

Field/works: kaleidoscopic activities between anthropology and art.

Curated by CLARKE, J., LAINE, A. and LE CALVÉ, M.

2020

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Field/works: kaleidoscopic activities between anthropology and art

Curated by Jennifer Clarke, Anna Laine and Maxime Le Calvé.

Exhibited from 1st July 2020, online exhibition (<https://antart.easaonline.org/>)

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Curatorial theme

For anthropologists and artists "doing fieldwork" in contemporary worlds, art can be much more than an object of investigation. Curation and creation through visual, audio, or performing arts are at the heart of our work, extending the established anthropological interest in writing as a medium of thought and knowledge sharing. Our exhibition invited and presented works by anthropologists and artists who break disciplinary boundaries, and whose practice foregrounds experimental and open approaches to the theme "field/works".

Context

Curated by Jennifer Clarke, Anna Laine and Maxime Le Calvé, and in collaboration with Fernando Dias and Jorge dos Reis, this exhibition was initiated by the Anthropology and the Arts Network (ANTART), part of the European Association of Social Anthropologists / Association Européenne des Anthropologues Sociaux (EASA). The exhibition was funded by EASA. It originated from the 2020 EASA conference at the University of Lisbon and was initially meant to be a physical exhibition, but transitioned into an online exhibition in July 2020.

Screenshots of the exhibition website



Figure 1. Landing page for the Field/Works exhibition.



Figure 2. Screenshot of the Field/Works logo and curatorial theme.

Exhibition website content

The following sections and content are given in the order they appear on the website (<https://antart.easaonline.org/>).

Field/Works talks

The curators Jen Clarke and Maxime Le Calvé produced a multi-episode podcast as part of Field/Works, featuring various artists. See separate webpages (linked in the table below) for the full details and recordings of individual episodes.

Episode Number	Title	Date	URLs
1	Moving ants on a painted tree: Christine Moderbacher and Iris Blauensteiner	17th December 2020	https://antart.easaonline.org/moving-ants-talk/ ; https://rgu-repository.worktribe.com/output/2532017
2	Atlas 1892: fieldnotes: Pamela Cevallos and guest Sandra Rozental	14th January 2021	https://antart.easaonline.org/atlas-1892/ ; https://rgu-repository.worktribe.com/output/2532031
3	Listening / accidents: Gabriele de Seta	11th February 2021	https://antart.easaonline.org/talk-listening-accidents/ ; https://rgu-repository.worktribe.com/output/2532034
4	DicionáriosDeArtista: Filipa Pontes and guest Aina Azevedo	18th February 2021	https://antart.easaonline.org/talk-dicionariosdeartista/ ; https://rgu-repository.worktribe.com/previewfile/2532037
5	Three times a decade: asking for advice: Pekka Kantonen and guest Olga Spyropoulou	4th March 2021	https://antart.easaonline.org/talk-three-times-a-decade/ ; https://rgu-repository.worktribe.com/output/2532041
6	A home made by drawing: Lorenzo Bordonaro	11th March 2021	https://antart.easaonline.org/talk-a-home-made-by-drawing/ ; https://rgu-repository.worktribe.com/output/2532044

Episode Number	Title	Date	URLs
7	Softicity: Natalija Miodragović and guest Ivana Franke	25th March 2021	https://antart.easaonline.org/talk-softicity/ ; https://rgu-repository.worktribe.com/output/2532047
8	Shadows between worlds: Claire Vionnet and Christelle Becholey Besson	8th April 2021	https://antart.easaonline.org/talk-shadows-between-worlds/ ; https://rgu-repository.worktribe.com/output/2532049
9	In between Hanbok: Yoonha Kim and guest Zil Vostalova	15th April 2021	https://antart.easaonline.org/talk-in-between-hanbok/ ; https://rgu-repository.worktribe.com/output/2532051
10	Nani Ghar नानी घर: Savyasachi Anju Prabir and guest Harsha Menon	6th May 2021	https://antart.easaonline.org/talk-nani-ghar/ ; https://rgu-repository.worktribe.com/output/2532053
11	Fugitive structures: the Bauhaus building in Dessau: Kate Hennessy and Trudi Lynn Smith	13th May 2021	https://antart.easaonline.org/talk-fugitive-structures/ ; https://rgu-repository.worktribe.com/output/2532055
12	Writing the time lag: Lee Tzu-Tung	28th May 2021	https://antart.easaonline.org/talk-time-lag/ ; https://rgu-repository.worktribe.com/output/2532057

Artists

Carolina C. Höfs and Flavia Diab



Figure 3. Photo of Carolina C. Höfs and Flavia Diab.

Carolina Höfs, anthropologist and dancer, met Flávia Diab, historian and cultural producer in 2006 and started their project called Pau de Arara. This project arose from Carolina's investigation on migration lifestories, ethnography and their intersection with dance and gave wings to the sound installation and ethnographic performance Largo São Domingos, Our Home, to a series of sound pieces, a dance solo "Chão". Carolina made her doctoral thesis "Griots Cosmopolitas" and has an ongoing monograph on analysis of movement in perspective of the thought of Laban and the djaliá. Flávia is the actual artistic producer and coordinator of the "Hospital Relation" in Operação Nariz Vermelho, a program of Hospital Clowns for children in Portugal.

Exhibited work: [São Domingos Square. Home. Memory](#)

Christine Moderbacher and Iris Blauensteiner



Figure 4. Photograph of a building.

[Christine Moderbacher](#) is an anthropologist and documentary filmmaker. Completing her PhD at the University of Aberdeen in 2019, she is currently working at the Max Planck Institute of Social Anthropology in Halle, Germany. Her documentary films are shown in international film festivals and received a number of prizes.

[Iris Blauensteiner](#) is an Austrian filmmaker and writer. Having studied Art and Digital Media at the Academy of Fine Arts Vienna and film and media studies at the University of Vienna, she is currently writing on her second novel. Her fiction and documentary films are shown in international film festivals and received national and international awards.

Exhibited work: [Moving ants on a painted tree](#)

Claire Vionnet and Christelle Becholey Besson

[Claire Vionnet](#) is an Anthropologist, Dance Scholar and Dancer. She wrote a PhD on the creation of gestures in contemporary dance, exploring notions of body, improvisation, senses, shadow/ghost, production processes, autoethnography, phenomenology. She works creatively with dance communities (West African Dances, Contemporary Dance, Contact Improvisation), reflecting on the way art/dance produces knowledge. Marked by her time lived in Africa, she is particularly interested in the role humanities play in society and keen to reflect on better reuniting Anthropology, Art and Society. She develops alternative forms of ethnographic restitution (video-essay, lecture-performance, performative dialogs in festivals) to reach a broader audience beyond Academia.

[Christelle Becholey Besson](#) was born in 1985 in Switzerland, she lives and works in Vancouver. "In my practice, I like to follow my curiosity, which takes me in unfamiliar places. I then use and misuse art to shape fictional narratives and create atmospheres from parallel times. Collaboration is essential to my creative process. Sharing brings complexity and chaos to the linear thinking and gives me more unknown".

Exhibited work: [Shadows between worlds](#)

Filipa Pontes



Figure 5. Photo of Filipa Pontes.

[Filipa Pontes](#) is a Portuguese visual artist and researcher. She pursues a degree in Graphic Design ([ESAD.CR](#), Caldas da Rainha, Portugal, 2005) postgraduation in Creative Illustration (EINA, Barcelona, Spain, 2007) and holds a PhD in Fine Arts – Drawing (FBAUL, Lisbon, Portugal, 2020).

She connects art practice with a socially engaged perspective rooted in a reflexive and self-reflexive approach. Filipa Pontes works mainly in the drawing field to create performances, installations and artist books. In the last ten years, she participates in international exhibitions and artistic residencies. Also works as an independent curator and as a professor. Lives between Berlin and Lisbon.

