

Chapter Title: Encountering Urban Exile: Theories, Methods, Research Practices — An Introduction

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Encountering Urban Exile: Theories, Methods, Research Practices – An Introduction

*Burcu Dogramaci, Ekaterina Aygün, Mareike Hetschold,
Laura Karp Lugo, Rachel Lee and Helene Roth*

The German paperback edition of the book *Escape to Life* by Erika and Klaus Mann shows a photograph of Albert Einstein on its cover (Mann/Mann 1996, fig. I.1). The physicist is standing on top of the Rockefeller Center, the city of New York spreads out below him, he is leaning against the balustrade with his arm propped up, his white suit glowing in the sun, his right hand holding a cigar. Einstein's gaze is directed upwards towards the camera, and he looks as if he wants to say with his whole body: my city. Although the centre of Albert Einstein's life was in the university town of Princeton, this portrait is closely linked to the American metropolis on the Hudson River. The photo was taken in 1938 and bears a dedication to the authors of *Escape to Life*. Erika and Klaus Mann's book from 1939, published with Houghton Mifflin Press, was a who's who of German-speaking émigrés during the National Socialist era, and Einstein was only one of the many displaced intellectuals, scientists, writers and artists honoured in the book. While Einstein gave a face to this encyclopaedic overview, New York, the arrival city of many emigrants in the USA, provided further context for the topic. In their volume 'Escape to Life' – a reference to the Manns' book – Sigrid Weigel and Eckart Goebel described New York as intrinsically connected to the émigrés fleeing National Socialist Germany:

So much more than other American cities, New York with its promising Statue functions not only as a shimmering metonymy for immigration from all over the world, but also specifically, indeed dramatically and painfully, as an emblem for German and German-Jewish exile after 1933.

(Goebel/Weigel 2013, 1ff.)

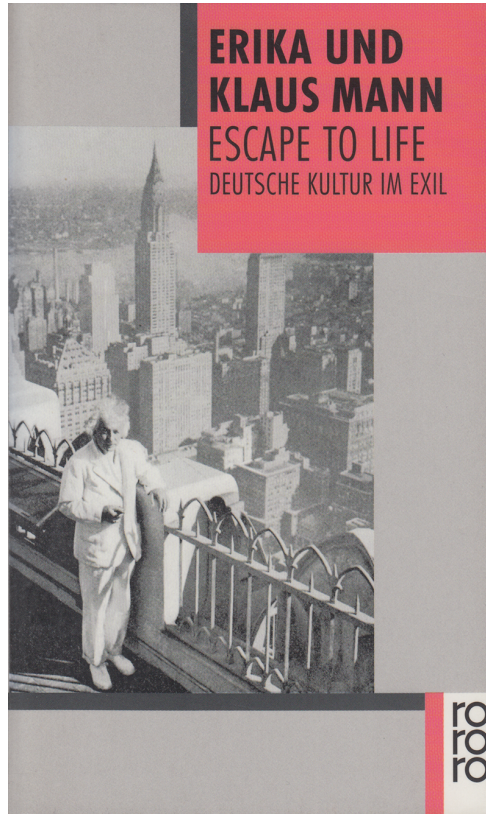


FIGURE I.1: Erika Mann and Klaus Mann. *Escape to Life: Deutsche Kultur im Exil*. Rowohlt, 1996, book cover with Albert Einstein on top of the Rockefeller Center in New York City (with permission of Rowohlt Verlag).

Goebel and Weigel connect the history of emigration to the USA with the brain drain from Germany in the 1930s and 1940s. The book by the siblings Erika and Klaus Mann, who were also exiled, and Einstein's photograph, which he dedicated to the two writers, leads to the question how city and emigration can be thought together in the early 20th century? New York, like many other metropolises of that decade – from Buenos Aires to Bombay to Shanghai – was a city constituted by migratory movements. It is widely accepted in sociology that migration shapes cities – Gerd Baumann speaks of city and migration as “heart and blood circulation” (*Herz und Kreislauf*, Baumann 2009, 8) and Saskia Sassen not only posits immigration as “one of the constitutive processes of globalization today” but also defines the city as “one of the key sites for the empirical study of these transnational flows” (Sassen 2007, 106).

