

3. The Public Art of Anthropology in Germany and Beyond: How Do We Translate Contested Stories into an Accessible Medium? (Roundtable)

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What could the public art of anthropology look like in Germany and beyond? Anthropologists and their collaborating publics embody multiple identities, as activists, artists, educators, filmmakers, mediators, performers, researchers, speakers, and writers, among others; in more than one language, navigating contested discourses and conflicted territories. How can we translate anthropological concepts into an everyday discourse with/without our specialist jargon? How can we use aesthetically and critically aware language, multimodal media, and performance arts to translate contested stories into public storytelling forms? Who are the publics with whom we should and are entitled to share accessible yet contested knowledge? Which models of encountering and engaging the multiple publics work well in the collective gathering and sharing of knowledge? What are the chances/challenges of such interdisciplinary projects? Being mindful of the representational and intersectional politics of anthropological knowledge-making and sharing, the proposed workshop invites textual and multimodal media contributions in response to any or more of these questions with illustrative examples.

Human remains and the colonial remains of Anthropology

Thiago P. Batbosa, University of Bayreuth

Urmilla Deshpande, Independent Writer

Irawati Karve (1905-1970) is one of India's most famous anthropologists. Lesser known in India today is that Karve was trained in a racial anthropological school in Berlin in the 1920s. In Germany, Karve was the only researcher at a eugenics research institute who contradicted a racist hypothesis that prevailed at that time and place, namely, that skulls of Europeans had a larger skull capacity on their left side. Our chapter draws from a biographical novel which we (an anthropologist and a fiction writer) are currently writing. The piece narrates Karve's scientific practices as well as her confrontation vis-à-vis researching with human skulls in

Berlin. Building on our on-going collaboration (Barbosa & Deshpande 2021), this fictionalised account aims an affective translation of the dilemmas faced by anthropologists in dealing with European anthropology's racial and colonial legacies. Our paper will consist of a reading of the chapter, which will follow a discussion about the public anthropology's aspect of our project and collaboration. We will discuss the potential and challenges in rendering historical situations in fictionalised accounts.

Illustrating Ageing in a Time of Mobility: Mapping Out the Process

Victoria K. Sakti, Max Planck Institute for the Study of Religious and Ethnic Diversity

Álvaro Martinez, Independent Illustrator

Nele Wolter, Max Planck Institute for the Study of Religious and Ethnic Diversity

Dora Sampaio, Utrecht University

Translating ethnographic work through visual media has drawn significant interest from scholars wishing to communicate their findings to the public. This process involves making complex, locally-derived knowledge accessible but also sensitive to the challenges surrounding a research topic. Ageing, for instance, is often portrayed in the media through binary, often *uncontested*, images of frailty and active longevity. We argue that an informed, creative, and collaborative process of public anthropology can resist such stereotypes. In situating ageing in a socio-political and global historical context, our aim is to visually express the sense of time, place, and agency that shape experiences of ageing and migration in different regions of the global South. Combining attentive ethnographic work on ageing, care and migration with the artist's creative process, this talk maps out the practice from conception and execution to the final result: infographics, illustrations, photographs and texts, accessible on an interactive website. The website illustrates not only the research findings on kinship, belonging, aspirations, and home in later life, themes that are intimately relatable to wider publics, but also the organic, reflexive, and back-and-forth creative process between the artist, researchers, and research participants.

From coffee-table book to comic: experiments with anthropological illustration

Franz Krause, University of Cologne

This presentation reflects on the media and messages engaged in two recent publication projects intended for more-than-anthropological audiences, based on the junior research group DELTA which investigated everyday life in four river deltas worldwide. One is an illustrated, bilingual volume (*Deltawelten | Delta Worlds*) that provides a bottom-up perspective on the challenges and opportunities facing delta inhabitants in Brazil, Canada, Myanmar, and Senegal. The book is structured in thematic – rather than regional – sections where fieldwork photographs are accompanied by very short texts in a layout developed with a graphic designer. The other publication project is a comic book with eight stories, two from each region. The anthropologists have been collaborating with artists from the countries where they did research to jointly develop their respective stories and the comic. Each story represents particular aspects and narratives from the deltas that may be interesting not only to the groups from the respective region but also to the inhabitants of other deltas. Discussing the different intended audiences, the particular kinds of anthropological insights we attempted to communicate, the various forms this took, and the collaborations through which they developed, this presentation contributes to developing the public art of anthropology in Germany and beyond.

