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### Ausschnitte Aus Eden/Extracts from Eden: Re-Representing the “Wounded” Landscape of the Lausitz, Eastern Germany

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**Mark Curran**

AUSSCHNITTE AUS EDEN/EXTRACTS FROM  
EDEN: RE-REPRESENTING THE “WOUNDED”  
LANDSCAPE OF THE LAUSITZ, EASTERN  
GERMANY

*Centrally informed through the application of photography, my multi-media practice has evolved to one conversant in ethnography and the principles of a critically reflexive practice. Ethnography can be viewed as an epistemological position or “a commitment”, as Zsuzsa Gille states, “to study an issue at hand by understanding it from the perspectives of people whose lives are tied up with or affected by it”. The thematic concerns within my research practice have critically addressed the predatory context resulting from the flows and migrations of global capital. To this end, and drawing upon my own practice-led fieldwork in the Lausitz (Lusatia), Brandenburg in the former East Germany (Deutsche Demokratische Republik), this article and the illustrations frame a long-term research project constructed in a landscape inscribed with the utopic “wounds of modernity” (Berman) — Industrialisation, Socialism, and now at great cost, Globalisation — and the re-representational strategies employed to evoke the “wounded” landscape of the Lausitz, a landscape of the here and now.*

Many industries have broken down . . . all moved away . . . and now the coal . . . prognosis is 10 to 20 years . . . and then you have digged [*sic*] out all the coal . . . people don't think about the time afterwards . . . they just think of being today and don't think of tomorrow.<sup>1</sup>

These words belong to Thomas, a young student of architecture whom I met and befriended in September 2003, while walking on the campus of the Brandenburgische Technische Universität (Brandenburg Technical University) in Cottbus, the main urban centre of the Lausitz. The region is situated in the province of Brandenburg, a part of the former East Germany near the Polish border. Thomas' assertions embody core themes including the question of future, which persisted through the evolution of my research project, *Ausschnitte aus EDEN/Extracts from EDEN*. The project has been constructed in the context of a landscape shaped by and inscribed with the utopic ideological aspirations of modernity — industrialisation, socialism and, prophetically at great cost, the functioning of neoliberal globalisation. Framed by such cyclical circumstance and in light of the global economic collapse, the landscape invokes Marshall Berman's destructive cycles as being essential to capitalism's self-perpetuation and functioning and the resulting, as he describes, “wounds of modernity” (171). While framing the research thematic, this article will centrally address the rationale concerning the methodology and methods

in the construction of this project. Further, it will foreground a critical practice which is not intended to be prescriptive or necessarily instrumentalising but rather acknowledges the subjectiveness of its construction and critically how such consideration has informed and shaped the audio and visual strategies employed and the formation of the resulting installation.

To date, the thematic concerns within my research practice have centrally addressed the predatory context resulting from the flows and migrations of global capital. As Allan Sekula observes, “we are encouraged to believe we live in a post-industrial age, when in fact the industrial function has just been globalised” (27). Over the course of the last 15 years, I have undertaken a cycle of long-term projects intended to demonstrate a sustained critical engagement surveying the impact of global capital.<sup>2</sup> Primarily, informed through the application of photography and in response to late modern critique of photography’s ideological role in the construction of representation, my practice has evolved to one informed by ethnography and the principles of a critically reflexive practice. Ethnography as an anthropological process of research acknowledges the researcher’s role and subjectivity in the construction of cultural representation — reflexivity. As Michael Taussig states, “because the anthropologist is inevitably part of the reality analysed” (2006: viii). Critically, therefore, in the context of photography’s functioning in the construction of representation, it has a role, I would assert, in the self-conscious application of the photograph. Further, ethnography can also be viewed as an epistemological position or “a commitment”, as Zsuzsa Gille states, “to study an issue at hand by understanding it from the perspectives of people whose lives are tied up with or affected by it” (321). Therefore, the intention in the specific context of the industrial and coalmining region of the Lausitz, through the acknowledgment of the problematised history of photographic representation, an awareness of its indexical and ideological functioning and the subjectiveness of the project’s construction, to formulate a representation of the region, which is open-ended, evocative and, to paraphrase Taussig, whose effects may be real.<sup>3</sup>

“One way of thinking about globalisation today”, asserts Saskia Sassen, “is as unsettlement — of economies, policies, cultures and imaginations” (in Waugh 24). Such structural destabilisation, an overarching context for the region of this project, invokes a multi-layered, multi-dimensional theoretical image of globalisation — of interdependence, fixedness and fluidity, permanence matched with fragility, underlining a notion of profound precarity and vulnerability and, within such an ephemeral environment, the everyday of the individual. The condition of precarity and vulnerability as an outcome of the functioning of neoliberal capitalism holds a central significance for my research practice. I refer to the sociologist Peadar Kirby’s invocation of vulnerability as defined by the United Nations Department of Economic and Social Affairs, which holds resonance:

In essence, vulnerability can be seen as a state of high exposure to certain risks and uncertainties, in combination with a reduced ability to protect or defend oneself against those risks and uncertainties and cope with their negative consequences. It exists at all levels and dimensions of society and forms an integral part of the human condition, affecting both individuals and society as a whole. (UN 2003 qtd. in Kirby 5)

Within such a defining context, Sassen asserts the significance of the “local” in the global framework. Regarding the possibility for material representations, with methodological implications, she argues, “such a microenvironment is in many senses a localised entity, something that can be experienced as local, immediate, proximate, and hence captured in topographic representations. It is a sited materiality” (12). In a similar register, Arjun Appadurai advocates an “imaginative” research strategy in relation to the local to “compare, describe and theorise ‘globalisation from below’” (“Grassroots” 19) perhaps affording the “subversive micronarrative” (*Modernity* 10). Further methodologically grounding such theoretical constructs and regarding the fragmented experience of reality, the visual ethnographer Sarah Pink advocates a text assembled according to the principle of “montage” or “multivocality” — “representations that incorporate the multilinearity of research and everyday lives” (117).<sup>4</sup> Thus, within such an expanded methodological framing, the project incorporates photography, digital video, audio and cross-generational oral testimony to formulate such a “three-dimensional montage” or multivocal intervention<sup>5</sup> regarding a region possessing an industrialised and socialist past but critically to evoke the significance of its globalised present: “God made the Lausitz (Lusatia) and the Devil hid the coal beneath it” (Sorb saying).<sup>6</sup>

Of Sorb (a Slavic language group) origin, the Lausitz has followed and been shaped by the timeline of industrialisation. As part of the former East Germany (Deutsches Demokratisches Republik), the region and its capital, Cottbus, was defined as a “Model State” (Bezirk Cottbus) and the “energy heartland of the DDR”. The “Tagebau”, part of the largest opencast mining territory in Europe, now owned by a Swedish energy multinational, lies north, east and south of the city and continues to be extended, leading to the destruction of centuries-old Sorb villages.<sup>7</sup> The last major textile employer has also closed, relocating to Romania. Since the fall of the Berlin Wall in 1989 (the *Wende*), the region has experienced rapid decline as jobs go further east and its younger population migrates to the more prosperous west. The area came last in a national survey addressing future prospects,<sup>8</sup> and thus, in the heart of Europe, as with much of the former East Germany, it is struggling to determine a future in a global context.

Having first visited the Lausitz in late 2003 to research the impact and manifestation of global capital in a periphery of Europe, as had been experienced in my native Ireland, I quickly realised that it was in fact the antithesis of this experience.<sup>9</sup> Instead of the expectant witnessing of material forms evidencing the transformative influence of global capital, I encountered the complete opposite, an emptying and the realisation that the same globalising forces were indeed transforming this landscape through its forces of withdrawal and seepage through what I would describe as a *globalised haemorrhaging*. Indeed, six years after the *Wende*, the East German writer and academic, Hanna Behrend addressed the “painful transformation” of the “steamroller unification” but forewarned how the destruction and dismantlement of the economy was a “characteristic instance of processes happening elsewhere” (30). And, as Lawrence McFall argues, “following the shock therapy of unification . . . East Germans can now be seen as ahead of westerners, for better or for worse, on their path to a neoliberal global society” (2–3). Thus, in the context of the continuing global economic crisis, the prophetic experiences of this region only further reinforce how it has undergone momentous transformative economic and political periods throughout the course of its history and thereby

potentially holds significant insight regarding the “restructuring of societal relations” (ibid.) as a result of globalisation.

Subsequently, as I travelled through this region certain key questions evolved: how do I represent this ever-changing and complex landscape? How do I address the apparent need to include the voices of those that lived there? What is my role? And, critically, how do I convey and articulate a sense of the local here and now with the potential relevance and resonance for the global elsewhere? This last question in particular has fundamentally framed the formation of the project and I wish to briefly outline the research process and strategies employed.

