

ZOZAN

Art
Intervention
03

ROJDA TUĞRUL

2022

20.11.

–

18.

VIENNA

Approaching
mobility
via multi-media
documentations,
art interventions,
art-based
research and
(re)presentations

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Approaching mobility via multimedia documentation, art interventions, art-based research and (re)presentations

ZOZAN [sosa:n] is Kurdish for summer pasture and refers to the traditional lifestyle of keeping animals on summer pastures, to a mobile life and to relative freedom. The term is also used as a first name and refers to the picturesque Kurdish mountain landscapes.

The ZOZAN project combines three thematic areas, namely past and present mobility/s of Kurds, art production and representation in transnational spaces.

ZOZAN assumes two comprehensive collections of multimedia documentation of Kurdish societies created between 1968 and 2015 as its starting point. Both the Werner Finke Collection and the Mehmet Emir Collection are unique examples of documenting everyday Kurdish culture. They reflect traditional ways of life and socio-political transformations.

A central approach in the project is the organization of artistic interventions based on the two extensive collections. These interventions will take the form of workshops with (non-)Kurdish artists and selected audiences in various Kurdish and European institutions. This practice enables the workshop to capture highly fluid processes of identity, mobility and memory on the one side, and discuss such topics as past ways of living, cultural heritage and current challenges of globalization.

ZOZAN thus combines art-based research, artistic practice and social anthropological approaches to document, analyze and (re)present traditional and modern forms of migration/s in Kurdish societies. In other words, it visualizes connections reaching beyond national borders.

The production of artwork and visual media appears to play an increasingly important role in questions of (multiple) belonging(s) and memory work in transnational space. ZOZAN explores the following questions: Is visual art able to grasp the full sphere of memory and identity? What is the role of art in the construction of memory and historical narratives? How can art production cross ethnic and national borders and build bridges? How important is artistic production in the creation of commonality and togetherness in residential societies?

These artistic interventions seek to work out new forms of representation with an audience. In addition to the existing multimedia collections by Werner Finke and Mehmet Emir, the interventions will address recent confrontations with cultural heritage, identity and forms of memory. The results of these interventions will be shown in individual presentations and ultimately as an overall exhibition. Moreover, a series of publications, a website and a film will be produced.

THE PROJECT TEAM:

Maria Six-Hohenbalken (project leader), Mehmet Emir, Eva Kolm, Eva Stöckinger, with the support of Eszter Ágota Hárs and Marina Stoilova, with selected artists, other scientists and an interdisciplinary scientific advisory board. The four-year project is funded by the FWF¹ and carried out at the Institute for Social Anthropology at the Austrian Academy of Sciences.

¹ Austrian Science Fund
(Programme for Arts-Based
Research PEEK, AR 682)



01



Farmer woman in festive dress, 1986.

People gathering for a wedding celebration at the highplateau, 1975.

Harvest time, 1986.

(PHOTOS: WERNER FINKE)

Werner Finke (1942–2002) was born in Perchtoldsdorf near Vienna and travelled to the Kurdish regions of Turkey for almost three decades. He compiled one of the world's most extensive ethnographic collections of Kurdish material culture (now at the Weltmuseum Vienna). His collection of multimedia documentation – handed over to the Institute for Social Anthropology after his sudden death – includes around 30,000 slides and photos, 8mm and 16mm films, and audio recordings. The collection has not been published so far.

Finke began visiting Kurdish villages, accompanying tribes to their summer pastures, and documenting their crafts and trades in 1976. His ambitious ethnographic journeys and unique collections reflect his interest in the natural environment, traditional agriculture, animal husbandry, trade and village life, and show how these have changed.

Decades of conflict in the



03

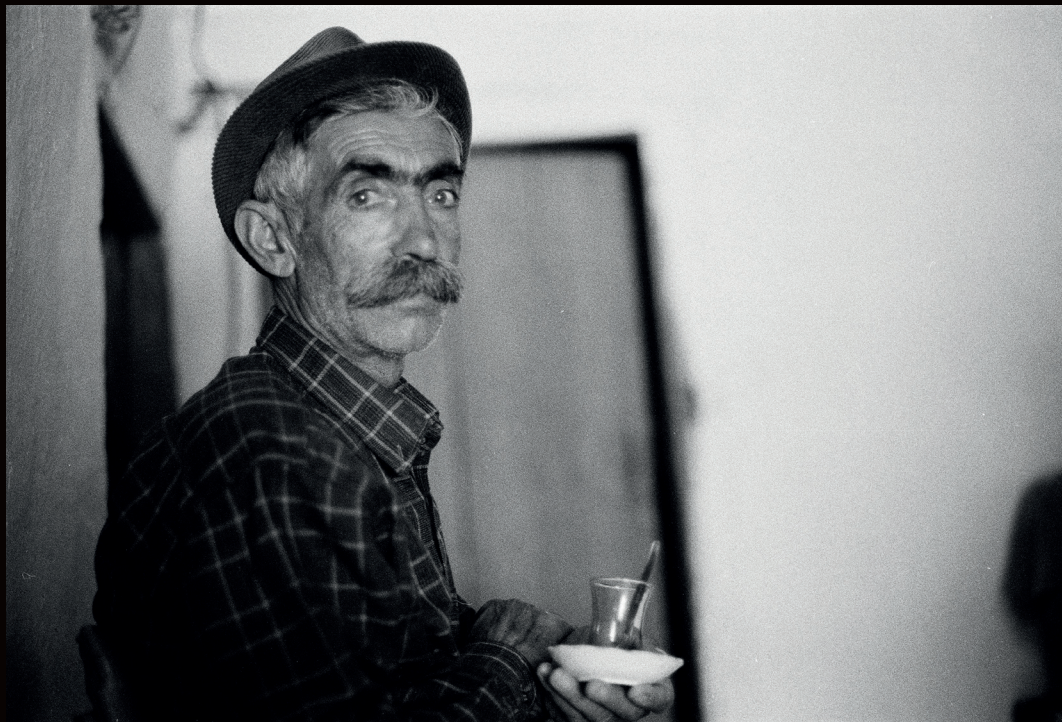
Kurdish-inhabited regions of Turkey resulted in the abandonment of traditional

modes of production (such as pastoralism) as well as forced migration. In many cases, migration to the provincial capitals and metropolitan cities of Turkey was not the end of the line. Emigration to other countries, mostly in Western Europe, and transnationally organized contacts with the homeland caused enormous transformation processes in the respective regions.

Today many of the residents Finke documented live together with their next generations in large Turkish cities and scattered all over Europe. Their community is active in cyberspace, connected via tribal websites and social media.



01



01
A villager in Dersim
wearing traditional dress,
1983.

02
Elderly inhabitant of
Zimeq having a break,
1986.

03
Father with his
two children, 1988.

(PHOTOS: MEHMET EMIR)

Mehmet Emir was born in Dersim/Tunceli (Turkey) in 1964. He studied painting at the Academy of Fine Arts in Vienna, specializing in photography, and works in multimedia. After moving to Vienna in 1981, he started documenting his region of origin as part of his annual visits.

Emigration rates from the east and southeast of Turkey have skyrocketed due to rising political unrest since the 1960s, pressure to assimilate, and enormous dam projects. Today many villages are abandoned; others often only serve as summer homes for migrants who visit their region of origin during their annual holidays. Some villages were declared restricted military areas and are not accessible, and again others were destroyed. The residents of Mehmet Emir's



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village emigrated to large Turkish cities or Europe, they are still connected through the village's Facebook page.