Exhibited work: [DicionáriosDeArtista](#)

Gabriele de Seta



Figure 6. Photo of Gabriele de Seta.

[Gabriele de Seta](#) is a media anthropologist. He is currently a Postdoctoral Researcher at the University of Bergen. His research work, grounded on ethnographic engagement across multiple sites, focuses on digital media practices and vernacular creativity in China. He is also interested in experimental music scenes, internet art, and collaborative intersections between anthropology and art practice.

Exhibited work: [Listening/accidents](#)

Kate Hennessy and Trudi Lynn Smith

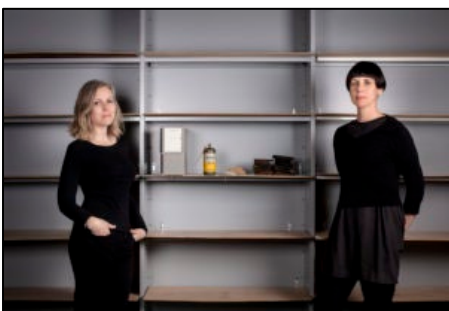


Figure 7. Photo of Kate Hennessy and Trudi Lynn Smith.

[Kate Hennessy](#) and [Trudi Lynn Smith](#) are anthropologists and practising artists that have worked together as curators and collaborators since 2009 as a part of Ethnographic Terminalia, an international curatorial collective exhibiting and creating works at the intersection of art and anthropology. Hennessy is an Associate Professor at Simon Fraser University's School of Interactive Arts and Technology, where she leads the Making

Culture Lab, an interdisciplinary research and production studio. Smith is an Adjunct Assistant Professor in the School of Environmental Studies at the University of Victoria, and recently held the position of artist-in-residence with Hennessy in the Making Culture Lab. Together they explore cultural practices of media, museums, and archives in the context of technoscience. Their art practice in video, photography, and text has engaged with entropy in diverse collections and the ecological, social, and political impacts of new digital memory infrastructures. As ethnographers as well as artists, Hennessy and Smith highlight collaboration as a central aspect of their work, working with both human and non-human entities to represent the politics of the material world and its relationships with human agency.

Exhibited work: [*Fugitive structures: the Bauhaus building in Dessau*](#)

Lee Tzu-Tung

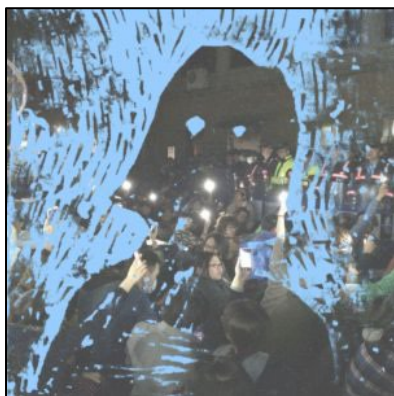


Figure 8. Digital artwork featuring a photograph of a crowd of people with additional imagery superimposed.

[Lee Tzu-Tung](#) is a conceptual artist. Her participatory projects integrate anthropological research and political activism. She examines how one can survive, manipulate, and regain the autonomy of political identities, focusing on the hegemony of Chinese Sino-centrism, the trauma of modernity, and the current epistemological injustice. She surfs with performances, web-art, installations, fictional and experimental films, and plays along the borders of contemporary art, academia, and politics. Tzu-Tung experiments how art as a method can test the contemporary form of art, technology, and authorities.

Exhibited work: [*Writing the time lag*](#)

Lorenzo Bordonaro

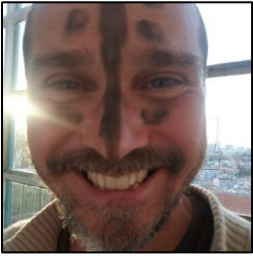


Figure 9. Photo of Lorenzo Bordonaro.

[Lorenzo Bordonaro](#) (BA+MA anthropology, Università di Torino, Italy; PhD Cultural Anthropology, ISCTE, Lisbon) was post-doctoral researcher at IUL-ISCTE (Lisbon), at Sergipe Federal University (Brazil) and UTAD University (Portugal) and conducted ethnographic research in Guinea Bissau, Cape Verde, Portugal and Brazil. He studied painting and drawing at ArCo (Lisbon) and is presently MA candidate in Sculpture at the Academy of Fine Arts in Lisbon. His artistic practice merges with the anthropological research: his installations and public art projects are often rooted in a wider social reflexivity and in political activism. He carried out art projects in different social contexts and geographical areas: from Brazilian favelas to shanty towns in Lisbon; from the Cape Verdean ghettos to the historical neighbourhoods of Graça and Mouraria, in Lisbon. He participated in several events, festivals and collective exhibitions, among which the Architecture Biennale in Venice, Manifesta 12 in Palermo and Ethnographic Terminalia in Chicago, US.

Exhibited work: [A home made by drawing](#)

Natalija Miodragović



Figure 10. Microscopic photo of a mushroom.

The Starting point for the interdisciplinary and experimental work of [Natalija Miodragović](#) M.A. (SCI-ARCH) are art and space as vehicles for social change. She works in cooperation with artists, scientists and in the field of academic research. The focus of the work is perception and understanding of space, lightweight, flexible, unfoldable and textile structures.

Currently Excellenzcluster Matters of Activity, Image Space Material research group Object Space Agency 2016-2018 Foldable, Insulating Textiles in Architecture Prof. Lueling. Teaching: 2014-19 Institute for

Architecture based Art TU Braunschweig, 2018 Weissensee academy of art berlin. Author with dreidreidrei Organ for Zionskirche Berlin, Serbian Pavilion EXPO 2010 and 2002–2015 with artist Tomas Saraceno, architect and co-author of series of projects and exhibitions like Geodesic Solar Balloon, Biospheres etc.

Exhibited work: [Softicity](#)

Pamela Cevallos



Figure 11. Photo of Pamela Cevallos.

[Pamela Cevallos](#) (b. 1984, Quito, Ecuador) is an artist, anthropologist, and curator. Her work explores the social life of things, the practices of collecting and exhibition and the uses of the archive. She has developed projects related to the history of national museums in Ecuador and the process of heritage making during the twentieth century. Since 2015 she has worked with La Pila community around the memories of looting and the knowledge of the artisans that create archaeological replicas for a tourist market. Her current PhD research studies the appropriations and uses of the pre-Hispanic through reproduction strategies. She is a professor at the Visual Arts School of the Pontifical Catholic University of Ecuador.

Exhibited work: [Atlas 1892. Fieldnotes](#)

Pekka Kantonen



Figure 12. Photo of Pekka Kantonen and Lea Kantonen.

I am a Finnish media artist and researcher working with socially engaged projects locally, nationally and internationally. I frequently collaborate with Lea Kantonen. I have MF in theatre science, a journalist diploma, and the doctorate in fine arts. Since the early 1980s, my artistic practice has involved co-operation with other artists, schools, museums and different communities both locally and internationally combining

art with fieldwork, teaching, research and political action. In these open ended co-operative projects both mediums and goals are discussed. My artistic fieldwork includes an ongoing video diary since 1990, community based art projects with Wixárika and Rarámuri in Mexico, Seto in Estonia, and Sámi in Sápmi since the middle 1990s.

Exhibited work: [Three times a decade: asking for advice](#)

Reginald Aloysius



Figure 13. Photo of Reginald Aloysius.

Reginald S. Aloysius (b. 1970) was born in London. The artist graduated with a BFA from the Ruskin School of Drawing and Fine Art, Oxford University and received his MA in Drawing from Kingston University, London. Aloysius has been shortlisted for a number of prizes including the 2011 Jerwood Prize and won the 2015 National Art Prize. He has also participated in the Colombo Art Biennale 2014 and the Royal Academy Summer Exhibition (by invitation). His work has been widely exhibited in London, Hong Kong, Sri Lanka and the United States.

