

**DOCUMENTING SHADOW KNOWLEDGE**  
**A SUMMER SCHOOL PROPOSAL FOR THE ISTITUTO SVIZZERO DI ROMA**

**ORGANIZING INSTITUTIONS:**

EDHEA – ECOLE DE DESIGN ET HAUTE ÉCOLE D'ART DU VALAIS

HEAD – HAUTE ÉCOLE D'ART ET DE DESIGN GENÈVE

**PARTNER:** NABA – NUOVA ACCADEMIA DI BELLE ARTI ROMA

**1. PROJECT DESCRIPTION**

In 2018, *The List* by artist Banu Cennetoğlu (b. in Ankara, 1970) was displayed on billboards across the Basel train station on the World Refugee Day. In parallel, three international media – *The Guardian*, UK, *Tagesspiegel*, D, and *Il Manifesto*, IT - published *The List* in a 56-pages special issue. As its name indicates, *The List* is a register. It records names and information on refugees who lost their lives in migration. Of each person, the list attempts to trace the place of origin, name, age and gender, cause of death and source of information. Displayed in the physical and media public space, it serves as a temporary memorial of the present and a source of reliable information about undocumented migration.

*The List* constitutes one of the most emblematic art projects in documentary art practices related to migration. For Banu Cennetoğlu, as for other artists, the gathering of information with respect to undocumented reality is a response to the lacunarity of administrative archiving of migration, which, historically as well as today, rests mainly on the identification of a movement and border crossing, to the detriment of the subjective experience of migration.

Memory loss is one of the endemic conditions of the administrative archive. Historian Arlette Farge talks about it through the trajectory of “leftovers”, in French “reliquat”, documents that cannot be catalogued because they are incomplete and lack a date, name or material integrity. Sociologist Yael Kreplak notes that the dossier informs and records but can at the same time handle secrets, commercial or medical for example, and thus help to organise the “orders of reality to which it refers”. In many cases, historical administrative dossiers, especially those containing sensitive information, are embargoed and remain inaccessible for years. But even when files are accessible, claims Daniela Agostinho, refusal and unreading may be a way “of reading that rejects colonial legibility and archival capture”.

In the context of historical and contemporary migration, administrative files represent one of the rare traces of the “recordable and the unrepresentable”. The theorist Mizuta Lippit's formula, aimed at recounting the opacity and shadow knowledge implicit in every documentary project, recounts the substantial univocity of the administrative archive that records border crossings and contains, alongside validation forms and correspondences, unspeakable and inaudible stories of migrants. As the Iraqi writer Hassan Blasim recalls, “everyone staying in the refugee reception centre has two stories”: the story for the record, continues Blasim, is the one written down in the immigration department and preserved in their private files, whereas the real stories remain locked in the secrecy of migrants' experiences.

In recent years, several approaches to archiving have emerged across art and historical practices, to partially preserve and present undocumented and invisible sides of migrations. In this context, the Summer School *Documenting Shadow Knowledge* aims exploring ways of collecting and recognising heritage value in migrating experiences between historical and aesthetic practices. By comparing different methodologies of enquiry, preservation and valorisation, the Summer School *Documenting Shadow Knowledge* focuses on the implicit histories recorded by administrative traces of passage and interrogates the forms of recording “from below” implemented in recent research.

**2. INTERDISCIPLINARY APPROACH**

The *Documenting Shadow Knowledge* methodology stems from artistic, historical and medical history practices. It builds on art and history's recent concerns with documenting the invisibility of migratory memory and the need to preserve and include migrants' experiences in the contemporary debate on hospitality. The project is fed by knowledge produced in recent research and publications

by EDHEA and HEAD: *Medical Borders: Visibility and Shadow Knowledge* (start in 2022, EDHEA) and *Art and Humanitarian Action: What is possible?* (2021-22, HEAD).

Since the mid-2010s, various art and historical projects have reconstructed histories of Italian migrations to Switzerland. Among the objectives of these projects is the desire to critically re-read Swiss identity histories and inscribe migration, particularly Italian migration, in official records. Parallel to these processes of historicisation of Italian migrations, contemporary migratory urgencies in Italy and Europe raises the question of the terms of hospitality and solidarity. While the archives of historical migrations are being completed, other undocumented people and experiences re-propose past dynamics in the present. The Summer School thus directly addresses the Italian-Swiss specificity in the construction of an international and cross-border migratory history between the two countries.

### 3. TEAM AND GUESTS

#### CORE-TEAM:

Federica Martini, curator and art historian, head of the Master Program CCC HEAD (CH)  
Jelena Martinovic, historian of medicine, head of IRAV Institut Recherche Arts Visuels EDHEA (CH)  
**PARTNER:** Silvia Simoncelli, art historian and curator, Head of Education at the NABA (IT)  
**ASSISTANTS:** Alex Gence and Lorelei Regamey (Master Program CCC HEAD) (CH)

#### GUESTS:

Andrea Bagnato, architect, teacher and researcher, member of the Medical Borders Research Group (IT/CH)

Salvatore Bevilacqua, anthropologist, Institut des humanités en médecine, Lausanne (CH)

Petra Köhle & Nicolas Vermot-Petit-Outhenin, artists and co-heads of the Master MAPS – Master of Arts in Public Spheres, EDHEA (CH)

Yael Kreplak, sociologist, researcher at CNRS, co-editor of “La vie sociale des dossiers”, *Genèses*, 2022 (FR)