So the village became a summer home for those living abroad.

The multimedia collection includes more than 20 years of photographic, cinematic and ethnomusicological documentation, showing loss, adaptation, reorientation, emigration and its effects. Mehmet Emir's works have been shown in exhibitions in London, New York, Istanbul and Vienna.

18. – 20.11. 2022
Friday 16:00–19:00, Saturday 13:00–17:00 and Sunday 10:00–16:00.



On a weekend in November 2022, the third ZOZAN art intervention took place under the direction of artist Rojda Tuğrul.

This ZOZAN workshop spoke to dispossessed people, people with experience of dispossession, and people carrying the memories of dispossessed ancestors. It initiated a modest exercise to imagine different worlds within the world we live in.

Rojda Tuğrul challenged the workshop participants with following considerations: How do we speak with or listen to the environment we live in? How can we develop a connection in the new land we are moved to/forced to? Can we facilitate a new story that envisions the past or future?

The artist encouraged the workshop participants to creatively explore the ZOZAN multimedia materials via their senses and contribute with drawings, photos, texts, oral history, video and audio recordings following approaches of “Re-Animating” and “On Touching”.

The group consisted of nine participants, who themselves or their parents come from the Kurdish settlement areas of Turkey, as well as from Albania, Bulgaria, Greece, Lebanon and Hungary. Two men and eight women participated. The participants were between 24 and 45 years old. The workshop was held in English. In agreement with the participants, they are not mentioned by name in order to protect them from possible negative effects.

LOCATION AND COOPERATION PARTNER:

Austrian Museum
of Folk Life and Folk Art
1080 Vienna

The Austrian Museum of Folk Life and Folk Art is one of Europe's major international ethnographic museums with extensive collections of folk art as well as historical and contemporary everyday cultures. A permanent exhibition as well as changing special exhibitions deal with various topics of coexistence in a constantly changing world. It understands museums as being both archives of society and political sites. Remaining free from any commercial interests, they work to generate perspectives and positions that are moving and challenging. As cultural scholars, they query historical and present-day realms of experience.

ROJDA TUĞRUL

Interdisciplinary
artist and researcher
Rojda Tuğrul
(PHOTO: MEHMET EMİR)



ZOZAN

BIOGRAPHICAL NOTES

"I started to mentally move from science to [...] art, what stayed with me was something more than science in my research. Why would an animal move to a territory outside its 'natural' environment, what was disturbing the equilibrium that eventually pushed it to move somewhere that wasn't its habitat before? I started to think about the human capacity for suppressing its environment. Where does this kind of power come from? [...] And that was, for me, much more than side effects of war. It felt more artistic in nature. It just moved me much more than any scientific fact."

Rojda Tuğrul was born in Diyarbakır, Turkey. Ever since her childhood, she has had affinities to both art and science, affinities her parents supported. After her studies in veterinary medicine, she started working as a veterinarian in

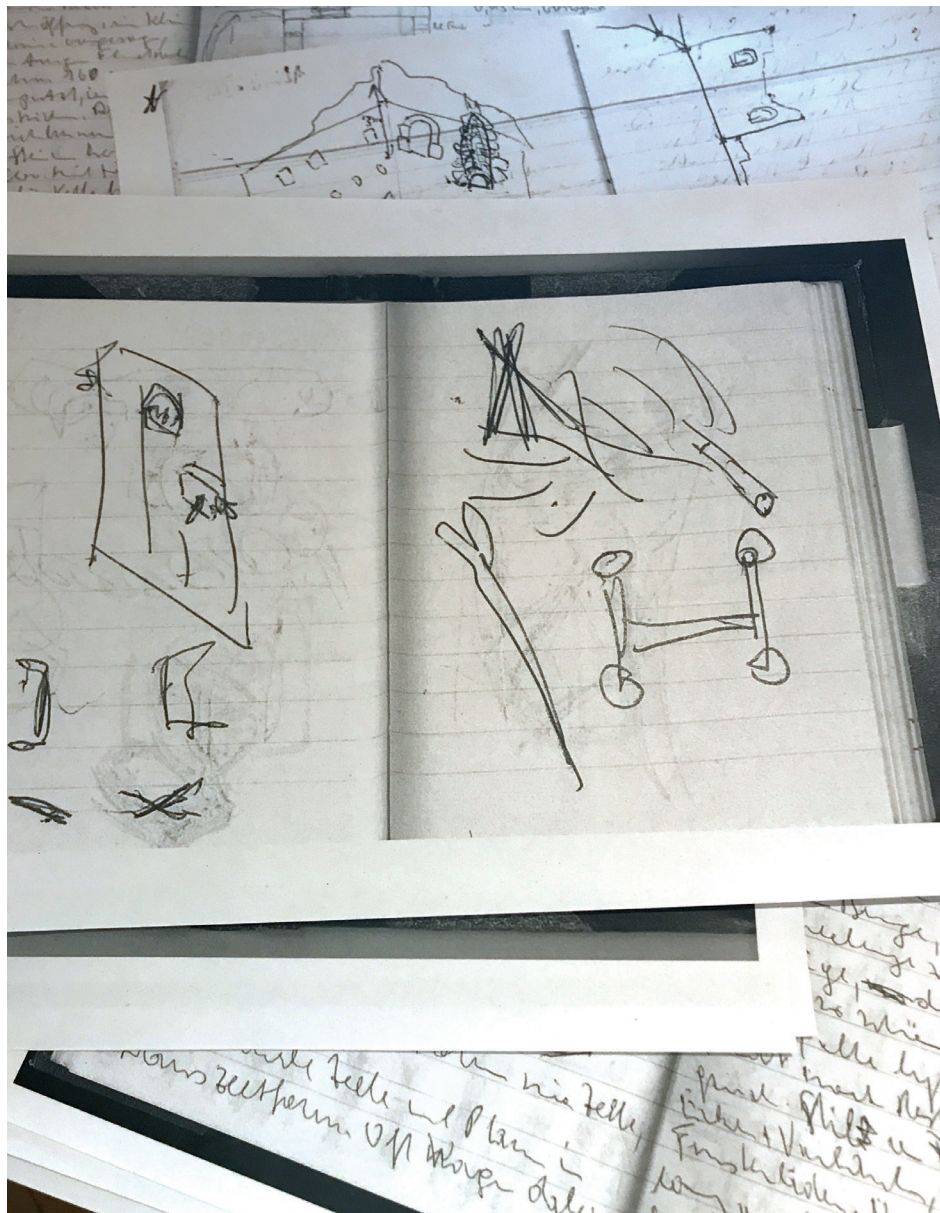
2010. Her employment took her to remote Kurdish villages around Mardin, which were evacuated in the 1990s and partly repopulated in the 2000s. The returnees started recognizing wild animals that had not been in the area before. This phenomenon raised her interest in wildlife. Realizing "how wild animals moved and filled this vacuum that happened [through the] dehumanization of the villages in the context of war" moved Rojda Tuğrul into a more artistic direction in order to explore the "juxtaposition of political wave/turmoil and ecological imbalance". While she continued working as a veterinarian, she also enrolled in Art at the Mardin Artuklu University.

After her graduation, the artist and researcher became a PhD candidate at the Academy of Fine Arts in Vienna, where she focused on the effects of war on ecological and cultural heritage within the socio-political framework of Kurdish territories. Rojda Tuğrul recently completed her studies.

