

VISUEL ARKIVERING 06

Images and Research

A Seminar in English about Visual Anthropology at Moesgaard Museum, Moesgaard Allé 15, Højbjerg near Aarhus. November 17th and 18th, 2014: Monday from 9 a.m. to 4 p.m. and Tuesday from 10 a.m. to 4 p.m.

Organized by the Project “Camera as Cultural Critique” at the Department of Culture and Society, Aarhus University, and the Department of Art Theory and Communication at the Royal Danish Academy of Fine Arts – Schools of Visual Art

ADMISSION FREE AND OPEN. NO REGISTRATION NEEDED

VISUEL ARKIVERING 04

Til stranden

Udgivet i forbindelse med Rundgang 2013 af Billedkunstskolernes Afdeling for teori og formidling. Billedkunstskolernes udstilling finder sted 21-23. juni 2013.

KUNSTRADENET, CHARLOTTEBORG
KGL. MYSTERY 1, KØBENHAVN

VISUEL ARKIVERING 05

Græsegænger

Udgivet i forbindelse med Rundgang 2014 af Billedkunstskolernes Afdeling for teori og formidling. Billedkunstskolernes udstilling finder sted 20-22. juni 2014.

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VISUEL ARKIVERING 01

Synspunkter og parametre

Udgivet i forbindelse med Rundgang 2012 af Billedkunstskolernes Afdeling for teori og formidling. Billedkunstskolernes udstilling finder sted 22-24. juni 2012.

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VISUEL ARKIVERING 02

Orosho Walks

Notes from Kibera
An informal settlement on the outskirts of Nairobi, Kenya
January 10th – February 28th 2010