Maria Iorio & Raphaël Cuomo, artists, teachers at the HKB – Bern, members of the Medical Borders Research Group (CH)

Alessandro Portelli, scholar in American Studies, research in Memory Studies and Oral history, author of *Memorie urbane. Musiche migranti in Italia*, Rimini: Guaraldi, 2014 (IT)

Maria Chiara Rioli, historian, University of Venice, *L'archivio Mediterraneo. Documentare le migrazioni contemporanee*, Roma: Carocci, 2021 (IT)

Francesco Scomazzon, historian, author of *La linea sottile. Il fascismo, la Svizzera e la frontiera (1925-1945)*, Milano: Donzelli, 2022 (IT)

Fiona Siegenthaler, art historian, University of Basel, co-editor of *Visual Anthropology*, Volume 34, Issue 4 (2021) *(Un)sighted Archives of Migration—Spaces of Encounter and Resistance* (CH)

Igiaba Scego, writer, author of the novel *La linea del colore*, Milano: Bompiani, 2020 and *Roma negata: percorsi postcoloniali nella città*, Roma: Futura editrice, 2014 (IT)

Mohamed Antar and Wu Ming 2, writers, co-authors of the novel *Timira: romanzo meticcio*, Torino: Einaudi, 2012 (IT)

### 4. PROGRAMME

#### DAY 1 TO 5 – MORNINGS:

One ongoing workshop led by Petra Köhle and Nicolas Vermot-Petit-Outhenin, Federica Martini, Jelena Martinovic and Silvia Simoncelli.

#### DAY 3, 4 – AFTERNOONS:

Visit to Archivi delle memorie migranti, c/o Circolo Bosio Roma and selected migration archives in Rome. Visit to exhibitions in relationship with the themes addressed by the Summer School.

**DAY 1, 2 – EVENINGS:** conferences and talks (two interventions from the guests list)

**DAY 5 – FINAL DAY:** one study day organized by the Medical Borders research group with selected guests. The screening and performance programme will also include proposals from the students of EDHEA, HEAD and NABA. Among selected videos: Gianluca e Massimiliano De Serio, *Sette opere di misericordia*, 2012; Gemma Ushengewe, *Le Hérisson noir*, 2020; Marie Voignier, *Moi aussi j'aime la politique*, 2022.

## 5. BIOGRAPHIES OF THE SUMMER SCHOOL CORE-TEAM

**Federica Martini**, PhD, is an art historian and curator. She is Associate Professor UAS and Head of the CCC – Critical Curatorial Cybermedia Research Master Program at the HEAD Geneva. Between 2009 and 2022 she was Head of the MAPS – Master of Arts and then of the Fine Arts Department at the EDHEA. Previously, Federica has been a member of the curatorial departments of the Castello di Rivoli Museum of Contemporary Art and MCBA/Lausanne. In 2015-16, she was a fellow at the Istituto Svizzero di Roma and in 2022 at TrAIN (The Research Centre for Transnational Art, Identity and Nation, UAL, London). In her study and curatorial work, particular attention is given to how images produce and reveal both areas of visibility and invisibility within the framework of contemporary art histories. Her research includes the history of identity exhibitions and the geopolitics of art biennials (*Just Another Exhibition: Stories and Politics of Biennials*, 2011 and *Pavilions: Art in Architecture*, 2013) and the production of migrant knowledges (sic) (*Vedi alla Voce*, 2015). Since 2019 she's been a member of EFAP - European Forum for Advanced Practices.

**Jelena Martinovic**, PhD, is Head of Research and Full Professor UAS at EDHEA. A historian of medicine and artist, she was a research fellow at University College London and at Harvard University (2016-2021), and prior to that, a senior researcher at HEAD-Genève where she collaborated in a research team in partnership with LABEX CAP Paris on mind control. Jelena has lectured internationally in contemporary artistic practices, history, and sociology. Her research interests and focus include the history of pandemics: in 2018-2019 she has conceived and taught the module "Bodies and Drugs: A Global History of Medicine" at Goldsmiths, University of London, and in 2019, she delivered a post-graduate module in the history of science and health at Casa de Oswaldo Cruz FIOCRUZ Rio de Janeiro. In September 2021 she participated in the panel *Diseases as Architects (Bodily Encounters)*, curated by Evelyn Steiner, at the Architecture Biennial in Venice.

**Silvia Simoncelli**, MPhil, is art historian and curator. Since 2019 she is Head of Education of NABA, Nuova Accademia di Belle Arti in Rome. Previously, she was course leader of the Academic Master in Contemporary Art Markets, at NABA in Milan; she lectured at Leuphana University in Lüneburg, and Brera Art Academy in Milan; she worked as a research assistant at the ZHdK in Zurich. Her research interests comprise art in public space; conceptual art and institutional critique; the relation between artistic practice, law and economy. She participated and organised conferences in London (ICA), Zurich (Migros Museum), Berlin (Technische Universität), Milan (NABA, University Milano-Bicocca) and curated exhibitions in Zurich, Milan and Sao Paulo. She was board member of the Forum per l'arte contemporanea italiana (2015-22) and served as selection committee member of the PAC2021 program of the Italian Ministry of Culture (MIC). She holds a degree in Art History and Philosophy from Università degli Studi di Milano and a Master of Advanced Studies in Curating from ZHdK in Zurich.