

ZOZAN

Art
Intervention
05

SAVAŞ
BOYRAZ
WITH
DUYGU
ÖRS

2023

11.06.

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03.

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

HAMBURG

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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 Stockinger, with the support of Eszter Agota 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

02



01
Man and two women
in festive dress
inside a tent, 1976.

02
Wedding celebration
outside the tent camp
on the high plateau, 1975.

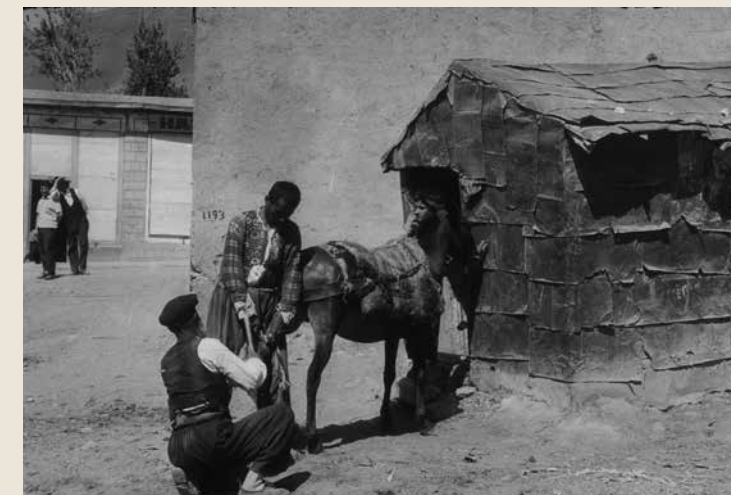
03
Shoeing of a mule
in a village, 1967.

(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 aban-
donment 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

02



01
Elderly woman
in the village
of Zimeq, 1990.

02
Children playing
outside, 1993.

03
People in the village
gather for a celebration,
1994.

(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



03

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.



LOCATION AND
COOPERATION
PARTNER:
Museum am Rothenbaum –
Kulturen und Künste der Welt
Hamburg

MARKK
MUSEUM AM ROTHENBAUM
Kulturen und Künste der Welt

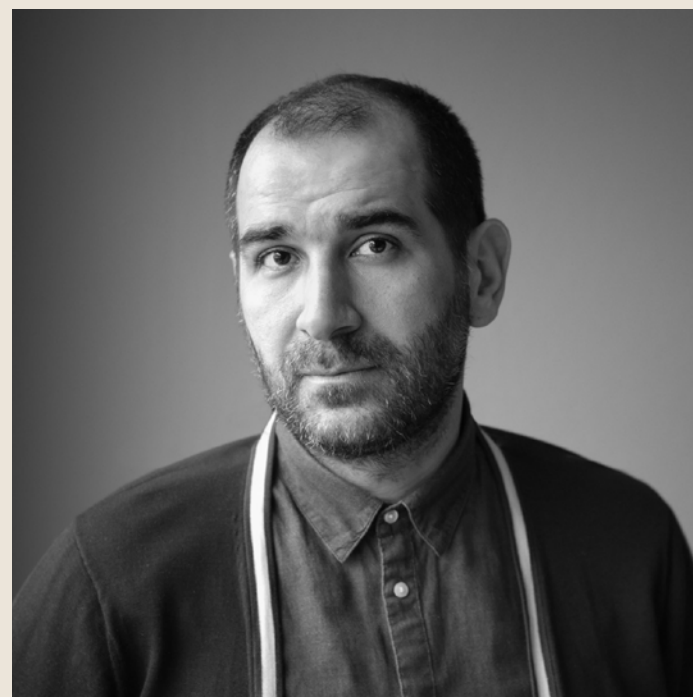
The “Museum am Rothenbaum – Kulturen und Künste der Welt”, in short: MARKK (until 2018 Museum für Völkerkunde Hamburg) was founded in Hamburg in 1879 and is today one of the largest ethnographic museums in Europe. The exhibitions, in their breadth and diversity, provide the basis for the museum's outreach work; they provide the foundation for comparative cultural research and enable visitors to gain access to a different understanding of the world. The ZOZAN workshop 05, the talk and concert took place at the experimental space “Zwischenraum” which will also host the exhibition by Savaş Boyraz involving the workshop outcomes. The ZOZAN Team would like to thank museum director Barbara Plankensteiner, curator Jana Reimer and event manager Gabriel Schimmler for the fruitful cooperation.