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VISUEL ARKIVERING 03

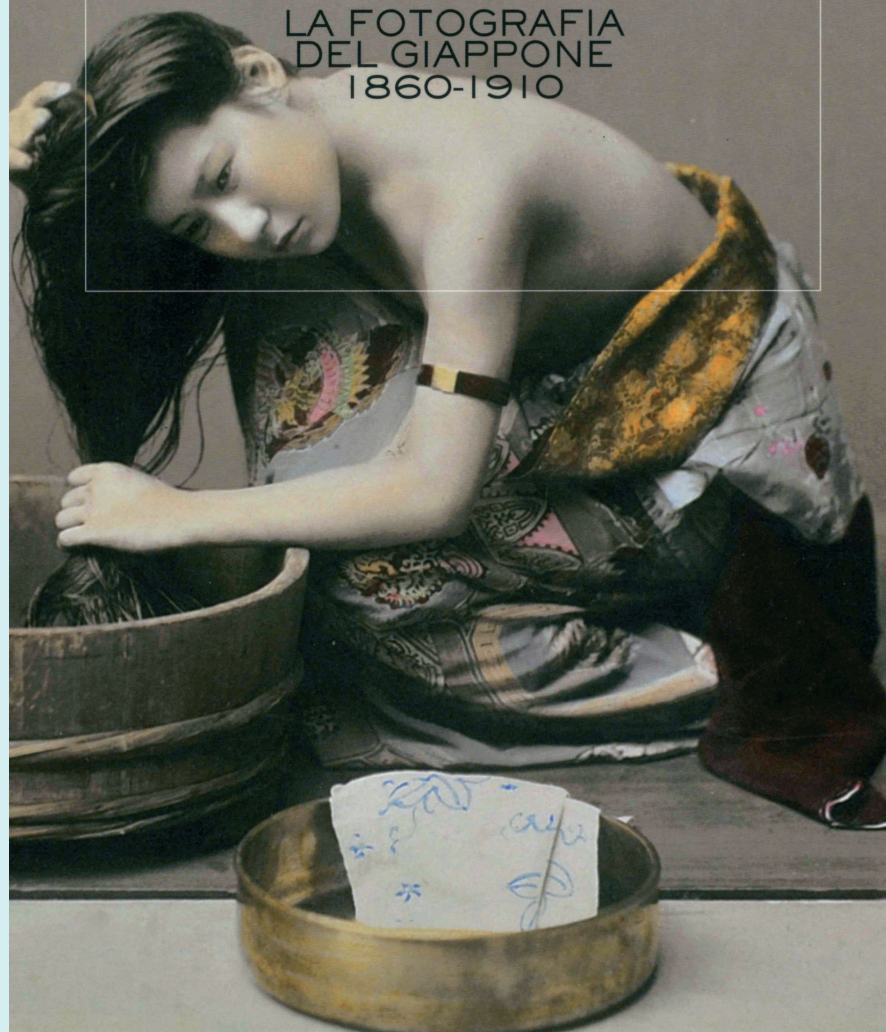
Balkan Banana and Other Stories

Narrated by some "Home" portraits.
From the exhibition, Paradigm Metamorphoses, Odense, 2013.
Exhibition model at Rundgang 2013, June 21st – 23rd, Schools of Visual Art, Dep. of Art Theory and Communication.

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INEFFABILE PERFEZIONE

LA FOTOGRAFIA
DEL GIAPPONE
1860-1910



Page 3 shows the front cover of the catalogue to the exposition “Ineffabile Perfezione – La Fotografia del Giappone 1860-1910”, Città di Lugano / Museo delle Culture, 2010. The exposition at the Villa Ciani in Lugano, October 23rd 2010 to February 27th 2011 was the starting point for the collaboration between the Museo delle Culture, The Royal Danish Academy of Fine Arts, The National Museum of Denmark, Aarhus University and the new Moesgaard Museum.

The first step was the exposition “Girl with Parasol” at The National Museum of Denmark, November 15th 2013 to April 28th 2014. A 2-day seminar about the Japanese photography from the Meiji period took place at the Museum and at the Academy January 23rd and 24th, 2014.

The photo at the following page of the lady with a parasol or umbrella in a reconstructed image from a photo studio from the Meiji period was used by the National Museum in their invitations to the exposition.

The actual seminar at the new Moesgaard Museum will be followed by a publication of some of the interventions as **Visuel Arkivering 07** at the end of December 2014.

And last but not least, a monographic book about the Japanese photos from the Meiji period 1860-1910 will be published in a Danish translation by the publishing house of the Schools of Visual Art during 2015. It is written by the director of the Museo delle Culture, Francesco Paolo Campione.

Carsten Juhl
Head of department
Royal Danish Academy of Fine Arts, Schools of Visual Art

Photo-credits:

Page 5: © Museo delle Culture/Ada Ceschin Pilone Foundation

Page 8: Fosco Maraini, Verso gli abissi, Hèkura, Japan, 1954

Page 15: Fosco Maraini, Risalita, Hèkura, Japan, 1954

Both: © MCL / Alinari / Viesusseux



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at Moesgaard Museum, Moesgaard Allé 15, Aarhus

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PROGRAM 1ST DAY

Monday, November 17th, 2014
Auditorium 4240-020

9.00- 9.15 Introduction to day one by Christian Suhr

Part I - Visualising Asia: Contemporary Perspectives

9.15-10.15 Yasufumi Nakamori
After an Earthquake: Destroyed Cities in the History of
Japanese Photography

10.15-10.30 coffee break

10.30-11.30 Jane Jin Kaisen
Reiterations of Dissent

Martin Petersen
Curating the Exhibition "Girl with Parasol" at The National
Museum of Denmark

11.30-12.00 sum-up of part I

12.00-13.30 lunch break

Part II - Fieldwork with cameras: anthropological perspectives

13.30-14.30 Andrew Irving
Design for Living

14.30-15.30 Christian Suhr
Cultural Critique in Non-collaborative Ethnographic Film

Karen Waltpor
Representations and (Un)veiling of Sentiments

15.30-16.00 sum-up of part II

PROGRAM 2ND DAY

Tuesday, November 18th, 2014
Conference room 4240-301

10.00- 10.15 Introduction to day two by Carsten Juhl

Part III - Inventing the Subject-matters of Visual Research

10.15-11.15 Günther Giovannoni
Fosco Maraini's Experience among the Ainu of Hokkaido