She applies a broad range of media involving drawing, photography, videos and animations. Thinking through the internal logic of a medium (including the perspective of animals, objects) is characteristic to her approach. She innovatively combines scientific research and art because she sees their connection as natural and necessary in order to push the boundaries of what is recognized institutionally.

NOTES ON THE WORKSHOP

“How do we speak with or listen to the land we live in?
How can we develop a connection to the new land we are
relocated or forced to move to? Can we facilitate a new
perception that envisions the past or future?”
ROJDA TUĞRUL



01

On Touching – ABOUT SOMETHING WE DON'T KNOW YET ...

Within the framework of ZOZAR – Investigations on Mobility, we evaluated two different approaches: while On Touching is concerned with Werner Finke's position and his experiences in the Kurdish Mountains, Re-Animating addresses Mehmet Emir's collection.

What did motivate Finke to conduct this kind of research in a clandestine way for over three decades? Time and again, Akira Kurosawa's 'Dersu Uzala' comes to mind: this Soviet-Japanese movie lays particular emphasis on the crucial relationship between land and humans. The film is based on the memoirs of the Russian explorer Vladimir Arsenyev, when he and his troops undertook an expedition to the far eastern



region of Russia in the early 1920s. Their encounter with a native who is fully integrated into his forest environment is the turning point of the movie. His lifestyle, however, is inevitably destroyed by the advance of civilization. The relationship between the captain Arsenyev together with his troops and Dersu Uzala, sparks the possible communication between Finke and the Kurds in their environment.

In the course of my professional life as a veterinarian, I experienced the importance of my hands and fingers. Not only because I was doing everything with my hands and fingers but also because I learnt to see everything through them. Especially when it comes to surgical operations in deep tissue or organs full of blood or other liquids, your eyes will not help you to see. In another instance during my surgical training, I was advised to practice cutting, stitching or taping with my unaccustomed hand, as one might not always have the luxury of re-positioning oneself in operational sites. The identity of my hands with the so-called sense of touching is differentiated and multiplied by performance.

In a different setting, this anecdote may be considered an analogy corresponding to Finke's position in the Kurdish mountains. This concept suggests that the notion of touching can create a path towards developing a connection for difference, alterity, becoming and opacity to find a place while accepting the existence of uncertainty. Touching nature and touching culture may be all about touching our otherness ... It may be all about the unknown, uncertain, uncanny side of our lives ...

In other words, I am wondering how we can activate certain relationalities, disparities and entanglements in and through our body via our senses. I question whether drawing



can be a method to form new connections as an extension of our memories, and creating new memories.

Without dismissing the peculiar orchestra of our senses, we may be able to play with our body's understanding and functioning by slowing down or speeding up certain habits. Our body has already been constructed with certain predispositions for certain manners – and those are trainable, so I ask how we can diversify them. One way might

be to read a text from the opposite side: texts are read from left to right predominantly in Latin script. This is not the case in other contexts, such as Arabic texts, which are read from right to left. You can also scan and track visual samples in the corresponding order: either from right to left or left to right; the logic behind this activity is breaking the monotony. In this case, slowing down the habit complements this analysis.

Let's try to read a text from the opposite side.

Side, opposite side, the opposite side, from the opposite side, a text from the opposite side, to read a text from the opposite side, try to read a text from the opposite side, Let's try to read a text from the opposite side.

- 01
Sketches from
Werner Finke's diaries
- 02
Tent camp scene, 1975.
(PHOTO: WERNER FINKE)
- 03
Workshop participant
during a drawing session,
Vienna 2022.



Sometimes the density changes taking place on land, in our body or our mind might not allow us to understand exactly or right away what is happening. Re-Animating is the other concept that aims to realize, remember, learn and produce a connection to the land we may want to live in.



Re-Animating focuses on awakening the emotions we already have towards the environment. This concept engages in the interpretation process Mehmet Emir had in his homeland. It touches upon the way in which something he knew is physically interrupted and yet aimed to create a process of connection. It is about something he has yet protects and does not want to lose ...

Re-Animating is an intervention in space and time, aiming at revealing processes in the context of disruption. Through the action of layering, or enclosing, Re-Animating is an approach that analyzes the situation of phenomena within its context. This approach leads to stabilizing the place and travel in time; or on the contrary, stabilizing time and travel in place. The method of Re-Animating proposes to trace the spatial and temporal entanglement of subjects with other subjects. In doing so, Re-Animating highlights the plight or situation of phenomena within the moment, picturing changes on their bodies and environments.

Re-Animating is not only a process of documenting time or place; it is also a drastic approach that extends time and varies/shifts place. It extends time, comes to a halt, and lends a pause and an opportunity to experience an altered perception. This alteration is crucial



03

- 01 Drawings by workshop participants
- 02 Village resident in Zimeq, 2009.
- 03 Workshop participants during a drawing session, Vienna 2022.

to human beings, as we are rarely patient enough to perceive what we can sense; even when we are, sometimes things are beyond our sensory capacities.

Re-Animating is also a practice of dissection. It generates images

of objects to heighten the understanding of place and time. This conceptualization is an act that can shift a body from an assigned place or change the place's destination. In this case a portrait in Emir's collection is not only an icon of his village but also a figure that unfolds the notion of time and memory. Through visual representation, Re-Animating generates new scenes and sequences, and suggests ways of thinking time and space otherwise.

Re-Animating is a journey between the past and the present, which allows us to trace the relationalities and temporalities of things by travelling back and forth. As a concrete example, ruins which embody the exposure of time are inherently layered in terms of recording transformation. This process of tracking transformation exposes the non-linearity and complexity of time and place.