Exhibited work: [Departure](#)

Savyasachi Anju Prabir



Figure 14. Photo of Savyasachi Anju Prabir.

Hello, I'm Savyasachi and I record everyday videos, sounds and images. Sometimes I make films out of them and sometimes I just play them back to myself. I am primarily interested in the everyday mundane and its

reflections/influences on the lives of people across generations and cultures. At present, I am interested in exploring the relationships between photography and film as a medium, as a mode of representation and as a form of public archive/documentation.

Exhibited work: [Nani ghar](#)

Tiago Rocha Costa



Figure 15. Photo of Tiago Rocha Costa.

Tiago Rocha Costa has a degree in Visual Arts from the University of Évora (Portugal) and is currently finishing a Masters in Painting at the Faculty of Fine Arts of the University of Lisbon. With an interdisciplinary practice, Costa's work addresses topics such as the domestication and extinction of nature, which he explores through references to natural science and archaeology. His production is presented in the form of decontextualized fragments, whether they are paintings removed from the walls of ruins, sculptures destroyed by birds, fabricated fossils or fictional scenarios: realities that seek to arouse a feeling of curiosity and admiration for what is latent or disappearing.

Exhibited work: [Sky burial](#)

Yoonha Kim

Yoonha Kim is interested in how people imagine the future and take action. Her focus is on diversification of garment structures connected to alternative ways of living amid technological contexts such as augmented reality, outer space exploration, and artificial intelligence. She studied Fashion Design at Central Saint Martins in London, and Visual and Media Anthropology at the Freie Universität Berlin. In her PhD research at Humboldt University, she is currently looking into traditional Korean clothing – the ›Hanbok‹ – as an active matter and how the East Asian ontology embedded in the garment can trigger divergent ways of how digital objects exist.

Exhibited work: [In between Hanbok](#)

Curatorial team

The Field/Works exhibition has been initiated by ANTART (Anthropology and the Arts Network within EASA (European Association of Social Anthropologists) committed to advance the scholarship, discussion, and presence of anthropological approaches to the arts and of artistic approaches to anthropology. The exhibition has been curated by Jen Clarke, Anna Laine and Maxime Le Calvé, in collaboration with Fernando Dias and Jorge dos Reis from FBAUL. It has been funded by EASA, as part of the EASA2020 conference. We would like to thank EASA for this support, and for the conference admin and support from Nomad IT.

The project will be continued next year in Lisbon (2021) with a physical exhibition of artworks at FBAUL (Faculty of Fine Arts, University of Lisbon).

Anna Laine

Anna Laine, Stockholm, holds a PhD in social anthropology and is trained as photographer and artist. She explores possible and impossible combinations of academic and artistic ways of working and suggests experimental strategies where the not yet known can emerge. Her main subject matter has been Tamil contemporary art and material culture, located in South Asia as well as in the Sri Lankan Tamil diaspora. Laine published the book 'Practicing Art and Anthropology: A Transdisciplinary Journey' in 2018, and is currently investigating casteism through collaborative photographic and curatorial practices.

Fernando Rosa Dias

Professor of Art History at the Faculty of Fine Arts, University of Lisbon, and a permanent member of the Centre for Research and Studies in Fine Arts. Ph.D. in Art History in 2008 (*A nova-figuração nas artes plásticas em Portugal, 1958–1975*), and Masters in Contemporary art History in 1997 (*Ecos expressionistas: A pintura portuguesa Entre-Guerras, 1914–1940*; published in 2011). Has published books about the artists António Dacosta (2016) and Santa Rita Pintor (2020), and has also edited books on the theory of image, research in the arts and Portuguese Modernism. In 2015, he created the journal *Convocart*.

Jen Clarke

Jennifer Clarke is an anthropologist, practicing artist and educator. Her teaching and public work combine and explore the borders of art and anthropology. Currently a Lecturer in Critical and Contextual Studies at [Gray's School of Art](#), she has a PhD in Social Anthropology from the University of Aberdeen, an MA in Anthropology and Cultural Politics from Goldsmiths College, London, and a degree in Literature from the University of Glasgow. Jen's work responds to entangled ecological, social and feminist issues with public and pedagogical research-creation projects involving residencies, workshops and contemporary art

exhibitions. Current art projects include *Speculative Fiction: Practicing Collectivity* a critical feminist experiment in collective filmmaking with Japanese and Scottish artists, and an exhibition organized by [Back and Forth Collective](#). Recent research projects include a Postdoctoral Fellowship on the ERC-funded "[Knowing from the Inside: art anthropology, architecture and design](#)" led by Prof. Tim Ingold; her projects responded to post-disaster Japan, including site-specific installations and exhibitions in Japan, Taiwan and Scotland ([Kenreitei Gallery Turnaround](#), [Anatomy Rooms](#)) and a short book, [交流 kōryū](#), as well as academic [publications](#). Jen has been awarded a Research Fellowship at the University of Tohoku for 2021 to continue developing a project on Feminist Hospitalities. Jen is a Convenor for the EASA ANTART Network, and is also the Chair of the Board for the [Scottish Sculpture Workshop](#).

Jorge dos Reis

Jorge dos Reis served as a letterpress typography apprentice with a chief typographer from the National Printing House at an old composing and printing workshop in Cais do Sodré, Lisbon. Began his career by collaborating with designer Robin Fior in Lisbon and typographer Alan Kitching in London; settled his own studio in 1996. He attended the National Conservatory in António Wagner's singing class studying with the composers Jorge Peixinho and Paulo Brandão while graduating in Communication Design at FBAUL. Jorge dos Reis has a Master of Arts from the Royal College of Art in London, a Master in Sociology of Communication from ISCTE, and a Doctorate from the University of Lisbon. He is currently an Assistant Professor at FBAUL, where he founded and directs the master in contemporary editorial and typographic practices.

Maxime Le Calvé

[Maxime Le Calvé](#) is a postdoctoral research associate at the Excellence Cluster "[Matters of Activity](#)" with a project about the crafting of digital matter in image-based surgery and virtual reality design. He defended his PhD in November 2018 in Social Anthropology and in Theater Studies, at EHESS Paris and Freie Universität Berlin. He holds a BA+MA in Ethnology from the University Paris Nanterre. An ethnographer at heart, Maxime has been conducting fieldwork in various contexts: electronic music venues, ateliers of visual artists, the streets of Berlin, opera houses, and surgical operations rooms. His writing is influenced by phenomenology and American pragmatism. He has edited a volume on phenomena of atmospheres in social situations. Inspired by artists that he could observe in action, he makes use of drawings in his own scientific work.

Design Team

Ana Margarida Matos

Ana Margarida Matos is a young graphic designer and illustrator from Póvoa de Santa Iria, Lisbon. In the summer of 2019, Ana graduated in Communication Design at the Faculty of Fine Arts, University of Lisbon and today, she's taking her Master's Degree also on FBAUL. Besides graphic design, Ana participated on several art exhibitions, (individual and collective), showing her drawings and cartoons.

Fátima Pais

Fátima Pais is graduated in Sciences of Informations and Documentation and is now studying Contemporary Editorial and Typographical Practices (master) at FBAUL. Works in the National Library of Portugal's Editorial Service in which assures editorial projects, reviews and normalization of the publications. Simultaneously works as manager of National Library's editions merchandise and stocks.

Francisca Rodrigues

[Francisca Rodrigues](#) is a graphic designer that loves books, especially if they are printed. Graduated in graphic arts and specialized in editorial design from ESTT - Instituto Politécnico de Tomar in 2011, she's currently taking her Masters in editorial design and typography at FBAUL - University of Lisbon. In addition to collaborating with design and architecture studios, she has been working with contemporary art galleries, museums and art collectives in the production of content for communication, catalogs and editorial material to support exhibitions and events.