As stated, my practice is informed by ethnographic understandings, and therefore the length of time undertaken has been decisive as an outsider. This facilitated improving my understanding of German (at the time of my first visit, most people over the age of 35 had Russian as their second language), which in turn enabled the building of personal relationships, the negotiating of access and allowed for a deeper understanding of the specifics of the cultural context. In addition to research directly related to the Lausitz and the economic circumstance of the former East Germany in general, the project has incorporated the maintenance of field notebooks. These are a central method of ethnographic documentation and manifestation of reflexivity. Darren Newbury, of the University of Central England, has provided a critical review of the application of the “field-diary” in the context of research in the field of art and design practice. He advocates how the inclusion of the diary “[Provides the researcher] with an ongoing, developmental dialogue” (5) — making explicit that which is implicit. Therefore, the diaries incorporated began from the outset of the research process, included all contact and communication related to the project and, ideally, were summarised every three to four weeks, extending throughout the production and postproduction phases.

A pivotal element of the project has been the gathering of cross-generational testimonies from both mineworkers and younger people living in the region. Primarily, the young people were individuals whom I had befriended at the university or through already established contacts where, for example, I made a presentation on the project to a local youth group. Access to the Tagebau was facilitated through my contact with the City Hall. On my first visit to the region, I had arranged to meet the person responsible for attracting economic investment into the region and subsequently, following a process of negotiation, I gained access to the mine. Each visit was pre-planned and I was accompanied at all times by a local representative working for the Swedish multinational owner. Introductions to individual miners was made through this representative, many of whom she had known since beginning work at the mine, all having started at the same time following the completion of high school (prior to the *Wende*). Seeking to critically address the utopic histories and embedded cultural memory, the role of oral testimony has been central, as the words of those who witnessed and/or participated in the *Wende*, or those born subsequently and encultured with such memories, however, now framed by the present devastating economic circumstance. Conversations focused on personal histories and were undertaken in a way in which was open for the person to elaborate, or not, affording as fluid a type of discussion as possible within such a context. The complexities of both personal and socio-economic circumstances can be witnessed in the following short extracts:

[J]ust look at the region on Google-maps . . . you see the city and then . . . Tagebau, Tagebau, Tagebau . . . it looks terrible . . . a wound on the landscape . . . in the end there will be nothing left . . . we need to find another way. (Marco, Student, Cottbus, January 2007)

[T]hat the mine remains is good . . . as there is little else . . . and the bit of Spreewald [tourist region] has also not saved us . . . so much is dependent on big industry like this . . . without it . . . places like hospitals, shopping centres wouldn't exist . . . and today . . . that dependency is even greater than before. (Sabine, Miner, Lausitz, July 2007, original in German)

[E]verything associated with the DDR [former East Germany] system was simply gone . . . and for the older generation, whether a party member or not, it has been very difficult, almost impossible, to get used to . . . for me it was only 10 years of my life . . . but for my parents, it was over half their lives . . . simply gone . . . removed. (Marco, student, Cottbus, January 2007, original in German)

I live in two worlds, one that was before the Wende and now the one after . . . and that is not easy. (Angelika, Miner, Lausitz, July 2007, original in German)

[A]ll your family is here and will stay here as well and so your history will stay here . . . and so a friend says he doesn't want to leave Eastern Germany because he doesn't want to lose Eastern Germany . . . he wants to rebuild it in his way or be part of the rebuilding. (Thomas, Student, Cottbus September 2003, original in English)

Marshall Berman wrote: “forms of modernist thought and vision may congeal into dogmatic orthodoxies and become archaic, other modes of modernism may be submerged for generations, without ever being superseded; and that the deepest social and psychic wounds of modernity may be repeatedly sealed, without ever really being healed” Berman (1982: 171). Therefore the material and immaterial resonance regarding the “wounds” of these modernist transformations inscribed on this landscape has been a major consideration in terms of the project's audio-visual representational formation. In addition, and of critical significance, has been how to evoke the present. Pivotal to informing my understanding has been David Green's assertion that the still image remains inherently defined as the past while the moving image invokes the present.<sup>10</sup> Consequently, the photographs collated primarily represent the landscape, for example the socialist housing projects or “Plattenbauten” of Neu Schmellwitz (a section of the city of Cottbus), being physically dismantled due to the mass out-migration, the empty work-stations at the Steilmann textile factory (the last such factory) and the Tagebau — all locations which either no longer exist or have ceased to function.