The fifth ZOZAN art intervention took place under the direction of artist Savaş Boyraz and cultural scientist and art mediator Duygu Örs.

Taking the two comprehensive multimedia collections as a starting point, the workshop was dedicated to issues of politics of representation and subjecthood in an archival context. The photographic collections of Werner Finke and Mehmet Emir on Kurdish pastoral life as well as ethnographic artefacts from the MARKK collections served as a starting point to Savaş Boyraz, Duygu Örs and the workshop participants for conversations, discussions and the production of collective artworks.

SAVAŞ BOYRAZ, DUYGU ÖRS

Artist Savaş Boyraz (left) and
cultural scientist Duygu Örs (right)
© RITA AGDAL, DUYGU ÖRS



ZOZAN

BIOGRAPHICAL NOTES

“So maybe art, artistic research and artistic ways of knowing can provide another way of relating to our world, other than understanding it.”

Savaş Boyraz, born in 1980, grew up in Istanbul. He works with a wide range of artistic media.

He started to study cinema in Istanbul in 1998 and was engaged in the film collective, at the Mesopotamia Culture Centre in Istanbul. There he was occupied with film, documentary, and fiction work, took over also trainings and workshops in the film collective and was responsible for the film production. In 2001 he started to study photography; his BA thesis “ben û sen” (in 2009) dealt with people displaced from their villages in the Kurdish regions and who came to Diyarbakir.

Same year, he went abroad to do his master at Konstfack in Sweden. He appreciated the more theory-centered

approaches and specialized himself in “art in public realm.” In the upcoming years he worked on border topics and on the long-lasting effects of violent conflicts to the landscape. In these art works he combines various photography techniques to make the process of film making and photography visible. His Master thesis was a multimedia and multilayered artwork, dedicated to the victims of the Roboski Massacre. This artwork was selected for the New Nordic Photography exhibition by Hasselblad Foundation, was awarded with the Victor Prize and Savaş Boyraz gained a residency at ISOP in New York.

Savaş Boyraz is currently doing his PhD at Stockholm University of Arts, Department of Film and Media, where he investigates ecological impacts of colonial military practices, and focuses on representations of nature in various forms of cultural resistance.

Duygu Örs is a researcher, curator and art mediator with a background in cultural and urban studies. She has been in charge of the education, mediation & outreach work of the Berlin Biennale for Contemporary Art since 2019. As a doctorate candidate at the Leuphana University Lüneburg, she is currently working on the right to museum spaces and the possibilities of locating the museum within the Right to the City movement.

NOTES ON THE WORKSHOP



01

Spreading over two weekends, artist Savaş Boyraz and curator Duygu Örs invited the workshop participants to look into their personal and ancestral pasts by resonating and critically analyzing a selection of the two multimedia collections. The multidisciplinary background of the ten participants enabled the workshop to gather a plethora of approaches, expertise and collective memories as well as individual remembering. Boyraz and Örs asked participants to bring images, objects and stories that accompany them in their dialogue with a so-called home.

In the course of the workshop, the participants were asked whether and how individual and collective pasts can be re-imagined and re-arranged in an artistic context. The group approached their own visual history with an eye on the future and related to the following considerations:

We walk these avenues and streets made of concrete, steel and glass, with real or imaginary villages, mountains, rivers and seasons in our pockets. The distance between our home-land and home address translates into a gap, shrinking and growing around us; a living gap breathing with us.

As migrant dwellers of modern European cities, how do we relate to images of our distant and near past? How do we navigate the (now or ever foreign) land of our past? And what kind of knowledge repertoires do we draw on?

02



01
A participant tracing the outlines of a photograph from the Werner Finke collection.

02
Selected photographs from the collection were printed out and used as drawing inspiration.

03
Workshop leaders and participants during a drawing session.



03

The group consisted of ten participants (five men, five women); either they themselves or their parents come from the Kurdish settlement areas of Turkey and Iraq, as well as from Sweden, Iran and Austria. The participants were between 24 and 50 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 possibly negative effects.

CONVERSATION BETWEEN ARTIST SAVAŞ BOYRAZ AND CURATOR DUYGU ÖRS

On the approaches
and outcomes
of the workshop

Duygu: The invitation to approach the two photo archives of Werner Finke and Mehmet Emir artistically opened up multiple dimensions around the very essence of an archive. What was your starting point for thinking about the workshop? How would you define the concept of an archive, especially when you think of the Kurdish stateless – and thus to some extent institutionless – context?