Gil Rodrigues

[Gil Rodrigues](#) is a designer based in Lisbon, where he's doing his Masters in editorial design and typography at the University of Lisbon · FBAUL. He graduated in design from the University of Brasília (UnB). He was a DAAD scholarship holder from 2016–2017 in Leipzig's Faculty of Fine-Arts and took part in the type design master class. Since 2015 he's been working passionately on branding, editorial, graphic, and type design.

Joana Jesus

[Joana Jesus](#) is a designer based in Lisbon, recently graduated from the course of Communication Design at the Faculty of Fine Arts, University of Lisbon (2016-2019). Currently, she is working on her Master's Degree in Editorial and Typographical Contemporary Practices. When not working on her projects, Joana likes to relax and read with her dog.

Maria Carolina Silva

[Maria Carolina Silva](#) is a young graphic designer established in Lisbon. She has a bachelors degree in Communication Design from the Faculty of Fine Arts/Faculdade de Belas Artes, University of Lisbon (2016-

2019). Being very passionate about type and editorial design, she's currently finishing her masters degree on Editorial and Typographical Contemporary Practices, also from the afore mentioned faculty.

Exhibited works

Sky Burial

Tiago Rocha - <https://antart.easaonline.org/sky-burial/>



Figure 16. Screenshot of the webpage for "Sky Burial".

Sky Burial is an installation formed by two autonomous objects. One of them is a painting made of paint fragments detached from a ruined wall, showing the hazy silhouette of a vulture that rises among the layers of raw material. The headless figure seems to stand in front of a carcass, claiming its purification with its wings widespread, like an open book. In front of this image, lies MOAA #14820188 (Three Hulled Parrot Nest) – an artifact dug in the twentieth century that is currently part of the MOAA Museum collection (who generously lent it to this exhibition).* It is speculated that in the past, when it would be upright, like a cathedral pinnacle, it functioned as an artificial nest for birds – now laying as an obsolete breeding device that reminds us of our efforts to control nature. Resembling fossils and ruins, both objects revolve around birds – entities presented at various stages of their own disappearance, at the mercy of similar entropic processes that affect human bodies and civilization. In this way, the installation aims to explore the tension between humans and nature, but also the boundaries between reality and fiction, exploring possibilities around material culture.

* MOAA Museum is a fictional institution that I created as part of the narrative that contextualizes a series of fossil-like sculptures in development – of which MOAA #14820188 (Three Hulled Parrot Nest) is part of.

In Between Hanbok

Yoonha Kim - <https://antart.easaonline.org/in-between-hanbok/>

[Video (01:00) of digital hanbok not included here - see original website link above]

In East Asian cosmology, the universe is perpetually shifting, as ten thousand things are woven together through the interaction of yin and yang. The Korean traditional garment 'Hanbok' contains such cosmological thinking as well as the cultural and technical characteristics of Korea. Especially, I find the Hanbok's flat pattern, which only turns into a voluminous 3-dimensional shape in relation to the wearer's body, and the environment captures the essence of traditional Korean clothing. After almost 150 years of sociotechnical and sartorial Westernisation, recently there has been a trend of reinterpreting Hanbok, even through digitisation. The boundaries between digital and physical blur in Seoul, as digital technologies are prevalent in every corner of the city. I closely follow this re-enchantment of Hanbok by becoming one of the wearers and makers of Hanbok. What counts as wearing in the digital realm? Through a short film depicting digital hanbok, I attempt to enrich anthropological practices by the 'making' of clothing.

Shadows Between Worlds

Claire Vionnet and Christelle Becholey Besson - <https://antart.easaonline.org/shadows-between-worlds/> ; <https://www.clairevionnet.com/dancing-intimacies>

[Video (15:56) of video projection with dance performance, and audio (19:45) titled "Dialogue with one's shadows" not included here - see original website link above]

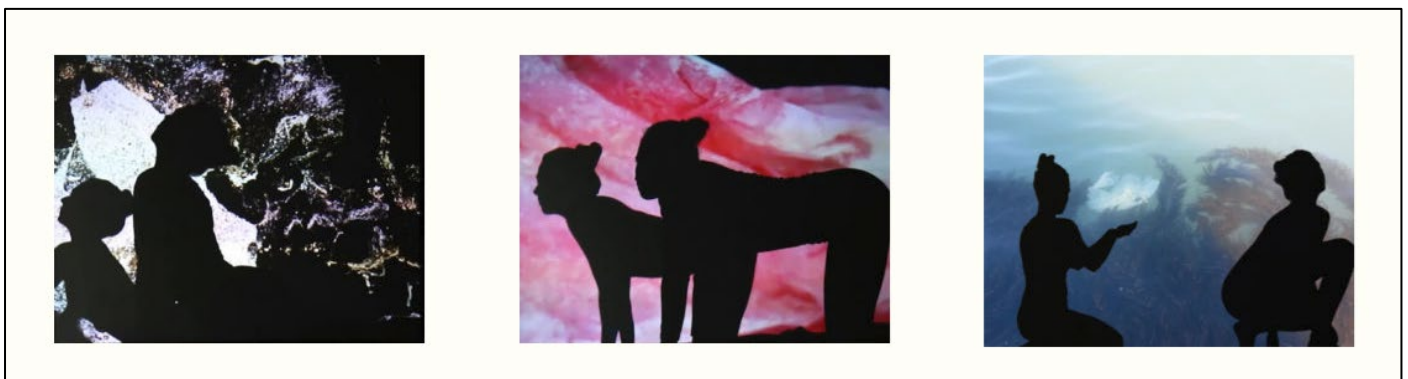


Figure 17. Screenshot of the webpage for "Shadows Between Worlds", showing stills from the video performance.

This 15 minutes video projection with dance performance results from a collaboration between visual artist Christelle Becholey Besson and anthropologist/dancer Claire Vionnet. The artwork questions movement when it resonates with various sensorial materials and sounds. Human shadows interplay in different sensory environments (water, space, shell and tunnel), addressing ways movements and bodies are affected

by specific sound and visual contexts. This installation is a metaphor of broader current social issues about the world we live in. A female dancer thrusts between water and space, playing with the sensoriality of the world, resonating with materials she encounters. The gesture resonates with various faces of the Anthropocene, addressing the environment we are living in. The installation invites the audience to think about the milieus that might be better welcoming our bodies in a more sustainable way. In which environment can bodies move, grow and breath organically? This project is an illustration of participative collaboration between art and anthropology, in which the research question has been formulated together in an ongoing conversation.

Music credits: [TMPLT](#) - *IN & PURELIGHT*; [MRI](#) - *Patricia Bosshard and Simon Grab: Step and Subambi*

Fugitive Structures

Kate Hennessy and Trudi Lynn Smith - <https://antart.easaonline.org/fugitive-structures/>

Fugitive Structures: The Bauhaus Building in Dessau is a series of five risograph images remediating the Bauhaus building in Dessau. Highlighting the ways in which the Dessau building and its photographic archive have been repeatedly subject to destructive political, cultural, and environmental forces, we transform these early photographs and contemporary heritage documentation of the building as examples of what we call anarchival materiality, or the generative force of entropy in archives. The anarchival force of molecular transformation, violence, displacement, and other human and non-human interactions render archival materials as fugitives, both eluding and driving preservation. The risographs show the mutable value of objects as they become fugitives (anarchival) and then archival again in new contexts and media.

The Risograph is an offset ink printing machine notorious for unpredictability and imperfection and misalignments of cyan, magenta, and yellow layers when making a color copy. Working with this machine we co-created misaligned risograph images to unbind the building and archive from a narrative of stability and permanence. Our images suggest that the Dessau building, envisioned by Walter Gropius as a manifesto of the Bauhaus idea and promoted largely without crediting the photographer, Lucia Moholy, exists as an entropic fugitive archive that is as precarious as it is iconic. How does considering the Dessau building through a critical feminist ethos of anarchival materiality suggest an alternative reading of Bauhaus histories and futures? The risograph images represent our collaborative practice of image making between art and anthropology, and were produced as a method for writing about the Bauhaus for its centennial year.