In addition, all the individuals who contributed to the project agreed to have photographic portraits made, however subsequently I also asked them to collaborate on the making of digital video portraits. Mutually agreed and, in that sense, co-authored, these self-portraits locate individuals in their everyday, including sites of work, study or home. The individuals presented themselves to the camera alone (I had withdrawn from the scene), remained for as long as they wished and subsequently walked out of the frame. While intended as another level of evocation in representational terms, critically

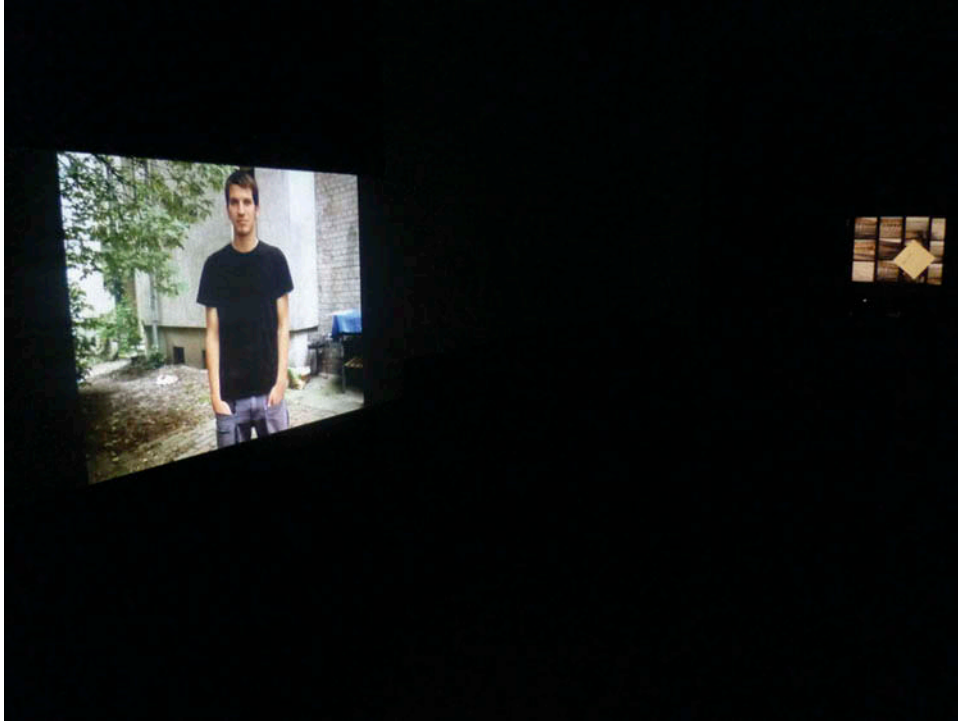


Fig. 1 Ausschnitte aus EDEN/Extracts from EDEN (installation image), Encontros Da Imagem, September-October 2011, Braga, Portugal.

they function as an explicit and conscious intervention to reference the core of the project being concerned with a living community of the here and now and the complex conditions of its functioning. The format, in addition to its visual relationship to the photograph, conceptually draws upon the critique of movement and its associations with and grounding in modernity,<sup>11</sup> and thereby simultaneously represents a possible act of defiance on the part of those portrayed. The portraits form a central focus of the installation of the project, which I now wish to describe briefly.

The installation of *Ausschnitte aus EDEN/Extracts from EDEN* possesses no windows, all natural light blocked, eyes drawn initially to illuminated artefacts. The shadows matter, providing a narrative space in and between the image/objects amidst the soundscape. As Christine van Assche remarks, “that which lies outside of the image, however, can be conceived as a more mental terrain and remains to be explored” (97). The installation space should, therefore, ideally provoke a reaction, a response from within to a “three-dimensional volume” (94), an opening out rather than the closing down of meaning. “[I]nstallation responds to a psychosocial demand”, observes Van Assche, “it gives the spectator an active role to play in a work in which he or she becomes one of the parameters . . . the work becomes itself a theatre in which the spectator is ‘co-performer’” (94). Pink considers the potential for what she describes as “open-endedness” in the presentation of research, “to represent a reality that is in fact continuous and subjectively experienced” (167), continuing, “theoretically, neither knowledge itself nor representations of knowledge are ever complete” (167).