11.15-11.30 coffee break

11.30-12.30 Ton Otto
Film, Exchange and Multiple Perspectives

Yasufumi Nakamori
Re-ruined Utopia: Arata Isozaki's "Electric Labyrinth" (1968)

12.30-13.00 sum-up of part III

13.00-14.00 lunch break

Part IV - Investigations: Photographs and Archives

14.00- 14.30 Frederikke Hansen / Kuratorisk Aktion
The Drive to Remember: Kuratorisk Aktion's Curatorial
Engagement with Pia Arke's Artistic Work and Research

14.30-15.30 Tijana Mišković
The Sociological Preoccupations of Visual Artist Thierry
Geoffroy/COLONEL

Christian Vium
Photographic Reenactments as Anthropological Method
& Analytical Prism

15.30-16.00 sum-up of part IV



Abstracts

After an Earthquake: Destroyed Cities in the History of Japanese Photography

— By Yasufumi Nakamori, Associate curator of photography at the Museum of Fine Arts, Houston, USA. Ph.D., History of Art.

The paper deals with the representation of the cities after an earthquake in light of the history of Japanese photography, starting with the 1891 Nobi Earthquake, to the 1923 Kanto Earthquake, and most recently, the 2011 Tohoku Earthquake. Selected documentary photographs, snapshots, and contemporary photographs by artists including Naoya Hatakeyema and Tomoko Yoneda will be discussed. - Arguing that photography has enabled the makers and recipients of such images not only to document a catastrophe but also to imagine a future, Nakamori will discuss makers, circulations, and perceptions of the images, and technologies for the making of the images.

Reiterations of Dissent — By Jane Jin Kaisen, Ph.D. Candidate in artistic research, University of Copenhagen / The Royal Danish Academy of Fine Arts.

In this intervention, excerpts from and reflections on Kaisen's multi-channel installation and film "Reiterations of Dissent" are presented. The work concerns the suppressed history and fragmented memories of the Jeju April Third Uprising and Massacre of 1948, during which genocide was committed onto the civilian population on Jeju Island by the South Korean military and police, under supreme command of the United States Military in Korea. The event marked the beginning of the Cold War in Asia and can be seen as a precursor to the Korean War and the division of Korea. For those reasons, any mention of the event was systematically suppressed for more than five decades.

Reiterations of Dissent is composed of six different video narratives – Ghosts, Jeju Airport Massacre, Lamentation of the Dead, The Politics of Naming, Retake: Mayday and Island of Endless Rebellion that together seek to approach politics at the limits of representation

by addressing how the event resonates in the landscape of Jeju Island, in literature, in the memories of survivors and relatives, in shamanic rituals mediating between the living and the dead and in the on going resistance against the construction of the Jeju Naval Base.

Curating the Exhibition “Girl with Parasol” at The National Museum of Denmark
—— By Martin Petersen, Curator and Senior researcher at The National Museum of Denmark. Ph.D.

Photographs of geisha, samurai and cherry blossoms – the dream image of a timeless Japan created as industrialization steamed ahead and modern cities shot up in Japan and Europe. In some Japanese cities of the late 1800 century, an industry emerged producing photographs of Japan’s people, culture and landscapes for foreign visitors. The paper discusses how “Girl with Parasol” juxtaposed these serial dreamscapes with images made in the contemporary Japanese photo studio as well as by visitors to the exhibition.

Design for Living: “Between Contingency and Necessity” & “The Lives of Other Citizens” —— By Andrew Irving, Director of the Granada Centre for Visual Anthropology at the University of Manchester

“One of the most significant facts about us” declared Clifford Geertz “is that we all begin with the natural equipment to live a thousand kinds of life but end up in the end having only lived one” (1973). This suggests how human existence is based in a kind of double contingency, encompassing both chance and necessity, for example in the form of random encounters, luck and happenstance—but also the circumstances of one’s land of birth, nationality, ethnicity and economic status—all of which are played out and understood in terms of forces such as fate, destiny, divine providence, world events and the machinations of the global-political economy.