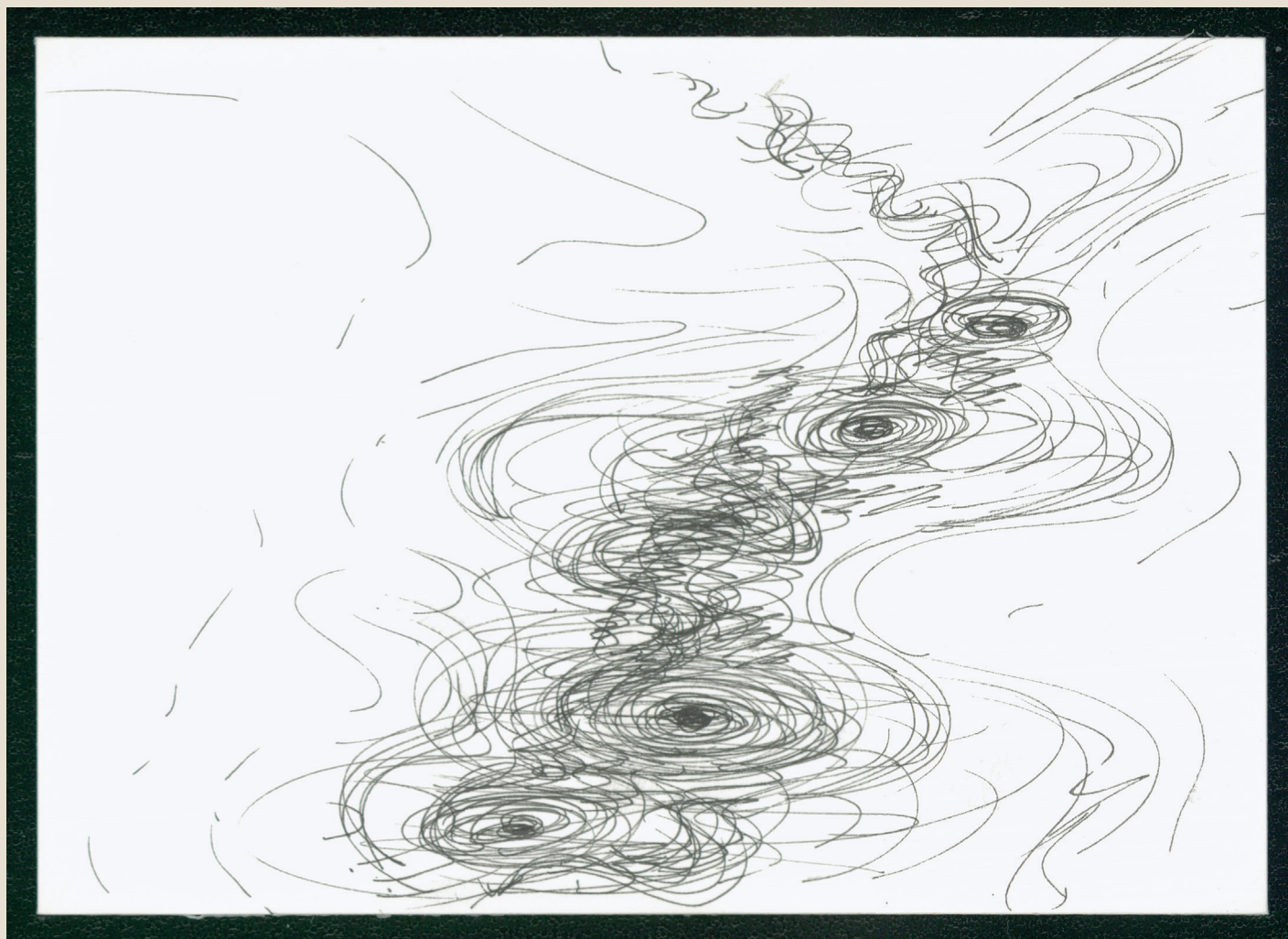
COLLECTIVE ARTWORKS

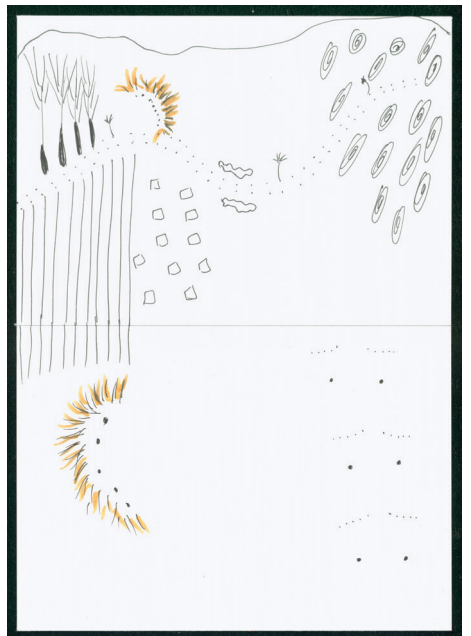
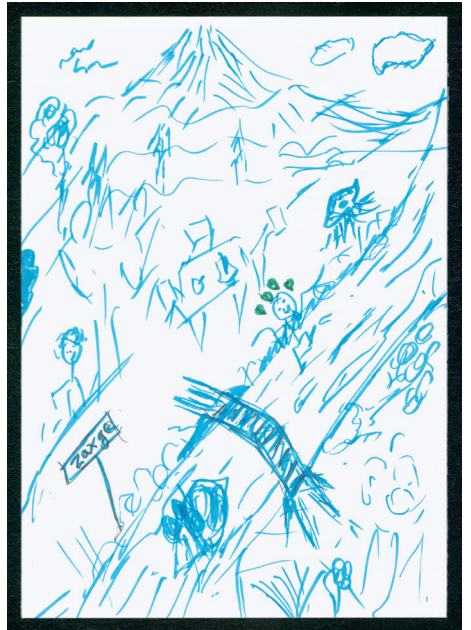
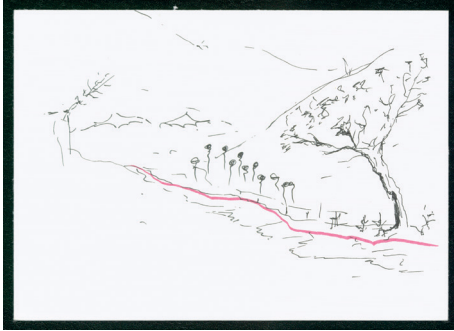
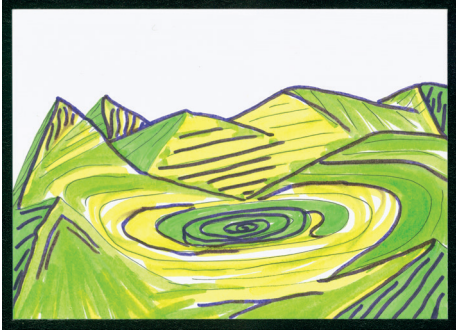
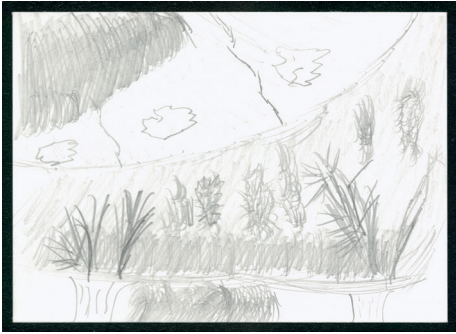
The Place in My Mind

In a drawing session of 15 minutes,
the participants were asked to draw the
image of a landscape they were seeing
in their minds.