Savas: The collections by Finke and Emir had their own depictions of Kurdish realities. But beyond these and the problems that come with them, the concept of an archive itself but also working with archives in an artistic context presented their own challenges.

When we are talking about archives, we are not only talking about accumulated images. What turns an accumulation (of images, documents, objects etc.) into an archive is the institutional frame around it. In Archive Fever, Derrida traces the historical and philosophical origins of the archive by giving us two concepts that “archive” shelters within: a place of commencement (a source) and a power to command.

Fast-forward into the 21st century, both of these concepts are very problematic in terms of the political history of Kurds; any territorial manifestation of a political power for and by the Kurds has been missing by large for a century. The archive as a conceptual platform for a critical artistic intervention came with many questions and challenges. We have to think about other ways of defining an archive.

D: Actually, our workshops brought together many different personal and collective understandings of archives. We were talking about the body as an archive or the archive as an extension of the body. Could we say that we actually had a gathering of embodied archives?

S: An alternative definition of an archive must certainly start with redefining subjecthood and objecthood. Archives as we know them – in the form of museums and collections – already have bodies in them. I am talking about “human remains” that are in possession of museums, as anthropological objects of study. Here we can see bodies as pieces of archives already. To be able to talk about bodies as archive, we must look at what a body means. Does each “body” come with its own subjectivity, and stories originating from this subjectivity? Or are they stripped of their subjectivity and reduced to being objects in dominant narratives of the archivers?

On the other hand, bodies holding onto their subject position can also be seen as a form of archive. But I would like to call this particular archive “memory” or “remembering”. Opposed to the concept

of “archiving”, which draws a trajectory between a subject and an objectified subject, “memory” or “remembering” suggests a trajectory of a spiral moving inwards. It is a reflexive action: to remember. And always comes with a fruitful ambiguity because there is always a “someone” who remembers. No institutional precision is claimed in remembering. It is alive.

D: This makes me think about a very basic yet crucial question that came up in the workshop, and that also preoccupied us in the planning phase: “What is Austrian about this project?” Also, Werner Finke is a body that remembers. And speaking of institutional precision: How can we navigate this archival work under the umbrella of a state-funded research project? To what kind of narration are we contributing by our work?

S: The archive, like every other signifier, has one internal and one external meaning. Internal meaning is what it tries to construct with the pieces it includes, and what master narrative it tries to reiterate. This is evident in rituals of an object’s acceptance into the archive. Selection procedures and metadata wraps the object in a layer of dust.

External meaning, on the other hand, comes with access. When and wherever we access the archive, we contextualize the narrative of the archive itself. This is the vulnerable spot of the narrative that the archive wants to construct.

Werner Finke’s collection is an extremely rich resource for ethnographic and anthropological research. It is very easy to dive into the visual content and study it from different perspectives. For a critical contextualization of the collection, we must also look at the external meaning of this

archive. That being, we are presented with a collection of images taken by an Austrian traveler/self-made ethnographer. Finke’s identity becomes very central in reading this collection.

D: Moreover, the institutional setting for storing and maintaining the material – opened up to artistic research and made accessible to a somehow curated public – shapes the archive and its positioning in several discourses. As an artistic method to research, you introduced us to the tracing exercise on milk paper. It was a way of cutting out, reassembling and interweaving textures, contexts and perspectives. This practice as well as adding own photos to the conversation initiated discussions around materialities, their interchangeability, and how to make sense of them.

S: While browsing through the images of the archive, there was already a material gap: images were taken on analogue film camera but were then digitized and made accessible online. This is an internal material shift in photographic technology. If we think of the image beyond the technical aspect of a camera, we can see a multitude of materials. Almost any material can host an image. Going from analogue photographs to digital files and digital prints, and from hand drawings to digitizing them before creating a new collage and printing it on fabric in the form of a nomad tent ... Each material comes with its own language and each step entails a translation between these languages. Yet, the trace of an original message/image still follows through.

D: We could also include the dimension of time and space: each material comes with

its own language, time and space. What is time when we think of temporary houses and choices?

S: In his essay Forms of Time and of the Chronotope in the Novel, literary critic Mikhail Bakhtin suggests the concept of the “chronotope”: an intrinsic connectedness of temporal and spatial relationships. Architectural structures mark a space with static walls, which then create pocket spaces. If we see time and space as one intrinsic entity, the space marked by walls also creates a pocket time, separated from the global concept of time. Nomadic life in temporary houses, structurally without rigid walls, suggests a different relationship with space and consequently with time.