Nevertheless, until now, exile research has rarely been conceptualized from an urban perspective. One of the exceptions is the book *Metropolen des Exils*, in which Claus-Dieter Krohn described German émigrés during the Nazi period as a ‘metropolitan population’:

Berlin, Frankfurt, Cologne, Breslau were the departure stations for an escape that led them in turn to mainly foreign metropolises: to Paris, Prague and London, to New York and Los Angeles, to Mexico City and Buenos Aires, to Jerusalem and Shanghai.
(Krohn/Winckler 2002, 7)

Taking up this thought, this edited volume will make a significant contribution to the theory and methodology of research on exile in cities and modernities – in regard to artistic, photographic and architectural contributions. ‘Modernities’ does not only imply a certain period of art and cultural history from the late 19th century to the mid 20th century. It also includes ‘modernisms’ in the way the art historian Kobena Mercer defined the term in his book *Cosmopolitan Modernisms* in that it

revisits the broad historical period in which modernist attitudes took shape in different national and cultural environments. Travelling through moments of crisis and innovation, it reveals the dynamic interplay between different cultures as a constant thread that weaves in and out of the story of modern art as a whole.
(Mercer 2005, 7)

Urban Exile interweaves histories of modernism and exile in different urban environments and focuses on historical dislocations in the first half of the 20th century, when artistic and urban movements constituted themselves in global exchange. Although this book takes a historical perspective, it was written with an awareness of current flight movements. In recent years, numerous refugees have fled to Europe from Syria, North African states and the Balkans; the Rohingya people were forced to flee Myanmar; and, as we write, thousands of people are attempting to leave Afghanistan.¹ The knowledge of previous historical exile experiences is important for the understanding of contemporary flight movements: after all, these are not singular phenomena. For migration movements in the first half of the 20th century and for those of today, it is equally possible to speak of urban centres of attraction for refugees: today, Berlin is a European metropolis of exile; in the 1930s and 1940s, Paris, Prague, London, New York, Istanbul and Shanghai were destinations for refugees.

While there is already extensive research on the connection between the city and migration in the present (see among others Ottersbach/Yildiz 2004; Dika et al. 2011; Campkin/Duijzings 2016), there is only limited literature on

historical dislocations in an urban context. Methodologically and theoretically oriented research on this topic is still a desideratum. Although there are obvious parallels between contemporary migration issues and historical phenomena in this field, this book voluntarily focuses on the first half of the 20th century. We hope that through this focus, our book will make steps towards closing the current gap that exists in historical urban exile research, particularly in terms of methods and theories. This volume will make a systematic contribution to the study of historical urban exiles that can be adapted by future research.

Employing an interdisciplinary approach and a historical perspective, the contributions to this volume formulate various theoretical and methodological approaches, and expound upon research practices, as they investigate how exile and urbanity are intertwined. Drawing on examples from a wide range of urban centres around the world, contributors from various disciplines share their thoughts, experiences and concepts relating to the challenges and benefits in building knowledge through interrogating the nexus of exile and urban research. By centring ‘exile’ as a category for methodological and theoretical investigations of urban culture, we rethink its application in a transnational, global context, thereby considering the varying concepts, historical usages and trajectories behind it. Through presenting case studies from a diversity of urban environments, we seek to form a basis for comparison of exilic experiences across cities (Robinson 2015) and to counter the still prevalent focus on cities of the global North (Robinson/Roy 2015).

In cities around the world, migration contributed significantly to the transformation of urban spaces by generating new communities, neighbourhoods and artists’ quarters. Experiences of exile by locals and migrants alike formed the basis for a new and different perception of the urban spaces in which they lived and worked. When we examine artistic practices, for example, we find evidence of migrants capturing their new surroundings in photographs, drawings and writings. Taking different practices in the urban environment as a starting point, our volume activates acts of walking and strolling, mapping or reading and writing the city, orientation and notation. At the same time, objects such as address books, notebooks, city maps or photographs, and places of memory and research including databases, digital mappings and archives are mined as sources. Topics such as queerness, gender and sexuality, social life, social space and segregation, and methods such as oral history or artistic research are investigated in the five parts.

Part I: Sourcing traces

“But man is not a tree, [...] he will get on his feet and walk away” (Goytisolo 1992, 11, translation from Turkish by the authors). This is what writer Juan

Goytisolo, who himself once had to leave his home country Spain, thought about exiles. However, ‘man’ not only moves but also leaves his traces while moving. These traces may take the shape of works produced by exiles, be it books, paintings, sculptures, murals, buildings or a musical piece. These processes proliferate in metropolises which, as ‘lands of opportunities’, have always been attractive for exiles. Nevertheless, with time passing, it is growing more and more difficult to find these traces and to reconstruct interrelations between exiles and cities as personal possessions and artistic works are lost or sold, and as these fast-lived metropolises swiftly transform.

