

ZOZAN

Art
Intervention
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MELIS
KAYA

2024

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

PARIS

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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)



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01
Street scene,
1970.

02
People in festive dress
gather for a wedding
celebration at the
mountain camp,
1975.

03
Family portrait,
Beytüssebap,
1981.

(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



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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

02



01
Mother and child,
1990.

02
Men drinking tea
in a garden,
1990.

03
People gather around a car
with bride and groom,
1991.

(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.



LOCATION AND
COOPERATION
PARTNER:
Kurdish Institute



community in France a knowledge of its language, its history and its cultural heritage, to contribute to the integration of Kurdish immigrants to Europe into their host societies and to make the Kurds, their culture, their country and their present situation known to the general public.

Since its foundation, the Kurdish Institute has paid particular attention to the training of the young Kurdish intellectuals and scientific elites. To this end, a higher education scholarship programme has been established for the benefit of Kurdish students of all origins selected on the basis of meritocracy. To date, more than 540 young people, 45% of them women, have benefited from this excellence program. The Institute's former fellows and alumni have become university professors, researchers, engineers, lawyers, diplomats, writers and play an important role in Kurdish intellectual, cultural and social life.

Spreading information on Human Rights situation is also a very important part of the objectives in the Institute's constitution. Often acting as a relay and interface for those people on the spot who are working to promote democracy, secularism, peace and human rights, on the one hand; and the Western NGOs, institutions, parliamentary bodies and media on the other, the Kurdish Institute has played an important role in developing the awareness of public opinion of the terrible tragedies, hidden by a wall of silence, that millions of Kurds lived through.

The Institute is also home to the largest Kurdish library in Europe and the world's largest digital Kurdish library.

MELIS KAYA

Curator
Melis Kaya



BIOGRAPHICAL NOTES

"I am walking along a
multidisciplinary road."

Melis Kaya was born in Istanbul in 1987 and studied communication sciences, film studies and art management there. In 2009 she moved to Paris to enroll in Visual Anthropology at the École des hautes études en sciences sociales (EHESS), where she graduated with a Masters degree. She then specialized in cultural diplomacy, organized conferences for the French Senate and the French National Assembly and currently works as a Human Rights Officer at the Kurdish Institute of Paris.

"I think I had no chance but to include art in my life," she explains her interest in different art forms. Her father Ahmet Kaya was a famous singer who was forced to go into exile in Paris in 2000. Her mother Gülsen Kaya is a producer and political activist, and her uncle was a poet who was also active in various art

forms. Melis Kaya said that she grew up in a non-traditional family in which art was the center and the leitmotif that also overcame religious differences.

Kaya has dealt with visual art in various productions and has curated art exhibitions presenting Kurdish artists or dealing with Kurdish themes. In various public outreach productions, she pursues a cross-section of art and science and participatory approaches. She said, "Anthropology told me to listen" and explained her approach of working in direct exchange with people as "I really have to interact face to face with people in order to understand their wills and abilities".

The multidisciplinary approach and the cross-section of art, especially visual art and science, allows "pushing the borders which is essential in today's world". Visual anthropology approaches are essential for the curator to work on memory culture. She is not only a disciplinary border crosser, she has also devoted her academic work to topics that deal with people at social borders, e.g. organizing research with the LGBTQ+ movement in the Jewish, Armenian and Alevi communities in Istanbul.

She is the co-founder and administrative director of the Paris Kurdish Film Festival – Festival des Films kurdes de Paris and has written for the Armenian weekly Agos in Istanbul, which was founded by Hrant Dink.

NOTES ON THE WORKSHOP



In the course of a weekend, the curator Melis Kaya encouraged the workshop participants to critically discuss collective memories, take a closer look at their own personal memories, and scrutinize a selection from the two multimedia collections of Mehmet Emir and Werner Finke.

Looking from the ground up from a perspective of “statelessness”, Kurds are exposed to “official” memories and experience a certain obligation of “disremembering”.

Melis Kaya encouraged the workshop participants to share, document, and re-establish their collective and personal memories, which have often been subjected to official historiography or governing powers. Referring to the multimedia collection of the largest Kurdish library in Europe, the participants utilized multimedia material and written documents to produce their artwork.