We as city dwellers will probably not understand this different relationship, as our spaces (and times) have always been fragmented and cropped.

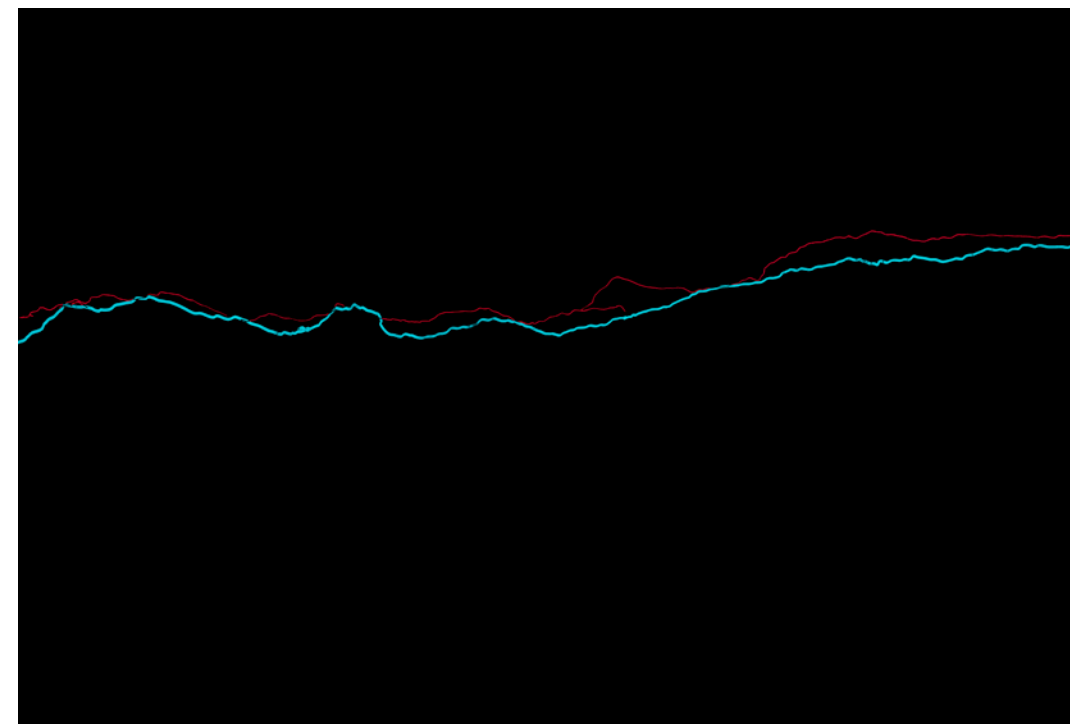
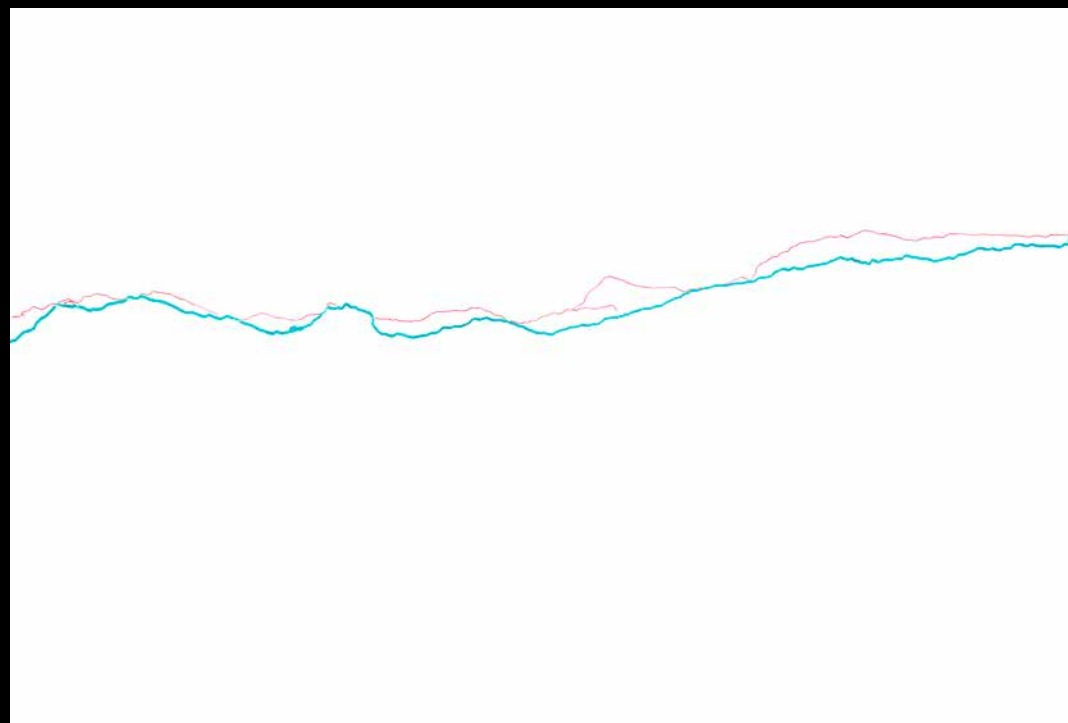
D: The workshop brought together different city dwellers with a wide range of knowledge repertoires. There were many similarities, many contact points of stories and memories, but also so many different angles, from which the archival material were perceived and understood. It was somehow beautiful how they established a reference point to emotions, materialities, locations, childhoods ...

