym”, “Narrativity of Things”, “Care”, “Speculation”, etc. Each card combines theoretical perspectives, raw materials, indications on protocols and bibliographic references. They are also mentioning some of the “Desirable Effects” and “Adverse Effects” or “Side Effects” of those devices, and they are hinting to other related items. In this paper, we will report on how we are taking advantage of collaborations with the art worlds to enrich our inquiries and make us more sensitive to observed realities. Furthermore, we will critically discuss the shifts in the current anthropological paradigm that makes this endeavor relevant and fruitful, not only for the anthropology of arts, but for the contemporary ethnographic practice at large.

Sophie Houdart is interested in the local modes of construction and the practices of modernity in Japan as well as in the topics of creation and innovation. After completing, as a thesis, an ethnography in a biology laboratory in Japan (*La cour des miracles*, 2008), she followed the long stages of conceptualization of the Universal Exposition that took place in Japan in 2005 (*L'universel à vue d'œil*, 2012). After this, she investigated an architectural firm in Japan and became interested in the architectural and computer graphics practices that allow architects

and designers to design new worlds (Kuma Kengo. *Une monographie décalée*, 2009). She co-edited the volume *Humains, non humains. Comment repeupler les sciences sociales* (with O. Thiery, 2011). She then collaborated with a photographer and a visual artist on an inquiry on the CERN large particle collider, particularly among those who are in charge of maintaining the machine: physicists, engineers, operators (*Les Incommensurables*, 2015). In the fall of 2012, she began a new research on life after the triple disaster that took place in northeast Japan (a tsunami, an earthquake, a nuclear accident). Around this question, she contributed to the creation of a hybrid collective, *Call It Anything*, led by F93 (Centre de culture scientifique, technique et industrielle), bringing together several social science researchers and artists and videographers for cross-fertilization experiments on the theme of disorder, damaged territory, radioactivity and the recomposition of existing ones (<http://www.f93.fr/fr/project/11/call-it-anything.html>).

Maxime Le Calvé, currently based in Berlin, is an anthropologist working in the field of arts. He holds B. Sc. and M. Sc. degrees in Ethnology from University Paris Ouest Nanterre. In November 2018, he completed his PhD in Social Anthropology and in Theater Studies, at EHESS Paris and FU Berlin (cotutelle). In his doctoral dissertation, he applies the methodological framework of Science and Technology Studies to an ethnographic case study in the domain of Theater Studies: the staging of the music drama *Parsifal* by the contemporary artist Jonathan Meese. He will be starting a post-doc this year at the Cluster of Excellence “Matter of Activities” at HU Berlin with a project about the crafting of digital matter in image-based surgery and Virtual Reality design. Maxime has been conducting fieldwork in various contexts, i.e. electronic music venues, ateliers of visual artists, music schools, and backstage at the Bayreuther Festival. His ethnographic writing is influenced by phenomenology and pragmatism. He makes use of drawings in his scientific work as a method of observation. Since 2011, he has been a member of the working group *Créalab*, a seminar dedicated to the ethnography of creation processes.

Francesca Cozzolino teaches humanities and social science at the *École nationale supérieure des Arts Décoratifs (EnsAD)*, PSL Research University, Paris. She is a research associate at *EnsadLab*, the research laboratory in art and design at the EnsAD and an affiliate member at the *Laboratoire d’Ethnologie et de Sociologie Comparative (LESC-CNRS)* of the Paris West University Nanterre La Défense. Specialized in ethnography of artistic practices, her research studies intertwine visual studies and anthropology of art and writings with a special attention to writings displayed in public spaces. Since 2010, she has headed numerous inquiries worldwide into the field of art and design and has led several research missions in France and abroad (Europe, United-States, Benin, Mozambique and Mexico). Her aim in these projects was to develop a descriptive ontology of creation and by aiming at studying the different shapes and levels of creative agency, and its ability to operate within the social fabric. She has published several book chapters and scientific papers and she often contributes to art and design journals and exhibition catalogues. She also collaborates with artists in implementing projects that combine both art and social science. She is a member of the editorial board of

the journals « Ateliers d'Anthropologie », « Polygraphe(s) » and « Quadernos de Arte y Anthropolgia ». Since 2014, he has been a member of the working group Créalab, a seminar dedicated to the ethnography of creation processes.

