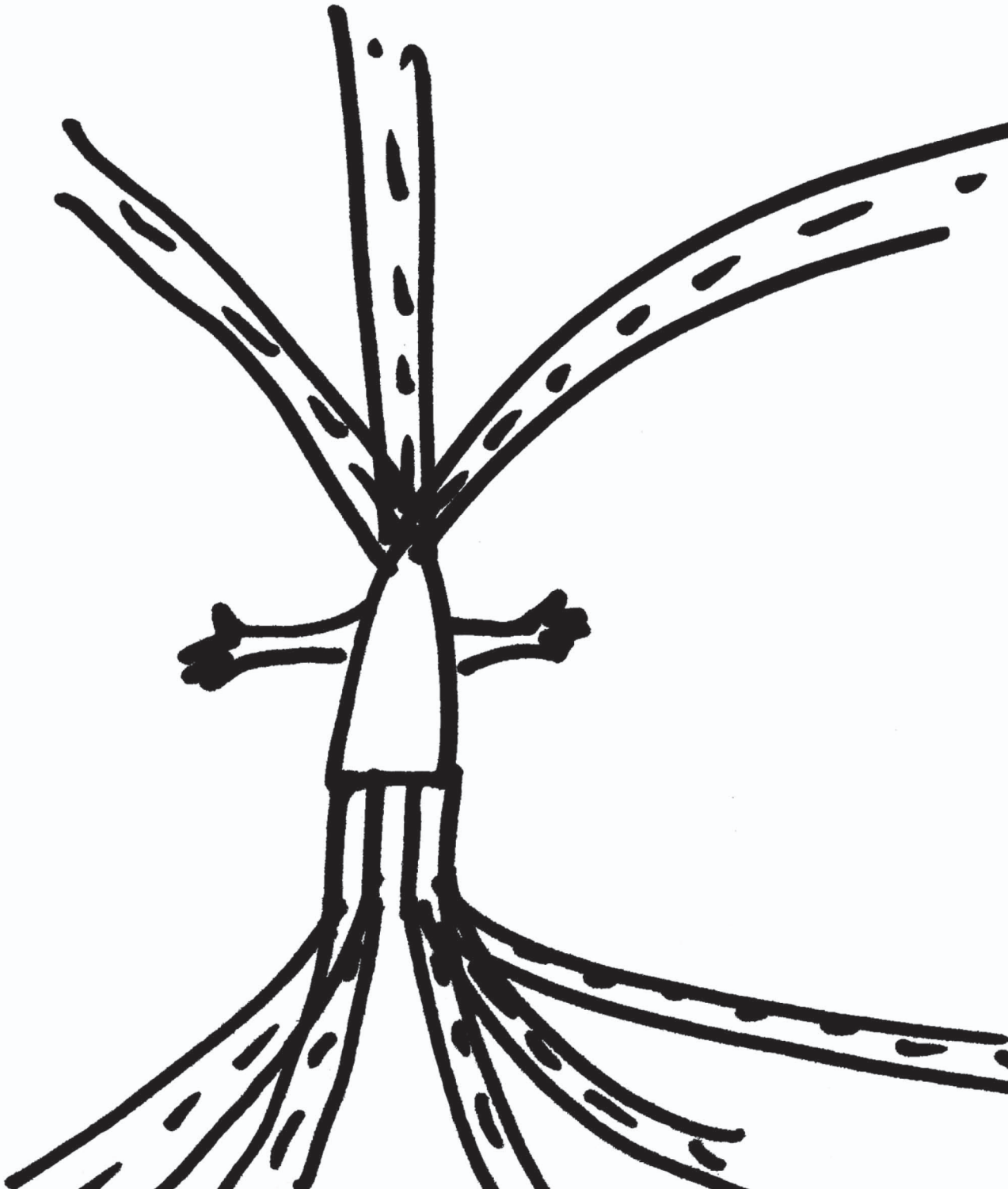
New Mobilities Regimes in Art and Social Sciences

ROUTLEDGE

Edited by

Susanne Witzgall, Gerlinde Vogl and Sven Kesselring



NEW MOBILITIES REGIMES IN ART AND SOCIAL SCIENCES

This page has been left blank intentionally

New Mobilities Regimes in Art and Social Sciences

Edited by

Susanne Witzgall,
Academy of Fine Arts, Munich, Germany,

Gerlinde Vogl,
Technische Universität München, Germany

Sven Kesselring,
Aalborg University, Denmark / Technische Universität München, Germany

Routledge
Taylor & Francis Group
LONDON AND NEW YORK

First published 2013 by Ashgate Publishing

Published 2016 by Routledge
2 Park Square, Milton Park, Abingdon, Oxon OX14 4RN
711 Third Avenue, New York, NY 10017, USA

Routledge is an imprint of the Taylor & Francis Group, an informa business

Copyright © Susanne Witzgall, Gerlinde Vogl and Sven Kesselring 2013

Susanne Witzgall, Gerlinde Vogl and Sven Kesselring have asserted their right under the Copyright, Designs and Patents Act, 1988, to be identified as the editors of this work.

All rights reserved. No part of this book may be reprinted or reproduced or utilised in any form or by any electronic, mechanical, or other means, now known or hereafter invented, including photocopying and recording, or in any information storage or retrieval system, without permission in writing from the publishers.

Notice:
Product or corporate names may be trademarks or registered trademarks, and are used only for identification and explanation without intent to infringe.

British Library Cataloguing in Publication Data
New mobilities regimes in art and social sciences.
1. Social mobility. 2. Industrial sociology.
3. Industries--Social aspects. 4. Transportation--Social aspects. 5. Emigration and immigration--Social aspects.
6. Social distance. 7. Space and time in art. 8. Art and society. 9. Art and geography. 10. Human geography.
I . Witzgall, Susanne. II. Vogl, Gerlinde. III. Kesselring, S ven, 1966-
304.2-dc23

Library of Congress Cataloging-in-Publication Data
New mobilities regimes in art and social sciences / [edited] by Susanne Witzgall, Gerlinde Vogl and Sven Kesselring.
p. cm.
Includes bibliographical references and index.
ISBN 978-1-4094-5092-4 (hbk)
1. Population geography--Social aspects. 2. Art and society. 3. Migration, Internal--Social aspects. I. Witzgall, Susanne. II. Vogl, Gerlinde. III. Kesselring, Sven, 1966-
HB1951.N46 2012
304.8--dc23

2012025595

ISBN 9781409450924 (hbk)
ISBN 9781315598000 (ebk)

Acknowledgements

This publication is funded by the Andrea von Braun Stiftung.

The Andrea von Braun Foundation aims to contribute to the dismantling of barriers between disciplines, with particular emphasis on the cooperation of fields of knowledge that normally have no, or only very little, contact with one another. The idea is to create opportunities for the mutual enrichment and cross-fertilization of ideas, thus opening up access to new and often surprising results and understanding.

This page has been left blank intentionally

Contents

Acknowledgements *v*
List of Figures *xi*
Notes on Contributors *xvii*
Preface *xxv*
Drawings by Dan Perjovschi precede each Part of the book

Introduction **1**

1 Mobility and the Image-Based Research of Art 7
Susanne Witzgall

2 The New Mobilities Regimes 17
Sven Kesselring and Gerlinde Vogl

Prologue **37**

3 Agency, Mobility, and the Timespace of Tracking 39
Jordan Crandall

Work in Motion **53**

4 An Enterprise in Her Own Four Walls: Teleworking 59
Pia Lanzinger

5 Aeromobility Regimes in Commercial Aviation: The Mobile Work and Life Arrangements of Flight Crews 73
Norbert Huchler and Nicole Dietrich

Ingold Airlines, Advertisements
Res Ingold

6 Beyond Privilege: Conceptualizing Mobilities Inside Multinational Corporations 89
Ödül Bozkurt

7 One-Way Ticket? International Labor Mobility of Ukrainian Women 99
Alissa Tolstokorova

Modalities of Migration 109

8 Stopover: An Excerpt from the Network of Actor-Oriented Mobility Movements 115
Michael Hieslmair and Michael Zinganel

9 Lisl Ponger's *Passages* – In-between Tourism and Migration 135
Alexandra Karentzos

10 Unawarded Performances 149
Gülsün Karamustafa

11 Counter-Geographies in the Sahara 163
Ursula Biemann

12 Transnational Migration, Clandestinity, and Globalization – Sub-Saharan Transmigrants in Morocco 175
Mehdi Alioua and Charles Heller

Camp Politics 185

13 DMZ Embassy: Border Region of Active Intermediate Space 191
Farida Heuck and Jae-Hyun Yoo

14 Mobility and the Camp 203
Bülent Diken and Carsten Bagge Laustsen

15 X-Mission 215
Ursula Biemann

16 The Politics of Mobility: Some Insights from the Study of Protest Camps 225
Fabian Frenzel

17 All Aboard! Exploring the Role of the Vehicle in Contemporary Spatial Inquiry 237
André Amtoft and Bettina Camilla Vestergaard