S: When we thought about who could participate in the workshop, we wanted to make sure we had a multitude of perspectives. I guess we achieved this with the group. We had musical, historical, architectural, geographical, archeological, visual and artistic perspectives in the group. These perspectives helped us to see differently. Different participants did not only bring the languages of their expertise but their individual backgrounds and histories also helped us to further deconstruct the narrative of the archive.

We cracked open the “generic folkloric depiction” in the images and could see different relationalities in and through human figures, landscapes, animals, landscape manipulations, vegetation, costumes, and weapons. All these came alive by means of personal memories. This is not a claim to see beyond what the images showed. Nevertheless, the images turned into mirrors which allowed us to see ourselves. Against this image-based mirror surface, we traced what we saw of ourselves.

The idea behind the tracing exercise was to create this mirror surface on archival images, and trace the temporary images of our relational reality along this mirror.

COLLECTIVE ARTWORKS



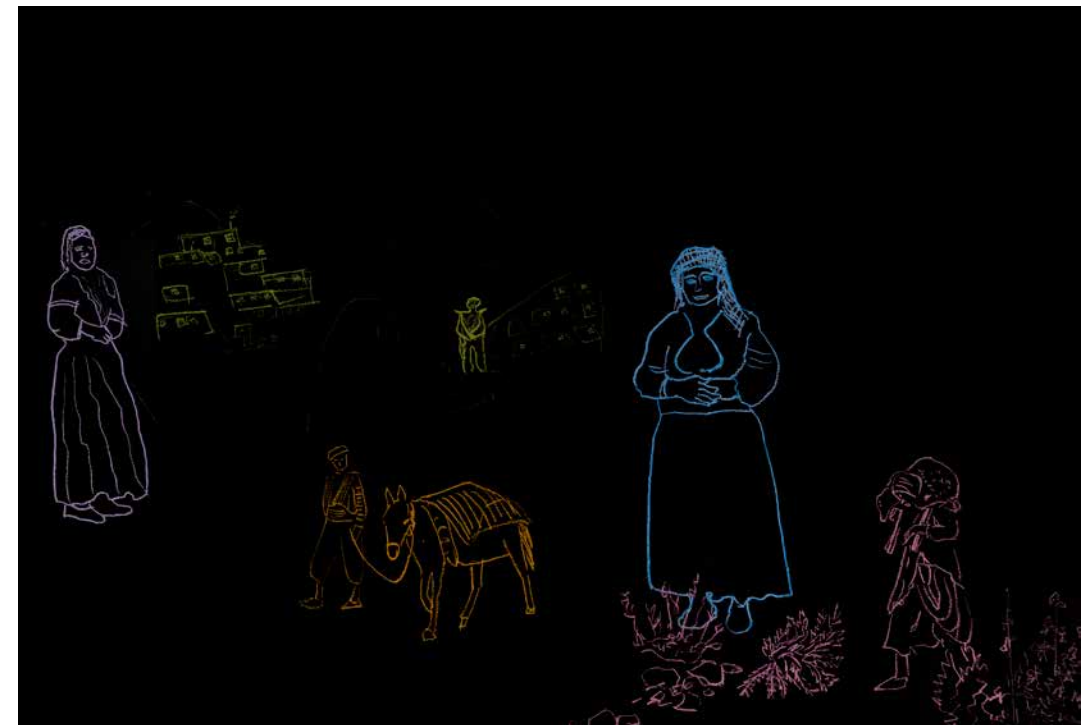
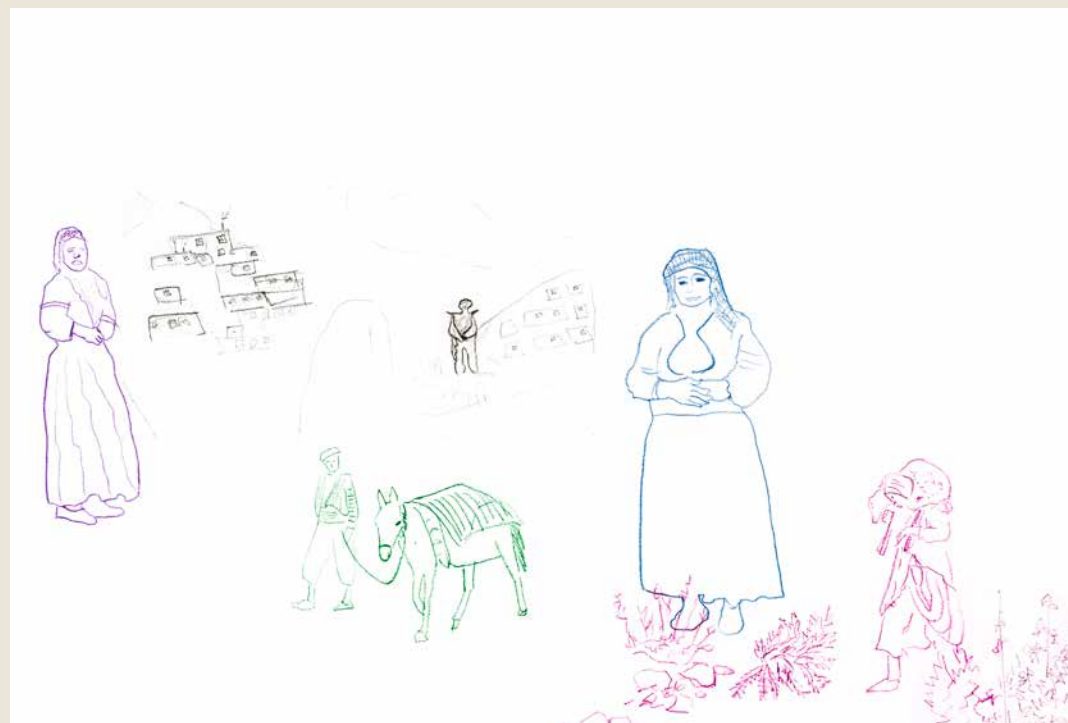
COLLECTIVE ARTWORKS



COLLECTIVE ARTWORKS



COLLECTIVE ARTWORKS



REFLECTIONS FROM THE ARTIST AND THE PARTICIPANTS ABOUT THE WORKSHOP

This workshop was characterized by a multiplexity of roles and origins of the participants as well as a multidisciplinary of approaches brought in by the participants. Since many participants presents were "strangers" with respect to the host institution and the city of Hamburg, this was an additional factor in the multivariate setting. Several participants took on two or more roles, which also dissolved the boundaries between the roles of workshop leader, the ZOZAN project staff, and the participants.

The open-ended structure of the workshop in combination with the plan to produce time-delayed and presentable results for a multi-month exhibition at MARKK caused considerable stress among almost all participants. Many of them come from disciplines or professions in cultural and artistic fields and have experience in producing presentable outcomes.

The workshop leaders as well as the participants generally welcomed the open structure, but were also somewhat unsure about the direction the workshop should take. Moreover, the focus on certain Kurdish settlement areas in Turkey and certain ways of life was questioned through the source material of the two collections Finke and Emir; some participants would have liked to bring in the Kurdish settlement areas in Iran, Iraq and Syria as well.

Nevertheless, the contributions of the participants already brought up the situation of Kurds in Iraq and Syria as well as other social realities and pasts beyond the transhumant, rural way of life.

