

Living Archives. Continuity and Innovation in the Art of Memory¹

1. *The Debate on Living Archives and Embodied Memory*

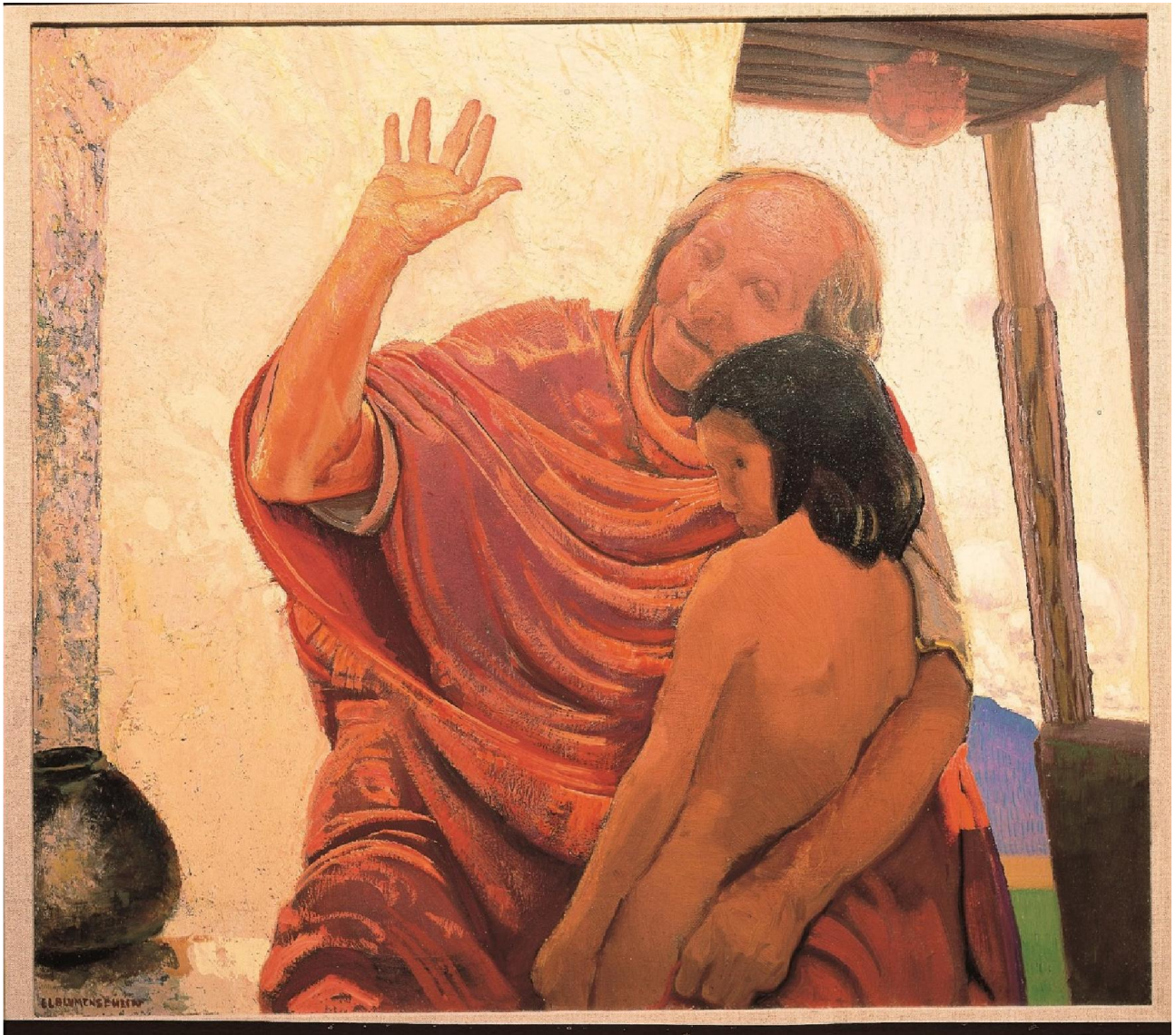
At the beginning of the oral history movement in Europe, in the second half of the 1970s and the first half of the 1980s, “living archives” was a frequent and widespread expression in order to indicate the urgency to collect the memory of those generations that were disappearing and taking away with them whole worlds of knowledge. I take the following examples from oral history research project that were actually conducted in that decade: the skill in producing hand-made bricks, e.g., had almost completely disappeared, but there were still old artisans and workers who could be witnesses to it; the world of metal workers met with a similar fate, for instance concerning the so-called “masterpiece at the lathe” – which was the piece of work the skilled workers had to complete perform as a crucial initiation in factory life – and the same for the memory of the experience of fascism. Today, a similar argument could be made regarding the urgency of collecting the memory of many professions and forms of expertise, or, more dramatically, that of the last survivors of the Shoah.