Figure 18. Compilation of images captured via screenshot of the webpage for "Fugitive Structures". (See original webpage for captions and credits)

What is a work of art? How is it inseparable from its documentation? For most of the 20th century, the Bauhaus Building in Dessau was both a building and a photograph. Between 1924 and 1928 Lucia Moholy photographed the Bauhaus building as a Gesamthkunstwerk, the "working, learning and living" environment that created a structure for the Bauhaus (Schuldenfrei 2013, 182). As Robin Schuldenfrei (2013) has shown, Lucia Moholy's photographs form an essential part of the archive and functioned as a widely circulated proxy for the building itself. When Lucia Moholy was forced to flee Berlin with the rise of the National Socialist party, she was also forced to abandon the bulk and weight of her extensive photographic glass-plate documentation of the Bauhaus. The precarious photographs were later retrieved by Walter Gropius from her apartment and exiled with him to the United States after pressure from the National Socialist party forced the closure of the Dessau building in 1932-33. In their fugitive state, and without Moholy's knowledge or permission as rightful copyright holder, Gropius transformed Moholy's negatives from being part of her active work as a photographer and theorist into an archive that he would control and reproduce to re-establish the Bauhaus narrative from abroad.

The Dessau building, as the photograph becomes known, is enacted by the force of Moholy, a camera, f-stop, shutter speed, brightness, atmosphere, temperature, actinic rays of the sun, atomic vibrations of chemistry and substrate, the determinacy of making an exposure, her hands holding the shutter release or lens cap, storage in her apartment, and theft. This web of phenomena that constitute reality via intra-activity is a concept Karen Barad forwards to signal relational articulations of the world (2007, 141). Thus there are two entangled ways the wartime photograph reveals what the Bauhaus obscures in their modernist vision of the world: a denial of the specific material arrangements that produce the world (Moholy's web) and the ways that the world is lively (the ongoing life of the building): "concepts are not ideations but specific material arrangements" (Barad 2007, 144). Moholy's photograph is the archival ideal, not the real. What the camera catches in that moment is the force of an agential cut (Barad 2007) in the ongoing, entropic force of the world: Anarchival materiality.

Although the force and structure of Moholy's photographic vision of the Dessau building constitutes the ongoing life of the building, the Dessau building has been repeatedly subject to destructive political and environmental forces. The Dessau building was significantly damaged from bombing in 1945 and this image stands in stark contrast to more widely known and circulated modernist photographs taken by Lucia Moholy.

While Moholy's image is a powerful articulation of stability, permanence, and strength, so the wartime image becomes unreal. Despite this, the wartime image is more accurate: Parts of the building that were destroyed were not reconstructed until 1976, and the original glass curtain wall, central to Moholy's iconic photograph, was destroyed and then changed in subsequent restorations.

This image shows a three-colour hollow cinder block, generated from a photograph from the construction research archive at the Bauhaus Dessau Foundation (Markgraf 2006). This ubiquitous building material, once unremarkable and anarchival, becomes significant and archival once again in the context of its world heritage status. The brick is weathered, an imperfect form chipped away at through the relational work of structure and insulation. The hollow cinder block exists as part of the archive and as an archive itself, acting as proof of the building technology, and of its fugitivity away from Bauhaus ideal via "tangible building problems" (Markgraf, 2006, 111). Unlike Moholy's perpetually circulated photograph, the present-day construction archive foregrounds the agency of anarchival materiality and the mutable fugitive, in which entropic materials become integral to the designation of the building as a UNESCO World Heritage Site in 1996.

The greenhouse was documented by architectural heritage scholar Monika Markgraf to show a now dismantled structure built on the grounds of the Bauhaus complex after the second world war. A phantom, the greenhouse was created using the original steel frame windows from the Dessau Building, and then disassembled during subsequent restorations as the original windows were deemed anarchival (garbage) and then became archival again. Eventually, as Markgraf explains, the greenhouse windows were identified as the lost original Dessau building windows, and the greenhouse was dismantled. The windows were then "...documented in drawings and photographs, carefully restored and finally reinstalled in the building" (2006, 110). In the year 2000, the process of restoration and re-installation made the fugitive windows archival again, along with bricks and other original building materials that were viewed as integral to the archival material record of the Dessau design and construction.

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Schuldenfrei, Robin (2013) Images in Exile: Lucia Moholy's Bauhaus Negatives and the construction of the Bauhaus Legacy. *History of Photography* 37:2. Pp. 182-203.

Image captions adapted from:

Smith, Trudi Lynn, Hennessy, Kate, Neumann, Oliver (2019). *Anarchival Materiality: The Bauhaus Building in Dessau*. *Bauhaus Futures*. Laura Forlano, Molly Wright Steenson, Mike Ananny, Eds. Pp. 185-193. MIT Press.

Softicity

Natalia Miodragović - <https://antart.easaonline.org/softicity/>

[Two videos (00:24 and 00:19) not included here - see original website link above]

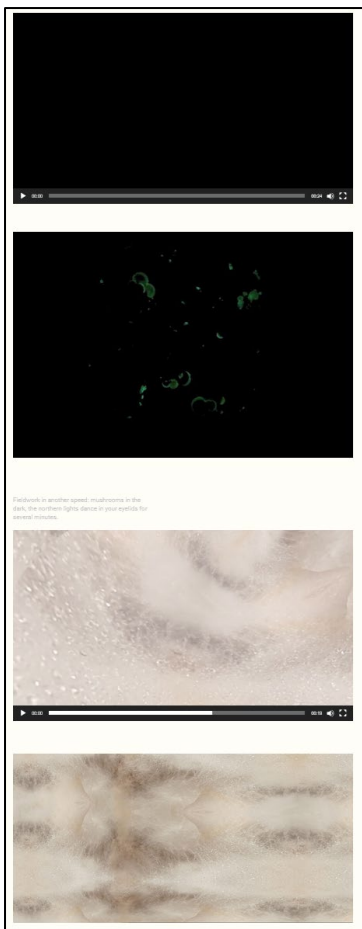


Figure 19. Screenshot of the webpage for "Softicity".

The future architecture is soft. We developed a habit to inhabit the noisy reverb of sleek surface and the superimposed reflections in glass. The imaginary for the soft city needs diving into the mycelium scale. The soft city is more silent. The soft city is slower and it smells different. The soft city is interwoven with bodies, clothes and objects and it needs your attention, like your companion species do. We need courage and imagination to house the human earthlings in the post fossil, post concrete, fiber-based architectures.

Online video performance has soft fungi environments collected during the fieldwork as background. It is a study for possible symbiotic cohabitation with new urban materiality. The instructions will engage public online to question the sensory modalities, the materiality and the intra-climate of personal habitat. The online collages and videos serve as the imaginary of a different, softer city. Until 2021, the online exhibition will become part of speculative research in atmospheres of fiber architectures.

During the 2021 exhibition, human scale video projection, smells + and installation with fiber material research (textile/fungi samples displayed in front of the video) will act as "softening" of the antique cistern space in Lisbon.

Listening/Accidents

Gabriele de Seta - <https://antart.easaonline.org/listening-accidents>

[Two videos (10:53 and 11:15) not included here - see original website link above]

The streetscape of Taipei offers a unique example of accidental sonification. Storefronts project promotional messages onto sidewalks through cheap megaphones, punctuating their opening hours with looped discount offers; portable MP3 players diffuse catchy tunes in front of market stalls to entice passers-by; battered loudspeakers installed on light trucks crisscross districts with amplified electoral recommendations or real estate advertisement; videogame cabinets and pinball machines beckon to children through twinkling melodies and high-pitched jingles. Residents carve the urban sensorium with sound-producing devices, puncturing the city's soundscape with their vernacular acousmatics. If sound art is understood as a deliberate aesthetic instantiation of sound in space, then these practices of sonification can be appreciated as a veritable kind of accidental sound art. "Listening/Accidents" is a pairing of artworks that happen at the encounter of the aural and the accidental. "Accidental Sound Art" is a sensory ethnography of the vernacular acousmatics of Taipei streetscapes. "Models of Listening" is its sociotechnical inversion, and utilizes the sonic devices documented in the former as unlikely carriers for unindexed recordings of urban sound fragments. "Listening/Accidents" encourages audiences to experience the works as a chance to be swerved by accidental listening.