Another genealogy of anthropology: for a future multi-sensorial discipline

Giulia Battaglia (Université Sorbonne Nouvelle-Paris 3, France)

In this paper I analyse the historical moments in which visual and material components of anthropology played an important role for the discipline. I reflect on the early twentieth century anthropological practices and their multi-disciplinary approaches – paying particular attention to the work of Boas, who saw anthropology as a science to make claims together with other disciplines, including art and films. I then question the historical moment in which the Malinowskian approach consolidated the discipline by imposing a ‘rationalist’ discourse (made only of written words) and contributed to what Taylor (1994) as called an ‘iconophobia’ for art and images at large –that continues persisting even today. I will then compare this history with the French tradition of cultural anthropology – born in museum settings and potentially more open to include art/visual elements within their practice. The emergence of a figure such as Jean Rouch – that is, as Stoller defines him, ‘a liminal figure par excellence’ who understood the creative power of being between different art practices (2009: 5) – will be understood within this context. Nevertheless, the French tradition has confined Rouch to the sub-discipline of visual anthropology and, as I should point out, rather developed a sort of ‘aesthetic-phobia’ towards images and art practices at large. By making use of contemporary examples coming from my research experience in France and in India, the aim of this paper will be to re-connect them to moments of history when material and visual elements were central for the discipline and used not just as a support to science but as something useful for thinking anthropology at large.

Giulia Battaglia is a researcher in anthropology of visual/art/media practices specialised in documentary film in India. Her work is interdisciplinary and draws from a range of academic fields, including visual/media anthropology, documentary studies, visual and material cultures, art and anthropology, Indian cinema, cultural studies and film history. After receiving a PhD from the School of Oriental and African Studies (SOAS), University of London, she has worked as a lecturer and researcher in various departments of anthropology, media, arts and social science as well as in cultural institutions in England and in France. At present, she lives and works in Paris in the field of anthropology, arts and media, being part of the laboratoire de recherche IRMECCEN, Université Sorbonne Nouvelle (Paris 3) and the laboratoire de recherche LAIOS/IIAC, at the École des Hautes Études en Sciences Sociales (EHESS).

18:00-19:00 Performance Art-Intervention

What is the relationship between being an artist and making art?

Jennifer Clarke (Robert Gordon University, Scotland) and **Alana Jelinek** (University of Hertfordshire, UK)

This is a proposal for a 20-minute art-intervention that directly addresses a question pertinent to the somewhat fraught relationship between art and anthropology today: what is the relationship between *being* an artist and making art? It is a performance by Alana Jelinek (an artist and theorist on the definition, role and value of contemporary art) with the anthropologist and *artiste pour ainsi dire*, Jennifer Clarke. From the points of view of an anthropologist (and...) who is perversely dubious about anthropologists claiming works *as* art (while also making art), and an artist who argues that it is the artworld that should 'police the boundaries' of art, together they will address assumptions within the symposium call (as well as within contemporary art and the anthropology of art more generally) to clarify things for anthropology. What might constitute *an appropriate* method and perspective on art, and contemporary art in particular, assuming this is possible? The presentation will be artistically rigorous, working within the traditions of live art and conceptual art and building on these, while also being informed by current debates in contemporary anthropology of art, and responding to them. The intervention aims to contribute to knowledge and debate in both disciplines, while sitting formally within art practice.

Jennifer Clarke is an anthropologist, artist, and currently Lecturer in Critical and Contextual Studies in an Art School. With a background in the arts and a Ph.D. in Social Anthropology, her research, teaching and public work combine and explore the borders of art, anthropology and philosophy, in practice and theory, often working collaboratively across disciplines. Her main areas of interest lie in the crossings of contemporary art and anthropology, with recent research and artistic practice primarily in Japan and the UK, responding to urgent ecological issues.

Alana Jelinek is an artist who writes theory of art. Her practice investigates the terrain where ecological concerns meet a history of colonialism and she has worked on a number of multi- and inter-disciplinary projects with anthropologists since 2009. She uses a wide range of media to explore and research specific ideas and in this sense her work lies in the tradition of conceptual art. She has written novels, worked in live art and performance, made internet-specific art, worked on participatory projects and she continues to use oil paint when it's the right medium for the enquiry. Her current research is on 'Between Discipline and A Hard Place', for a book in which she discusses ethics, inter-disciplinary working as artists, the politics and ecology of art, and how art is a knowledge-forming discipline.

DAY 2

A Philistine Protocol?

Roundtable convened by Kirsten Scheid and Chiara De Cesari

Discussants

Adania Shibli (Birzeit University, Palestine) & Ming Tiampo (Carleton College, USA)

This roundtable departs from the figure of the Philistine as sighted in the construction of the Humanities historically to mobilize it as a lens through which to examine that history's implication in the ongoing campaign to globalize art history beyond the 'West'. Building on the connection Philistine/Palestinian, our focus is on the current fad for Palestinian art, which we take as a microcosm for reflecting on broader issues. Can a 'Philistine protocol' help us examine how contemporary art operates in politically fraught encounters while it attempts to overcome its Eurocentric colonial legacy?