In the 1970s, the idea of “living archive” first and foremost applied to the transmission of knowledge from generation to generation, which many deemed to have been drastically interrupted by modernity. Walter Benjamin had well expressed this sense of interruption in his essay on the *Narrator* in 1936 (as well as the connection between oral narration, gesture and forms of sociability). But he did not for a moment attribute it to modernity, as many superficially do, and neither simply to a process of decadence, but regarded it as the result of a century-old process and a tendency of productive forces to expel narration from everyday life.

I always found very significant a painting by Ernst Blumenschein, painted more or less in the same period, which represents vividly the attitude we oral historians shared at the time. This is why my first image is his “The Old Narrator”.²

¹ This paper reflects the nature of work in progress of this direction of research.

² *The Old Storyteller*, Ernest Leonard Blumenschein 1934, oil on canvas. Ernest Leonard Blumenschein was born in Pennsylvania (1874-1960), of German descent, but after studying in Paris, in 1919 the family moved to Taos, New Mexico. He there co-founded the Taos Group, a large group of artists, attracted by the landscape of the Southwest, but also, in the case of Blum, by the urgent need to record the life and culture of those who were then called American Indians, especially the Navahos and the Taos, whose culture he greatly admired – in particular the values of self-government, autonomy and self-sufficiency, in his words “daily democracy”. The image is a very positive representation of



However, the expression “living archives” must be contextualized within the debate of the 1970s and 80s, very heated at the time, on a topic which is still very relevant for archives today: which was the source to be considered original in the study of oral memory i.e. which were the right procedures to adequately collect and interpret memory. With respect to this question, the format the debate has taken up today is an example of continuity and innovation, as I will try to show in this first part of my talk.

transmission between generations, a polemic gesture of the artist directed against the risk of destruction of those cultures by the civil and religious powers of the US. I think it serves as a good illustration for a similar attitude we oral historians had in the 1970s, with a touch of nostalgia and populism, of fascination and subjugation to the narrator on the part of the listener.

In the so-called “the early days” of oral history, a polemic was stirred against the practice of working predominantly on transcriptions, sometimes of interviews done by others than oneself – a practice that of course continues largely even today. Indeed, most oral historians still work more on transcripts than on the original recordings.

A winning position in the debate was at first (in the 1980s in Europe) that the original source was the oral, i.e. the recorded sound source, whether it was an individual interview or a collective tradition. However, the transdisciplinary debate in the oral history movement – which included folklorists,³ anthropologists, sociologists, Africanists, historians, literary scholars, and last but not least militants of various kinds – this debate within oral history soon reached another conclusion. In fact, it was argued, “living” archives was the right expression, because the real source were the people themselves who transmitted memory in various ways. The term “material” was used very often and it implied a connection with the physicality of human experience and the corporeality of the human voice. There was often a populist and positivistic inclination in this argument, implying that we had the intellectual duty to rescue “the voice of the past” and to give voice in history to the “voiceless”.

³ We oral historians owe much to folklorists, especially for what concerns the horizontal understanding of interviews, studied not individually, but looking for shared motives, often very ancient; this methodological procedure was learned by us on the model of the folklore study of fairy tales, songs, proverbs and popular narrations /traditions.



Group of interviewees for L. Passerini, Fascism in Popular Memory, 1988 (Italian edition 1984), 1977



"Lucia" interviewed by Luisa Passerini, 1977

The name is a pseudonym; the interviewee born 1906 in Piedmont, semi-skilled worker in the dress-making industry; married with children; 5 years of schooling; close ties to Communist party and member of leftist trade-union; non-denominational believer.

These images, from my own private archive, serve to illustrate the attitude of the researchers: vigilant in the background and listening devotedly to the elder person.

However, in the 1970s-80s I personally objected very much to the idea of “giving voice”, which I criticized as a form of populism and positivism, and together with other oral historians, I instead took the position that memory is a type of subjectivity. Later on I came to be convinced of reached the conviction of the primacy of intersubjectivity, in the sense that the very interview is the product of a relation – at least dual – between embodied subjects, a construction which requires, in order to be understood, that there is more than one interlocutor and that memory is a highly mobile process, according to which interlocutors and circumstances are involved. When I say at least “dual”, I think of the hidden interlocutors that represent a third party: for example, in today’s interviews with asylum seekers, the third omnipresent interlocutor is the committee that decides whether to grant them asylum and of which sort, on the basis of their narrations of their experience.