Spacing Mobilities – Mobilization of Space **247**

18 Physics of Images – Images of Physics + "Rundum" Photography 253
Christoph Keller

19 Mobility Regimes and Air Travel: Examples from an Indonesian Airport 263
Sanneke Kloppenburg

20 The Power of Urban Mobility: Shaping Experiences, Emotions, and Selves on a Bike 273
Anne Jensen

21 Experiencing Mobility – Mobilizing Experience 287
Jørgen Ole Bærenholdt

22 Airport-Studies, *Intercontinental, Territorium* 299
Jorinde Voigt

23 Mobile Mediality: Location, Dislocation, Augmentation 309
Mimi Sheller

Epilogue **327**

24 Mobility Futures: Moving On and Breaking Through on an Empty Tank 331
Kingsley L. Dennis

Appendices: Abstracts *English/German* 355
Index *385*

This page has been left blank intentionally

List of Figures

Introduction

	Dan Perjovschi, *International artist*, 2006, dimension variable	1
	Dan Perjovschi, *Modalities, i-legal*, 2010, dimension variable	3
	Dan Perjovschi, *Past*, 1999, dimension variable	5
2.1	Madonna Concert in Rome	23

Prologue

	Dan Perjovschi, *Perfect air passenger* 2006, dimension variable	37
3.1–3.2	Jordan Crandall, *Under Fire*, 2006, photographs, c. 28 × 21.5 cm	40
3.3–3.5	Jordan Crandall, *Homefront*, 2005, video stills	44
3.6–3.7	Jordan Crandall, *Showing*, 2007, production stills	47
3.8	Jordan Crandall, *Conductive Diagram*, 2011	51

Work in Motion

	Dan Perjovschi, *Company workers*, 2010, dimension variable	53
	Dan Perjovschi, *Public space*, 2010, dimension variable	55
	Dan Perjovschi, *City, city*, 2008	57
4.1–4.4	*An Enterprise in Her Own Four Walls. Teleworking from Home in Saxony/Germany and Skåne/Sweden*, *The Bourgeois Show – Social Structures in Urban Space*, Dunkers Kulturhus, Helsingborg/Sweden, installation views, 2003	60
4.5	Ursula Steiner, Private Employment Agent	62
4.6	*Trautes Heim* (*Home Sweet Home*), Galerie für Zeitgenössische Kunst Leipzig, installation view, 2003	64
4.7	Inez Laaser, Aviation Psychologist	65

4.8	*The Bourgeois Show – Social Structures in Urban Space*, Dunkers Kulturhus, Helsingborg/Sweden, installation view, 2003	67
4.9	Angela Bevilacqua, Telemarketing Agent	69
4.10	*Bourgeois Show – Social Structures in Urban Space*, Dunkers Kulturhus, Helsingborg/Sweden, installation view, 2003	69
4.11	Helen Dahl, Webmaster	70
4.12	*The Bourgeois Show – Social Structures in Urban Space*, Dunkers Kulturhus, Helsingborg/Sweden, installation view, 2003	71
5.1	Ingold Airlines advertisements 2011, *daily abbreviations*	75
5.2	Ingold Airlines advertisements 2011, *public attendance – private flexibility*	76
5.3	Ingold Airlines advertisements 2011, *make haste slowly*	82
6.1	Ingold Airlines advertisements 2011, *it takes two to tango*	90
6.2	Ingold Airlines advertisements 2011, *the best is yet to come*	91
7.1	Granny of a migrant family	100
7.2	Former Ukrainian migrant woman	105

Modalities of Migration

	Dan Perjovschi, *Immigration*, 2006, dimension variable	109
	Dan Perjovschi, *Not ok*, 2010, dimension variable	111
	Dan Perjovschi, *Immigrant minority*, 2005, dimension variable	113
8.1	Caravans at a motorway service station are home to the women employed there as lavatory attendants	116
8.2	Michael Zinganel, Hans-H. Albers, Michael Hieslmair, Maruša Sagadin, *Saison Opening – Seasonal City*, commissioned by the Bauhaus Dessau Foundation for the Shrinking Cities II Exhibition at the Leipzig Museum of Contemporary Art in 2005	117
8.3	Scheme: starting points for research – time and spatial sections	118
8.4–8.5	Exhibit: model landscape with integrated comics	119
8.6–8.7	Installation close ups	120
8.8–8.10	Comics featuring different actors	122
8.11	Michael Hieslmair, Maruša Sagadin, and Michael Zinganel, *EXIT St. Pankraz* – KERBL Ltd.'s Contribution for the "Festival der Regionen 2007" Fluchtwege und Sackgassen – Exits and Dead Ends	124
8.12	Scheme: starting points for research – time and spatial sections	125
8.13	Characters and their routes	126
8.14	Track 1: Natalja (45), lavatory attendant from Kazakhstan	128
8.15	Track 6: Erwin (33), local fitter	129
8.16	Track 9: German-Turkish "guest worker" families	130

8.17	Playing soft tennis at the parking lot in summer	131
9.1–9.2	Screenshots from Lisl Ponger, *Passagen*/*Passages*, A 1996, still, 35 mm (Normal-8, Super-8 blow up), found footage, 12 mins	137
9.3	NL-Architects, *Cruise City*, 2003	138
9.4	Press photo: African refugee boats near the coast of the Canary Islands	139
9.5	Unknown engraver, *Description of a Slave Ship*, 1789, woodcut and letterpress	141
9.6	Lisl Ponger, *Wild Places*, 2001, C-print, 126 x 102 cm	142
9.7	Screenshots from Lisl Ponger, *Passagen*/*Passages*, A 1996, still, 35 mm (Normal-8, Super-8 blow up), found footage, 12 mins	143
9.8	Lisl Ponger, *Déjà-vu*, A 1999, still, 35 mm (Normal-8, Super-8 blow up), found footage, 23 mins	144
10.1	Gülsün Karamustafa, *Unawarded Performances*, 2005, video still	150
10.2	Gülsün Karamustafa, *Objects of Desire/A Suitcase Trade (100-Dollar Limit)*, 1998	152
10.3	Gülsün Karamustafa, *Unawarded Performances*, 2005, Nina and Nilufer Hanim, color photo	154
10.4	Gülsün Karamustafa, *Unawarded Performances*, 2005, video stills	155
10.5-10.15	Gülsün Karamustafa, *Unawarded Performances,* 2005, video stills	156
11.1	Ursula Biemann, Migrants leaving the city of Agadez on their trans-Saharan passage, *Sahara Chronicle* video still, 2006–2009	164
11.2	*Sahara Chronicle* installation at Helmhaus Zurich, 2009	165
11.3	Main figures in the clandestine migration system channeling West Africans through the desert. Site: desert truck terminal in Agadez, Niger, *Sahara Chronicle* video still	166
11.4	Frontierland between Morocco and Algeria, *Sahara Chronicle* video still	167
11.5	Digital montage of a surveillance desert drone image, *Sahara Chronicle* video still	168
11.6	Detention prison for clandestine migrants, Laayoune, Western Sahara, *Sahara Chronicle* video still	169
11.7	Interview with Coumba on her boat passage to the Canary Islands, Mbour, Senegal, *Sahara Chronicle* video still	170
11.8	Tuareg ex-rebel leader who runs the clandestine migration route from Niger to Algeria, *Sahara Chronicle* video still	171

12.1	Charles Heller, *Crossroads at the Edge of Worlds*, a migrant's hand-drawn map of the Maghreb, video still, 2006	176
12.2	Charles Heller, *Following a migrant into the informal camp of Bel Younech relates to Spaces of Assemblage*, video still, 2006	178
12.3	Charles Heller, *Crossroads at the Edge of Worlds*, Bel Younes informal camp under attack, video still, 2006	179
12.4	Charles Heller, Tanger-Med Port under construction, *Crossroads at the Edge of Worlds*, video still, 2006	180
12.5	Almeria's plastic landscape, Google Maps, 2010	181

Camp Politics

	Dan Perjovschi, *Camp*, 2010, dimension variable	185
	Dan Perjovschi, *Protest 2,* 2010 dimension variable	187
	Dan Perjovschi, *Camp horizon*, 2010, dimension variable	189

13.1	*DMZ Botschaft* installation (view through binoculars of the hidden zone in the interior) NGBK Berlin (location GfKFB), 2009	192
13.2	*DMZ Botschaft* installation (overall view)	193
13.3	Illustration of a South Korean soldier as a photographic tourist mockup at one of the DMZ observatories	194
13.4a & b	Tourist views within the DMZ of the North Korean side from an observation platform and in Panmunjom from the tour bus	195
13.5a & b	Telescopes that make it possible to view North Korea's hilly landscape and landscape models that describe the course of the border are the predominant presentations at the DMZ observatories	196
13.6	Border control observation towers along the 1 freeway before Seoul	198
13.7	Daesong-Dong, the South Korean village within the DMZ	198
13.8	In the cities, the population's income is based on the needs of the soldiers based at the border	199
13.9	There is a concentration of military exercise sites in the border region	199
13.10	Street barriers in front of the DMZ control stations	200
13.11	The map shows the short distance between Seoul and the industrial complex Kaesong based in North Korea	201