The multidisciplinary background of the participants enabled the workshop to bring together a great variety of academic approaches, artistic expertise, and collective memory as well as individual remembering. In the course

of the workshop, the participants were asked whether and how individual and collective pasts may be re-imagined and re-arranged in an artistic context.

The group consisted of five participants (two men, three women); either they or their parents come from the Kurdish settlement areas of Turkey. The participants are between 25 and 40 years old and have been experiencing the upheavals and deterioration of the political situation since 2015. While some of them already finished their studies, others are in the midst of their PhD projects. The participants have a background in Social Sciences, Theater Studies, Gender Studies, History, Fine Arts, and Philosophy. The main language of the workshop was English, although participants switched to Kurmanji, Turkish, and French here and then.

After presenting examples from the collections of Werner Finke and the Mehmet Emir on the first day, the curator Melis Kaya introduced the leading ideas of this workshop. The participants understood the location of their workshop – the library of the Kurdish Institute – as a memory space in itself. Melis Kaya presented her idea to create three-dimensional memory boards in order to bring together the visual (Finke and Emir) and written/archival collections (of the Kurdish Institute) with the participants’ personal memories and archives.

During the first and also part of the second day, the participants focused on diving deep into the multimedia collections and the Institute’s materials. Against this backdrop, Mehmet Emir’s participation, his eagerness to share

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his approaches, his personal past, and his own collection as well as his experiences with the Finke collection, laid the groundwork for a much deeper understanding. The workshop participants felt driven by the idea “to find the proper photos” for their artwork and spent hours with Mehmet Emir to select fitting images.

The expression of “echoes of the past” served as the main theme of the first and second day of the workshop. Some of the participants were deeply impressed by the collections, as these depict a way of life they had only heard about in family narratives but had neither seen nor experienced for themselves. While the participants were confronted with grief, loss and melancholy, they also posed questions on mourning practices. One participant argued that due to constant political tensions, violent experiences, and the necropolitics they were surrounded with, “they did not have enough possibilities to mourn.”

Sharing their experiences with the curfews of 2015, they argued that this arts-based process is “more than history”. Melis Kaya outlined that “we cannot recreate a history but we can rebuild memories. It is up to our generation what kind of memories we leave.” Some of the participants followed Kaya’s call and brought images, objects and publications from their personal archives.

The discussions revolved around concepts of collective memory and individual remembering, and how they can overcome discrimination, forgetting, traumatizing memories, and victimization. In the midst of these debates, the participants

shared their individual experiences, almost unspeakable memories, and engaged with the perspectives of other contributors, which was emotionally touching in particular. In the end, one participant closed the session with the expression, “we have similar experiences, we have to testify and we have to heal ourselves.”



During the second session, the contributors were already working on drafts for their artworks and started their research within the Kurdish Institute’s library and archive. Day 3 of the workshop was dedicated to working on their artwork and finishing the memory boards. Every participant had chosen a different topic and way to implement and create the work,

combining journalistic texts, poems, artwork, and images from both their personal archives and the collections of Finke and Emir.

The general atmosphere at the Institute, marked by in-depth research, serious discussion, and creative and collegial interaction, established backdrop to creative processes in a space of security, mutual understanding and support.

ARTWORKS
Collage, mixed-media,
40 x 50 cm,
Paris Kurdish Institute,
Paris, France,
2024.

PHOTOGRAPHS:
WERNER FINKE COLLECTION,
MEHMET EMIR COLLECTION,
AND NEWS CLIPPINGS,
STAPLER,
VARIOUS ADHESIVES.