More recently, intersubjectivity came to be understood as a question of intercorporeality,⁴ a term derived from phenomenology and psychology, i.e. a form of subjectivity connecting bodies coexisting in space. In this perspective, “living archives” was still a very appropriate term, in the sense that the memory and knowledge to be collected and understood were embodied in corporeal subjects. This was implicitly present in the first impulse to collect living memories, the feeling of urgency when faced with the impending disappearance of people and their memories, and the conceptualisation of oral history as a challenge to death.

At the same time, we (“we” always in the sense of oral historians of the “first generation”) had to recognize that the tape-recorder constituted a very drastic selection of such memories, reducing them to sounds, which included not only words, but laughs, sobs, etc. The debate on transcribing concerned also the question of indicating in the transcript all sorts of sounds (the issue of languages, dialects, accents was also present) and eventually trying to use some notations – like in music or dance – to record

⁴ Csordas, T. J. (2008) “Intersubjectivity and Intercorporeality”, *Subjectivity*, 22, pp. 110–121.

the tones and the inflections of the discourse (the raising or lowering of the voice, the pitch, tone and timbre, intonations, interruptions, exclamations, pauses, silences, laughing, chuckling and so on).

One important implication for the technical debate was the study of the relationship between oral and written, also on the basis of classic texts such as Walter Ong's and Marshall McLuhan's.⁵ From those we learned that the orality we collected was deeply interspersed, at that time in history and therefore even more so today, with the visual, but also the awareness grew that the written was visual and that the visual had become dominant in the world of communication.

The experience of interviewing with a tape recorder teaches us that the selection of sounds operated by our ear is quite different from the one operated by the recorder. Of course it depends partially on the types, number and positions of microphones and on the environment, but the machine usually changes the sound – so that the interview involves two different archives: the normal sound archive, and the archive constituted/represented by the bodies of the interviewees themselves.

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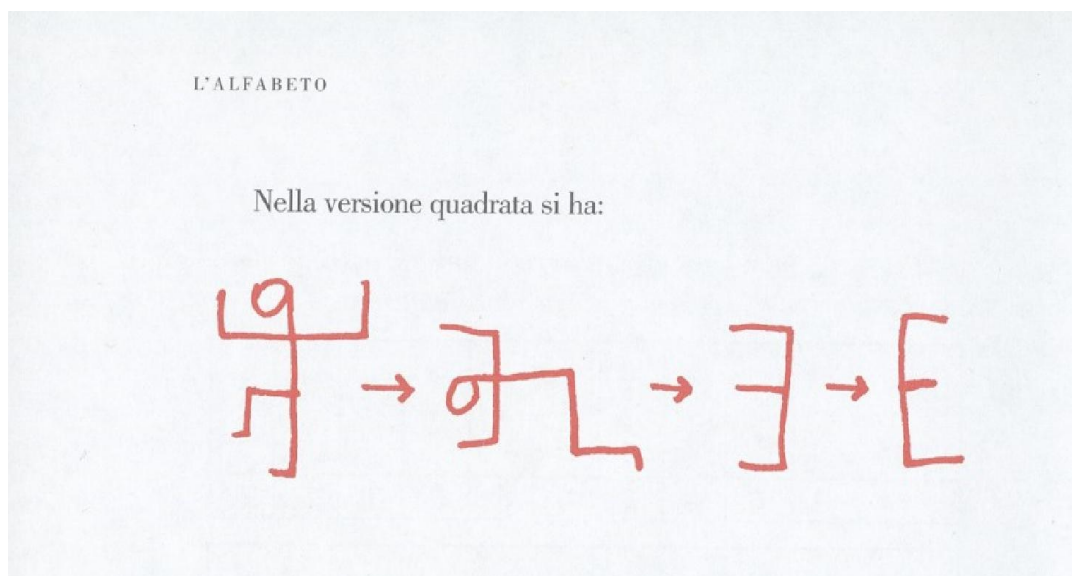
At the same time, we (“we” in the sense of oral historians of the first “generation”) had to recognize that the tape-recorder constituted a very drastic selection of such memories, first and foremost by reducing them to sounds, which included not only words, but laughs, sobs, etc. Moreover, the experience of interviewing with a tape recorder teaches us that the selection of sounds operated by our ear is quite different from the one operated by the recorder.

⁵ McLuhan, M. (1964) *Understanding Media: The extension of Man*, McGraw Hill, New York; idem (1962) *The Gutenberg Galaxy. The Making of Typographic Man*, University of Toronto Press, Toronto; Ong, W.J. (1982) *Orality and Literacy: The Technologizing of the Word*, Methuen, New York.