13 drawings: 10,5 x 14,8 cm

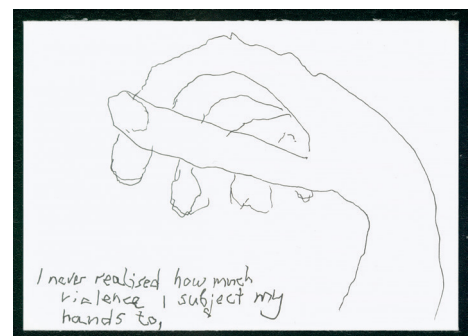
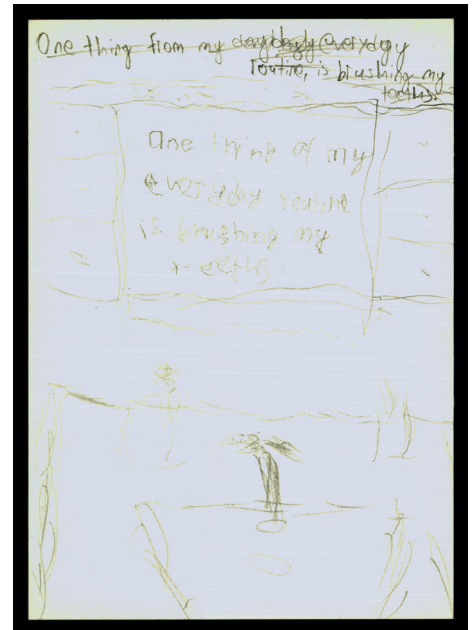
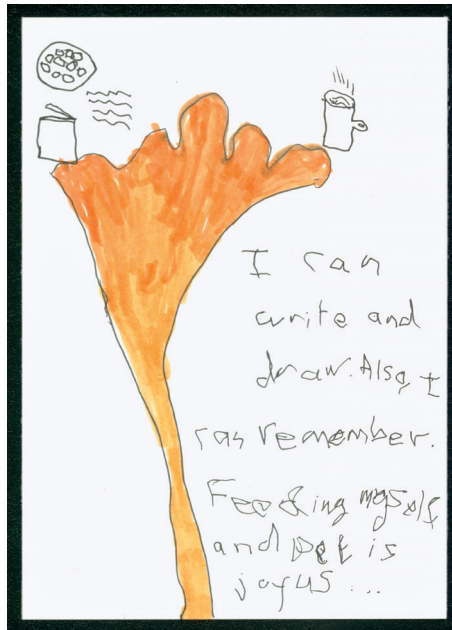
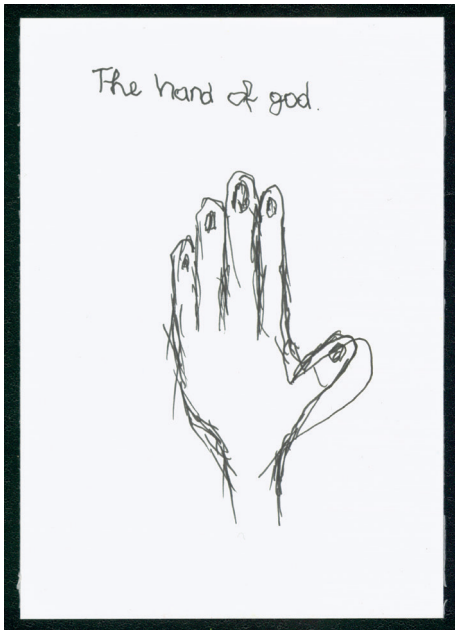
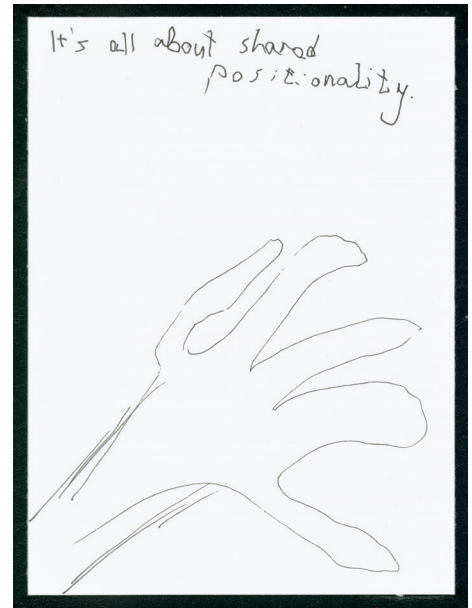
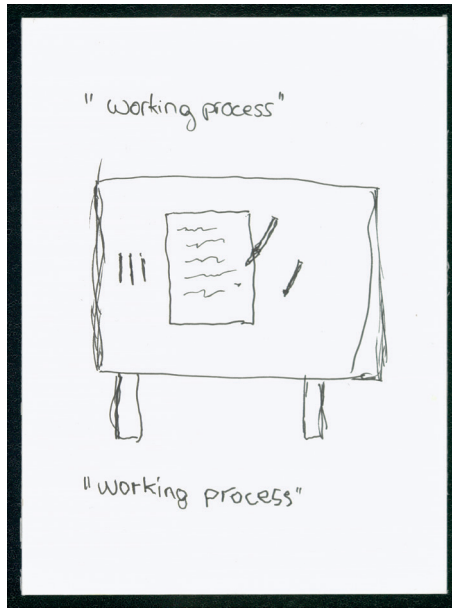
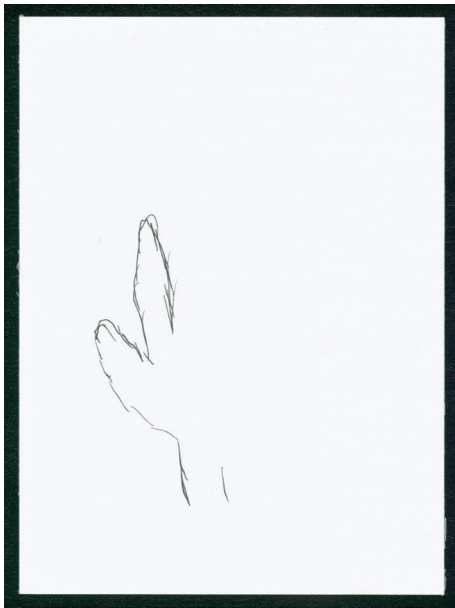
ZOZAN