For researchers, this means that sometimes we must dig deep for traces. In other words, when there is a lack of written sources, non-written ones can help and vice versa. In this sense, archival records, published material such as magazines, newspapers, poems and novels, or autobiographical documents such as letters, diaries and memoirs, as well as non-written sources such as paintings, photographs, posters, films or musical recordings grow increasingly important. We might also find a ship ticket, a door sign or a suitcase like that of German-Jewish writer Walter Meckauer in which he kept his short stories (Deutsche Nationalbibliothek 2015). All these sources, albeit in different ways, provide us with information that helps find traces and to expand our knowledge on urban exile as a topic. With examples like this in mind, the *Sourcing traces* part emphasizes the importance of studying urban exile with the help of source-based research which can be productively combined with other methods and theories. Nevertheless, we need to link these sources to critical approaches: we need to bear in mind possible hidden meanings, and notions of accuracy, veracity or historical context. As David Hackett Fisher rightly states: “It is no easy matter to tell the truth, pure and simple, about past events; for historical truths are never pure, and rarely simple” (Fischer 1970, 40) (figs. I.2a and I.2b).

Sourcing traces contains six essays in different urban contexts including Paris, London and Istanbul. In the first chapter, “Expulsion from Exile: Tracking the Presence and Absence of German-speaking Dealers in Paris, 1910–1925”, Maddalena Alvi focuses on the Parisian art market and its non-French art dealers with the help of archive material such as official art records and dealers’ memoirs. Julia Eichenberg’s contribution entitled “Taming the Polyp: Address Books and their Impact on Wartime Exile in London” emphasizes the way address books of London exiles have provided vital insights for her research. Ekaterina Aygün’s “Close Reading Istanbul: Through the Lens of Two Almanacs by Russian-speaking Émigrés in the 1920s” explores the city of Istanbul by proposing a close reading of the almanacs produced by the ‘first wave’ of Russian-speaking émigrés as a method.

Nils Grosch’s chapter “‘Mobile Exile’ and Urban Musical Theatre in the 1930s” discusses forms of theatrical mobility enacted by refugees fleeing the Nazi system,

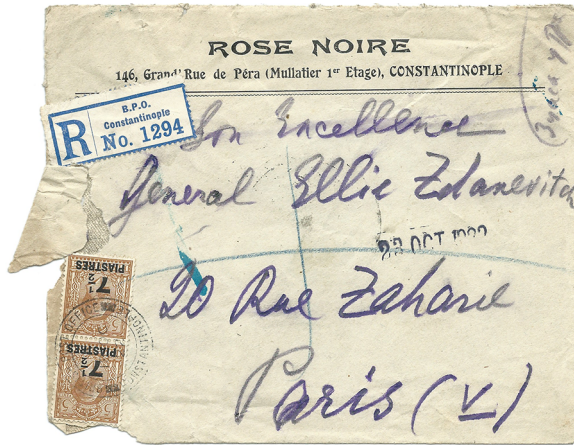


FIGURE I.2A: Front side of an envelope sent to the Georgian-born artist Ilia Zdanevitch who had settled in Paris after living in Constantinople. October 1922 (© The Ilia Zdanevitch Archives, Marseille, France).



FIGURE I.2B: Back side of the envelope which shows a black rose, the emblem of the Rose Noire cabaret in Constantinople, sent to Ilia Zdanevitch by one of his friends. October 1922 (© The Ilia Zdanevitch Archives, Marseille, France).

and presents two related case studies with published and unpublished letters from archives. Shifting to oral history as a method, in her chapter “Oral History in Exile Studies – Potentials and Limitations”, Felicitas Söhner investigates this methodological approach within exile studies, particularly outlining biographical approaches. Finally, “*Movement – A Conversation with Artist Michaela Melián*”

features Burcu Dogramaci's interview with Michaela Melián on her installation piece dedicated to the violinist Susanne Lachmann who had to flee from Hamburg to England in 1935. Two photographs and Lachmann's curriculum vitae in a lexicon, were used as sources for this visual and sonic artwork.

Part II: Practising the urban

When looking back to the 20th century, the urban street was a place where social, political, religious as well as cultural encounters and new artistic modes were negotiated (Starl 1988; Sonne 2014). The urban designer and theorist Donald Appleyard states in his book *Livable Street* that “the street has always been the scene of this conflict, between living and access, between resident and traveler, between street life and the threat of death” (Appleyard 1981, 1). Following recent developments in the field of urban and performance studies as well as art history, we can observe a shift from the city itself towards the dynamic practices and interventions of city dwellers and artists in urban space (see Nippe 2011; Whybrow 2011; Bürkle 2013; Holub/Hohenbüchler 2014; Laister et al. 2014; Whybrow 2014; Campkin/Duijzings 2016; Freudendal-Pedersen et al. 2018; Verloo/Bertolini 2020).

Based on these reflections on urban practice in the city, the question arises whether some of these theories can also be adapted to historical exile studies – to see artistic work in the context of the immediate urban environment as well as to perceive the artist as an active participant in and of the city. This perspective follows recent demands of contemporary exile and migration studies for the “specific urban skills” (Yildiz/Mattausch 2009, 14) of emigrants, while focusing on performative, artistic and aesthetic practices in and with the city (Davis 2011; Hess 2014). The notion of the city as a living body comes to the forefront, while the emigrants themselves also emerge as agential actors of the city (Whybrow 2011; Campkin/Duijzings 2016).