In the 1970s and 1980s, the debate on transcribing concerned also the question of indicating in the transcript all sorts of sounds (the issue of languages, dialects, accents was also present) and eventually trying to use some sort of adequate notations – like in music or dance – to record the tones and the inflections of the discourse, as well as the raising or lowering of the voice, the pitch, tone and timbre, intonations, interruptions, exclamations, pauses, silences, laughing, chuckling and so on all these are forms of corporeal expression.

The term “corporeal expression” brings me to touch briefly on the question of memory embodied in words, by presenting two examples from the disciplines of linguistics and the history of dance, respectively.

The first one refers to the work of Marc-Alain Ouaknin.⁶



Both the letters of the alphabet themselves and writing can be considered as archives of images, actually archives of corporeal images. Correspondingly, embodied subjects are archives of memory for words and images. In his history of the alphabet, Ouaknin illustrates yet another meaning of “living archives” and of the hidden mixture of continuity and innovation of incorporated memory. He shows the relationship between the origin of the letters of the alphabet and materiality, first of all in the sense of parts of the human body, but also animals and agricultural tools. It is an interesting hypothesis, based on his studies of ancient languages, arranged in a genealogy that

⁶ Ouaknin, M.-A. (1997) *Les Mystères de l'alphabet. L'origine de l'écriture*, Assouline, Paris.

applies to modern European/Western languages deriving from archaic European languages. The following order goes back in time, the last one being the most ancient:

Latin – Etruscan – Greek – Ancient Aramaic – Archaic Phoenician – Protosinaitic – Egyptian hieroglyphics – Sumerian-Akkadian cuneiform. This is just one of the derivation lines for the alphabet; another one, that of the Aramaic forms of writing, includes modern Persian and Arabic as well as modern Hebrew.

Letters change their orientation with the transition from writing from right to left to left-right, for instance see “E” at page 162, transformation of the image of a man in prayer – human beings here are archives in the sense of bearers of memory and images relating to the written text – body memory and images of the body and its parts as ways of memorizing words – assonances and onomatopoeic resonances. The genealogy of letters from corporeal parts and material culture: for example: passage from oral to written takes place reference of the word, many onomatopoeic like:

M resonates with the sound of water and with the uteral dimension of mother;

P refers to the mouth and oral law;

S to air going through teeth.

My second example comes from the history dance and is based on a forth-coming essay by Alessandra Nicifero on a series of events at the Museum of Modern Art organized by French choreographer Boris Charmatz. Charmatz renamed the National Choreographic Center in France, of which he had become the director in 2009, as the Musée de la danse, a museum of dance or a dancing museum. I would like to call attention to this very concept, which seems almost an oxymoron, but it alludes to some of the problems we will encounter in archiving the results of our research.

During one of the dance events at MoMA 20 dancers roamed the museum itself, interacting with visitors: the programme announced that the events were “living archives”, and performers were later described as “their own museums within a museum”: our own bodies can become museums in themselves.

Charmatz presented a dance performance at MOMA in which 20 dancers roamed the museum itself, interacting with visitors: the programme announced that the performers were “their own museums within a museum”: our own bodies can become museums in themselves. In an obituary of Pete Seeger, he was described as “a living archive of America’s music and conscience”. The term “living archive” is also used to indicate

an online record of John Cage's music – so that it has been transformed into a phrase for commercial products. Nicifero thereby indicates the potential perils inherent in this expression in the present time. But this also can have a positive meaning, in the sense that it expresses a need and a will to archive for the future.

If objects can be considered as animated storytellers (like in the *Museum of Innocence* created by Orhan Pamuk⁷), in this case the exhibited objects are the dancing bodies themselves.

Summing up, to close this first part, on continuity and innovation in the whole debate on living archives from the 1970s up until today:

There are elements of continuity, for instance the insistence on the fact that, in translation, transcription and transliteration inevitably something is lost – and the recognition that these processes can imply an amount of invention.

But there are important innovations such as the following:

- 1) Much more importance is given to the continuum between speech and vision, and both are placed within a history of the senses and intercorporeality, focusing on embodied forms of memory.
- 2) The theory of great divide (orality versus literacy), which had been held on the basis of the works by Ong (the passage from orality to literacy transformed human consciousness) and McLuhan, has been criticized as western-centric, identifying the oral with the primitive and the literate with the modern, the book and then the computer – all too binary. Furthermore, the couple orality/literacy was defined in other epochs differently than today.

I will now go on to the second part of my talk, trying to reply to the question: in which sense are human beings or embodied subjects living archives?

2. *Creators of Artificial Memory*

I think that historically “living archives” means that human beings (or embodied subjects, if we prefer) are creators of systems of artificial memory. Today, digital memory in its various forms; in the past, mnemotechnics, or the art of memory, to use the ancient term revived by Frances Yates in the title of one of her books.