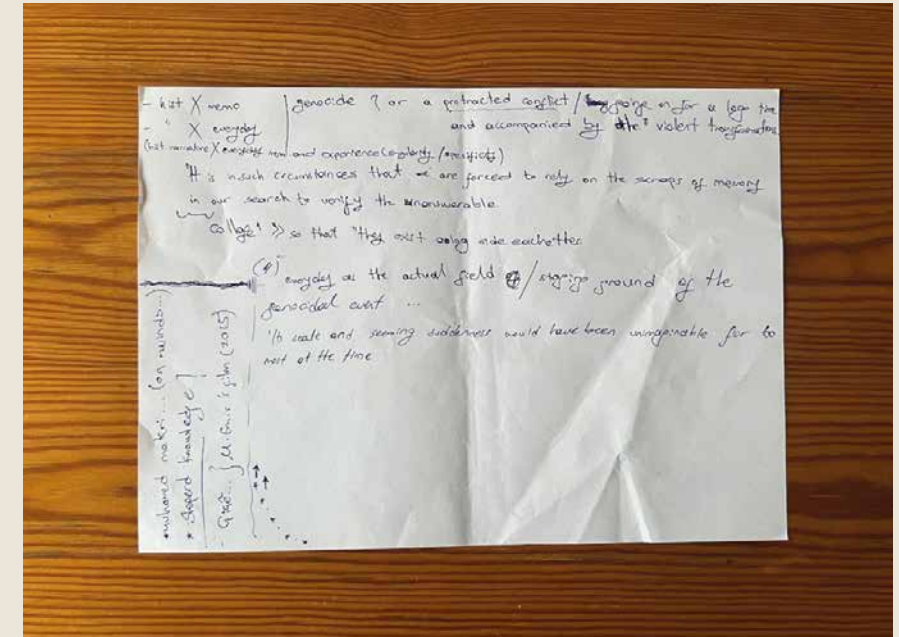
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ZOZAN