15.1–15.12	Ursula Biemann, *X-Mission*, video stills, 2008	218

16.1–16.2	Climate Camp 2007 near Heathrow Airport	230–1
16.3	Climate Camp Guidebook 2006	232

17.1	*Free Speech on Wheels, Let Your Opinion Roll* (2006–2007), video stills and photographic documentation	238
17.2	*Free Speech on Wheels, Let Your Opinion Roll* (2006–2007), 1973 VW Super Beetle, permanent markers	240
17.3	The Campervan Residency Program	241
17.4a & b	Duck-rabbit and Necker cube as pictured by Ludwig Wittgenstein in *Philosophical Investigations* (1953)	243

Spacing Mobilities - Mobilization of Space

	Dan Perjovschi, *Spaces*, 2010, dimension variable	247
	Dan Perjovschi, *Safe space*, 2005, dimension variable	249
	Dan Perjovschi, *Borders*, 2004, dimension variable	251
18.1	Christoph Keller, "Rundum" Photography: *Canal Street* (2000)	256
18.2	Christoph Keller, "Rundum" Photography: *Las Vegas Abstract* (2000)	257
18.3	Christoph Keller, "Rundum" Photography: *Salarimen* (2002)	258
18.4	Christoph Keller, "Rundum" Photography: *Cut* (2002)	259
18.5	Christoph Keller, "Rundum" Photography: *Tokyo Station* (2002)	260
18.6	Christoph Keller, "Rundum" Photography: *Burst* (2008)	261
19.1	Advertisement for the Saphire registered traveler program, Soekarno-Hatta airport gates	264
19.2	Newly arrived migrant workers under a banner that welcomes them as foreign revenue heroes, migrant terminal	265
19.3	A sign indicating the special migrant lane, Soekarno-Hatta Airport arrivals terminal	266
19.4	Experimenting with new rules of access, Soekarno-Hatta Airport arrivals terminal	269
20.1	Family life in the city	276
20.2	Cycle green wave	277
20.3	Wintertime	278
20.4	Moving masses of bikes – rush hour	281
21.1	Jorinde Voigt, *Airport-Study (Supersymmetrie) 6*, Berlin 2010, ink and pencil on paper, 51 × 36 cm	292
21.2	Jorinde Voigt, *Airport-Study (Supersymmetrie) 7*, Berlin 2010, ink and pencil on paper, 51 × 36 cm	293
22.1	Detail, Jorinde Voigt, *Territorium, Öl, Wasser, Elektrizität/ Kontinentalgrenze* (Territory, oil, water, electricity/ continental border), Rome/Berlin, 2010, ink and pencil on paper, 114.5 × 226 cm	300
22.2	Jorinde Voigt, *Territorium, Öl, Wasser, Elektrizität/ Kontinentalgrenze* (Territory, oil, water, electricity/	

	continental border), Rome/Berlin, 2010, ink and pencil on paper, 114.5 × 226 cm	301
22.3	Detail, Jorinde Voigt, *Intercontinental 1*, Rome/Berlin 2010, ink and pencil on paper, 100 × 200 cm	302
22.4	Jorinde Voigt, *Intercontinental 1*, Rome/Berlin 2010, ink and pencil on paper, 100 × 200 cm	303
22.5	Jorinde Voigt, *Intercontinental 2*, Berlin 2010, ink and pencil on paper, 100 × 200 cm	305
22.6	Jorinde Voigt, *Intercontinental 3*, Berlin 2010, ink and pencil on paper, 100 × 200 cm	307
23.1	John Craig Freeman and Mark Skwarek, *The Border Memorial: Frontera de los Muertos*, Augmented Reality Public Art, 2011	313
23.2	"Recycled Spacetime," Conflux Festival, New York, October 2010	317
23.3	Blast Theory, "Rider Spoke," at Ars Electronica Festival, Linz, 2009	319

Epilogue

	Dan Perjovschi, *End of oil*, 2010, dimension variable	327–9

Notes on Contributors

Mehdi Alioua is a Franco-Moroccan sociologist who lives in Rabat and Toulouse. In 2011 he completed his PhD on sub-Saharan transmigration at the Université de Toulouse II – le Mirail and is now teaching as an Assistant Professor in sociology at the Université Internationale de Rabat. He researches and has published widely on international migration, transnationalism, and transborder spaces between West Africa, the Maghreb, and Europe.

André Amtoft graduated with a degree in sociology from the University of Copenhagen and from Malmö Art Academy's Critical Studies Programme. A visual sociologist, his main interest is combining sociological research with a conceptual artistic approach. He works in a variety of media, including sculpture, photography, video, text, and installation. He collaborates with visual artist Bettina Camilla Vestergaard.

Ursula Biemann is an artist, curator, and theorist in Zurich, where she is a researcher at the Institute for Theory at the University of the Arts. In video essays, collaborative research projects, and the publications of a number of books,(*Geography and the Politics of Mobility*; *Stuff It, the Video Essay in the Digital Age*; *The Maghreb Connection*), she has produced a considerable body of work on mobility, gender, geography, and resource politics, including videos on the US–Mexico border, the Caspian oil geography, and clandestine migration systems in the Sahara. She is co-editor of ArtTerritories, an online publishing platform on visual culture in the Arab World. Upcoming is a German Lentos publication of *Mission Reports – Artistic Practice in the Field*, the recent monograph of her video works.

Jørgen Ole Bærenholdt is Professor of Human Geography and Head of the Department of Environmental, Social and Spatial Change (ENSPAC) at Roskilde University, Denmark. He holds a PhD in Geography and defended his habil. dissertation in social sciences "Coping with Distances" in 2006 (Berghahn 2007, PB 2011). He has been a Professor of Planning at the University of Tromsø, Norway,

and now belongs to the Space, Place, Mobility and Urban Studies (MOSPUS) Research Unit and to the Centre for Experience Research, Roskilde University. His interdisciplinary efforts include research into how societies become organized spatially and into mobility, place, regional development, tourism experience, cultural heritage, and design. Among his books in English are *The Reflexive North* (edited with Nord Aarsæther, 2001), *Performing Tourist Places* (with Larsen Haldrup and John Urry, 2004), *Space Odysseys* (edited with K. Simonsen, 2004), *Mobility and Place* (edited with B. Granås, 2008), and *Design Research* (edited with J. Simonsen, M. Büscher and J. Scheuer, 2010).

Ödül Bozkurt is Senior Lecturer in International Management at the Department of Business and Management at the University of Sussex. A sociologist by training, her research interests relate to the organization and experience of work in various forms of contemporary employment. She is particularly interested in the employment practices of multinational corporations, including the extensive use of assignments predicated on mobility and the hybrid couplings of globally standardized and locally specific arrangements of work. She has carried out fieldwork in Sweden, Finland, Turkey, the US and Japan, and has taught courses in the sociology of work, international human resource management, and organizational analysis in the US, Turkey, Sweden, Poland, and the UK.

Jordan Crandall is an artist, theorist, and performer based in Los Angeles. He is Associate Professor in the Visual Arts Department at the University of California, San Diego. His video installations, presented in numerous exhibitions worldwide, combine formats and genres deriving from cinematic and military culture, exploring new regimes of power and their effects on subjectivity, sociality, embodiment, and desire. His most recent video installation, *Hotel* (2010), produced in advanced, 4K high-definition technology, probes the realms of extreme intimacy, where techniques of control combine with techniques of the self. He writes and lectures regularly at various institutions across the US and Europe. He is the 2011 winner of the Vilém Flusser Theory Award for outstanding theory and research-based digital arts practice, given by the Transmediale in Berlin in collaboration with the Vilém Flusser Archive of the University of Arts, Berlin. He is currently an Honorary Resident at the Eyebeam Art + Technology Center in New York, where he is continuing the development of a new body of work that blends performance art, political theater, philosophical speculation, and intimate reverie. The work, entitled *Unmanned*, explores new ontologies of distributed systems – a performative event-philosophy in the form of a book and a theatrical production. He is also the founding editor of the new journal *Version*.

Kingsley L. Dennis is a sociologist, researcher, and writer. He co-authored *After the Car* (2009), which examines post-peak oil societies and mobility. He is also the author of the book *New Consciousness for a New World* (2011), as well as *The Struggle for Your Mind: Conscious Evolution & the Battle to Control How We Think* (2012). In addition, he is also the co-editor of *The New Science & Spirituality Reader* (2012). He has worked in the Sociology Department at Lancaster University and was also a

research associate in the Centre for Mobilities Research (CeMoRe) there. He is now collaborating with the new paradigm Giordano Bruno GlobalShift University, is a co-initiator of the Worldshift Movement, and is co-founder of WorldShift International. He is also the author of numerous articles on social futures, technology and new media communications, complex systems, and evolutionary studies.