⁷ Eponymous book by Pamuk published in English 2009 (Knopf, New York).

*The Art of Memory*⁸ allows the reader to discover the ancient technique of impressing ‘places’ and ‘images’ on memory, an art classified as ‘mnemotechnics’ from ancient Greece to the Renaissance. This art consisted in remembering a speech or a poem on the basis of establishing associations between its various elements on the one hand and the components of a temple or a house on the other. Yates’ book starts with the ancient tradition on the origin of this technique. At a banquet given by a nobleman of Thessaly, the poet Simonides of Ceos – who lived between the 6th and 5th centuries BC – sang a poem in honour of his host, half of which however was in praise of the divine twins Castor and Pollux. As response, the host retorted that he would pay only half of the compensation to the poet, while the gods would have to pay for the rest. Shortly thereafter, Simonides was called out of the house because two young men had requested to see him. However, nobody was there to meet him, and during his absence the roof of the hall collapsed, killing the host and all his guests. Their corpses could not be recognized by their relatives, but Simonides remembered the places where they were sitting and on this basis he was able to identify them. Thus mnemotechnics was invented, the art of connecting names and places, mental images and sites, an art indispensable to whoever should memorize a speech of any kind. This famous anecdote made it evident that the faculty of sight is essential to the art of memory and reminds us that the principle of association has always been crucial to the functioning of memory, from *mnemotechnique* to Freud to neuroscience.

Here the issue of continuity and innovation is particularly tricky. The more direct link would be to go to digital knowledge and systems of visualization. But today I want to stick to the question of living archives, transposing a lesson on memory from the past to the present, although not literally. Some of Yates’ observations on the art of memory in the Middle Ages and the Renaissance have been of inspiration to me even in very recent times, after I started working on the visual – and not only the oral – memory of migration.

⁸ Yates, F. 1966, *The Art of Memory*, The University of Chicago Press, Chicago.

the signs of the zodiac; the planets; the various stages of the life-cycle; lists of birds, animals, stones and metals, artefacts and other objects; the names of the inventors in the field of agriculture, of trapping, hunting and fishing, of instruments and procedures, pottery, spinning, weaving, cobbling etc, i.e. the inventors of the fundamental technologies of advancing civilisation, the inventors in the fields of the magic and religion, the inventors of letters and writing, astronomy, astrology and philosophy – and the final name in the wheel is Melicus = Simonides, the inventor of the classical art of memory.

In short, this wheel is a system for memorizing universal knowledge – we could call it a map of collective memory, in this case of universal memory. Yates underscores the connection between magic, myths, symbols and memory as knowledge.

On the basis of a non-literal application of this connection to other forms of memory, I want to introduce the consideration that some migrants today represent the visual memory of their itineraries of migration – from various parts of the world to Europe – on the basis of associations between various steps of their travel and names or places or words. I am aware that acts of memory in different circumstances and times can be wide apart and may not be not comparable in strict terms. However, connections can be found, although not in the sense of a continuity of transmission.

In this case, the relation between memory and the formation of imagery does not mean that the migrants use an artificial memory in the literal sense, but that they adopt a series of devices and associations to evoke their movements. Many of Yates' observations resonate with this: for instance her mention of Quintilian's saying that one may form/create memory places – *lieux-de-mémoire*, *sites of memory* – when on journeys, and her insistence on the emotional or affective appeal of a good memory image. It must be very clear that the examples from the past do not provide literal models, but suggestions and invitations. Along these lines, I will try to transfer the principle of association coupled with a cosmic vision to a very different time and context, and I propose to you as an example a drawing by Magdy Youssef, complemented by his oral presentation to the class in an Italian CTP

I often found myself transposing a lesson on memory from the past to the present, although not literally. Some of Yates' observations on the art of memory in the Middle Ages and the Renaissance have been of inspiration to me in very recent times, after I started working on the visual – and not only the oral – memory of migration. Regarding the age of scholasticism, e.g., Yates drew analogies between the blossoming of new imagery in religious art and the importance given to metaphors and symbols in the

study of memory. She herself was inspired by comparisons like the one drawn by Erwin Panofsky between a scholastic summa and a gothic cathedral, both arranged according to a system of homologous parts and parts of parts. This calls to mind the correspondence between memory pictures and texts. I find it highly suggestive that, while art proper and the art of memory, which is an invisible art, must be distinguished, yet their frontiers must be seen as overlapping. The art of memorizing groups of objects and places associated with one another is itself a creator of imagery. Indeed, I have personally come to question the ‘invisibility’ of the art of memory, when I have started to try to discern which connections memory has with the visible and in which way.

Going back to Magdy Yusef, I am not claiming continuity between Bruno’s wheel and Magdy’s drawing. I rather want to present a possible interpretation of the latter on the basis of analogies between visual memory, cosmic vision, magic, myth and symbols.