Figure 20. Screenshot of the webpage for "Atlas 1892. Fieldnotes".

This project is part of my fieldwork as an artist and anthropologist in the community of La Pila (Manabí, Ecuador) where I have researched about the practices of collecting, looting and the production of crafts based on pre-Hispanic archaeological objects. I am interested in the opaque circuits that mobilize cultural objects, which are made invisible by the state representation technologies such as the museum. The project recreates the Ecuadorian Archaeological Atlas from 1892, by Federico González Suarez, known as pioneer in the historical studies. My version of the Atlas discusses the dominant nationalist discourse that is supported by expert and authorized voices, which claim to be neutral and aseptic. I staged the creations of La Pila artisans as they go beyond the mimetic, to suggest the hermeneutic and political potential of replication as a strategy that destabilizes originality and expands the idea of authenticity.

Filipa Pontes - <https://antart.easaonline.org/dicionariosdeartista/>

[Video (01:10) not included here - see original website link above]

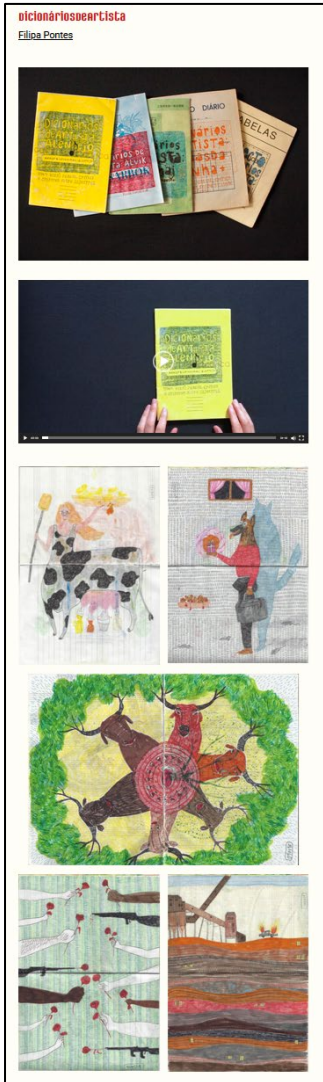


Figure 21. Screenshot of the webpage for "DicionáriosDeArtista".

The DicionáriosDeArtista (ArtistDictionaries) project started in 2010 and consists of a set of artists books, produced in Mozambique, Portugal, China and Norway. The main objective is to create a compilation of graphic reflections on my relationship with places and its local culture.

It's site-specific, involves fieldwork and mixes drawing with hints of autoethnography. Using memory, self-reflection and imagination, I take a personal and self-referential investigation into certain aspects of contemporary culture and society.

The specificities of the place are observed and lived but also viewed as an object for reflexive inquiry.

More generally, I pursue the idea of "experiencing myself" living in different geographic areas of the world to research on differences, contrasts and cultural similarities.

The drawings presented in DicionáriosDeArtista are dynamic and complex, like the realities they convey. They represent much more than what one can superficially see. Their meaning is unstable and unclear like life itself.

This work is the starting point of my art-based research focuses on the appropriation of autoethnographic processes in contemporary drawing.

DicionáriosDeArtista:Alentejo was created in Portugal and Norway between April 2017 and June 2019.

The work explores two dimensions of the same place: Aljustrel, the village where I grew up and with which I have a residual connection, and Alentejo, a vast national territory that I perceive in a specific way, related to my roots and cultural experience. The artist's book was the latest work of the DicionáriosDeArtista project and assumed as conclusive.

By reexamining past experiences to question the present and the future, I reflect deeply on my identity, accepting its benign instability.

Nani Ghar नानी घर

Savyasachi Anju Prabir - <https://antart.easaonline.org/nani-ghar/>

[Video (15:01) not included here - see original website link above]



Figure 22. Screenshot of the webpage for "Nani Ghar".

Images meant the truth; in our school textbooks, of our childhood and definitely of the world beyond; or so we believed. The authority of images as truth was only challenged when I started to make my own (images and meanings). To make my images was to build my world, the autonomy in authorship was liberating but soon, one realizes that this autonomy is a consequence of privilege.

Image-making has become an integral part of our lives. We are photographing and filming our food, our friends/family and also ourselves constantly. One can accept this as a practice of creating and maintaining an archive, a live archive that will influence our understanding of our past and hence ourselves. We are heavily into the creation of our image not just for today, but for the years and generations to come. How can this archive then be read and does it communicate a sense of our identity?

My grandmother and I ask each other where we are from, individually and collectively, as citizens of the world. We reflect together, she with her shard of mirror and I, with mine. The only scope for mistake in this process is to believe that our shard can reflect the whole truth.

Departure

Reginald Aloysius - <https://antart.easaonline.org/departure/>

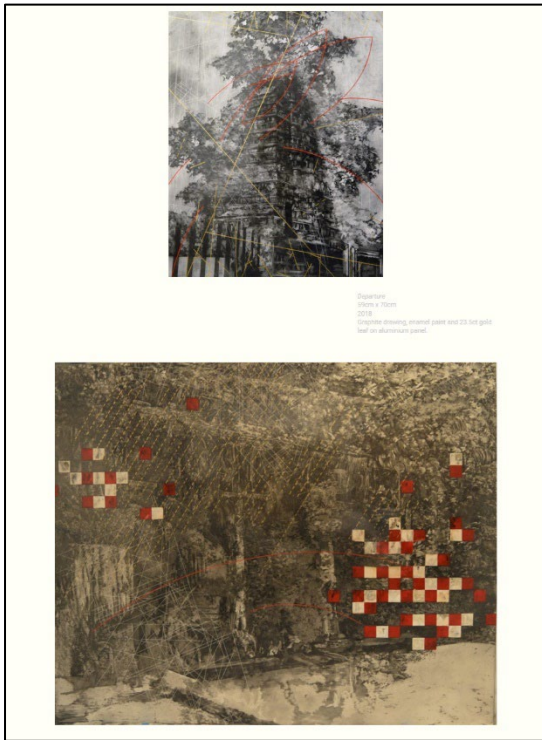


Figure 23. Screenshot of the webpage for "Departure".

Societies may view history as the chronicle of progress toward an improved state, with the need to defend the validity of progress and argue against other fundamentally different understandings of the course of history.

My practice explores themes of globalization, emigration, and destruction of tradition – intentionally or otherwise – through development and modernisation.

Commercial flight paths, which are also migratory routes are inscribed into the surface of detailed graphite drawings. These 'paintings' are maps that pick out the routes of contemporary Tamil culture. Originally maps were intuitive and symbolic rather than cartographic: they were drawings that expressed an idea of place rather than a definition of space. There is a conceptual continuity in the work between the idea of drawing and the concept of making one's mark, of recording and inscribing one's subjectivity. They may also be seen as lines that threaten to turn the surety of national identity into the shifting, nomadic identity of transnational cultures.

The pieces oscillate between drawing and painting. Drawing is the moment, the present with reference to past histories and painting is the revisiting of the moment, together creating an anticipated future.