Nicole Dietrich studied sociology, psychology, and business at Chemnitz University of Technology. Currently she is at Freie Universiät Berlin working on a doctorate about the aviation industry. She is especially interested in the mobility and qualitative social research.

Bülent Diken studied urban planning at the Aarhus School of Architecture, Denmark. His PhD thesis was entitled "Foreigners, Ambivalence and Social Theory" and he has held an assistant professorship in geography at Roskilde University. Since 1999 he has been teaching at the Department of Sociology, Lancaster University. His research fields are social philosophy, urbanism, social and political theory, and cinema. He has co-authored *The Culture of Exception* (2005) and *Sociology through the Projector* (2007). His most recent books are *Nihilism* (2009) and *Revolt, Revolution, Critique – The Paradox of Society* (2012).

Fabian Frenzel is a lecturer at the School of Management, University of Leicester. He studied political science in Berlin and undertook a PhD on political and activist mobilities, the Movements of the Movements, and protest camps at the Centre for Tourism & Cultural Change. His current research interests include the study of solidarity tourism and its commodification in slum-tourism and volunteer tourism.

Charles Heller is a video artist and writer. He completed a Master's degree in International Studies at Goldsmiths University, London, after graduating in Fine Arts from the Ecole Supérieure des Beaux-Arts, Geneva. His recent video work has mainly focused on the politics of migration and the political nature of art and the media. In 2006 he released *Crossroads at the Edge of Worlds*, a 37' video on Sub-Saharan transit migrants in Morocco produced within the Maghreb Connection project. In 2009 he released the historical inquiry into the Swiss migration regime *Home Sweet Home*. He currently develops his projects in the frame of the Center for Research Architecture's PhD program at Goldsmiths University.

Farida Heuck is an artist who has studied at academies of art in Munich, London, and Belfast. Her work deals with the representation, forms, and causes of migration and border crossings. Her locality- and context-specific installations are interfaces that demythologize both the media representation and government "channeling" of migration flows.

Michael Hieslmair lives in Vienna and works as architect and artist for exhibitions and projects about the effects of mobility and tourism on architecture and landscaping as well as on cultural transfer in socio-spatial transformation processes. He studied architecture at the Graz University of Technology and at the Delft University of Technology. Currently he is teaching at the Faculty of Architecture of

the University of Technology in Graz. He has worked and exhibited on the impact of mobility, tourism, and cultural transfer on architecture and landscaping. Since 2005 he worked with Michael Zinganel on urban and transnational mobility, contemporary mass tourism and migration: e.g., for Shrinking Cities in 2005, Open Cities, the 4th International Architecture Biennale Rotterdam in 2009, at Ruhr.2010, the European Capital of Culture, and currently on a project on nodes of transformation at the PAN-European traffic corridors around the Black Sea.

Norbert Huchler studied sociology, psychology, and criminology at the University of Munich. He is employed as a researcher at Institut für Sozialwissenschaftliche Forschung e.V. – ISF München. He has just finished his doctorial thesis on the work-life arrangements of pilots with a special focus on mobility and flexibility against the background of the recent change of work and technology.

Res Ingold is the founder and owner of Ingold Airlines, a corporation for international air transport, Cologne (1982–2002 Chairman of the Board; www.ingoldairlines.com), and the holding company Ingold Universal Enterprises (since 2002 Chairman of the Advisory Board). Since 1994, he has been a professor of interdisciplinary projects in the area of art education at the Akademie der Bildenden Künste München. He lives in Cologne and Monticchio, and is married to the TV writer Monika Schuck.

Anne Jensen is a senior researcher at the Department for Environmental Sciences, Aarhus University, Denmark, and has previously held a postdoctoral position at Roskilde University, Denmark, where she also took her PhD in 2006 on "Governing with Rationalities of Mobility: A Study of Institution Building and Governmentality in European Transport Policy." In recent years, her research has centered on mobility and (sustainable) transport policy/planning, on spatial planning at urban, regional, and transnational scales, and on urban and everyday issues related to climate change. She has pursued a keen theoretical interest in critical mobility studies and issues of mobility, power and space, with a conceptual focus on social and spatial imaginaries, policy rationalities and discursive as well as experiential power. Methodologically, her interest is mainly in qualitative methods to capture mobility in diverse ways and to examine recent developments in spatial planning, including the role of mobility.

Gülsün Karamustafa is one of the most respected Turkish artists. She graduated from the Istanbul State Fine Arts Academy and lives and works in Istanbul. She has participated in international art exhibitions in Turkey, China, Cuba, and Egypt, and has had solo shows in Istanbul, Geneva, Milan, Munich, Paris, Turin, Salzburg, and elsewhere.

Alexandra Karentzos is Professor of Art History, Fashion and Aesthetics at the Technical University of Darmstadt. Previously she was Professor at the University of Trier and Assistant Curator at the Alte Nationalgalerie and the Nationalgalerie Hamburger Bahnhof – Museum of Contemporary Art (both in Berlin) and has

also taught History of Art at the University of Art Braunschweig. In 2007 she was appointed as a fellow at Dartmouth College, Hanover, NH, US (in the research group "No Laughing Matter. Visual Humor in Ideas of Race, Nationality, and Ethnicity"), and 2010–2011 became a fellow at the Alfried Krupp Wissenschaftskolleg Greifswald. She is co-founder and member of the board of the Centre for Postcolonial and Gender Studies (CePoG) Trier, and is co-founder and editor of the new magazine for contemporary art and popular culture, *Querformat*. Her research interests cover the art and culture of the nineteenth century to the present day, focusing especially on gender and postcolonial issues (art and tourism, irony and postcolonialism, orientalism, gender studies and system theory, construction of body and gender, reception of antiquity). Her recent publications include *Schlüsselwerke der Postcolonial Studies* (edited with Julia Reuter) and *Wiesbaden: VS-Verlag 2011; Topologies of Travel. Tourism – Imagination – Migration* (edited with Alma-Elisa Kittner and Julia Reuter).

Christoph Keller is a German artist whose installations frequently resemble experimental configurations. He uses the discursive possibilities of art to investigate the themes of science and its utopias. In *Encyclopaedia Cinematographica* (2001) and *Archives as Objects as Monuments* (2000), he focused upon the archeology of scientific film, the impossibility of objective documentation, and the problem of the archival urge to bring order to comprehensive knowledge. In spite of all methodological objectivity, a selective and deliberate design is always at work here. In *Expedition-Bus and Shaman-Travel* (2002), a mirrored camping bus for research trips, the ethnographic viewpoint of science was exposed as a projection of its own culture. He often works on themes at the frontiers of science, such as the connection between hypnosis and cinematography in *Hypnosis-Film-Project* (2007) or *Visiting a Contemporary Art Museum under Hypnosis* (2006). In *The Chemtrails Phenomenon* (2006) and *The Whole Earth* (2007), the theme is conspiracy theories in the Internet, which as "scientific constructs" are likewise expressions of a certain state of consciousness in society. The Cloudbuster-Projects (since 2003) involve re-enactments of Wilhelm Reich's experiments for influencing the atmosphere with orgon energy. In 2007 he founded the interdisciplinary research group for Trance and the Representation of Altered States in the Arts at the Bern University of the Arts. Æther – between cosmology and consciousness (2011) at the Centre Georges Pompidou in Paris was his first international artistic and curatorial-exhibition. His website is: www.christophkeller.net.

Sven Kesselring is Professor in Mobility, Governance and Olanning at Aalborg University, Denmark and teaches at the Technical University of Munich. He studied sociology, political science and psychology, and holds a PhD in sociology from Ludwig Maximilian University of Munich and a habilitation in sociology from Technical University of Munich. In 2008 he was a visiting professor for sociological theory at Universität Kassel and he is the speaker of the international Cosmobilities Network (www.cosmobilities.net). From 1999 to 2006 he was member of the

reflexive modernization research centre in Munich (DFG Sonderforschungsbereich 536). Sin From 2008 to 2012 he was member of the mobil.TUM research centre of mobility and transport at the Technical University of Munich. His recent publications include: *Tracing Mobilities: Towards a Cosmopolitan Perspective* (edited with W. Canzler and V. Kaufmann, 2008); *Aeromobilities* (edited with S. Cwerner and J. Urry, 2009); and 'Pioneering Mobilities: New Patterns of Movement and Motility in a Mobile World' (2006).

Sanneke Kloppenburg is a PhD candidate at the Amsterdam Institute for Social Science Research at the University of Amsterdam. In her PhD research she explores the mobility regimes that organize and regulate transnational mobilities at airports, with a particular focus on regimes for "problematic" mobilities such as drug smuggling and labor migration.

Pia Lanzinger is an artist and curator who lives and works in Berlin. Her work deals with the interaction between global structures and local phenomena. Her site-specific projects are based on research and collaboration with people at the location. To a large extent she matches the choice of her means of expressions to the respective social surroundings, the topic, and the subject of examination. She studied photography, communications, American cultural studies, and art history in Munich. She has contributed to many German and international art exhibitions, most recently in Mexico City and Seoul.