Pastel drawing on paper, 33 x 48 cm, May 2013.

Magdy is 51 years old, has been out of Egypt for 33 years and in Italy since 17 years, where he works as a juridical interpreter.

He started his oral presentation in class by saying that for 20 minutes he had stayed in front of the white sheet of drawing paper, and decided he did not want to draw his itinerary of traveling around the world, but something else. He was not able to draw, he says, because he felt – in his words – “I am a void, because my trip is not only from far away in distance, but in time”. This can be understood as a gentle criticism of our approach.

On the left of Magdy’s drawing, there is Egypt, which he considers the origin of a cosmic order, on the right his ideal and message to the world: “Life Peace Love”. The terrestrial globe is at the centre, so that it is not the world that encompasses Egypt and humanity, but the other way around: the world is contained by history, the past, and hopes, the future. The past and present of Egypt are represented by the classic symbols: the sphinx, the pyramids (Magdy insists that they are not tombs, but houses for another life), the rising sun and the wreath of green leaves indicating love for nature. In its turn, the world is encompassed within the gigantic dove of peace, a sort of universal animal originating from Egypt and looking towards the future of life peace and love.

The centre of his oral presentation was the story of a turtle. He was born in a house, where his family lived (various sisters), with a garden, where a giant turtle lived which became a powerful symbol of his

world of affect and his life-story. “From the moment I understood something, I met this turtle, named Kicca, which gave me much and she stayed forever in my heart. She lived 82 years and was enormous [he makes a gesture to indicate her round form, about 1 meter-1.20 in diameter, and 65-70 centimetres high, round like the world in his drawing]. She had slow movements, but if she wanted to go somewhere, she was very determined and you could be sure she would get there. She had a goal”. In this way, the turtle taught him something: “My trip was like that”. This story, although it has the mark of truth, introduces us to the world of the fantastic and the magic; it is a narration on an animal both powerful and kind, very positive and determined.

“In my trip, he says, I have been like the turtle and like the dove....”.

The turtle is both an individual and a collective myth. In Magdy’s life it is central. In the history of ancient Egypt, it was represented on many objects, pottery and artistic products (some are now at the Egyptian museum in Berlin), and it was part of the significant constellations, one of the 36 decans of the zodiac into which the sky was divided. According to ethnopsychiatry, myths, fairy tales, and fables illuminate both individual and collective crises of passage, functioning like narrative *rites de passage*

in a paradigmatic dimension which is never to be able to take for granted that one has arrived.⁹

According to Magdy, Egyptian history is a cyclic story. In Egypt there is always sun and warmth inside people which one must carry within oneself and give to other people. People there have dreams, “normal dreams”, of Love, Peace and Life. A person who travels to other countries must carry those dreams within himself/herself and bear respect, not violence, and acceptance – accoglienza. [also in words, not only in drawing, he expresses his cosmic vision]. Like the dove goes from one tree to another, so he, Magdy, has gone from one country to another. “In spite of all my suffering through time, I will have peace, love, and life. There is neither beginning nor end to my trip in the world”. He insists that he is not talking only about his own trip, but rather expressing his cosmic vision.

I want to conclude this part underscoring that I presented Magdy’s drawing as an example of non-literal “continuity” not in his work, but in the possible interpretations of visual memory, following the inspiration from the art of memory, thus illustrating the connection between symbols and myths on the one hand and cosmic knowledge on the other.

1. *Corporeality and Visibility.*

The recent trend in the history of the senses has been to stress intersensoriality,¹⁰ meaning by this that all senses must be interrogated, in order to understand the past and the present. Intersensoriality is the context, even when the scholar privileges the study of the history of a specific sense, such as vision or sound. In the last twenty years, there has been a historical “sensory turn”, also called sensual or sensuous turn. This turn implies a multisensory approach in historical research and the integrated understanding of the sensorium, i.e. the interconnectivity of the senses. Opposing the in-corporeality of conventional academic writing, more attention is now increasingly

⁹ Dubosc, F. O. (2011) *Quel che resta del mondo. Psiche, nuda vita e questione migrante*, Magi, Roma.

¹⁰ Denney, Peter. “Looking Back, Groping Forward: Rethinking sensory history.” *Rethinking History*, Vol. 15, No. 44 (Dec 2011).