Consequently, part one of this presentation attempts to use experimental visual and performative methods and to open up a discussion about how the uncertainties of life are negotiated, understood and acted upon – including how people come to terms with the relationship between the life they could have lived and the one they ended up living – in a world shaped by power but rooted in action, contingency and necessity. Part two will examine how these existential dramas are played out in real time in the lives of random strangers as they move around and engage with the city.

Cultural Critique in Non-collaborative Ethnographic Film —— By Christian Suhr, Assistant professor, Camera as Cultural Critique, Department of Culture and Society, Aarhus University. Ph.D.

The medium of film has for a long time been hailed in anthropology for its ability to establish scholarly analysis as a platform for cross-cultural dialogue and collaboration through continued re-viewing and feedback between filmmakers, anthropologists, and informants (Rouch 1961, MacDougall 1995, Grimshaw and Ravetz 2009). By contrast this presentation addresses the non-collaborative qualities of the camera. In particular I seek to highlight the culture-critical value of the camera as a mechanical researcher that at once allows us to hear and see through another perspective than our own, and yet, in the same time is itself both socially blind and deaf. Devoid of social etiquette, the camera always seems to capture a little too little and a little too much. In this presentation I argue that profound insights in ethnographic films are to be found in the misfittings between what we should, ought, and are socially taught to perceive and the peculiar non-social perception of the camera. I explore this hypothesis on the basis of case examples from ethnographic film classics such as “The Ax Fight” (Asch and Chagnon 1975), “Reassemblage” (Trinh 1982), “Koriam’s Law and the Dead who Govern” (Kildea and Simon 2005) as well as my own recent documentary “Descending with Angels” (Suhr 2013).

Representations and (Un)veiling of Sentiments —— By Karen Walторp, Ph.D., Camera as Cultural Critique, Department of Culture and Society, Aarhus University.

In this paper, I explore some of my doubts and ambivalences regarding the balance between the artistic and the anthropological dimensions of my visual work with young Muslim women, smart-phones and ‘moral laboratories’ in Nørrebro, Copenhagen. In my doctoral fieldwork, I have been continually faced with the challenge of how to both conceptualize and represent my interlocutors and my field, visually and anthropologically. The relation between perception, conceptualization and representation interests me, and in my current project I am faced with quite a few challenges owing to the fact that there are a great many situations which I can film, but I am not allowed to show the material, as my female interlocutors are not wearing veils, and the topics they discuss

are intimate and not intended for public scrutiny. Hence, I am grappling with how to overcome this challenge, and I here sketch out the contours of a possible way forward that seeks to take seriously the idea that the communication of our knowledge (in this case audiovisual products) to different audiences, is part of the knowledge production.

Fosco Maraini's experience among the Ainu of Hokkaido — By *Günther Giovannoni*, Curator and Senior researcher at the Museo delle Culture, Lugano, Switzerland.

Fosco Maraini (Florence, 1912-2004) had a talent for precursory research. He knew English through his British mother, and had an artistic sensibility from his father, the sculptor Antonio Maraini, who was from Southern Switzerland. In Florence, the continuous relationships with artists and intellectuals from Italy and abroad developed a special sense of orientation in the world.

1930, after the high school diploma, Maraini enrolled in the Faculty of Natural Science at the University of Florence. For eight years he alternated his studies with the passion for cultures, photography and mountains. In 1937 he followed the orientalist Giuseppe Tucci on a long expedition to Tibet, during which Maraini took thousands of photographs. The Himalayan experience finally convinced Maraini to devote himself to ethnological research and the study of Eastern cultures. After graduation he accepted a grant of the Japanese Government. This was the first travel of several ones he made to Japan.

In Japan, Maraini stayed several times at the island of Hokkaido, the northernmost part of the Japanese Archipelago. As he since told in different occasions, this was only marginally due to his curiosity and to the desire to explore new corners of the world: His interest was in fact fostered by the specificity that characterized the Ainu, the «white people», the most important of the «marginal» peoples of Japan, who lived in those regions. The first trip took place in December 1938. Maraini was 26 years old. He then had the opportunity to spend two years among the Ainu, during which he realised a profound and detailed scientific research about their culture. Furthermore, he collected numerous items of material culture and works of art, which finally were donated to the Museum of Anthropology and Ethnology in Florence.