We have been drawn to proposing to look at the Philistine as figure of contemporary artist subjectivity by way of our association with contemporary Palestinian art. If in the 1990s and early 2000s contemporary Palestinian artists were a non-topic for canonical art history, nationalist Arab art history, and Palestinian politics, in the last ten years they have become very important in each of these areas but with strict limitations. Palestinian artists' footsteps across the threshold are indeed always accompanied by whispers, 'Welcome to our gallery, but don't be too political, too utilitarian or goal-oriented in your art, or too attached to a place'. Given art's constitutional reliance on the exclusion of the Philistine, we seek to learn about art's actual possibilities by addressing head-on the Philistine/*falastin's* contemporary career in a series of art and ethnographic cases.

Some Palestinian artists are aware of the connection between the Philistine and their national identity (*falastin* in Arabic), but all are grappling with the legacy of Kantian universal art as they try to become 'real' artists in the global gallery and maintain local relevance. The *sensus communis* that would prove their belonging to humanity has historically worked against them and held them most suspect (Edward Said's investment in Matthew Arnold's notion of 'humanist' culture is telling in this regard). Meanwhile, Gell's methodological philistinism seems to have no way to accommodate history or people moving out of place and, while designed to escape Kant's internal evaluation, relies on other problematic notions of community. How can we mobilise the figure of the Philistine to support artists' subjectivities today? Responding to Alfred Gell's 'methodological philistinism' but building on his idea of looking beyond Eurocentric Kantian aesthetics to explore the agency of art, we investigate how artists negotiate their fraught belonging to the art world in what remains the litmus test site for political difference.

Participants: Chiara De Cesari, Kirsten Scheid, Adania Shibli, Kiven Strohm, Ming Tiampo.

What Can Anthropology Learn from the Philistine Artist?

Kirsten Scheid (American University of Beirut)

Arab art in the time of the War on Terror has paradoxically become both cultural boundary marker and bridge for intercultural connection. In other words, it speaks to both place as essential difference and space as universal sameness. Palestinian art has had a special role as the most desired target of new regimes of support in the global gallery. After years of being written out of the history of art and art criticism, Palestinian artists today are among the most feted in the global gallery: a proverbial “Philistino-philia.” If in the 1990s and early 2000s contemporary Palestinian artists were a non-topic for canonical art history, nationalist Arab art history, and Palestinian politics-- since 2010, they have become increasingly important in each of these areas but with strict limitations. Their footsteps across the threshold are always accompanied by whispers, “Welcome to our gallery, but don't be too political, too utilitarian or goal-oriented in your art, or too attached to a place.” That “Philistine” can still stand in for the ultimate anti-art figure in English, German, and French, underscores Edward Said's (1978) point that Arabs remain constitutional outsiders for the continual refashioning of claimants to “Western civilization.” Yet, contemporary Palestinian artists have been probing the conditions of their production, particularly through historical explorations of the art/craft and art/politics divide. Building on recent projects by Khalil Rabah, Nour Abouarafeh, and the duo Basel Abbas and Ruanne Abourahme, I eschew both “methodological philistinism” and Philistino-philia to reconsider anthropological approaches to the socio-political agency of art.

An associate professor of anthropology at the American University of Beirut, **Kirsten Scheid** focuses on art at cross-cultural encounters, especially the development and historiography of Lebanese and Palestinian art worlds. Her essays appear in *Anthropology Now*, *ARTMargins*, the *International Journal of Middle East Studies*, and *Museum Anthropology*. She has co-curated “The Jerusalem Show” (Jerusalem, 2018) and “The Arab Nude” (Beirut, 2016), and served as a consultant or participant in exhibitions and projects at the New Museum (NYC), the Tate Modern (London), and the MoMA (NYC). Her work has been supported by the National Endowment for the Humanities, the Palestinian American Research Center, and the Wissenschaftskolleg zu Berlin. She is the 2019-2020 Clark-Oakley Humanities Fellow at The Clark Art Institute.

Philistinism as Creative Institutionalism

Chiara De Cesari (University of Amsterdam)

Methodological philistinism forces us to view art as *poiesis*, as producing social situations and realities, as opposed to art history's traditional focus on art as *mimesis* or representation of the real. In this talk, I show how Palestinian artists produce artworks that are institutional simulations or experiments, blurring the boundaries between “reality” and “fiction”. I detail how they stage a set of national cultural institutions in a quasi-stateless context where such institutions are absent, as well as the predicaments and dilemmas these artists must sustain in

the process. In particular, I focus on the Palestinian art biennials and two experiments in setting up a Palestinian national museum. Building on a notion of “anticipatory representation”—art’s calling into being institutions that do not yet (fully) exist—I reflect on how Palestinian artists’ experiments can point to predicaments and potentialities of contemporary art practices elsewhere.