Moving Ants on a Painted Tree

Christine Moderbacher and Iris Blauensteiner - <https://antart.easaonline.org/moving-ants-on-a-painted-tree/>

[Video (00:42) not included here - see original website link above]

The point of departure for our ongoing project MOVING ANTS ON A PAINTED TREE is this image that we – an artist (Iris Blauensteiner) and an anthropologist (Christine Moderbacher) – stumbled across while attempting to film container villages built during the so called "refugee crisis" in 2015 at the Austrian Slovakian border area. As in many border regions of Austria, Germany and other EU-countries, people were temporarily accommodated in containers at the parking lot of the old tollhouse at the former border station. The containers symbolized inclusion and exclusion at the same time. In the meantime, almost all of these temporary villages, including the one near to the small village of Berg, have been dismantled. Through participatory workshops with the local population, we aimed to question what traces have remained in an area that is marked by the continuous opening and closing of borders. But nobody came to our workshops and very few people wanted to talk to us at all. "Refugees, borders... nobody is interested in that anymore!" we heard many times. What remained from a one-month residency on site were many questions, and the start of a film that spans an imaginary arc rethinking metaphorical zones of invasion and containment; a film that questions figures of speech used in migratory language – that reveals uncomfortable parallelisms and discloses entanglements, showing how much of the present is interlaced with the past. But all this will be ready later on. For right now there is this image. And the question: "What do you see?"

Reflecting one of the central ideas of the ANTART Network as well as this exposition, MOVING ANTS ON A PAINTED TREE is a project that seeks to advance the dialog between art and anthropology through combining ethnographic field research and artistic tools of representation. However, in practice, we also reached limitations and faced difficulties that often remain unspoken. The final film (to be presented in spring 2021) will unfold our at times different approaches, reflecting on how art and anthropology diverge and converge.

(A project supported by Viertelfestival, Otto Mauer Fonds, Gemeinde Berg, Max Planck Institute for Social Anthropology Halle.)

A Home Made by Drawing

Lorenzo Bordonaro - <https://antart.easaonline.org/a-home-made-by-drawing/>



Figure 24. Screenshot of the webpage for "A Home Made by Drawing".

Un mur, épais contre le vent du Nord, poreux à la lumière du Midi ; une maison roulante, voyageuse, transparente à toutes les faveurs du Midi... Que serait une chambre pour nous, Nathanaël ? Un abri dans un paysage. -- André Gide, Les Nourritures Terrestres : 138

A Home Made by Drawing is an art-research and anthropological long term project exploring the human practice of dwelling as symbolic and relational activity, and the provisional nature of human meaning-making and identity. The project investigates the dialectic between openness and closure, finite and infinite that generates a constant, ambiguous and unsolvable movement between contraction and expansion, between chaos and order. Drawing on Tim Ingold's (and Heidegger's) approach to dwelling, A Home Made by Drawing explores non-static and fluid manners of home-making that evoke an alternative and nomadic relationship between human beings and their environment, also suggesting different and liquid notions of identity and belonging and inviting us to be 'at home in the world'. In A Home Made by Drawing, I employ a humble textile material to create ephemeral structures inspired by vernacular architectures and knotting and embroidery techniques, as manners to re-signify places and objects. Growing with an organic logic, these 'shelters/drawings' develop in the making, without a previous project. They are adaptive dwellings, drawings in space that inhabit and 'make home,' temporarily borrowing an environment using pre-existent anchorage

points. They intend to be imaginative and poetic invitations to reinvent human beings' place in the world, to envision an alternative and utopic way/space of living, different way of 'inhabiting,' especially at a time when a mutation in the relationship between humanity and the environment is tantamount to its future survival. These architectures are, therefore, 'shelters for alternative thinking,' symbolic new/ancestral dwelling forms from where to start rethinking the relationship with the environment and with the landscape.

São Domingos Square

Carolina C. Höfs e Flávia Diab - <https://antart.easaonline.org/sao-domingos-square/>

[Audio (20:57) not included here - see original website link above]



Figure 25. Compilation of images captured via screenshot of the webpage for "São Domingos Square".

i.

remeleixo no corpo todo
com telefone no ouvido
do banco próximo à igreja frente à pastelaria
dobra para próximo da árvore,
volta atravessar a praça
salto do sapato batendo arrastado,
bico fino
perna esticada
puxa
perna dobrada

ópera da boca do Paulo:
amigos para sempre
sempre vale a pena

andar arrastado.
Linha recta até banco 1º
estalido da bengala

ii.

estalido das muletas
corta atravessando a lateral
pé enfaixado
para trás do corpo
sem tocar o chão
risadas. Soltas.
Quando em vez estalido mais discreto da Senhora
linha recta entrando na rua da ourivesaria
mais próxima ao centro
muleta de longe lateral do dona Maria

calças pretas cinzentas com bolas
degradé

bicicleta

venda da loto
confusão

iii.

obras tiraram habitantes dos bancos virados para a ginjinha

sol bate neles às 3 horas da tarde
s. Jorge já está na sombra, os outros não.
Uma criança conhece o amigo do pai
Andou comigo na tropa
Homem comendo banana
Português vira crioulo que vira português

Bengala de madeira de braço dado com baixote
Parece que vai fazer uma lateral, diagonal curva

iv.

Lembro do bailarino do outro dia que se partia todo com violência

Em linha reta paralela à ginja:

barriga vai com a frente do corpo

bunda para a dentro

em linha diagonal a anterior:

homem com bengala para o alto

quase encosta o chão

desce

manobra no ar

troca de mão

passa rente à bolinha

corpo para trás

vai ficando e indo ao mesmo tempo

frente uma bolinha:

boné vermelho – 2 mãos no bolso, mão na cabeça

boné azul – uma mão no bolso e cotovelos para cima

rainha de branco com azul, manto roxo com veludos:

visita 1º banco

Volta

Mankarra

penso que diz uma lista de comidas

passeio de sacolas

esculturas de panos em torno do pescoço

roupas armadas com padrões coloridos

vem cá mister cunco

v.

bengala estalando em 2 tempos

gritando a loto e os números do dia

olha o 13

pausas

Psit

olha pra trás

a abriiii iooo

a NNNo

aaa anamatula

a No aaaaqueloe

marramesemiii

AAA AA aa

êmequete

arra ta

seu abu em marcha

perna dura, perna esticada, corpo todo junto

bengala arrastando para um lado para o outro

diagonal até a chapelaria

duas bengalas silenciosas com pé enfaixado voltam

reta até a ginja

atravessa engraxate e some

vi.

*2 bengalas para pegar medicamento para protecção
apoio nos cotovelos
mão na barriga*

vii.

*estalido parecido com bengala
colar de metal
vestido verde limão à maneira
múltiplas direcções
ao longe o som do bandoleon
seu Jorge abana o corpo de um lado para o outro
duas mãos dentro da perna
bengala lenta
mão no bolso
saco de compras
plástico azul
atravessa praça para calçada
contínuo
para
bengala para cima
vai
para
murmura
olha para trás
eu gosto mais*

cabrão queres ir para o chão

viii.

*rei de bata branca parado à sombra
sacola em uma mão
outra mão à boca
vai e volta
da boca para o bolso
sacola de uma mão a outra*

*carinho com a ponta dos dedos
invasão das mulheres de preto e scarfes coloridas
cabelos escovados
muita maquiagem
cheiro a laquê*

*bengala carregada por cima
fluida
olhar sobre o ombro*

ix.

*Paulo toma distância
Vai sozinho para a frente da esplanada*

Bengala pequenina e rápida na paralela em frente à ginja

Je peut?

Mohamed, ça va?

J'étais aux Porto

Bengala lenta

Bengala, passo, passo

Bengala, passo, meio passo

Sacola na outra mão

Daqui um pouco chega à frente dos bancos ou na porta da igreja

Nossos agradecimentos ao c.e.m. – centro em movimento e ao Festival Pedras D'Água. À Sofia Neuparth, Cristina Vilhena, Edgar Raposo, Infamara, Seu Abu, Jorge e Paulo, Dona Mimi, Sanhá, Aline, Carlos Paca, Dominic, Denise, Osvaldo, Genito, Cíntia, Juliana, Luís, Siraël, Sr. Mohammed, Taluma, aos nossos muitos amigos do Largo e àqueles que partilharam conosco suas histórias.