COLLECTIVE ARTWORKS

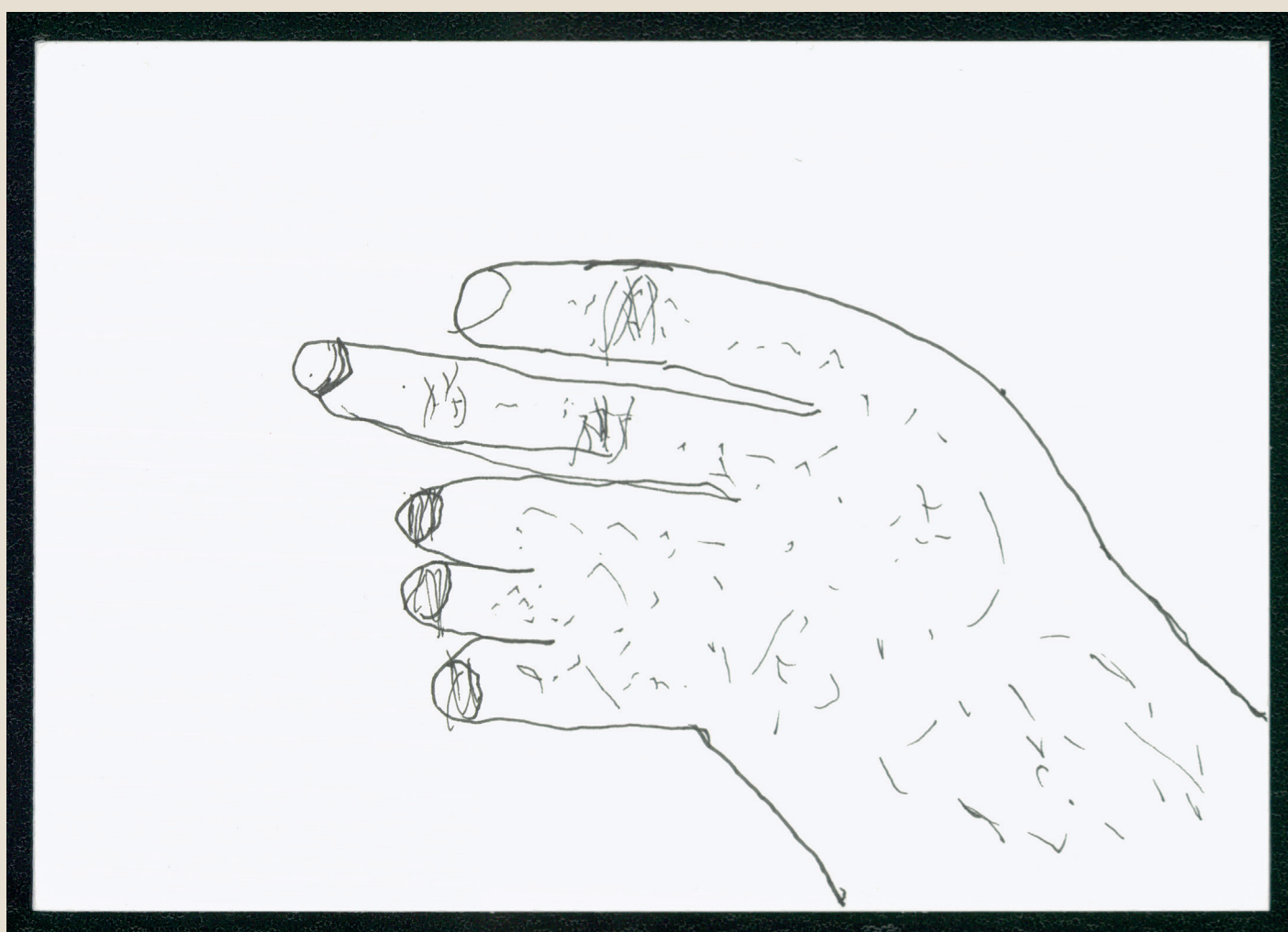
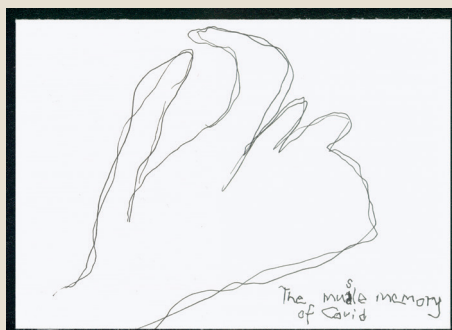
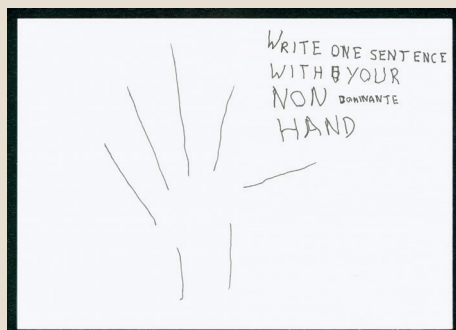
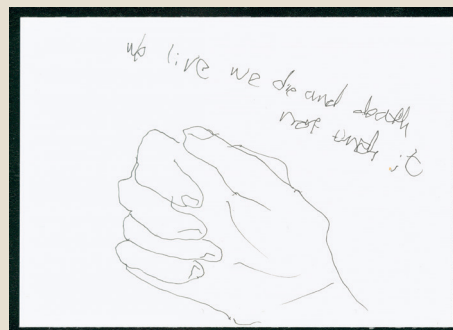
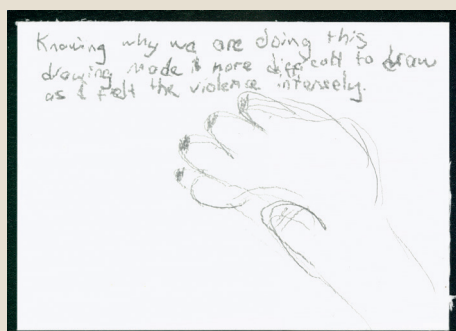
ZOZAN



The Other Me

In the course of the drawing session of 20 minutes, the participants imagined an object in their hand, which they use on a daily basis. In keeping the original posture of the hand holding the absent object, the participants used their non-dominant hand to draw the posture of their other hand.

16 drawings: 10,5 x 14,8 cm



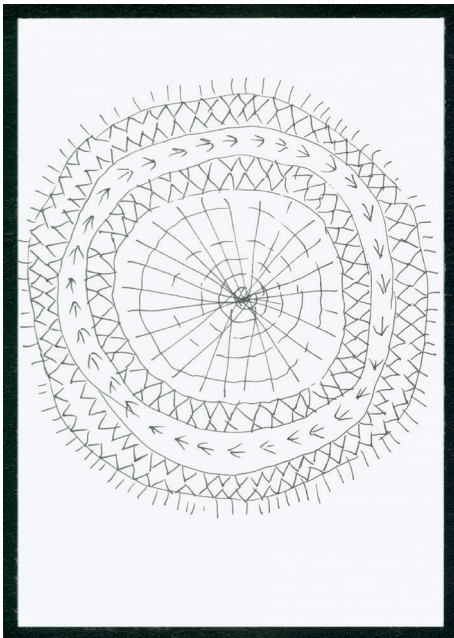
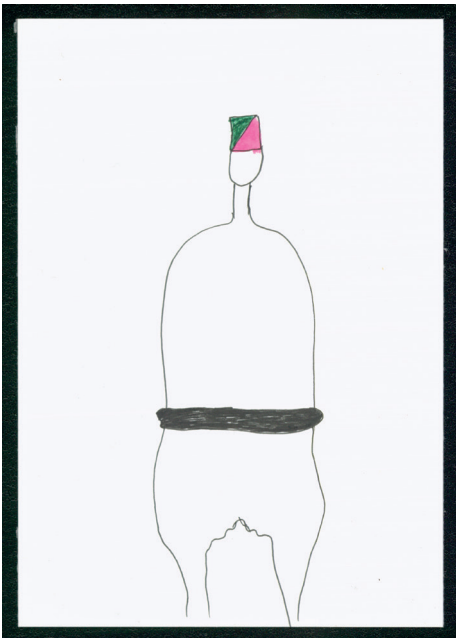
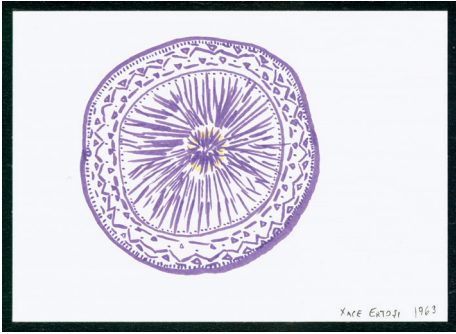
COLLECTIVE ARTWORKS

From Kurdistan to Vienna

The workshop participants drew
selected objects that travelled from
Kurdistan to Vienna via Werner Finke.
14 drawings: 10,5 x 14,8 cm

ZOZAR





COLLECTIVE ARTWORKS

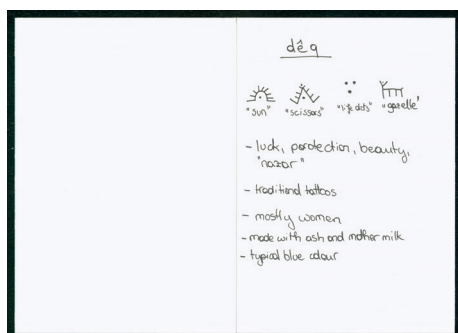
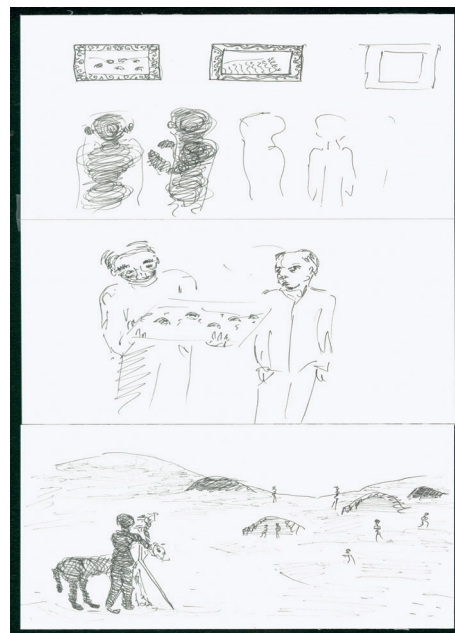
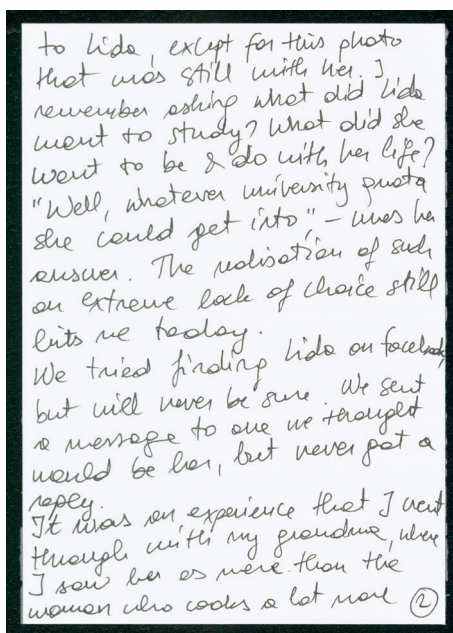
And from Vienna