ADNAN DILOVAN KEGI



ARTWORK and Statement

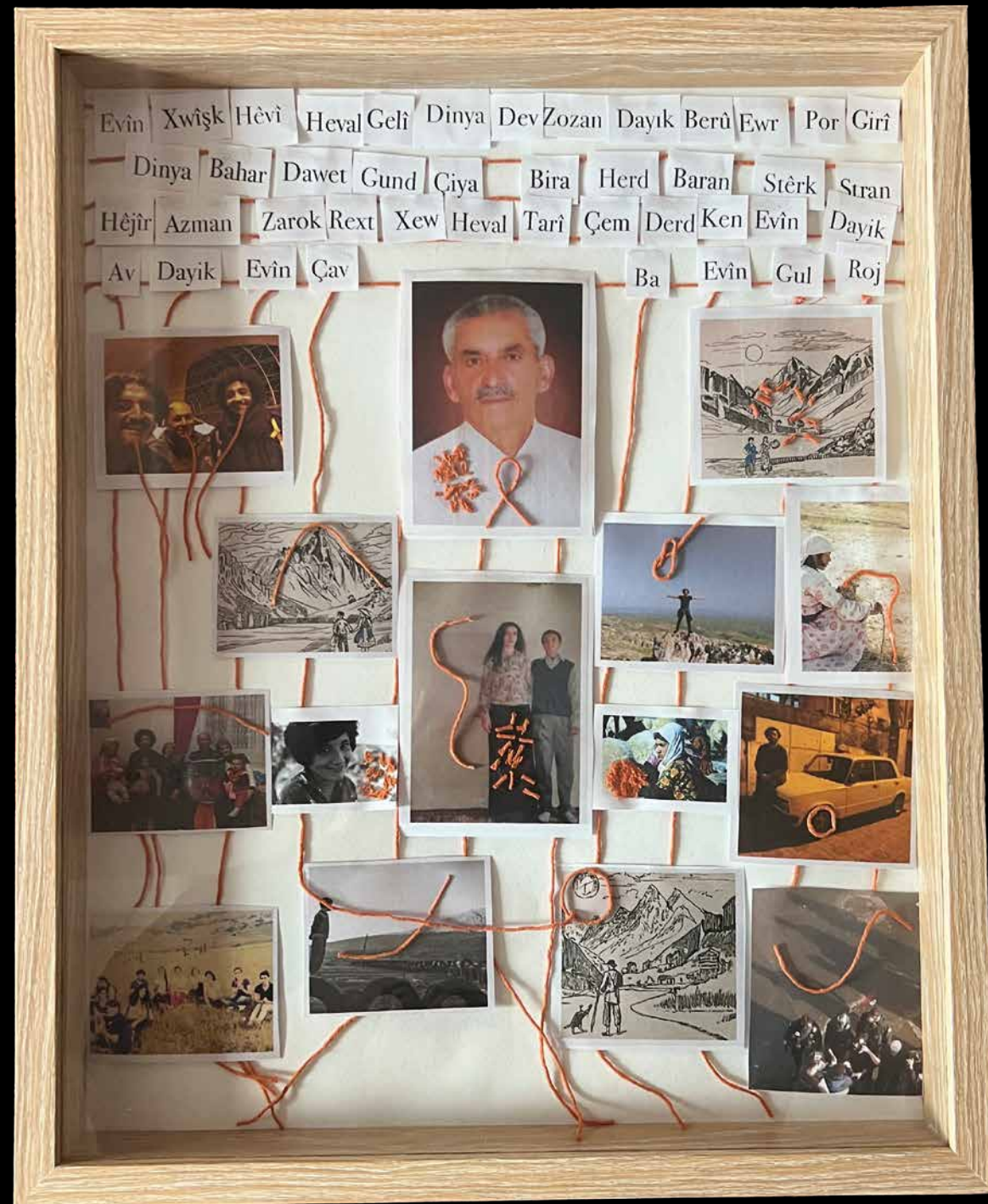


ADNAN
DILOVAN
KEGI

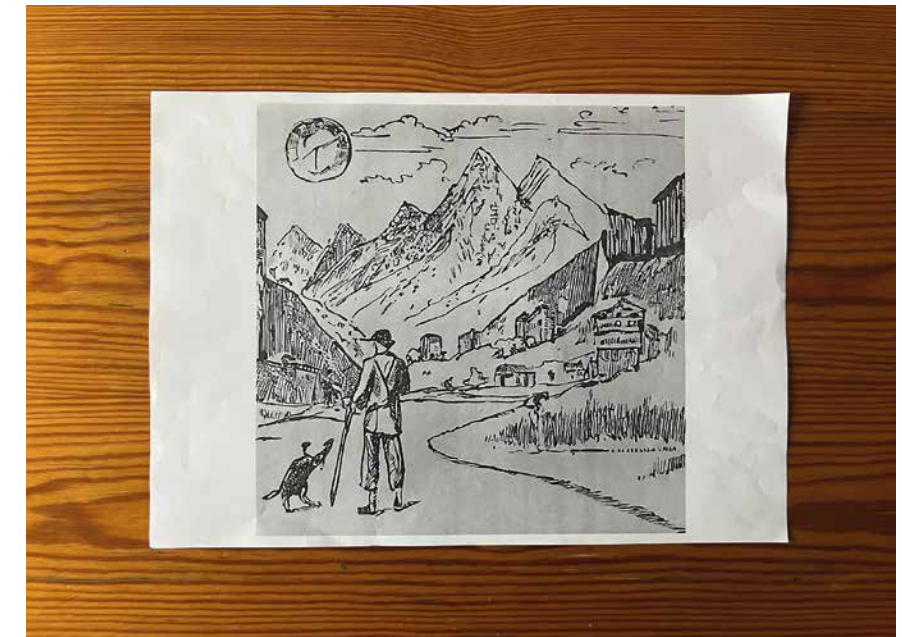
Deprived of the power to possess their own historical narratives, peoples like the Kurds have become even more invisible in the already limited historical representation. Even when they find a place of their own in historical records, they risk being reduced to numbers, to a great extent due to the oppressive conditions of the time. In any case, the everyday escapes any conventional historical account. That is precisely why the two visual – and also audio – collections of the ZOZAR project are of immeasurable value. They take us back to the scenes and actors in certain forms of everyday life that are already lost or on the brink of extinction.

Adnan Kegi is a researcher and PhD candidate in History at the Université de Paris Cité. He is currently working on his dissertation entitled "Central Kurdistan under the Ottoman Empire in the 19th Century: Historical Anthropology of a Frontier Region in the Interface of Turkey, Iran and Iraq". Kegi holds a master's degree in Sociology from the University of Bogazici in Istanbul, Turkey.