“No one can be born twice”: From a collective research project to a website publication

Katharina Schramm, University of Bayreuth

Sabine Netz, University of Bayreuth

While the *Standesamt* in Bremen refused to give Black German children their birth certificates, the *Jugendamt* refused to acknowledge young migrants' birth certificates. While the babies did not exist fully on paper, the young migrants were given a new birth date and age. As both birth certificates and age are a key to humane living conditions and opportunities under current law, the babies' mothers and young migrants started protesting. Through personal connections and joint interests, we came together as a collective of refugee activists and citizen anthropologists to collaborate on a research project privileging the stories, experiences, and critical analytical voices of refugees. We discussed how our academic and activist methods could relate to and enrich one another and how we could learn collectively. We also wanted to reach out to a larger audience in Bremen and beyond to challenge the practice of age determinations and the denial

of birth certificates. Together, we worked on a website to present our results in an accessible manner and to highlight the unaltered stories and analyses from refugees. In our presentation, we will reflect on the process of collective analysis and demonstrate how the website serves as a critical resource and open archive.

"Policy subjects" as knowledge producers. Potentialities, pitfalls, and ambiguities of a first experiment of collaborative institutional ethnography

Viola Castellano, University of Bayreuth

This paper aims to discuss the anthropological relevance of engaging with "policy subjects" as knowledge producers on the same policies they are subjected to. I argue that anthropologists need to engage with policy subjects as co-theorizers in institutional ethnography to question and unsettle policy as "an operation from above" (Harney and Moten, 2009). This epistemic stance implies a collaborative methodology, which goes beyond a strict dialogue between those who are constructed as "experts" by policy-makers, so academics, including critical ones, and instead move toward building accessible platforms for public engagement and shared knowledge production with "policy subjects." The intervention will ground the discussion on the outcomes of the first part of a collaborative project with recipients of Assisted Voluntary Return and Reintegration programs (AVRR) in Gambia on the border regime. It will confront the process, ambiguities, and challenges the project posed, which ideas emerged collectively about what public engagement means, and which platforms and audiences emerged as relevant for sharing the knowledge of AVRR recipients on border and migration policies (website, radio, podcasts, text etc.). The intervention will also discuss anthropologists' role as facilitators of such processes amid the epistemic, political, and material inequalities in which they are caught.

MoCom: Motion Comics as multi-layered Memory Work

Lisa Hölscher, MoCom Project

Sarah Fichtner, MoCom Project

In our contribution we present the MoCom project in which young people collaborate with a transdisciplinary team of historians, anthropologists and artists in order to produce publicly available motion comics. These motion comics (digital, moving image stories) focus on the histories of the German division and of multicultural Germany by telling personal stories about border crossings, flight and migration during the Cold War and beyond. In line with the "public art of

anthropology”, both the production process and the products itself have the potential to create an emotional, creative and low-threshold access to multi-layered, political topics. Project participants collect memories and materials in their families and environments. Such an empirical and (auto-) ethnographic approach in educational work encourages perspectives on divided Germany that are less popular, not necessarily reflecting an objective "truth". Underrepresented migrant perspectives and memories of everyday life are explicitly included and can build bridges to today's realities. In our presentation, we discuss the working process and present several snippets from the motion comics realized so far. In doing so, we illustrate how motion comics can simultaneously convey parallels and contradictions, be documentary and fictional, translate words into (moving) images and touch our senses and factual knowledge.

Geography of Ghosts: Mapping multiple media/meanings of healthcare for refugees

Wanda Spahl, University of Vienna

This contribution reflects upon the interdisciplinary collaboration “GEOGRAPHY OF GHOSTS: Mapping multiple media/meanings of healthcare for refugees” with new media artist/architect Dominic Schwab. A hybrid media geography discusses ethnographic research from my PhD project about forced migration and health in Vienna. Visual data from digital technologies (3D LIDAR scanning, photogrammetry, open-source GIS data) will be combined with personal stories, political statements and conceptual thoughts. The project attends to the in/visibility of refugees in the public (health system), to their place in liminal space, and ultimately to the digital experience of these through the lucid, spectral and inconsistent documentation of spaces and materialities by the artistic use of digital technologies. GEOGRAPHY OF GHOSTS is funded by the mLAB, University of Bern. During a residency in Bern in February 2023, we will work intensively on the project (linear video, interactive experience, timeline with political milestones). The output will be a.o. an exhibition in the Fabrikraum in Vienna with an accompanying workshop for practitioners in May 2023. In the DGSKA/GAA workshop, I would like to reflect upon GEOGRAPHY OF GHOSTS as science communication and on the epistemological potential of the visual data from digital technologies for ethnographic research.