Stoller, P. (1997) *Sensuous Scholarship*, University of Pennsylvania Press, Philadelphia. Kallimopoulou, Eleni, Poulos, Panagiotis, Kornetis Kostis and Tshipidis, Spyros. *Learning Culture Through City Soundscapes: A Teacher Handbook, SonorCities*. Athens, 2013.

being devoted to the archive constituted/represented by the body of the scholar herself.¹¹

This recent scholarship avoids making the “body” the main analytical category, shifting attention instead to sensoriality and corporeality. There is a shift from the body to the field of experience, to a materiality which recognizes a unifying element of bodies, organisms, environments and landscapes, textures, and surfaces;¹² and there is also a strong connection with the history of affect.¹³

How can this corporeality and sensoriality be brought into our research and in which form should it leave traces in the archive? In studying visual memory the sensorial context can be made visible with the support of multiple media. I shall give a series of examples from my ongoing research – rather simple, yet in my opinion, eloquent examples.

Tarik El Amiri started his trip from Casablanca to Europe in 2004, when he was 22.



¹¹ In his book *Sensuous Scholarship* (1997), Paul Stoller wrote that the scholar’s body wants to awaken the imagination and bring scholarship back to ‘the things themselves’, in Husserlian terms.

¹² Seremetakis, C. N. (1993) “The Memory of the Senses: Historical Perception, Commensal Exchange and Modernity”, *Visual Anthropology Review*, Vol 9, no 2 (Fall), pp. 2-18.

¹³ Hamilakis, Y. (2013), “Senses, Materiality, Time: Transitions to a New Ontology”, NYU, 5 December): Archaeologies of the senses are also archaeologies of affect.



"Il mio viaggio più lungo", Pastel drawing on paper, May 2013, 33 x 48 cm

IL VIAGGIO

NEL 2004 HO FATTO IL MIO VIAGGIO IN EUROPA NEL SOGNO
CHE MI FASSE PERDERE 2 ANNI DI LA MIA VITA. PRIMA
HO PARTITO DEL MIO PAESE IL MAROCCO POI L'ESPAÑA E
DOPO INSIEMO IL BELLO PRIMA LA FELICITA DI VISITARE
UN PAESE STRANIERO, ALTRA CULTURA E ALTRA LINGUA
ERAVAMO 8 PERSONE POI DOPO SIAMO RIMASTE DUE. PERCHE
NON POSSIAMO CONTINUARE LA STRADA DEI TUTTI QUANTI.

IO E L'ALTRO MIO AMICO SIAMO ANDATI SU UNA STRADA CHE
PORTA A MADRID CHE E LONTANA DI 150 KM ABBIAMO FATTO
10 KM A PIEDI E POI DOPO SIAMO ANDATI A AUTOGRAFIARE UN
SIGNORE CHE STATO BRAVO CON NOI IO NO POSSO DI MENTI-
CHARE QUELLO CHE AFATTO CON NOI EL MIO VIAGGIO RIMA E
STATO BELLO E DOPO EL AGITAZIONE DI COME FACCIAMO
ARRIVARE IN UN PAESE CHE NON CONOCEVAMO NISSUNO PERSONA INTRARE
A PUNTA CARO. DOPO SIMO SPO STATI IN BARCELONA UNA SETTIMANA
DOPO ULTIMATA APPA ETORINO. LA CITTA E PIO BELLA DOVE SONO
TROVATO. LA CITTA CHE MI HABATO SI PRIMA TANTI EOI FELICITA
E DOLORE E LA FINE SONO CUI IL MIO VIAGGIO FINITO A
TORINO

L'ESPAÑA

"Le emozioni del viaggio.1", Written composition, May 2013, Size A4



"Le emozioni del viaggio.2", Pastel drawing on paper, May 2013, size A4

The corporeality, the physical nature of his drawing of his itinerary becomes visible only with the support of the oral and written narration by Tarik. The black thick tract indicates the hardest part of the route, 40 km on foot with his companion: "I believed I was going to die".

The story goes that he and seven companions had started their trip from Morocco on a truck that crossed the Gibraltar strait and took them to the town of Manzanar, where they stayed for two days. Then they continued towards Madrid on foot, two by two, in order to avoid attracting the attention of the police. He and his companion walked from 6 in the morning to 4 in the afternoon: “I can never forget those 40 km. After those 40 km I just threw myself on the ground, I wanted only to sleep”. There was a highway stop nearby and they went there to ask whether they could telephone their families, but the police arrived. Then the man in the stop told the police he knew them, they were good boys; he let them use the telephone and called a taxi to take them to the station; “I can never forget what he did for us”, says Tarik: the man told the driver to buy the tickets for them so as not to expose them, but they had to wait the whole night – bitterly cold in Madrid. Tarik describes how they trembled and he gave his jacket to his companion, and in the morning, when a coffee bar finally opened, they could not even feel the taste of cappuccino, not even whether it was warm or cold. All this is expressed with gestures, grimaces, literally body memory.