ARAM TASTEKIN



ARTWORK and Statement

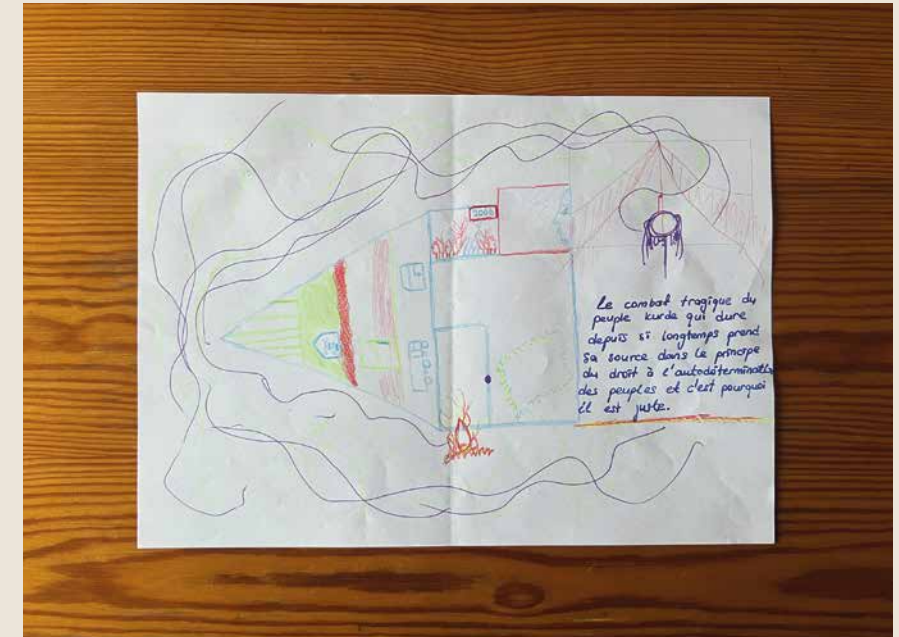


ARAM TASTEKIN

During the initial period of my exile, I was deeply saddened by the fact that I couldn't bring anything with me, as I was uncertain if I would ever return to my country. Consequently, I dedicated much of my art studies to the field of memory. What is memory? Why do we need it? While searching for answers to these questions, I discovered various forms of memory within myself. I have been working on a series of projects encompassing many different forms of memory, such as sound, taste, smell, color, and visuals, for a long time. This work is centered around identifying and making sense of the connections between these different forms of memory. While what you see here may only be a small example of this, I hope to present more comprehensive versions of this work in the future.

Aram Tastekin is a playwright and actor. He studied Theater at the Université Paris 8 in Paris.

He trained in art therapy and specializes in teaching drama to children. Tastekin is also currently running an electronic music project called "Shahmaran". He actively continues his diverse artistic career.



It is never easy to bring the form of memory of the Kurds as well as the numerous disasters, tortures, and human rights violations throughout their history to the present. Reinserting what we remember into the domain of history is quite intricate and equally laborious. Especially when it comes to the memory and history of Kurdistan, this task becomes even more challenging. Censorship and bans imposed by states make it significantly difficult to bear witness, reconsider archives, and rethink history. These collective efforts we engage in have clearly revealed the fractured structure of memory, showing us what we have forgotten and what we remember vividly. Events seeping through memory always bring along certain questions and open a door to the future. When we reconsider today, being able to excavate memory like an archaeologist, to recall what we have forgotten, and in doing so, to recognize

certain aspects of our collective and individual memory differently, this presents a significant opportunity. As memory is also subject to the realm of state regimes, there is a great need for excavation work to disrupt this realm. It enables us to bring back to the present everything that has remained unheard or pushed beyond the field of vision, and most importantly, we lend an ear to another voice, another testimony while constructing our identities. Therefore, the discussions held at the Zozan workshop and the subsequent visualization of events that have become embedded in our memories are crucial and enlightening endeavors.

ASMIN BUHAN

Asmin Buhan is a researcher and PhD candidate in Philosophy at the EHESS in Paris. She is working on the representation of the massacres in cinema. Her thesis is entitled "The Representable and the Unrepresentable: Filming the Armenian Genocide and the Holocaust."

Buhan holds a master's degree in Arts and Languages from the EHESS in Paris.