In a drawing session of 15 minutes, after all the other sessions, the participants contributed their part by drawing and telling their story.

6 drawings: 10,5 x 14,8 cm

4 audio files:

<https://bit.ly/zozan-translations>



One participant explained the tattoo on her hand and connected the story to the different perceptions of her grandmother, mother, and herself. Named "dêq" in Kurdish, the generation of her grandmother had certain images tattooed on their faces and hands. For the grandmother these tattoos were a certain kind of protection. While symbols like the gazelle stand for beauty and the sun protects family members, others are intended to protect the wearer from the "evil eye". The grandmother's generation believed in these

symbols, while the generation of her parents had such tattoos more because of boredom and adornment. For the workshop participant, her tattoo reminds her of her Kurdish roots and connects her to her heritage.

One participant drew a necklace with golden coins on it. Such jewelry is very precious, as it is a gift for the bride during the wedding ceremony. Normally it is given from the mother to the daughter as part of the dowry. Due to the high value of gold coins, it serves as a kind of insurance that can be sold if the woman or the family are in need. Traditionally there is only one of these necklaces in the family and the mother decides who should receive the gift – often a very emotional decision, especially when she has more than one daughter.



NECKLACE WITH
GOLD COINS

Present for the bride at the wedding,
GENERALLY from the daughter to the mother
Part of the dowry which the bride receives
It is gold that's why it's valuable but at the same time
it's a spiritual thing. GENERALLY WOMEN DECIDE WHO RECEIVES THAT
PRESENT, EITHER A DAUGHTER OR A DAUGHTER IN LAW. THIS DECISION
INCLUDES A LOT OF HOPE AND TRUST ^{BUT} (AND) DISAPPOINTMENT ALSO.
MAN DECIDES WHO INHERITS WHAT BUT THE DECISION FOR THIS NECKLACE
IS WOMAN'S THING. - MAKES IT SOMEHOW UNIQUE.
BACK IN TIMES IT WAS MORE AN INVESTMENT (TO BUILD A
FUTURE WITH THE MONEY YOU GET FOR IT IF YOU SOLD IT) BUT
NOWADAYS IT'S MUCH MORE A EMOTIONAL OR SPIRITUAL OBJECT.
TRANSFORMATION OF THE OBJECT AND THE MATERIAL GOLD.

One participant formulated a text based on the technique of impersonating:

HORSE BRIDLE

I am getting wet as we cross the river. My threads are entangled in one another and drip, stuck to the chest of my horse. I can hear its heavy breathing and thumping heart.

I have never felt closer to my horse, to my land, to my world. I guess each of my threads was born on the back of a sheep, where it once grew and felt the warmth of its skin. Until one day the sharp razor of the shepherd's scissors ripped them from the body of the sheep that created them. They were then pulled and torn apart until they became something else entirely. The warm fingers of the women turned and twisted them from their spindles into threads, cut and colored them before taking them to the loom, where I was born from my threads intertwining with each other over and over. I often think of the hand that wove me - where did she know my pattern from? What of it has she seen before, what was told to her, and what did she imagine herself while looking around the land she inhabits?

So began my life - I was gifted to and placed on the chest of my

horse. I travel and shake and gallop together with it. I wonder about my purpose sometimes - am I here to make my horse beautiful, or is it my purpose to help control it? To mark it as someone's horse, to help the men exert their power over the beast? Here I am, a traveler, a witness of time, the thread that binds the human hand to the animal.

It is good that I do not know that I will be left in a cupboard someday, in a land far away, ripped away from the chest of my horse, to be offered as a gift or a hostage to a foreign traveler. My threads will stick together, interwoven into knots, heavy with dust and history. A piece of an archive, a memory of something that has once been, awarded for my beauty with the honor of uselessness. The loneliness of being saved.

M. S.

VOICES FROM THE ARTIST AND THE PARTICIPANTS ABOUT THE WORKSHOP

For several of the participants, the historical photographs triggered a series of memories: they “relived” past times. For Kurdish participants these photographs reminded them of their and their parents’ losses, the experienced suffering of displacement and migration. Although the others hardly knew the rural ways of life in their homeland or grew up in Austria, they were emotionally touched and related the images to their personal experiences.

In the first section of the workshop, the artist Rojda Tuğrul presented a small selection of photographs from the two collections with a focus on the photographers’ different positions in their engagement with the landscape and the people. The participants were encouraged to choose their favorite image and explained what they thought about it and how they related to the photograph.

Many were fascinated by the colorful, bright images and artistic photographs. Participants stressed the ambivalence they felt when they connected the pictures to a time decades later, when up to 3 million people were displaced, had to give up their ways of life, and were forced to settle in larger cities or abroad. They argued that there was “brightness and darkness” in these photographs. Furthermore, in the photo documentation of Mehmet Emir, people are reminded of the mass violence in Dersim in 1937/38. One participant, who had chosen a photo depicting a traditional tent in the outskirts of a city, expressed her apocalyptic feeling, remembering the violence in the Kurdish territories.

Rojda Tuğrul: I believe this workshop led me to once again to think about the engagement of participants with visual materials without having to be concerned about being an artist. Such an engagement with artwork, so powerfully reading these images, which are not from our time, which are not from our culture or some people’s culture ... I found this quite invigorating.

One participant remarked that her imagination of the images seen, the pictures in her mind, and the emotions she carried changed in the course of the workshop.

The artist also reflected upon her own engagement and thought about how to behave with regard to her homeland and where she is now in a “second place” or a “new home”. She questioned herself as to how to develop certain connections in that new place while at the same time also wishing to protect her engagement with her homeland. Rojda Tuğrul also wanted to figure out with the group where their experiences overlapped and how these experiences were challenged. Even though this intention was not expressed in a direct form, one of the participants argued, “culturally we learn to live with pain”.

Explaining her interest in collectively analyzing these topics with a group the artist reflected,

“I really hope that at some point these activities will resonate with the participants.”

It was going beyond the techniques and knowledge of how to apply certain approaches, but was intended to find a proper voice in time, so that they could become familiar.

“They are kind of vaccinated with this understanding. So maybe they can actually find real resonance to apply further.”

In line with these intentions, the workshop made use of several artistic exercises and expressions. As for Rojda Tuğrul drawing is an essential artistic form to capture and experience the

landscape and connect to the environment, the artist was very touched by the sketches in Werner Finke's diaries and showed some examples. She encouraged the participants to draw as well as to train their senses.