Carsten Bagge Laustsen is an associate professor in political sociology at the Department of Political Science, Aarhus University, Denmark. His main research interests are social and political theory, ideology critique, politics and popular culture, terrorism and political theology. With Bülent Diken he has published *The Culture of Exception. Sociology Facing the Camp* and *Sociology through the Projector*.

Dan Perjovschi is a Romanian artist and journalist. He lives and works in Bucharest. He has exhibited widely nationally and internationally, including solo shows at the Tate Modern, London, the Museum of Modern Art (MoMa), New York, Museum Ludwig, Cologne, and the Museum of Contemporary Art of Rome (MACRO).

Mimi Sheller is Professor of Sociology and Director of the Center for Mobilities Research and Policy at Drexel University in Philadelphia. She is also a senior research fellow and former co-director of the Centre for Mobilities Research at Lancaster University, and is the founding co-editor of the journal *Mobilities*. Her recent work is especially concerned with the convergences of information technologies, mobile communications, and physical spatiality in relation to social inequalities and the ethics of mobility. She is the author of the books *Democracy after Slavery* (2000), *Consuming the Caribbean* (2003), and *Citizenship from Below* (2012). She is co-editor with John Urry of *Mobile Technologies of the City* (2006), *Tourism Mobilities* (2004), and a special issue of *Environment and Planning A* on "Materialities and Mobilities."

Alissa Tolstokorova is an independent expert in gender issues. She has held research and policy development positions at the International School for Equal Opportunities in Kiev, at the State Institute for Family and Youth Development of the Ministry of Ukraine for Family, Youth and Sports, and the Ukrainian Institute for Social Research in Kiev.

Bettina Camilla Vestergaard is a visual artist who lives and works in Copenhagen. Her work explores the visual and verbal in the formation of identity, gender, and space. She works in a variety of media, including photography, text, sound, performance, and installations. She received her Master of Fine Arts (MFA) from Malmö Art Academy. Her work has been shown in group and solo exhibits in Europe, the US, Mexico, and Vietnam. She collaborates with visual sociologist André Amtoft.

Gerlinde Vogl studied sociology and psychology at Ludwig Maximilian University of Munich and the University of Vienna. She holds a PhD in sociology from the Technical University of Munich. Currently she is involved in a project at the University of Oldenburg on mobile work and work-life balance. She has widely published on the sociology of work and mobility. Her recent publications are on mobile work and business travel. Together with Sven Kesselring, she published in German a book on corporate mobilities regimes (*Betriebliche Mobilitätsregime*, 2010).

Jorinde Voigt is a Berlin-based German artist who works in the fields of drawing and installation. In 2004 she undertook her MA in Visual Culture at the Universität der Künste in Berlin in the class of Professor Katharina Sieverding. Her large-scale drawings are composed of delicate lines, writing, and numbers, which are reminiscent of codes, diagrams, or notations. She was the recipient of the Otto Dix Prize in 2008, and in 2006 she was awarded the Herbert Zapp Preis für junge Kunst. Since 2009 her works have been exhibited at the Watermill Center in New York, the Gemeentemuseum Den Haag, the Venice Biennale, the Museum Dont-Dhaenens in Deurle, Belgium, and elsewhere. She is represented in the collections of the Museum of Modern Art, New York, the Centre Pompidou, Paris, and the Federal Republic of Germany's Contemporary Art Collection in Bonn.

Susanne Witzgall holds a PhD in art history and is head of the cx centre of interdisciplinary studies at the Academy of Fine Arts in Munich. From 2003 to 2011 she was an assistant professor at the Department for Art History at the same institution. From 1995 to 2002 she worked as a curator for the Deutsches Museum Bonn and the Deutsches Museum, Munich. Her research interests focus especially on the interfaces between art and science, art and sociology/cultural anthropology, art as research, and knowledge production. She has curated and co-curated several exhibitions in Germany and Austria, among them *Art & Brain II* (1997/98), *The Second Face* (2002, with Cornelia Kemp), *Say it isn't so* (2007, with Peter Friese) and *(Re)designing nature* (2010/11, with Florian Matzner). She is the author and editor of several books and articles on contemporary art and art and science, such as *Kunst nach der Wissenschaft* [*Art after Science*] (2003) or *Medienrelationen* (edited with Cornelia Gockel, 2011).

Jae-Hyun Yoo is an artist who has completed fine art studies in Seoul and Berlin. His work is concerned with borders and border crossings as leading to an "open identity." He examines current sociopolitical transformation processes in terms of how they create identity assignments and national categorizations as "us" and them."

Michael Zinganel is an architecture theorist, cultural historian, curator and artist, currently teaching at Bauhaus Kolleg, the postgraduate Academy of Bauhaus Dessau Foundation. He studied architecture at Graz, fine arts at the Jan van Eyck Academy Maastricht and obtained a PhD in contemporary history at the University of Vienna. He realized projects in diverse formats, e.g., about social housing in the 1930s, post-war single family homes, and the productive force of crime for the development of art, architecture, and urban design in *Real Crime, Architecture & Crime* (2003). Since 2003 he worked with Peter Spillmann or Michael Hieslmair on urban and transnational mobility, contemporary mass tourism and migration: for example, for Shrinking Cities in 2005, Open Cities, the 4th International Architecture Biennale Rotterdam, in 2009 and most recently at Ruhr.2010, the European Capital of Culture. Since 2010 he has been head of the research project "Holidays after the Fall: History and Transformation of Socialist Leisure Architecture at the Bulgarian Black Sea and the Croatian Adriatic Coast."

Preface

The foundation for this book was laid in 2008 with a conference organized by the editors at the Academy of Fine Arts in Munich. Entitled "Tracing the New Mobilities Regimes," it initiated an ongoing dialogue between mobility researchers, sociologists, anthropologists, art theorists, and international artists, and took into account two current trends: the re-evaluation of visual art as independent research and knowledge production, and the reassessment of visual representations in sociology and anthropology. The book is based on selected contributions from and discussions during the conference, and yet it is more than just belated conference proceedings; it is the updated and expanded version of an interdisciplinary discourse that began in 2008 and contains a series of additional essays and work presentations.

In the present publication, artists and scientists analyze how the global mobility of people, things, and data change the world today, and which principles, norms, and rules are at work when these movements are designed, formed, and controlled. It focuses on the everyday life of female teleworkers or female Ukrainian migrant workers in Western Europe as well as the identities of globally operating companies, the hubs and traffic routes of migrants and travelers, or the interdependencies between mobility and new concepts of space. It deals with the positive effects as well as the dark sides of the globalization and the mobilization of modern life.

Besides the two introductory texts by the editors, the book is divided into six sections – a prologue, which reflects on the tracking of mobility; an epilogue, which outlines future scenarios for the mobility of tomorrow; and four core themes, which examine the phenomena and regularities associated with mobile work, migration, and with the camps in which people converge; as well as the relationships between mobility and space. Each chapter unites artistic and scientific contributions that supplement, link with, comment on, or contradict one another. This results in a diverse and dynamic picture of the correlations between mobility, power, and society.

In the "Work in Motion" section, for example, the forced immobility of telework is compared with the extreme mobility of airline crews, employees of multinational corporations, or migrant workers. At the same time, the physically and emotionally

taxing working conditions of aircraft captains and flight attendants are compared with the promises made by the advertisements of an imaginary airline. What becomes more evident than has previously been the case are the singularities, constraints, and consequences of the new mobilities regimes in the world of labor that give priority to the imperative "Be mobile, be flexible!".

The contributions in the next section, "Modalities of Migration," deal with the formal and informal power structures of migration regimes. They point out the specific principles, norms, and regularities under which the legal and illegal flux of masses of people take place, distinguish them from the parameters of tourism, and connect the macro-perspective of tracked paths of migration with the micro-perspective of interviewed actors and those concerned.

The "Camp Politics" section, in contrast, concentrates on mobility in spatial and political intermediate and border regions as well as on the camp as a refuge and temporary residence for migrants, refugees, mobility researchers, or political activists – in short, for people in transit. With respect to the works by Giorgio Agamben, the camp appears as a space beyond law and culture in which the state of emergency is elevated to a new paradigm. Depending on the type of camp, this state of emergency, which results directly from the move from established constitutional and cultural contexts, produces precarious living circumstances or regimes that are consciously counter to existing perception patterns or the existing political status quo.