Intersubjectivity and intercorporeality are present: the whole story is punctuated by encounters within networks of friends and countrymen. In Madrid, a compatriot, a countryman helped them to receive money from home, to get a change of change their clothes and to eat something, avoiding the police at Puerta del sol. Then they went by bus (see green bus on the map) to Barcelona (high buildings), where they stayed 5 days with other friends, because there used to be a direct train to Turin only on Thursdays (direct train marked clearly on the map). Senses, bodies, means of transport, are evidenced by the oral narration and the bodily movements.

The abstract representation by Tarik testifies even more to the physicality of the experience of traveling, I mean even more than the larger and detailed drawing: the black line becomes thicker, so that the 40 km dominate the drawing, as they dominate the emotion.

Affect, senses, bodies, things, landscapes, and environments, all this leaves traces and we have to find them and try to understand them and eventually archive them to make them accessible to others. And, as a first approach to the question, we can repeat that the archive should provide the materials and sources and ways of integrating all this.

And finally I want to present a series of examples bringing visual art into the picture. This time a visual memory is constructed by an artist, the photographer Eva Leitolf, working and teaching in Luzern, Switzerland. My point in showing them is still the same, although on a different plane: The human figure does not have to be present in

the image in order for this to represent physicality and corporeality. In her series *Postcards from Europe* she adopts the procedure of commenting her photographs, relating to migration in and to Europe, with quotations either from her own diary or from various European newspapers.¹⁴

Eva Leitolf, *Postcards from Europe*, work from the ongoing archive

¹⁴ In *Postcards from Europe* (started in 2006), Eva Leitolf examines how European societies relate to the European Union's external borders and the associated internal conflicts. Designed as a long-term open-ended search for photographic evidence, the archive focuses not on the suffering of undocumented migrants, but on the structures and procedures with which European states respond to, process, and administer migration, and on the measures instituted to control the Union's external borders. Combining documentary and conceptual strategies, the artist explores the tension between what can be seen and what is left to the imagination, testing the possibilities and limits of visual representation. The project has taken Eva Leitolf to Spain and the Spanish exclaves of Melilla and Ceuta in Morocco, to the Hungarian borders with Ukraine, to the Channel ports of Calais and Dover, to Italy and to Greece. *Postcards from Europe 03/13* is the first of a planned series of publications from the artist's ongoing archive. The comments attached to the images were taken by the artist from various sources, as indicated in the following footnotes.



Playa de los Lances 2009 ¹⁵

¹⁵ Playa de los Lances, Tarifa, Spain 2009.

“A boat carrying twenty-three undocumented Moroccan immigrants went down off Tarifa during a severe storm on 1 November 1988. The bodies of ten who drowned were washed up on the beach. Nine were never found and there were four survivors. A vessel with more than thirty people on board sank near Tarifa on 15 September 1997. Six passengers survived, fourteen corpses were found on the Playa de los Lances and an unknown number were lost at sea.”



Maize Field 2009 ¹⁶

El País, 2 November 1988 and 16 September 1997; Diario de León, 9 October 2002.

¹⁶ Maize Field, near Záhony, Hungary 2009.

“On 25 June 2007 three smugglers and twenty-eight Moldovan citizens were detained in a maize field between Záhony and Zsurk. They had crossed the River Tisza in a line of rubber dinghies and passed the Ukrainian-Hungarian frontier

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Vendicari Nature Reserve 2010 ¹⁷

between border stones 356 and 357. According to the police each of the detained persons had paid the smugglers between \$1,200 and \$1,500. Because they had entered Ukraine legally they were immediately deported back there.”

Záhony border police records, 25 June 2007.

¹⁷ Vendicari Nature Reserve, Italy 2010.

I would like to conclude with a final note on archiving understood in a strict sense. Since the type of visual memory that I am collecting becomes visible through the oral narration, the written text and the body gestures, the actual archive should give space to all these media. Archiving understood as a work of transmission then requires one the scholar to include in the documentation the field-notes, the ethnographic diary (of course intersubjectivity is crucial in their genesis), but also maps, photos, all kinds of secondary sources]. In other words, it requires a multimedia archive to do justice to all this.

“On 27 October 2007 two walkers came across several shoes washed up on a beach in the nature reserve of Vendicari. During the following days seventeen corpses were found there. On their own initiative the couple obtained a list of the names of the dead from the authorities, contacted the relatives in Egypt and Palestine and arranged for a Muslim funeral to be held. About one hundred people attended the ceremony officiated by the imam of Catania on 1 November 2008, including relatives of the dead and local police. The events led to the founding of Borderline Sicilia.”

RagusaNews.com, 24 October 2008; interview with journalist Roman Herzog in Noto, 23 January 2010.