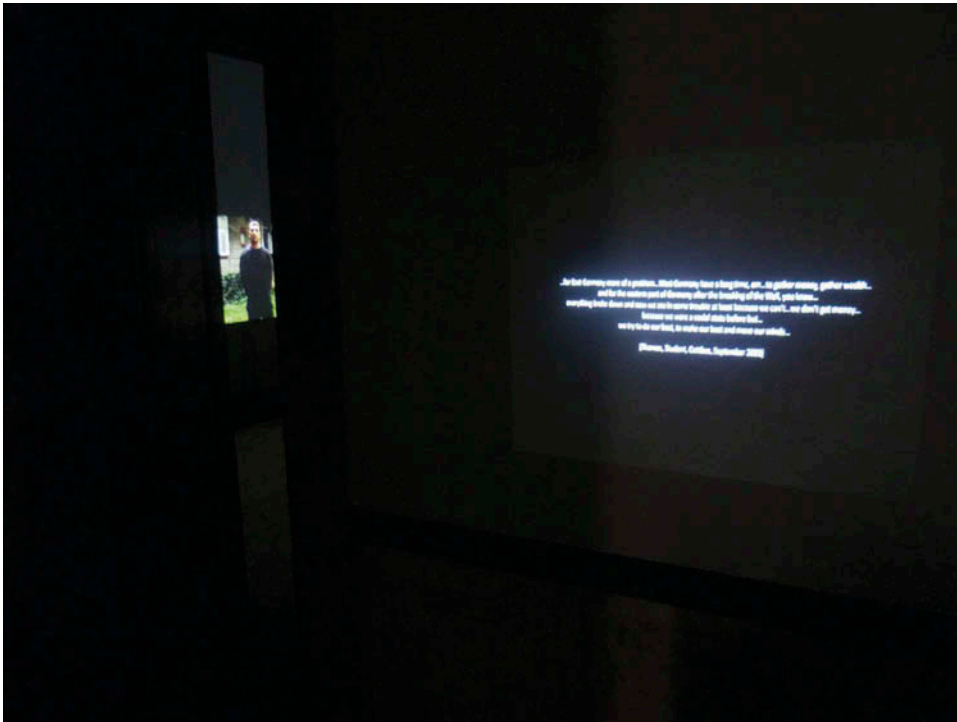


Fig. 2 Ausschnitte aus EDEN/Extracts from EDEN (installation image), Encontros Da Imagem, September-October 2011, Braga, Portugal.

This installation is formatted so all elements are projection-based. The still photographs are presented as single analogue slides in a series of single projectors except those of the workstations from the textile factory, which rotate over and over on a single carousel. The digital video portraits are installed centrally, facing each other, opposite to visually embody a relationship centred upon that present and existing community of the here and now and where the viewer is positioned, in between. The audio accompanying these portraits is derived from the biggest earth excavator on the planet and hums its origins in a modernity that now encapsulates the complete space and the viewer. In other spaces of the installation, extracts of testimony fade in and out, words replacing the words of those just uttered alongside the sound of the fans of the slide projectors reminding the viewer of the apparatus of their construction, while the slides over the course of the installation are slowly erased and eventually disappear.

Throughout the installation, the falling of shadows, the falling of the viewers' shadows on these projected images and words are intended to repeatedly implicate them in this process, in this history, in the midst of an installation, in the midst of a history that could disappear at any moment. The intention to reflect upon the nature of the photograph, its nebulosity and the fleetingness of image encounters,<sup>12</sup> however, pivotally, to evoke the experiential-scapes and critically re-represent the potentially ephemeral context in which this community in the former East Germany finds itself.

It is also important to foreground that in spite of the emphasis on the multivocal potentials within the framework of this montaged installation, a continued critical





Fig. 3 Ausschnitte aus EDEN/Extracts from EDEN (installation image), Encontros Da Imagem, September-October 2011, Braga, Portugal.

awareness was and is still maintained on my part as author. Acknowledging the “aesthetic cut that separates outcomes from intentions”, Jacques Rancière, addressing the role of the “emancipated spectator”, argues, “installation and all forms of art can rework the frame of our perceptions . . . and open up new passages towards new forms of political subjectivation” (82). And further, regarding incompleteness, open-endedness and the agency of the spectator, he addresses representation:

Representation is not the act of producing visible form, but the act of offering an equivalent — something that speech does just as much as photography. The image is not the duplicate of a thing. It is a complex set of relations between the visible and the invisible, the visible and speech, the said and the unsaid. (93)

Therefore, in the context of such equivalence, as Rancière asserts how the spectator is now emancipated and more critically, I would argue, empowered, even in the midst, indeed in spite of, both the ideological mediating influence of the site/context of the work and the intentionality of the author. Thus, the work installed, possessing an implicit history of origin, and the viewer who brings their history, come in contact — to intermingle, reflect, deflect, seek and/or reject. As Roberta McGrath poses in her discussion of “political imagination”, which holds relevance:

[To] evoke, to provoke spaces in and through which we can begin to think not only about ourselves, our own subjectivities, but about the complex material and conceptual worlds we inhabit and share with others. (50)

Consequently, and centrally, this is intended not to be a project solely about the past or decline but one which addresses the significance of *a globalised present*. In such a context, the audiovisual representational strategies seek to evoke, articulate and convey the many voices of the “wounded” landscape of the Lausitz, viewing always at its centre the catalyst, the Tagebau, and critically seeing it as perhaps a metaphor for late capitalism itself — finite, fragile and ultimately unsustainable. Such concerns were reflected in 2006 in the powerfully forthright answer<sup>13</sup> of another young student, Daniel:

[G]lobalisation promises that all will be wonderful . . . but people know now it is an unfair process and they are affected by it . . . if you dig out a village, nothing can ever be built on it again . . . it all disappears . . . a mining company comes from outside . . . digs into the earth, takes whatever is precious, makes money from it . . . however, we are the ones who disappear. (Daniel, student, Cottbus, September 2006, original in German)

## Acknowledgements

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## Notes

- 1 From recorded conversation, Cottbus, Brandenburg, 23 Sept. 2003, original in English.
- 2 The cycle began with SOUTHERN CROSS (Gallery of Photography/Cornerhouse 2002) which surveyed the spaces of development and finance of the so-called “Celtic Tiger” economy of the Irish Republic between 1999 and 2001, and subsequently *The Breathing Factory* (Edition Braus/Belfast Exposed/Gallery of Photography 2006), the outcome of my doctoral research, sited in a multinational complex in Leixlip in the East of Ireland which addressed the role and representation of labour, global labour practices and the fragile nature of globalised industrial space and the relationship to curatorial practice. Continuing with this project, *Ausschnitte aus EDEN/Extracts from EDEN* (2011) to my current project, THE MARKET, on the functioning and conditions of the global stock and commodity markets, these have been extensively presented as exhibition, installation and publication.
- 3 Taussig’s description that “ethnography may not represent reality but its effects may be real” was included in a presentation by Dr Allen Feldman, New York University, on “Media and Global Ethnography”, American University Paris (16 June–5 July 2008).
- 4 Pink’s approach underscores the fractured and experiential potentials within Stephen Tyler’s concept of “evocation” in which a text is read “not with the eyes alone but with the ears in order to hear the voices in the pages” (136).

- 5 The methodological approach, advocated by Pink, is addressed in greater detail in relation to my doctoral research (see Curran “The Breathing Factory”).
- 6 “Der Herrgott hat die Lausitz erschaffen und der Teufel hat die Kohle darunter versteckt” (original Sorb saying).
- 7 While the “braunkohle” (lignite) will eventually be depleted, the intention is to create a large “complex of artificial lakes” through flooding and redeveloping former mining locations. The “Internationale Bauausstellung” (IBA), a government-funded project, initiated in 2000, plans to create a future tourism lakescape in the region. However, challenges exist for the project, from degrees of cynicism on the part of local communities to the environmental impact. This includes potential groundwater contamination through the flooding and the toxicity of the water being unable to support waterlife and indeed being unfit for humans to swim in. See <<http://www.iba-see2010.de/>> (10 Aug. 2011); <<http://www.berlinonline.de/berliner-zeitung/archiv/.bin/dump.fcgi/2001/0828/wissenschaft/0005/index.html>> (10 Aug. 2011).
- 8 Published in 2007, the *ZukunftAtlas* (Atlas of the Future) by research institute, Prognos, outlined the challenges facing German provinces. See <<http://www.prognos.com/Zukunftsatlas-2007-Regionen.173.0.html>> (5 Jan. 2011).
- 9 This is in the context of the collapse of the Irish economy, beginning in 2007, necessitating an International Monetary Fund/European Union financial bailout in 2010.
- 10 My conception regarding the role of still and moving image is informed by Green’s essay on the work of the Belgian artist, David Claerbout.
- 11 Paul Harrison outlines the inherent political potential of stillness.
- 12 My understanding is informed by an article written by Liz Wells on attempts to theoretically frame the meaning of the photograph.
- 13 From a recorded conversation, Cottbus, Brandenburg 7 Sept. 2006, original in German.

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**Mark Curran** lives and works in Berlin and Dublin. He completed a practice-led PhD at the Dublin Institute of Technology (2011), lectures on the BA (Hons) Photography programme, IADT, Dublin and is Visiting Professor on the MA in Visual and Media Anthropology, Freie Universität Berlin. His long-term projects, *SOUTHERN CROSS* (Gallery of Photography 2002) and the outcome of his doctoral research, *The Breathing Factory* (Edition Braus/Belfast Exposed 2006), have been extensively presented and published while *Ausschnitte aus EDEN/Extracts from EDEN* (2011) was installed at *Encontros da Imagem 2011* (Braga, Portugal), *Photolreland 2012* and will be part of the group exhibition, *Phantasmagoria* at the Thomas J. Walsh Museum of Art, Connecticut, USA in 2014. Continuing this cycle, Curran's current long-term project, *THE MARKET*, is part of the marking of the forthcoming centenary of the *Dublin Lockout*, a pivotal moment in Irish labour history occurring in August 2013. To be presented simultaneously at the Gallery of Photography, Dublin and Belfast Exposed and supported by the Arts Council of Ireland, this multi-sited transnational project focuses on the functioning and condition of the global stock and commodity markets. A publication will follow in 2014.