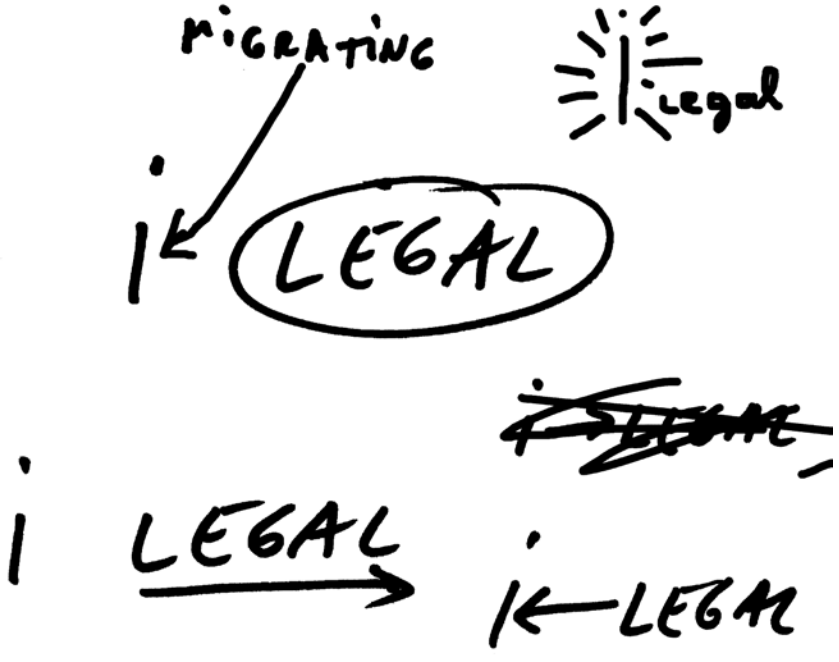
Finally, the "Spacing Mobilities – Mobilization of Space" section sheds light on the relationship between mobility and space, whereby the sensuous experience of reality (or realities) plays a primary role. The contributions not only demonstrate how a strategic spatial structure and development sort migration currents or model the experiences made by urban cyclists, but, like mobility and wireless devices with free access to the Internet and geographic information systems, enable experiencing multiple worlds or generate an augmented reality. In the process of experiencing mobilities, territories are resurveyed and combined in different ways.

We would like to extend our thanks to all of the artists and scientists who enriched the conference and/or the present publication with their lectures, works, and discussion contributions, and in this way were instrumental in the success of this interdisciplinary experiment. We would also like to thank the German Research Foundation (DFG), the Institute for Advanced Study (IAS) of the Technische Universität München, as well as the Reflexive Modernization Research Centre in Munich (SFB 536) which generously supported the conference *Tracing the New Mobilities Regimes*. Last but not least, our warm thanks go out to the Andrea von Braun Stiftung, Munich, and the Cosmobilities Network, which made this publication possible in the first place.

Susanne Witzgall, Gerlinde Vogl, Sven Kesselring
Munich, 2013

INTERNATIONAL
ARTIST

This page has been left blank intentionally


MIGRATING
legal
LEGAL
LEGAL
LEGAL
LEGAL

This page has been left blank intentionally

PAST

This page has been left blank intentionally

1

Mobility and the Image-Based Research of Art

Susanne Witzgall

The increasingly accelerated, global movement of information, goods, and people has long since become an issue that is not exclusively examined by transport researchers and sociologists. Contemporary artists are also dealing to a greater extent with the phenomena of exponentially advancing mobility. They are often enough not only themselves drifters and vagabonds between exhibition venues, trade fairs, and periods of artists-in-residence in a globalized art business, but also explore the conditions and forms of travel, the "geography and politics of mobility," or scrutinize the promises made by apparently boundless mobility (Biemann 2003; Kravagna 2006; Plath and Casser 2008). They examine the phenomena of tourism, migration, and mobile labor, as well as the structures, sites, and border zones of mobility movements or the influence of new communications technologies on the behavior and mapping of mobile things and individuals. In the process, artistic works can be viewed as an independent form of gaining insight. They often explore that which lies beyond the reach of scientific issues and problems, or what is overlooked and excluded by conventional scientific approaches (cf. also Mersch and Ott 2007, 29). The present publication therefore for the first time places the current artistic examination of phenomena of mobility or mobilities regimes as specific arrangements of principles, norms, and rules that control the movement and mobility of people and objects[1] alongside scientific analyses as an independent research achievement, and lends substance to visual representation.

ART AS INSIGHT

In the past two decades, a fierce debate has again erupted on the revaluation of artistic research and gaining insight, fired by increasing skepticism with respect to science's claim to truth and a valorization of the image in the course of the so-called iconic turn. Science researchers such as Bruno Latour, Karin Knorr-Cetina, or Donna Haraway, who since the 1970s have been laboring to provide a "more realistic account of science-in-the-making" (Latour 1999, 15), have shown that

even the insights gained by the natural sciences are defined and thus culturally produced by historical, social, economic, discursive, or political factors. Their research has given cause to scientific work increasingly being viewed "as in itself one plural, cultural form of expression among others," of which *none* of its forms "on principle [has] a privileged relationship to nature" (Rheinberger 2010, 4). In this respect, natural and technological sciences are described as cultural practices that in principle do not differ from the "symbolic, interpretive, 'hermeneutic' practice of the social sciences" (Knorr Cetina 1981, 137) and, in the final analysis, in the process of the depiction of reality itself they are in no way superior to the narratological and symbolic-interpretive practice of the arts. The modern self-image of science as a guidance system that reveals the truth (Rheinberger 1997, 8) seems to have begun to totter. The jolt it has experienced has led not to a social, but at least to an epistemological loss of power that is currently being recognized not only by the humanities but also by artists as an opportunity to put their own forms of the description and cognition of reality on an equal footing with scientific forms of the same (cf., among others, Sullivan 2005).

At the same time, in the past two decades the image has shifted into focus of scientific interest as a primary means of expression and medium of insight. In the early 1990s, W.J.T. Mitchell and Gottfried Boehm rang in the so-called iconic turn, which responds to the social omnipresence of images. The stipulated turn to the image not only leads to an intensified theoretical examination of images meant to do justice to the role of the image in society, but describes "the image as Logos, as an act that generates meaning" (Boehm 2007b, 29) with its own epistemic quality. In doing so, the iconic turn consciously counteracts the undisputed regime of language, which in particular since the early twentieth century equates any generation of relevance and meaning with the designation and naming of reality and thus causes insight to appear to be something genuinely linguistic. On the other hand, it emphasizes the sensuous variety and visual capacity of the image and acknowledges "imaging" as "the richest, most fascinating modality for configuring and conveying ideas" (Stafford 1996, 4). Against this backdrop, for the visual arts cognitive content or a specific form of knowledge as a primarily image-based form of expression or iconic communication is again called upon, and an attempt is made to define it with respect to its features (see, e.g., Frayling 1993; Stafford 1996; Young 2001; Sullivan 2005; Macleod and Holdridge 2006; Boehm 2007a, 2007b).

ART AND ANTHROPOLOGY

At the same time, the iconic turn also comprises anthropology and ethnography, while in the visual arts one conversely speaks of an ethnographic turn (Foster 1996, 182). The rediscovery of the image in cultural anthropology or the rapid upsurge of a visual anthropology and ethnography was supported in the 1980s by the so-called writing culture debate, which precipitated a crisis in ethnographic representation. Ethnographic texts, which had previously adhered to a positivist

ideal of science, lost the status of neutral, objective descriptions and were exposed as construed or time- and society-dependent. Yet the emphasis on their fictitious qualities undermines the privileged position of the scientific ethnographic text as compared with the image, which had hitherto been eyed with mistrust. The visual representation was consequently rediscovered as an opportunity to allow the "object of examination" to speak for itself and, by including additional sensuous qualities, expand our understanding of the human condition (cf., among others, Prosser 1998).

The interest that anthropology and ethnography have in the visual arts can be traced back to as early as the 1960s and 1970s – for instance, in the works by Lothar Baumgarten or the field research conducted by the *Spurensicherer* artists. In addition, in 1969 Joseph Kosuth published a seminal text on the subject, "The Artist as Anthropologist" (Kosuth 1991). In this he calls for art that serves cultural insight and defines the artist as a "committed anthropologist" who works within his own sociocultural context. Hal Foster, however, first diagnosed an ethnographic turn in contemporary art in the 1990s, following which artists have again increasingly applied the scientific strategies of anthropology and sociology. From this point onward, this appropriation of methods of ethnographic description and field research is decidedly associated with their critical reflection. The adapted and modified scientific approaches are not only a tool and a means to an end; rather, their claim to truth is scrutinized by an art influenced by postcolonialism and critical of institutions, and examined with respect to their social and political dimensions. It is at this juncture that art meets with the self-adulation and self-deconstruction of these sciences.

CHARACTERISTICS OF THE ARTISTIC APPROACH

Due, on the one hand, to the growing interest by sociology and anthropology in visual representations and in image-based research, as well as an artistic adoption and examination of ethnographic methods on the other hand, the relationships between these two disciplinary fields have become consolidated, and the number of interfaces has multiplied. In this respect, it is not surprising that direct collaborations between artists and sociologists or ethnologists have recently been reported, to which several of the contributions in this publication testify. Against this background, in the selection of the artistic contributions for the present interdisciplinary publication, it presented itself to place the focus on artistic stances that borrow methods from anthropology and the social sciences. Besides a strong imagery, such works of art also frequently work with written sources and text-based forms of research. However, these do not constitute the basis for a scientific analysis and evaluation, but stand on an equal footing alongside the image as an additional source of information, or enter into a synthesis with the image. They are part of a complex image-text arrangement – an open, sensuous structure that first requires the viewer's interpretation and has no interest in supplying scientifically verifiably results.