Viewing the two collections together evoked a range of different reactions. Particularly impressive was the specific disciplinary focus of some participants and the recognition of distinctive features in certain images, such as archaeological traces on certain illustrations. In addition, some participants drew attention to "bodily habits", postures, and inscribed knowledge in the body.

The artist Savaş Boyraz also chose the approach of asking participants to bring objects from their own archives as a first step. Several brought photos and images of their parents' home, places of origin, or family histories. Many used their cell phones as personal archives for storing these images but also for archiving and depicting their own stories of displacement. One participant also brought a number of personal items, ranging from Kurdish fabrics to favorite books and certain articles of clothing.

The participants who either themselves or whose parents had left these regions decades ago and who had grown up elsewhere noted the loss and ambivalent relationship to these items. In contemplating on these images, one participant argued,

"Those are like the seeds of my background, I find them all familiar to me, even though I don't know them. So this is like, 'How can I bring me and my story to their culture and this is my culture?' ... Now we have only the stories ... but I have not had the chance to search for these stories."

Regarding the meaning of the photos, Savaş Boyraz said,

"Every image, everything first stands for itself and then it has, let's say, an inner surface that means something to the people that are [depicted] inside it. And then it has an outer surface, which does or doesn't mean anything to the people outside."

The artist finally tried to create a new "inner layer" of his own – in copying and reassembling certain subjects of the collective artworks together.

"When people started drawing on these images to make secondary drawings, for me this was an attempt to create inner images from the outer surface of the other material. So, when people make drawings, when they choose what to draw, they create another image to which they have access from within, not from within that image, but from the image of themselves that they create on this surface." Because of the further processing of the material for the exhibition, the artist argues, "it's a work that will never end."

All participants and the artist in particular emphasized their great trust within the setting, which made it possible to pursue a strategy of "selfing". The curator Duygu Örs explained,

"As Savaş and I are from a Kurdish background, considering this workshop, I would argue that this alone can already be part of a selfing. Then again, you were also there, so there's this mixture of different kinds of selfing."

This "selfing process", however, did not refer exclusively to "being Kurdish", but to the commonality of all participants.

Although the issue of representation was not explicitly discussed, it remained a recurring theme. Important to Duygu and Savaş is the representation of the processual character and a certain fluidity, the question of negotiation, and the respective different views. This notion was shared by all participants with regard to what is special and worth appreciating.

In the course of viewing and discussing the photographs, questions of mobility were addressed, not only of people in exile or migration but also of ideas and objects that have come from European countries to the Kurdish regions.

Some of the participants also noted that time did not permit the discussion of issues of exoticization, or to compare the approaches of Werner Finke and Mehmet Emir in their photographs. Duygu noted,

"It often happens that you see photos being taken from a wide perspective, and you feel that there is this level of exoticization already in the gaze or perspective ... I don't know, I mean, I never felt this with the photos of him [Finke], so I felt they were really taken in a humble way, or somehow in a shy way ... Of course there was this exoticization but I didn't feel this violence you could feel in other scenarios or contexts. Perhaps it was also Savaş introducing these works which helped to give this impression."

SUMMARY

The fifth art-based ZOZAN workshop took place under the direction of the artist Savaş Boyraz and the researcher, curator and art mediator Duygu Örs at the “Museum am Rothenbaum – Kulturen und Künste der Welt” (in short: MARKK) in June 2023. The leaders of the workshop focused on the meaning of archives and museum collections, and reflected about already existing and imagined archives as well as archives as they might be created in the future. They pursued the following questions: How do we, as migrant dwellers of modern European cities, relate to images of our distant and near past? How do we navigate the (now or ever foreign) land of our past? What kind of knowledge repertoires do we draw on?

The starting point of the workshop was the intriguing combination of two multimedia collections on Kurdish pastoral life by Werner Finke and Mehmet Emir as well as ethnographic artifacts from the MARKK collection. The participants analyzed selected contents from the multimedia collections and discussed them in a broader socio-political meaning. They shared parts of their own private archives (photos, objects) and explained their individual meanings. In a next step, the participants were encouraged to contribute to collective artworks mainly by using drawing techniques.

In the upcoming exhibition “ZOZAN Tracing Spaces” at the MARKK@ experimental space Zwischenraum materials and outcomes of this encounter will be arranged in a construction that traces Kurdish tents. In a playful yet critical interaction with the given museal space, visitors are invited to engage in reflections on the politics of representation and subjectivity in an archival context.