In the course of the last century, Kurds have lost their homes, and with it the familiarity of a certain everyday life. If we borrow from Hannah Arendt's pointing out the homelessness of the Jews (Arendt, Hannah. *The Jewish Writings*. ed. by J. Kohn & R. H. Feldman. 2007, 264–5), people have lost their professions, that is, the self-confidence in being helpful in this world and their language, that is, the naturalness of reactions, the simplicity of gestures, and the full expressiveness of emotions. Such a loss may render people fragile but, at the same time, can nourish their capacity to resist and imagine alternative worlds. Today, the insistence of a woman to speak Kurdish in her home and risk imprisonment for her oppositional ideas corresponds to such an imagination. The two precious collections exhibited as part of this memory project allow us to revisit a variety of everyday worlds, including the banal trajectories of Kurdish women unmade by state oppression as well as gendered social structures. Zehra Doğan's prison notes and sketches also testify to a recent past by mirroring some collective traumas in the aftermath of the failed peace processes in 2015. Inspired by these as well as my personal contributions, I have tried to bring together

the fractions between the past and the present, the personal and the collective, between mourning and resilience, challenging the very amnesia that haunts people's sense of belonging to their past and present.

DILAN
SALIK

Dilan Salik is a researcher and PhD candidate in Gender Studies at Université de Paris Cité, LOSP. Her thesis focuses on "Rethinking the Concept of Ordinary in Diverse Diasporic Settings; Kurdish Women's Agencies in the Triangle of Istanbul, Berlin and Paris." Salik holds a master's degree in Sociology from the University of Boğaziçi in Istanbul, Turkey.



As the result of a three-day workshop to analyze the Werner Finke Collection and the Mehmet Emir Collection, hosted by the Kurdish Institute in Paris together with the ZOZAN team of the Institute of Social Anthropology at the Austrian Academy of Sciences, this project effectively integrates historical and contemporary mobilities, artistic production, and the transnational representation of Kurds.

I conducted comprehensive research into the multifaceted and ever-evolving personal and collective memories of Kurdish communities, with a view on elucidating a coherent and nuanced understanding. Moreover, I paid special attention to the significance of language

in ethnic identity, the process of assimilation, and its impact on children, in particular during their formative years. In order to address this issue, the project highlights various newspaper articles and other clippings featuring a school in a village, where the majority of inhabitants belonged to the Kurdish ethnic group.

MELTEM
YILDIZ

Meltem Yildiz is a visual artist and researcher.

The PhD candidate in Visual Arts, Aesthetics and Art Sciences at the Sorbonne School of Arts, Université Paris 1 Panthéon-Sorbonne, focuses her research on the potential implications of social sciences for socially engaged and participatory arts in the context of discrimination, justice, democracy, and collective memory.

VOICES FROM THE CURATOR AND THE PARTICIPANTS ON THE WORKSHOP

At the end of the workshop, the curator Melis Kaya was amazed by the progress and outcome of the process,

“I think the most impressive part of the workshop was the willingness of our participants. Over the course of two days, I tried to get them to open up a bit and prepare them for the production session. I found it very impressive how motivated they were to actually open up and talk about their memories, and to share them with the other participants. (...) They were not just motivated, but they were comfortable to talk about their past and their feelings.”

For several of the participants, the historical photographs triggered a series of memories, predominantly post-memories and reminiscences, as one of them expressed – especially considering that none of the participants were born when Werner Finke documented the life in the Kurdish mountains. The photographs reminded them of their parents’ losses and (un)transmitted memories, but also of their experiences of suffering, displacement, and forced migration.

The curator herself expressed how the images in the collections had also evoked her own memories when she first saw them, long before the workshop started. This personal experience influenced the way she set up the themes for the workshop.

Several participants agreed that their (post)memories are rather blurred and might find themselves at the intersection between collective and personal memories. In this workshop, they tried to bring several strings of remembrance together, as one participant explained,

“the photos gave the landscape to their own stories.”

Although not all of them had known each other before, they appreciated that the curator Melis Kaya had brought them together and created a little community, in which they could share similar histories and emotions. One participant recalled experiences from his family home in the mountains, destroyed and laid in ruins. It was not only the engagement with the material that made the workshop special but also the exchange with the artist Mehmet Emir, who introduced them to his working process.

Melis Kaya observed that the new generation is evidently more interested in memory work as well as the establishment of memories and remembrance than previous generations. She was astonished about the passion of the workshop participants to screen the collections and thoroughly engage with the images one by one.