This especially holds true for the works by Pia Lanzinger, Michael Hieslmair and Michael Zinganel, Lisl Ponger, Gülsün Karamustafa, Ursula Biemann, Yoo Jae-Hyun, and Farida Heuck. These resemble ethnographic or sociological field studies in which social groups or milieus are examined that are subject to the pressure of mobilities regimes. The artists document observations, collect visual material, and conduct qualitative interviews, which count amongst the classic instruments of the empirical social sciences. Differences compared to the scientific approach nevertheless come to light. In her book version of *An Enterprise in Her Own Four Walls: Teleworking*, Pia Lanzinger, for example, refers the situation of the home-based teleworkers she investigated to her own working situation as an artist in a much more explicit way than would a reflexively oriented scientific study, and identifies it as her motivation for dealing with the issue in the first place. Above all, however, the principles of a "demobilization of labor" due to new communications technologies – including the problems of social isolation and the erosion of boundaries in terms of time and space associated with it – are not presented in a representative scientific analysis of facts or an evaluation of interviews. Rather, they become understandable in the artistic presentation – be it in the book version or in the installative set-up in an exhibition – by way of the direct image- and text-based confrontation with the interviewees, without any additional commentary. The work gains a further essential quality in the exhibition space in that the video interviews can be viewed either in a stylized apartment or in combination with the home-based teleworkers' authentically reconstructed desks. The spatial installation, which restricts and guides the visitor's radius of movement, allows the direct physical and emotional perception of the specific working conditions in their everyday aesthetics, the restriction of mobility to the area of the home, and the "collapse of the living and working space, the vampirical relationship of work to life" (Bauer 2005, 136).

However, Michael Hieslmair and Michael Zinganel, who describe themselves as "investigative architects" and "ethnographically inspired artists" (cf. p. 115), in part work with fictitious or at least strongly typified and exaggerated elements. For the work *Saison Opening – Seasonal City*, which examines migration currents in the Tyrolean Alps, they condense statements made during interviews into nearly caricature-like key scenes in comic-book form in order to make pointed statements about the laws of and problems associated with season-dependent mobility currents. Furthermore, what is key in their works is making fluctuating migration movements and path network diagrams capable of being experienced by means of their sculptural-architectural translation. This also transforms other heterogeneous information and data collections into a descriptive model that generates such an unorthodox network of geographic, temporal, political, and individual factors.

In Lisl Ponger's case, the cultural scientist Alexandra Karentzos analyzes the artist's examination of different forms of mobility based on her films *Passages* (1996) and *Déjà vu* (1999). Karentzos demonstrates how Ponger opens up a productive space solely by means of a differentiated fusion and comparison of segments from touristic films from the 1950s and 1970s and fragments from interviews with

refugees in which the various regimes of tourism and migration are reflected and problematized.

Gülsün Karamustafa's major theme is time and again international nomadism. In *Unawarded Performances* (2005), which is represented here with video stills and an explanatory text by the artist, she, like Pia Lanzinger, lets images and her interview partners speak for themselves. The video features Moldavian women who, due to their catastrophic economic situation, are forced to leave their home country and work in Istanbul as illegal housemaids for wealthy older ladies. The emphasis lies on individual destinies and an aesthetic-atmospheric description of the tense relation between the migrants' precarious situation and the secure circumstances of their well-to-do employers. The camera continuously pans over spacious apartments furnished with antiques, in sharp contrast to the housemaids, who seem almost out of place, and their stories. In this way, the very inequality of what is visible already exposes the power constellations of labor migration.

In her first contribution, "Counter-Geographies in the Sahara," the artist Ursula Biemann provides an elaborate theoretical reflection on her artistic visual exploration of phenomena of migration, while her second contribution, "X-Mission," focuses on images. Her theoretical contribution makes reference to her work *Sahara Chronicle* (2006–2009), an open video anthology of the modalities of West African migration movements northwards through the Sahara. The multichannel video installation consciously does without a homogeneous, linear narrative strand. It stands out due to its incomplete diversity of voices and remains fragmentary in order to underscore the temporariness and the transitory character of the narrative. Biemann points out the essayistic character of her practice, which differs from a scientific one. She follows a subjective logic and depicts the geographies of migration or global labor as spatial-visual configurations in order to combine the narrow perspective on individual voices with a more global look at systemic issues and more comprehensive structures. At the same time, she questions the workings of and conditions for the development of portrayals of illegal migration, thus again making reference to the fact that a visual representation is also in no way innocent, but is guided by interests and highly political.

The artists Farida Heuck and Yoo Jae-Hyun conducted their field studies for *DMZ Embassy* (2009/2010 – see Chapter 13 of this volume) in the border area between North and South Korea, investigating the influence of highly restricted and strongly regulated mobility on tourism, the economy, and everyday life. The artistic result of their studies in the form of an installation, a book (Heuck and Jae-Hyun 2009), and the condensed text-photo spread included in this volume also emphasize the narratives' diversity of voices and different points of view. In addition, the filmed interviews and photographs are spatially situated within the installation. The landscape, however, is only partially visible by way of various eyepiece pairs, which addresses the interviewees' various points of view yet also alludes to the researching observer's limited field of vision and channeled view.

COLLABORATIVE ACHIEVEMENTS

The contributions by Charles Heller and Mehdi Alioua as well as André Amtoft and Bettina Vestergaard were developed in direct cooperation between artists and sociologists or ethnologists. The collaboration between sociologist Mehdi Alioua with video artist Charles Heller prompted the project *Maghreb Connection,* which was initiated in 2006 by Ursula Biemann as a "collaborative art and visual research project" (Biemann 2006) on North African migration space. Her contribution, "Transnational Migration, Clandestinity and Globalization," deals with Sub-Saharan transmigrants in Morocco and revises the prevalent image of a massive invasion of Maghreb, which is solely regimented by state violence, by Sub-Saharan Africans. By combining the results of their sociological and artistic research, the authors demonstrate, among other things, that the transmigrants themselves become an important self-regulating authority over their mobility, the origin of their own mobilities regimes, by way of sophisticated networks and bases that are firmly established geographically. Thus, this contribution not only demonstrates what makes the concept of the regime according to Hess and Karakayah particularly significant, it also enables "understanding regulations as effects, as concentrations of social activities, and does not imply that they are functionalistic." The image material Heller and Alioua use, by the way, for the most part stems from Charles Heller's film *Crossroads at the Edge of Worlds* (2006), which deals with the same topic.

While Alioua and Heller present the results of their artistic-scientific research, visual sociologist André Amtoft and artist Bettina Vestergaard focus on the concept of new, interdisciplinary research praxis with respect to the theme of mobility situated between sociology and art. Starting out from the basic assumption that a change of behavior and perception generally leads to a reconfiguration of knowledge, they are currently working on a Campervan Residency Program. It is meant to make a nomadic living-working space available to artists and scientists with which they can enter into the flux of things in order to make the visual and aesthetic manifestations of the mobility and immobility of people, objects, or information perceptible in a new way.

OTHER FORMS OF THE ARTISTIC INQUIRY

The artistic contributions by Jorinde Voigt, Christoph Keller, Dan Perjovschi, and Res Ingold extend the range of artistic research in the field of the mobilities regimes that is represented here. They distinguish themselves less through their adoption of ethnographic or sociological methods, although it cannot be denied that the works by Jorinde Voigt bear a striking resemblance to scientific systems of recording, and in contrast to many of the previously mentioned artistic stances do not use time-based media such as video or sound recordings. This predestines them in particular for the book format, for which they – as is the case for Perjovschi and Ingold – in part were specifically developed. Such contributions get by completely

without accompanying or explanatory texts, while many other artists have made recourse to hybrid presentations between text and image or written explanation and image. In this respect, the boundaries are fluid between autonomous artistic book contributions and documentations of current videos or installations, which without written explanations are only understandable in the original.

In her series *territory*, *intercontinental*, and *airport study*, using virtuoso graphic notations, Jorinde Voigt explores relationships and interferences between territories and the mobility of people and energies. While the rhythmic compositions and meticulously executed diagrams she produces may resemble scientific maps, they are fictitious to the extent that they make reference not to a supposedly objective reality, but always to the actor or the acting author, who traces movements as well as surveying territories and continuously redefining them. Nevertheless – or perhaps precisely for this reason – what becomes visible in Voigt's drawings, in their patterns and rhythmic constellations of lines, is what Martin Kemp refers to as "structural intuition." By this Kemp means not only the ability of scientists and artists to recognize static and dynamic patterns in nature and to extract orders of varying complexity out of the chaos of manifestations, but also the ability to intuitively grasp and visualize fundamental structural principles of our world (Kemp 2004).

