

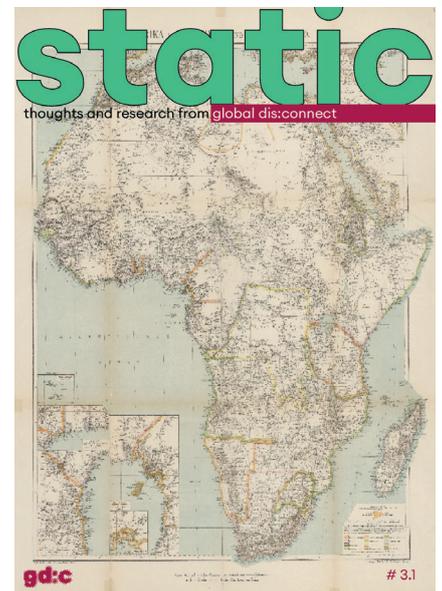
# editorial

## Burcu Dogramaci

The Black-Lives-Matter movement also led to the destruction of monuments that still commemorate those involved in colonisation and slavery. At the same time, this iconoclasm fundamentally calls sculptures into question as forms of permanent commemoration. Instead, other practices of dealing with history and remembering violent events have been reflected upon for some time. Bodies as repositories of memory or as mediating instances of remembrance can, on the one hand, appear less representative. Unlike memorials carved in stone or cast in bronze, performative projects can be interactive and appeal to a wide variety of communities. This is conveyed in an article in this issue of *static*.

As a fellow at the Käte Hamburger Research Centre global dis:connect, artist Franziska Windolf examined Munich as a city of migration and exile, a place of departure and a destination for diverse migration movements. It's important to explore the memories of artistic exiles for contemporary post-migrant urban societies and to emphasise a plural, living memory of the forgotten, often repressed histories of the city. Windolf developed the *Memory Person*, a performative monument that carried out various walks through Munich's Giesing district, which is characterised by migration. This was essentially about interacting with the residents, their own experiences and memories of migrants.

In her contribution to *static*, dance scholar Gabriele Klein takes a closer look at performing bodies in digital media. Instead of differentiating between analogue and digital presences in the sense



You can also find **static** online at:

<https://static.ub.uni-muenchen.de>





Fig. 01  
**Burcu Dogramaci**

Fig. 02 opposite  
**Sabrina Moura with Yolanda Gutiérrez (left) and Burcu Dogramaci (right) at the Zentralinstitut für Kunstgeschichte, which housed Sabrina's exhibition *Travelling Back*.**

of something that can be experienced, she attributes the ability to be touched by performances in digital settings: 'Digital media have added a new facet to the understanding of presence: sensual co-presence'. This approach expands the global experience of theatre and dance with new possibilities for participation and emotional involvement – perhaps even in the sense of greater accessibility of time – and location-bound performances.

Christopher Balme's contribution and his reflection on the term race and its dis:connected use in different societies and traditions is also about bodies and their perception: 'Comparing *race* and *Rasse* demonstrates that, although the words are etymological siblings, their affective power is antithetical. In English *race* is on the one extreme a mobilising call for resegregation ('embrace race'); in German the word is unequivocally pejorative'. This means that race is not a global concept, but experiences idiosyncratic appropriation.

Chiara di Carlo focuses on travelling actors (and thus also bodies) such as Christian pilgrims, examining how the image of the Turks and the Ottoman world changed in the 16th and 17th centuries as a result of experiences in the Holy Land. Stereotypical ideas and fears meet dis:connectively with actual encounters and produced reports and pictorial formulations, which were in turn received.

Matthias Leanza, on the other hand, looks at the German colonies from their temporal end and ponders the effects of these asymmetrical relationships (with Cameroon, for example) even after the end of the Wilhelmine Empire: 'What influence do the ties and divides that shape imperial formations have after their downfall?' This makes it clear that relationships do not end where historical and political breaches occur, but that we are dealing with ongoing reciprocal ties that continue into the present and beyond as, for example, in the form of restitution, compensation payments, the naming of places and so on.

The interrelation between people, architecture and environment is central to Siddharth Pandey's contribution, which deals with construction in the mountainous landscape of the Indian Himalayas. Pandey's essay is characterised by a melancholy tone, as the one who experiences the changes as a scholar and photographer (the photographs in his contribution are his own): 'Thus, a "mountain home" in its prototypical sense necessarily implies a balance between the natural and cultural, an equilibrium that is now almost disappearing under the ill-conceived developments of modernity'. The contributions collected in static discuss the relationship between humans and their designed environment, between bodies and memory, the analogue and digital, the afterlife of history/histories and societies beyond their interruptions.

Burcu Dogramaci, April 2024