ZUSAMMEN- FASSUNG

Der fünfte kunstbasierte ZOZAN-Workshop fand unter der Leitung des Künstlers Savaş Boyraz und der Forscherin, Kuratorin und Kunstvermittlerin Duygu Örs im Juni 2023 im „Museum am Rothenbaum – Kulturen und Künste der Welt“ (kurz: MARKK) statt. Die Leiter:innen des Workshops konzentrierten sich auf die Bedeutung von Archiven und Museums-sammlungen und sprachen über bereits existierende, imaginierte sowie in Zukunft zu schaffende Archive.

Ausgangspunkt waren die beiden multimedialen Sammlungen von Werner Finke und Mehmet Emir, die das Leben auf der Alm darstellen, sowie ethnographische Artefakte aus der Sammlung des MARKK. Dabei gingen die Teilnehmenden den Fragen nach: Wie verhalten wir uns als zugewanderte Bewohner:innen in modernen europäischen Städten zu Bildern zu unserer fernen und nahen Vergangenheit? Wie sollen wir uns (jetzt oder irgendwann) in einem fremden Land zurechtfinden? Auf welche Art von Wissensrepertoire greifen wir zurück?

Die Teilnehmenden analysierten ausgewählte Inhalte der Multimedia-sammlungen und diskutierten ihre Inhalte in einer breiteren gesellschaftspolitischen Bedeutung. Sie stellten Fotos und Objekte aus ihren eigenen privaten Archiven vor. Anschließend luden der Künstler und die Kuratorin die Teilnehmenden dazu ein, zu einem kollektiven Kunstwerk beizutragen, wobei hauptsächlich Zeichentechniken eingesetzt wurden. In der Ausstellung wird Savaş Boyraz die Themen und Materialien zu einem Kunstwerk neu arrangieren. Dieses nimmt Bezug auf die kurdischen Zelte und bringt sie in die Gegenwart. In einer spielerischen und zugleich kritischen Interaktion mit dem gegebenen musealen Raum werden die sodann Besucher:innen eingeladen, über die Politik der Repräsentation und Subjektivität in einem archivarischen Kontext zu reflektieren.

KURTE

Pêncemîn kargeha ZOZANê ya him-hunerî di Hezîrana 2023yan de pêk hat bi serperîştiya hunermend Savaş Boyraz û kurator Duygu Örs li “Museum am Rothenbaum-Kulturen und Künste der Welt”ê (bi kurtî: MARKK). Serkêşên kargehê li ser girîngiya arşîvan û koleksiyonên muzeyan hûr bûn û li ser arşîvên heyî, yên muxayel û yên dibe ku siberojê bên afirandin sekinîn. Dan dû van pirsan: Em, wek şênîyên koçber ên li bajarên Ewropaya modern, çawa têkilî datînin bi îmajên rabirdûya xwe ya dûr û nêzîk re? Li welatekî biyanî (yê niha an belkî yê siberojê) divê em riya xwe çawa bibînin? Em ji kîjan repertuwara zanîne îstifade bikin?

Xala destpêkê ya kargehê kombînasyona serencrakêş a du koleksiyonên multîmedyayî yên li ser jiyana kurdan a gundewar ên Werner Finke, Mehmet Emir û kereseyên etnografîk ên ji koleksiyona MARKKê bûn. Beşdaran naverokên ji koleksiyonên multî medyayî hatine neqandin analîz kirin û di nav peywendêke civakî-siyasî ya berfirehtir de nîqaş kirin. Arşîvên xwe yî taybet (wêne, obje) jî parve kirin û maneyên wan î takekesî rave kirin. Di pengaveke din de, hunermend û kurator beşdar teşwîq kirin ku tevkariya berhemên hunerî yên kolektîf bikin bi riya teknîka xêzkirinê.

Di pêşangeha bê de, Savaş Boyraz wê mijar û kereseyên vê hevraştahîne ji nû ve bîne ba hev di honakeke ku heta roja me dide ser şopa konên Zozanê kurdan. Di nav hevbandoriyeke bikêf lê rexneyî ya di nav mekaneke diyar a muzeyê de, serdêr tên vexwendin ku li ser siyaseta temsiliyet û kirdewariyê (subjectivity) bifikirin di nav peywenda arşîvan de.

DOWNLOAD
TRANSLATIONS
AND AUDIO
RECORDINGS



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

Boy and girl
in the village,
1991.

(Photo: Mehmet Emir)

ZOZAR