Largo de São Domingos is a sound installation and ethnographic performance created in 2008 by Carolina and Flávia. It was an invitation to listen to movement sounds and migration stories, done at the intersection of questions about migration, the city and performance. We started our research at c.em.- an artistic structure and our home by that time at Rua dos Fanqueiros. Inside our living room we heard immigrant's life stories. After a few months, we started an exploration of Lisbon downtown streets. At São Domingos, routes were remade in echo of the newly lived moments. There they remained facing the memory of Portuguese past and present, the memories of the city, its colonial pains, its racism and its inequalities. There we could hear conversations from some and many other Portuguese, who made that place a passage, their Lisbon root, sheltered on the marble benches. We set out to be with people, to observe their choreography, their spatiality and invite those who pass by or are always there to sit on our red sofa as one day we were also invited to sit next to them. Read more: <https://antart.easaonline.org/largo-de-sao-domingos-2008-2020/>

Writing the Time Lag

Lee Tzu-Tung - <https://antart.easaonline.org/writing-the-time-lag/>

[Video (1:08:01) not included here - see original website link above, or direct YouTube link: https://www.youtube.com/watch?v=GfG_VRmuqTk]

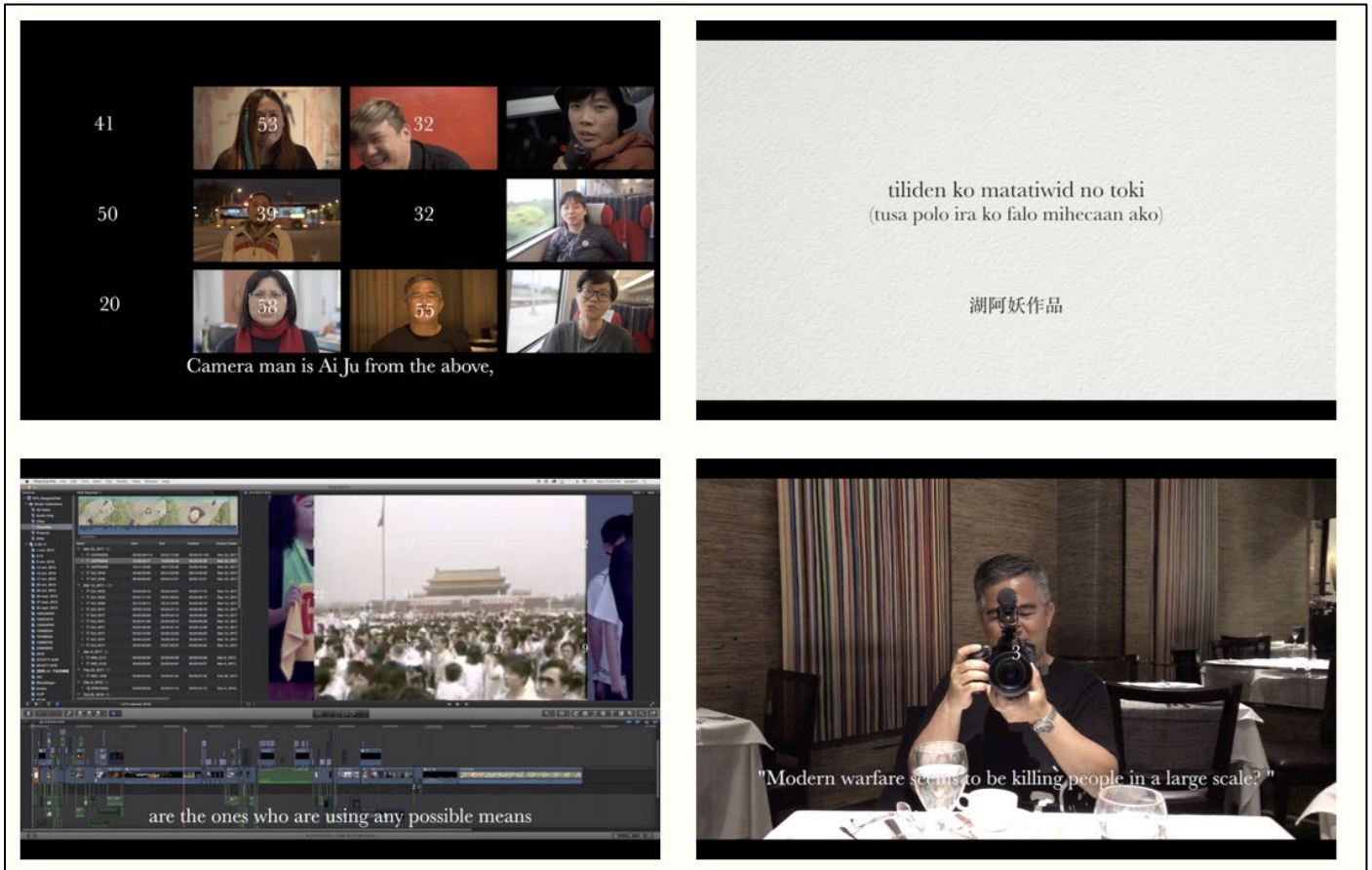


Figure 26. Screenshot of the webpage for "Writing the Time Lag".

Writing the Time Lag is a conclusion of Lee Tzu-Tung's four-year political experience in Taiwan and America. She takes the artist's body in the field as the form for performance art and the recorder for video art, experiments how through fieldwork, art and artist could serve or be transformed in politics.

She joined Taiwan's legislation procedures, election campaigns, organized indigenous movements, gender movements, and a bilingual political press as an undercover of political activist, so to explore the integrity of art-researches, the reason for the political fever and furthered her reflection on modernization and its effect on Taiwan indigenous people, especially with the indigenous women and queers' life.

Writing the Time Lag is an experimental ethnography with the stream-of-conscious narration. It seemingly wanders over various topics, including the transformation of Taiwan's national identification, how cross-

cultural marriage works in modernity, how indigenous queer fit in their tradition, ending with the reflection of how internationalization in contemporary art affects each creator's mind.

The film is made with the interviewees through a participatory process and completed by an all-female film crew. All the 50mm shots in the film are directed or operated by the interviewees.

Three Times a Decade: Asking for Advice

Pekka Kantonen - <https://antart.easaonline.org/three-times-a-decade-asking-for-advice/>

[Three videos (14:37, 07:31 and 09:17) not included here - see original website link above]

Three Times a Decade: Asking for Advice (3xD:AfA) is a para-site created for the reflection of my artistic research project Three Times a Decade (3xD) taking place primarily on YouTube. I have published since 03/13/2020 a daily video diary episode from the years 1990, 2000 and 2020, and the daily uploads are planned to continue in Youtube for ten years. In this way, a microhistorical narrative is created by the continuum of three parallel video timelines. According to a comment by a viewer, the daily episode is a "historical hopscotch from decade to decade".

3xD:AfA will function as a performance and discussion platform to reflect on the process by which the temporal continuities of video unfold. At this platform I practice research publicly and invite people to participate in it. The project is applying the method of my doctorate (2017), Generational Filming, in the internet context. Asking for Advice (2005–2008) was the prelude to the method, a live-dubbed performance where we literally asked for advice on what to do with our video diary.

During the on-line exhibition my YouTube channel is supplemented with daily video sections. 3xD:AfA is a platform where I organize virtual and later streamed live events and discussions. It provides access to the various outputs, stages, and discussions of the research process. During the conference, a video installation based on the on-line exhibition will be on display, as well as a live event in the exhibition space.

Follow on YouTube:

- Three Times a Decade (3xD) = <https://www.youtube.com/channel/UCa8DNs601VwV6Nx9F9CKchKg>
- Asking for Advice (AfA) = <https://www.youtube.com/channel/UCcAcGUdg7F7SRxfMWM0971Q>