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A video clip of project installed in Braga, Portugal as part of *Encontros Da Imagem* in 2011 can be seen at: <https://vimeo.com/30625488>

**Ausschnitte aus EDEN/Extracts from EDEN** a project by Mark Curran



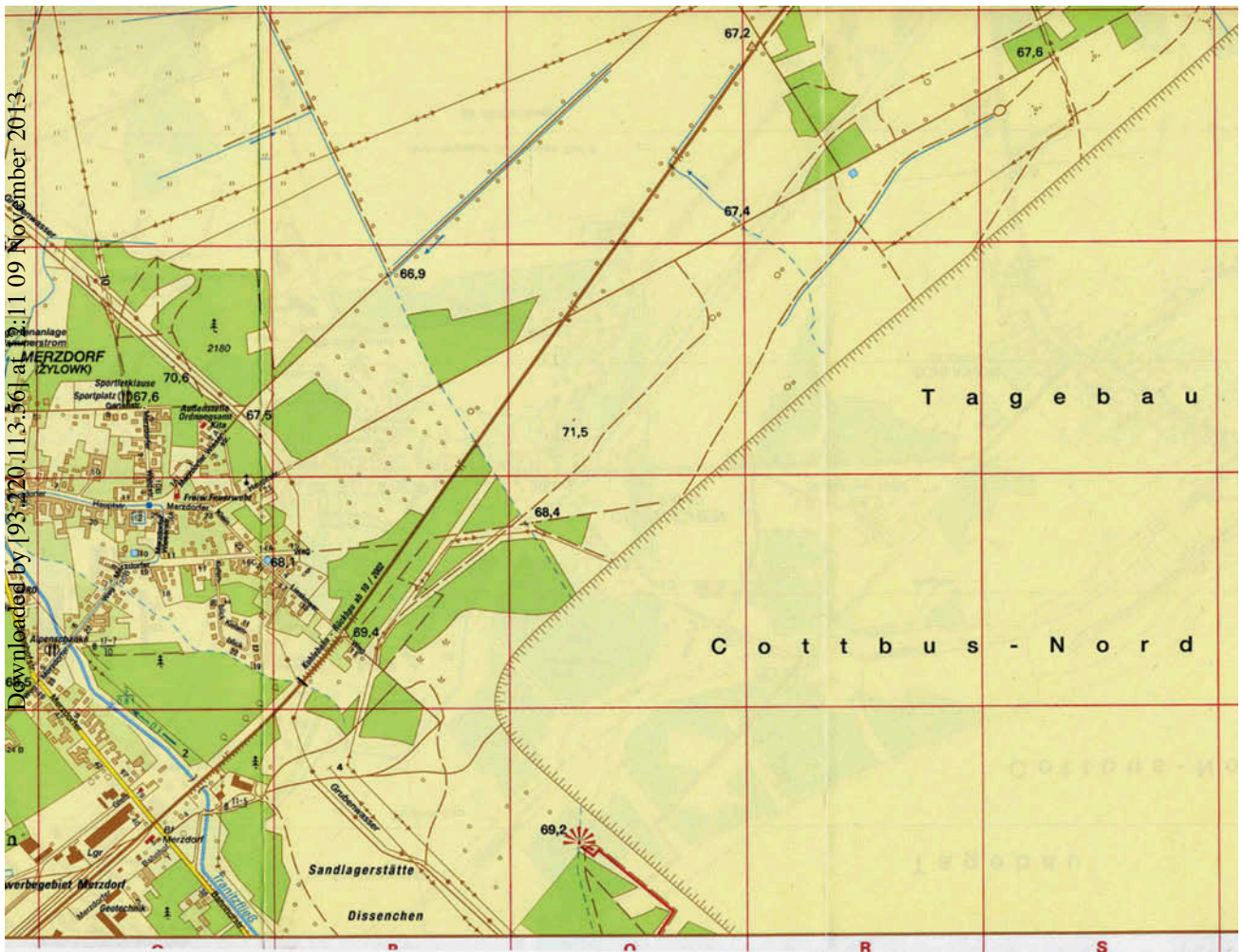
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'untitled' (looking East),  
Tagebau Cottbus Nord,  
Lausitz, Eastern Germany,  
January 2007

. . . many industries have broken down . . . clothing, textile companies . . . all moved away . . . and now the coal which is one of the biggest facilities . . . prognosis is 10 to 15 years . . . then you have digged down all the coal . . . people don't think about the time afterwards . . . they just think of being today and don't think of tomorrow . . .