One participant was rather hesitant at first. He feared that in collaborating with social anthropologists he might assume the role of a native informant. These concerns were ruled out right away, however, and he enjoyed the group situation and the exchange with the ZOZAN team. Although feelings of sorrow and grief, a bit of melancholy and nostalgia over the lost way of life came up, the group appreciated the perspectives of both collectors without traces of exoticism and sensationalism. One participant explained,

“I was saying to myself: one day it is going to be possible to continue with less violence, with less destruction, (...) in nature or the cities, but really with the rhythm of the mountains. (...) because what I see is really valuable autonomy in every scenery.”

Feeling connected to nature, the way of life in the mountains depicted in the collections, and the participants’ own experiences of destruction and not being allowed to visit the mountains enabled some to better relate to their grandparents and the stories they told. They felt inspired if not obliged to transmit these stories and relationships in their “art memory boards”, realized during the workshop.

“I put some images that I drew into my work,”

one contributor explained, as his family home was burnt several times and he could not save a single photograph to help him remember.

With regards to the processual character of the workshop, the emotionality and the open-ended outcome, Melis Kaya explained that,

“People who suffer need to talk about it. This is also part of my job as a Human Rights Officer. The reality is, people need to express their painful experiences. It is not necessary to push them to do so. You may just gently knock on the door, and you see that they will open the door widely. (...) It feels like they were waiting for this moment, and then it flows like a river.”

She found it surprising and very interesting that the workshop design opened up a new perspective for the participants as researchers and social studies scientists, as knowledge was connected with an artistic approach and an artwork. Against this backdrop, the Kurdish Institute’s collection, library, and archives were used as important tools to approach and relate to historiography and collective memory.

All the participants appreciated the exchange in the group, and some even explained that their discussions affected how they saw the images in the collections of Finke and Emir. In consequence, they underlined that such views have to remain flexible and open to other standpoints and approaches. The curator was also amazed of how the group brought the different timelines of the two collections together.

Although several of the participants have artistic training or are active artists, they stressed in the final discussion and during the workshop that they do not see themselves as art critics for the collection, but as participants in a collaborative memory process, in which they bridge the past and the present. In other words, the presence in the past and the past in the presence was a recurring topic. One participant argued that their generation went through hardship in the last decade, just as their ancestors (re-)experienced resistance and resilience. All of the participating artists rarely work in a group, but gained a lot from the process.

“When I think about my memories, my identity, and collective memory, I feel like art may have the strongest message in the end – whether in the form of a poem or a short story,”

as one participant expressed.

Melis Kaya recounted a conversation during the workshop, in which a participant said,

“I think my life will never be the same again,”

in relation to the process as well as the circumstances of how the Finke and Emir collections came into being. The person was astounded by the dedication Finke had shown in depicting the Kurdish way of life.

SUMMARY

The eighth arts-based ZOZAN workshop took place under the direction of curator Melis Kaya at the Kurdish Institute of Paris in March 2024. The workshop spoke to people interested in modern Kurdish history, visual anthropology, memory studies, and storytelling.

Related to the fact of “statelessness”, Kurds often witness only the path of “official” memory and historiography, and experience practices of silencing, denial, and the obligation of “disremembering”. Melis Kaya encouraged the participants to discuss their collective and personal memories, to explore (un)written Kurdish histories, and to document and re-establish their collective and personal memories, which have often been subjected to official historiography or governing powers. In order to find a form of representation of these often suppressed and untold memories, the group collectively explored the photographic collections of Werner Finke and Mehmet Emir, their personal archives, and the Kurdish Institute’s collection as well as multimedia materials, art production, literature, social sciences and journalistic archives.

The curator aimed to accomplish a new reading of history and memory, focusing on the facts upon which the participants constructed own identities, apart from what they were taught, imposed or even exposed to.

In the course of the workshop, the participants produced three-dimensional memory boards, connecting Kurdish modern history and identity experiences, archival materials, the multimedia collections, and their personal memories.

ZUSAMMEN- FASSUNG

Der achte kunstbasierte ZOZAN-Workshop fand im März 2024 unter der Leitung der Kuratorin Melis Kaya im Kurdischen Institut in Paris statt. Dieser Workshop richtete sich an Menschen, die sich für die moderne kurdische Geschichte, visuelle Anthropologie, Erinnerungsstudien und Geschichtenerzählen interessieren.