Chiara De Cesari is Senior Lecturer in European Studies and Cultural Studies at the University of Amsterdam. She is the author of *Heritage and the Cultural Struggle for Palestine* (Stanford University Press, 2019), and co-editor of *Transnational Memories* (de Gruyter, 2014, with Ann Rigney) and *Memory, Heritage, and Populism in Europe and Beyond* (Routledge, forthcoming 2019, with Ayhan Kaya). She has published widely in journals such as *Current Anthropology*, *American Anthropologist*, *Museum Anthropology*, *Studies in Ethnicity and Nationalism*, *Memory Studies* and the *International Journal of Middle East Studies*. Her research focuses on memory, heritage and cultural politics, and how they intersect with current transformation of the nation-state form; memories of colonialism and cultural racism in Europe; the transnational museum; Palestine/Israel. Her most recent project explores the globalization of contemporary art and forms of creative institutionalism and statecraft.

The Philistine as Trap; Or, the Palestinian artist as trickster

Kiven Strohm (National University of Singapore)

While art is often advanced as the equaliser of difference, a showcase for the demonstration of our common humanity, those artists who refuse to play along, who take up a position contra the “humanity game” (Winegar), are often accused of denigrating the promises of art itself. The figure of such artists as Philistines is a common indictment in such scenarios, a condemnation of an artist whose insensibility is deemed unproductive. This paper approaches the Palestinian artist through the figure of the Philistine, not as a reproach or admonishment but as a strategic positionality within the humanity game. The Palestinian artist as Philistine doesn’t simply refuse the coloniality of humanity, she produces artworks that are traps, *dispositifs* or devices that enact complicitous scenarios or encounters. Exploring *Ehtiqaan*, a sculpture by Nardeen Srouji, my attention concerns the Palestinian artist as a trickster, a provocateur and saboteur of humanity, whose art fails to offer positive value and instead points to an alter-politics and a reassemblage of humanity.

Kiven Strohm is an anthropologist with interests across the social sciences and humanities, including contemporary art (social practice art and participatory art), collaborative and experimental ethnography, aesthetics/politics, ontology and new materialisms, and speculative anthropologies. He has a regional focus on the Middle East (Palestine/Israel and Egypt) and, more recently, Southeast Asia. He is presently working on a book project entitled, *Experiments in Living: Art and Politics in Late Colonial Palestine/Israel*.

Ming Tiampo is Professor of Art History and Director of the Institute for Comparative Studies in Literature Art and Culture at Carleton University in Ottawa, Canada. She is a scholar of transnational vanguardism with a focus on Japan after 1945. Tiampo's book *Gutai: Decentering Modernism* (University of Chicago Press, 2011) received an honorable mention for the Robert Motherwell Book award. In 2013, she was co-curator of the AICA award-winning *Gutai: Splendid Playground* at the Solomon R. Guggenheim Museum in New York.

Adania Shibli (1974, Palestine) has written novels, plays, short stories and narrative essays. Her latest is the novel *Tafsil Thanawi* (Beirut: Al-Adab, 2017, forthcoming as *Minor Detail* by Fitzcarraldo Edition/Uk, and New Directions/USA, 2020). In addition to writing fiction, Shibli is engaged in academic teaching at Birzeit University, Palestine, and is a researcher in the field of cultural studies and visual culture.

**17: 00 onwards WHAT ELSE BURNS WHEN THE AMAZON BURNS?
SAVVY Contemporary, Berlin-Wedding**

CONVERSATION WITH Alessandra Munduruku and Vandria Borari.
Mediated by Barbara Marcel and Camila Nobrega.

Starting with the question "What else burns when the Amazon burns?" that was raised by the urban quilombola farmer and researcher Silvia Baptista from Rio de Janeiro in a recent visit to Berlin, this conversation proposes a closer look at the situation of the Amazon to complicate the international public debate with the situated perspectives of invisible cosmologies. Alessandra Munduruku, one of the key figures and main references in the Brazilian indigenous movement for women today, will focus on the ongoing narratives about social-environmental conflicts and current struggles in Brazil: not only for the right to land, but for the right to livelihoods and community practices. From a local-global perspective the aim is to discuss asymmetries of power related to land rights and, simultaneously, to the production of discourses.

The event is a continuation of the project *Situated Knowledge/ Global Ecologies: A Collaborative Walkshop Ramble*, initiated by the artist Barbara Marcel and the journalist Camila Nobrega. The project brings together academic researchers with environmental activists, journalists and artists, for an experimental format of knowledge exchange. The main themes are guided by different understandings of what has been called ecology and the global dynamics of knowledge production and narratives about the territories, seeking decolonial and antipatriarchal views.