(Daniel, Student, Cottbus, September 2006, original in German)





'untitled',  
section (map)  
Cottbus, Lausitz,  
Eastern Germany





Transport Pipe  
Cottbus, Lausitz  
Eastern Germany  
April, 2004

. . . I live in two worlds, one that was before *the Wende* and now the one after . . . and that is not easy . . .  
(Angelika, Miner, Lausitz, July 2007, original in German)

. . . just look at the region on *Google-maps* . . . you see the city and then . . . Tagebau, Tagebau, Tagebau . . . it looks terrible . . . a wound on the landscape . . . in the end there will be nothing left . . . we need to find another way . . .  
(Marco, Student, Cottbus, January 2007)





'untitled' (empty socialist housing projects in process of being dismantled),  
Neu Schmillwitz, Lausitz,  
Eastern Germany  
August 2007

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Angelika,  
Miner,  
Lausitz,  
July 2008  
(dv still)

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Simon,  
Student,  
Cottbus,  
August 2008  
(dv still)

. . . everything associated with the DDR [former East Germany] system was simply gone . . . and for the older generation, whether a party member or not, it has been very difficult, almost impossible, to get used to . . . for me it was only 10 years of my life . . . but for my parents, it was over half their lives . . . simply gone . . . removed . . . (Marco, student, Cottbus, January 2007, original in German)





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'former site of  
the village of Horno'  
(full contact sheet),  
Tagebau Cottbus Nord,  
Lausitz, Eastern Germany,  
August 2006

. . . that the mine remains is good . . . as there is little else . . . and  
the bit of Spreewald [tourist region] has also not saved us . . . so much  
is dependent on big industry like this . . . without it . . . places like  
hospitals, shopping centres wouldn't exist . . . and today . . . that



dependency is even greater than before . . .  
(Sabine, Miner, Lausitz, July 2007, original in German)

. . . my father would say to take a more socialist way of resolving an issue and I notice this in me . . . I may go and see someone and act a little more submissive rather than demanding . . . but then at times I notice how I do act differently from how my father would have behaved . . . a little more straightforward . . . and this is both a personal change and what you could call . . . a social adjustment . . .  
(Konrad, student, Cottbus, September 2007, original in English)

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Gina, Student,  
Cottbus, Lausitz  
Eastern Germany  
September 2003  
(still photograph)

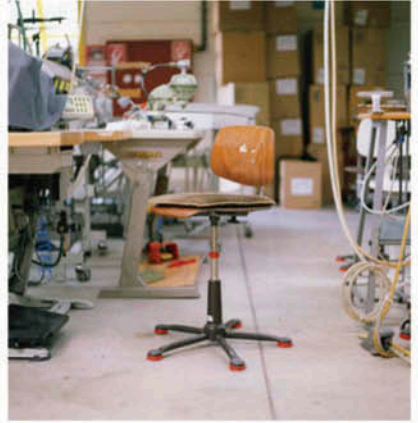
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Ralf, Miner  
Lausitz  
Eastern Germany  
January 2007  
(still photograph)



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'disused workstations'  
Steilmann Textile Factory  
(one week before closure)  
Cottbus, Lausitz,  
Eastern Germany  
April 2005

. . . globalisation promises that all will be wonderful . . . but people know now it is an unfair process and they are affected by it . . . if you dig out a village, nothing can ever be built on it again . . . it all disappears . . . a mining company comes from outside . . . digs into the earth, takes whatever is precious, makes money from it . . . however, we are the ones who disappear . . .

(Daniel, student, Cottbus, September 2006, original in German)

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Linda, Student,  
Cottbus,  
July 2007  
(dv still)



Downloaded by [93.220.113.56] at 12:11 09 November 2013



Walter, Miner  
Lausitz  
July 2008  
(dv still)

. . . when you always believe and fight for something, then you will  
succeed . . . naturally if I decide to say 'no', then today is the end . . .

and that is the question . . .  
(Angelika, Miner, Lausitz, July 2007, original in German)



'untitled'(looking East)  
Tagebau Cottbus  
Jänschwalde, Lausitz  
Eastern Germany  
January 2007

. . . all your family is here and will stay here as well and so your history will stay here . . . and so a friend says he doesn't want to leave Eastern Germany because he doesn't want to lose Eastern Germany . . . he wants to rebuild it in his way or be part of the rebuilding . . .  
(Thomas, Student, Cottbus September 2003, original in English)





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'untitled' (empty socialist housing projects in process of being dismantled)  
Neu Schmellwitz, Lausitz  
Eastern Germany  
September 2008