Im Zusammenhang mit der „Staatenlosigkeit“ erleben Kurd:innen oft nur den Weg der „offiziellen“ Erinnerung und Geschichtsschreibung und erfahren Schweigen, Verleugnung und die Verpflichtung zu vergessen. Melis Kaya ermutigte Teilnehmer:innen, die kollektiven und persönlichen Erinnerungen zu diskutieren, die (un)geschriebenen kurdischen Geschichten zu erforschen, sie zu dokumentieren und sie neu zusammen zu stellen. Dabei handelt es sich oft um Erinnerungen, die von der offiziellen Geschichtsschreibung oder den herrschenden Mächten in gewisser Weise konfisziert wurden. Um eine Form der Darstellung dieser oft unterdrückten und nicht erzählten Erinnerungen zu finden, erforschte die Gruppe gemeinsam die fotografischen Sammlungen von Werner Finke und Mehmet Emir sowie persönliche Archive und die Sammlungen des Kurdischen Instituts wie Multimedia-Materialien, Kunstproduktion, Literatur, Sozialwissenschaften und journalistische Archive.

Ziel der Kuratorin war es, eine neue Lesart von Geschichte und Erinnerung zu entwickeln und sich dabei auf die Fakten zu konzentrieren, auf deren Grundlage die Teilnehmer:innen ihre eigene Identität konstruierten, abgesehen von dem, was ihnen beigebracht und aufgezwungen wurde oder dem sie ausgesetzt waren..

Im Laufe des Workshops erstellten die Teilnehmer dreidimensionale Gedächtnistafeln, in denen die Erfahrungen mit der modernen kurdischen Geschichte und Identität, mittels Archivmaterial, den Multimedia-Sammlungen und persönlichen Erinnerung miteinander verbunden wurden.

KURTE

Heştêmîn kargeha bingeş-hunerî ya ZOZANê bi serperîştîya Melis Kaya li Înstîtûya Kurdî ya Parîsê pêk hat di Adara 2024an de. Ev kargeş bi wan kesan re axivî ku bi dîroka kurdan û Kurdistanê, antropolojîya dîtbarî, xebatên li ser bîrê û çîrokbêjîyê ve dadikevin.

Ji ber rewşa “bêdewletbûn”ê, kurd gelek caran tenê dibin şahidê rêbazên bîr û dîroknûsiya “fermî” û tecrubeya bêdengkirin, înkâr û mecbûriyeta “jibîrkirin”ê. Melis Kaya beşdar han dan ku li ser bîranînên xwe yî hevpar û yên şexsî bipeyivin, dîrokên (ne)nivîskî yên kurdan kişif bikin, bîranînên xwe yî hevpar û şexsî tomar bikin û wan ji nû ve saz bikin. Gelek caran ew bîranîn in ku ji aliyê dîroknûsiya fermî an hêzên desthilatdar ve hatine misaderekirin. Koma beşdaran, ji bo şêwazekê peyda bikin ji bo temsîliyeta van bîranînên hatine tepisandin û nehatine vegotin, bi hev re ketin nav koleksiyonên Werner Finke û Mehmet Emir, arşîvên xwe yî şexsî û koleksiyona Înstîtûya Kurdî yên mîna keresteyên pîrmedyayî, berhemên hunerî, edebiyat û zanistên civakî û arşîvên rojnamegeriyê.

Kurator armanc kir ku xwendineke nû bike li ser dîrok û bîrê, loma li ser wan diyardeyan hûr bû ku beşdaran nasnameyên xwe li ser ava kirine ji derveyî ew ên hatine hînkirin, li wan hatine ferzkirin an heta marûz hatine hiştin. Di maweya kargehê de, beşdaran textên sê-rehendî yên bîrê hilberandin; li ser van textan dîroka modern a kurdan û tecrubeyên nasnameyî, keresteyên arşîvkî, koleksiyonên pîrmedyayî û bîra şexsî bi hev ve hatin girêdan.

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Elderly woman
in traditional dress,
1986.

(Photo: Mehmet Emir)