Film, Exchange and Multiple Perspectives — By *Ton Otto*, Professor, Department of Culture and Society, Aarhus University, and Head of the Ethnographic Collections, Moesgaard Museum.

How does the use of film facilitate an exchange between different points of view, thus facilitating critical distance and reflection both within and across cultural traditions? In this presentation I will analyze different interactions between filmmakers, participants, and audiences mediated by the film medium, and allowing for the experience of parallax, juxtaposition, and the articulation of different perspectives. I focus on two films about my fieldwork in Baluan, Papua New Guinea, both co-directed with Christian Suhr, in which contrasts and contradictions within Baluan culture were articulated thus facilitating local culture critique but also the self-reflection by the anthropologist-cum-filmmaker.

Re-ruined Utopia: Arata Isozaki's "Electric Labyrinth" (1968) — In his second intervention, Yasufumi Nakamori will speak about the cybernetic, architectural and multi-media installation "Electric Labyrinth" that the architect Arata Isozaki produced in collaboration with the photographer Tomatsu Shomei and others in the occasion of the 14th Milan Triennial in May 1968. The talk will focus on Isozaki's selection of found and documentary images of the cities of Hiroshima and Nagasaki shot immediately after the atomic bombs in August 1945, and on his photographic collage "Re-ruined Hiroshima", a part of the installation.

The Drive to Remember: Kuratorisk Aktion's Curatorial Engagement with Pia Arke's Artistic Work and Research — By *Frederikke Hansen*, Co-founder of Kuratorisk Aktion.

For the past nine years, the practice of the Danish curatorial collective, Kuratorisk Aktion, has been driven by a desire to understand why the colonial legacies of the Scandinavian countries have remained structurally invisible and to what degree colonial relations of rule continue to haunt the present. In a broad body of projects, Kuratorisk Aktion has aimed to provide curatorial platforms for the aesthetic-discursive interrogation into gendered indigeneity, postcolonial trauma, and processes of mental decolonization in the Nordic region.

In this presentation, co-founding member Frederikke Hansen will give an account of the collective's engagement with Greenlandic-

Danish visual artist and thinker Pia Arke (1958-2007). She will argue that Arke left us with a multifaceted body of work that remains momentous in its ability to write history from the margins, undeniable in its troubling of Western constructions, irrationalities, and failures, and remarkable for its anticipation of subsequent developments in the fields of decolonial aesthetics, visual thinking, and artistic research.

The Sociological Preoccupations of Visual Artist Thierry Geoffroy/COLONEL

— By Tijana Mišković, MA in Art and Theory from the Royal Danish Academy of Fine Arts, independent curator.

Examples from the body of work produced by artist Thierry Geoffroy/COLONEL will illustrate some of the artist's avant-garde methods of using the camera, reorganizing photo archives, producing photographic interventions and distributing photography.

In my paper, I'm focusing on the sociological elements in his artistic fieldwork and in his methods for turning photography into a tool for participation and intervention. I think that an investigation into the transformation of the subject-matter and the expansion of artistic scopes in the work of COLONEL is pertinent to the discussion of some methodological problems in artistic research.

Photographic Reenactments as Anthropological Method & Analytical Prism

— By Christian Vium, Post-Doctoral fellow, *Camera as Cultural Critique*, Department of Culture and Society, Aarhus University.

Based on my current research, which involves the re-enactment of archive photographs in contemporary settings in three different locations on the 'postcolonial fringe', this paper explores some of the potentialities and challenges in using re-enactments as a privileged method in scientific data-generation and knowledge production. In particular, I discuss the critical affordances of creatively engaging with, reframing and staging archival photographs and the collaborative potential of working with images and people in the field. In the presentation, I specifically discuss the material generated on my recent fieldwork in Central Australia in 2014, and relate it to other photographic re-enactment projects.





Billedkunstskolernes forlag

MOMU

MOESGAARD MUSEUM



AARHUS UNIVERSITY



Nationalmuseet

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DANISH ARTS FOUNDATION



Museo
delle
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Visuel Arkivering

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