Among other things, Dan Perjovschi and Res Ingold rely on irony as a cognitive strategy – if in a completely different way. While in his drawings Romanian artist Perjovschi reduces the principles, norms, and power relations of current mobility phenomena to a salient formula, Res Ingold's work first and foremost deals with the myths and ideals of optimized mobility. The advertisements he developed specifically for this book promote the services of the fictitious Ingold Airlines, which the artist has made known, not only within an art context, over the past 30 years by means of landing strip installations, market launch campaigns, merchandising objects, stockholders' meetings, panel discussions, sponsoring events, and promotional films. In the process he has created an ironically exaggerated image of an airline company that claims not only to fulfill exclusive transportation needs oriented toward the individual customer, but also the need for happiness, social recognition, or – as the ads suggest – success and deceleration. Yet these promises admittedly reveal themselves as illusory and challenge not only common marketing strategies, but above all the cliché of the comfortable, infinitely flexible mobility of goods and human beings. Yet, in their combination with the scientific essay by Nicole Dietrich and Norbert Huchler on the mobile labor of pilots and flight attendants, its impact, and established compensation strategies, Ingold's advertisements obtain a particularly ambiguous explosive nature.

Perjovschi's drawings take up the tradition of political caricatures, but as apparently fleetingly jotted down image-text abbreviations, they also internalize formal elements of graffiti as well as scribbles on the walls of toilet stalls. Perjovschi works with stylized culminations that lead to a humorous signet-like compression and extraction of meaning, and in this way they get to the heart of typical situations and constellations in our social reality. Perjovschi's works therefore run through

all of the book's chapters as striking graphic commentaries on the various core problems and consequences of new forms of mobility and mobilities regimes. The artist creates new drawings for nearly all of the six chapters in the book. For Perjovschi, irony also serves as a skeptical challenge, as reservation, and thus gains a clearly political dimension, in particular in those drawings that address the inequality and regimentation of mobility.

In contrast, Christoph Keller's 360-degree images are first and foremost a reflection on the perception of motion. Using a converted photo camera, the artist captures moving persons and objects on film that is pulled across the exposure slot while the picture is being taken. In the process, the specific relation between the movement of the object and the movement of the light-sensitive material determines the photographic result. Keller in this way demonstrates that the perception of movement is always dependent on the movement of the viewer, and vice versa. From his works one can in turn strike an arc to the campervan project by Amtoft and Vestergaard, in which the "mobilization" of the researcher is regarded as a condition for the new perception of mobility phenomena. It is in principle noticeable that most of the artistic contributions also include a reflection on the perception of mobility, its dependency on the author's interests and personality, on the medium of representation, and location – be it moving or static. Thus, as Karentzos demonstrates, the films *Passages* and *Déjà vu* by Lisl Ponger also possess a self-reflexive structure in that the tourist's eye and the film camera that guides it are put in the picture. Finally, Hieslmair and Zinganel include themselves in their comic-strip portrayals as participant observers.

In this context, key importance is assigned to the text by American artist and media theorist Jordan Crandall, the prologue preceding all the other scientific and artistic contributions. He takes a special stance, as he primarily focuses on the act of perceiving, discovering, and coding movement. In the process, he makes a case for a new relational method that takes account of a variety of actors and their interdependencies, as well as of a nonreductive network of interpretation that does not simply produce actors but articulates programs that "orchestrate the endless recombination of micro-variations that occur below and across the surface of bounded spaces and bodies" (cf. p. 50).

"Politics and art, like forms of knowledge, construct 'fictions,' that is to say *material* rearrangements of signs and images, relationships between what is seen and what is said, between what is done and what can be done," writes the French philosopher Jaques Rancière (2004, 39). This proposition by Ranciére suggests the principal equality of scientific and artistic depictions of reality, which simply represent different forms of the "distribution of the sensible." However, by "distribution of the sensible," Rancière means "a system or 'regime' of norms and habits that implicitly define the perception of the collective world" (Muhle 2008, 10). In this respect, art and science are influenced by different regimes of perception that also always have to be reflected. Yet they can complement, overlap, and contradict one another and are subject to a constant distribution and reconfiguration. In this book, the scientific and artistic "fictions" of new mobilities regimes are compared in six thematic fields in order to illustrate such a completion, overlapping, and contradiction of the

scientific and artistic "division of the sensible," and force open the bottlenecks of the individual specialist perspectives.

Translation from German: Rebecca van Dyck

NOTE

1 For a detailed definition of the concept "mobility regime," see the introductory contribution by Sven Kesselring and Gerlinde Vogl in Chapter 2 of this volume.

REFERENCES

Bauer, S. (2005), "(Un)Heim(liche) Arbeit in prekären Verhältnissen: Teleheimarbeiterinnen zwischen Küche und Schlafzimmer. Zu Pia Lanzingers *Unternehmen in den eigenen vier Wänden*," in *Trautes Heim*, exh. cat. Galerie für Zeitgenössische Kunst, Leipzig (Cologne: Verlag der Buchhandlung Walther König), pp. 127–43.

Biemann, U. (ed.) (2003), *Geografie und die Politik der Mobilität/Geography and the Politics of Mobility* (Cologne: Verlag der Buchhandlung Walther König).

Biemann, U. (2006), "The Maghreb Connection," http://www.geobodies.org/curatorial-projects/the-maghreb-connection.

Boehm, G. (2007a), *Wie Bilder Sinn erzeugen: Die Macht des Zeigens* (Berlin: Berlin University Press).

Boehm, G. (2007b), "Iconic Turn. Ein Brief," in H. Belting (ed.), *Bilderfragen, Die Bildwissenschaften im Aufbruch* (Munich: Wilhelm-Fink-Verlag), pp. 27–36.

Foster, H. (1996), *The Return of the Real. The Avant-Garde at the End of the Century* (Cambridge, MA: MIT Press).

Frayling, C. (1993), *Research in Art and Design* (London: Royal College of Art Research Papers series 1:1).

Hess, S. and Karakayah, S. (2007), "New Governance oder Die imperiale Kunst des Regierens. Asyldiskurs und Menschenrechtsdispositiv im neuen EU-Migrationsmanagement," in Transit Migration Forschungsgruppe (ed.), *Turbulente Ränder. Neue Perspektiven auf Migration an den Grenzen Europas* (Bielefeld: transcript Verlag), pp. 39–56.

Heuck, F. and Jae-Hyun, Y. (eds) (2009), *DMZ Botschaft. Grenzraum aktiver Zwischenraum* (Berlin: b_books Verlag).

Kemp, M. (2004), "Wissen in Bildern, Intuitionen in Kunst und Wissenschaft," in C. Maar and H. Burda (eds), *Iconic Turn. Die Neue Macht der Bilder* (Cologne: DuMont Literatur und Kunst Verlag), pp. 382–406.

Knorr Cetina, Karin D. (1981), *The Manufacture of Knowledge: An Essay on the Constructivist and Contextual Nature of Science* (Oxford: Pergamon Press)

Kosuth, J. (1991), "The Artist as Anthropologist," in G. Guercio (ed.), *Art After Philosophy and After, Collected Writings 1966–1990* (Cambridge, MA: MIT Press), pp. 13–33.

Kravagna, C. (ed.) (2006), *Routes. Imaging Travel and Migration*, ex. cat. Grazer Kunstverein (Berlin: Revolver – Archiv für aktuelle Kunst).

Latour, B. (1999), *Pandora's Hope: Essays on the Reality of Science Studies* (Cambridge, MA: Harvard University Press).

Macleod, K. and Holdridge, L. (2006), *Thinking through Art. Reflections on Art as Research* (New York: Routledge).

Mersch D. and Ott M. (eds) (2007) *Kunst und Wissenschaft* (Munich: Wilhelm Fink-Verlag).

Muhle, M. (2008), "Einleitung," in Muhle, M., *Die Aufteilung des Sinnliche* (Berlin: b_books Verlag), pp. 7–17.

Plath, C. and Casser, A. (2008), *On the Move – Verkehrskultur II*, exh. cat. Westfälischen Kunstverein (Münster).

Prosser, J. (1998), *Image-based Research. A Sourcebook for Qualitative Researchers* (New York: RoutledgeFalmer).

Rancière, Jacques (2004), *The Politics of Aesthetics: The Distribution of the Sensible*, trans. and with an introduction by Gabriel Rockhill (London and New York: Continuum).

Rheinberger, H.-J. et al. (1997), "Räume des Wissens: Repräsentation, Codierung, Spur," in H. J. Rheinberger et al. (eds), *Räume des Wissens* (Berlin: Akademie Verlag), pp. 7–22.

Rheinberger, H.-J. (2010), *An Epistemology of the Concrete: Twentieth-Century Histories of Life (Experimental Futures)* (Durham, NC: Duke University Press).

Schneider, A. and Wright, C. (2006), *Contemporary Art and Anthropology* (Oxford and New York: Berg Publishers).

Stafford, B.M. (1996), *Good Looking. Essay on the Virtue of Images* (Cambridge, MA: MIT Press).

Sullivan, G. (2005), *Art Practice as Research. Inquiry in the Visual Arts* (Thousand Oaks, CA: Sage Publications).

Young, J.O. (2001), *Art and Knowledge* (London and New York: Routledge).