During the exercise to draw a landscape they had never experienced before, the artist pointed out that migrants have these images of physical structures in mind as told by their parents. As their imagination is intensely linked to memories or post-memories (of incidents they did not experience themselves but heard of them), the discussion brought up several layers of difficult past. One participant argued that the village of his parents is also the village of Armenians. Kurds and Armenians had various experiences of painful histories and questions of belonging. Participants were reminded of their parents' villages, from which they were dispersed and which they could never visit again. As the artist expressed, the presence of the absence is a conscious attitude of the next generation.

In the following exercise, drawing with the non-dominant hand referred to the experience of migrant bodies, and how much we struggle if we leave our daily routine. This consideration also allows us to catch different temporalities, adapt the body to different contexts, and individually connect to the land. One participant argued,

"Drawing without understanding reminds me of coming to Vienna."

Depicting ethnographic objects Werner Finke collected in Kurdish villages and brought to Vienna was a further

exercise to challenge the participants' senses. They remarked that they (partly unconsciously) chose objects which reminded them of family members (such as a hat, a design which was worn by the participant's father). Taking a closer look at patterns, the fabric and the style of clothing, some pointed out the artistic work inherent in these objects, the creativity and passion in the production.

"When I saw the dress, I heard Kurdish music," as one participant said.

A participant argued in the final discussion that the group felt attached and connected but did not know why.

"We are on a journey that we can't describe properly," they remarked.

Another exercise, intended to train participants to listen deeper, meaning voices and sounds in the surroundings, enabled to establish connections of perception through different senses. In the final examination round, participants were encouraged to share their own stories, memories or ideas they came up with during the workshop that relate to the past, the present, and the future. Free to choose the medium or art form, the results ranged from drawings and related stories to experiences told in a documentary and from a biographical form to literary presentations in using the method of impersonating, thus talking on behalf of an object.

In their concluding remarks, the participants expressed their deep experiences with the applied artistic methods. All of them felt safe to share their drawings, their stories, their feelings and to show their dedications. Also the artist appreciated that their interaction with each other was characterized by great sensitivity. Although people that had not known each other before came together for this workshop, there was a kind of glue, a certain humor which was shared as well as a lot of positive energy.

Rojda Tuğrul also had remarks on ZOZAN's conceptional approach of an open-result workshop. She felt that she was not judged from the beginning in terms of what sort of achievements were to happen, but had the freedom to develop with the group and the opportunity to follow directions which evolved in the group process.

The third ZOZAN art-based workshop took place under the direction of the artist Rojda Tuğrul at the Austrian Museum of Folk Life and Folk Art (Vienna) in November 2022. This workshop spoke to people with experience of dispossession as well as people carrying the memories of dispossessed ancestors. It initiated a modest exercise of imagining different worlds within the world we live in.

The workshop participants were encouraged to creatively explore the ZOZAN multimedia materials using their senses and contributing drawings, photos, texts, oral history as well as audio and video recordings.

Rojda Tuğrul challenged the workshop participants to think about the following questions: How do we speak with or listen to the land we live in? How can we develop a connection to the new land we are relocated or forced to move to? Can we facilitate a new story that envisions the past or future?

Rojda Tuğrul followed artistic approaches of “Re-Animating” and “On Touching”. She elaborated with the participants how we can activate certain relationalities, disparities and entanglements in and through our body. She explored whether drawing can be a method to form new connections as an extension of our memories and to create new memories. Aside from further methods such as “deep listening”, the workshop focused on the shaping of personal narratives.

Der dritte kunstbasierte ZOZAN-Workshop fand unter der Leitung der Künstlerin **Rojda Tuğrul** im November 2022 im Österreichischen Museum für Volkskunde in Wien statt. Dieser Workshop richtete sich sowohl an Menschen mit Enteignungserfahrungen als auch an Menschen, deren Vorfahren Enteignungen erfahren haben. Verschiedene Übungen luden dazu ein, unterschiedliche Welten innerhalb jener, in der wir leben, zu imaginieren.

Die Workshop-Teilnehmer:innen wurden ermutigt, die multimedialen ZOZAN-Materialien mit ihren Sinnen kreativ zu erkunden und Zeichnungen, Fotos, Texte, mündliche Überlieferungen sowie Audio- und Videoaufnahmen beizusteuern.

Rojda Tuğrul forderte die Workshop-Teilnehmer:innen auf, über die folgenden Fragen nachzudenken: Wie sprechen wir mit dem Land, in dem wir leben, oder wie hören wir ihm zu? Wie können wir eine Verbindung zu dem neuen Land entwickeln, in das wir umgesiedelt wurden oder in das wir gezwungen wurden umzuziehen? Können wir eine neue Erzählung entwickeln, die die Vergangenheit und auch die Zukunft in den Blick nimmt?

Rojda Tuğrul verfolgte künstlerische Ansätze von “Re-Animating” und “On Touching”. Die Künstlerin erarbeitete mit den Teilnehmer:innen, wie wir in unserem und durch unseren Körper bestimmte Beziehungen, Diskrepanzen und Verstrickungen aktivieren können. Sie untersuchte, ob das Zeichnen eine Methode sein kann, um neue Verbindungen als Erweiterung unserer Erinnerungen herzustellen und neue Erinnerungen zu schaffen. Neben weiteren Methoden wie dem “deep listening” konzentrierte sich der Workshop auf die Gestaltung von persönlichen Erzählungen.

KURTE

Midaxeleya Hunerê O3

Sêyemîn midaxeleya hunerê ya ZOZAN bi rêvebirîya hunermend Rêjda Tuğrul di Mijdara 2022an de li Muzeya Jiyana Gel û Hunera Gel a Awistiryayê (Wiyena) pêk hat. Ev kargeh bi kesên ku mal û milkê wan jê hatine stendin, û kesên bîranên pêşiyên wan î mal û milkê wan jê hatine stendin pê re ne, peyivî. Temrîneke mitewazî da destpêkirin da ku dinyayên ji hev cuda texeyul bikin li vê dinyaya ku em tê de dijîn.

Beşdarên kargehê hatin handan ku bi awayekî afirîner materyalên multîmedya yê ZOZANê kişif bikin bi sehekên xwe, û bi riya xêz, wêne, deq, dîroka devkî, video û tomarên bideng tevkarîya wê bikin.

Rêjda Tuğrul ev pirs danîn pêş beşdarên kargehê: Em çawa dipeyivîn bi hawirdora ku em tê de dijîn an çawa lê guhdarî dikin? Em çawa dikarin têkiliyekê saz bikin bi welatê em hatinê an mecbûr mane werinê? Gelo em dikarin çîrokeke nû ku rabirdû an dahatûyê tesewir bike, çêbikin?

Hunermendê boçûnên hunerî yê "Ji-nû-ve-zindîkirin" û "Li ser Temaskirinê" emilandin. Rêjda Tuğrul ji beşdaran re bi hûrgilî rave kir ku yek dikare çawa hin têkildarî (relationality), newekhevî û astengiyên di laş de û bi riya laş çalak bike.

Hunermendê hewl da fam bike ka gelo xêzîkirin dikare bibe rêbazek ku têkiliyên nû çêbike wek berdewamiya bîranînan û bîranên nû biafirîne.

Rêbazek din jî li ser "Guhdarkirina kûr" bû û li ser şikildana vebêjeyên şexsî sekinî.

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Man
harvesting
wheat,
1991.

(Photo: Mehmet Emir)

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