The aim of the part *Practising the urban* is to question how and via which artistic practices émigré artists appropriated the city. What methods did the émigré artists use to practice the urban in their works? And what methods, analytic tools and sources are necessary for us as researchers to analyze these historic urban practices? After their arrival, emigrants engaged with the city by employing various practices such as photographing, drawing, performing or writing. For example, depending on the camera type, the act of photographing could enable a variety of different encounters and practices in the urban environment, as can be seen in a portrait of the émigré photographer Fritz Henle (fig. I.3). Henle was photographed by his émigré colleague Herbert Matter in the city space of New York while holding a Rolleiflex camera in front of his body. As this type of middle format camera



FIGURE I.3: Herbert Matter, *Portrait of Fritz Henle*, New York, 1937 (© Estate Fritz Henle).

had its viewer located on top of the apparatus, the act of photographing thus demanded a dynamic handling of the camera in the urban field. Therefore, this and other artistic practices can be re-thought as urban practices that define “the artistic action of all disciplines in relation to the city” (Vetter 2020).

The sociologist and philosopher Michel de Certeau states that walking through the city as an everyday practice is a mode of seeing that contributes to the emergence of urban forms, appropriation of topographical structures and involves a spatial realization and relationships with the environment (de Certeau 1984). This concept could be extended by asking whether émigré artists in their new urban environment developed new modes of working and seeing or whether they applied practices they had already established in their home countries before migrating. Creative urban practices follow a host of different methods and can – as the four essays with starting points in London, Tel Aviv, Bombay (Mumbai), Melbourne and New York show – be declared as a global phenomenon.

In the chapter “An Exile’s Guide: Ernst Schaeffer’s *Pictorial Bombay* and the Construction of Bombay’s Touristscape”, Margit Franz and Rachel Lee

analyze the image of 1930s Bombay created in the guidebook by German émigré journalist and photographer Ernst Schaeffer. After his arrival, dissatisfied with the existing guidebook market, he published his own guidebook including his own images of the city, thereby contributing to the construction of Bombay's touristscape.

Pursuing a photographic approach, the chapter "Photographic Practices in Cities of Exile: Camera Views on Tel Aviv and New York" by Anna Sophia Messner and Helene Roth reflects on the practices with which émigré photographers such as Ellen Auerbach, Liselotte Grschebina, Fritz Henle and Rudy Burckhardt encountered cities with their cameras and from different perspectives. By considering these émigrés as actors of their images, the authors propose a close re-reading of their photographs in the context of photographic practices, such as the handling of the camera, and of the cities' individual architecture, topography and sociology.

The urban environment and social structures on the streets are also the topic of the Russian émigré painter Danila Vassilieff. Arriving in Australia in 1937, he painted his immediate living space, the streets of Fitzroy, Melbourne – a working class neighborhood. Robert Pascoe and Chris McConville contextualize Vassilieff's paintings using Kevin Lynch's urban typology in their visual essay "The Exilic Vision of a Once Fashionable Quarter: Danila Vassilieff in Interwar Fitzroy" to examine the exile's conception of the urban through both modernism and the vernacular.

Urban practices concern not only artistic practices but also the ways in which émigrés and specific gendered classes in particular were rendered (in)visible in the city. The chapter "Queering Exile London: Dislocations, Hidden Histories and Gendered Spaces" by Burcu Dogramaci reflects on the queer urban practices in London during the 1930s and 1940s. As this community remained almost hidden within urban spaces (their legacies therefore only recorded in fragmented ways), and has been largely invisible in exile studies, the text offers new materials and methods to give visibility to the topic of gender and sexuality in the context of the urban and exile.

Part III: Mapping/spatializing sites

While studying and mapping the transformation of urban space the researcher is confronted with a challenge: situated in time and space, urban transformations are driven by interacting complex, heterogenous and contingent processes and spatial practices.

Concepts of space as discussed in critical geography or sociology allow for a range of methodological and theoretical discourses that can be made fruitful for

various disciplines, not least in the fields of architecture, urban planning, design and art (history) in postcolonial contexts. At the same time, the creation and the experience or use of space encompasses concrete physical or material processes. Concepts of space, therefore, touch on areas of the conceptual and ideological, as well as on material and empirical aspects, and embodied everyday practices (Lefebvre 1974; Harvey 1989; Soja 1989; Campkin/Duijzings 2016; Coomans et al. 2019). Spatial practices, theoretical, methodological, practical or representational, offer multifold perspectives to approach historical and contemporary urban geographies and involve a wide range of possible local and global agents. At the same time, these practices, with mapping being one of them, simultaneously produce and limit the spatial scope they render.

Mapping/spatializing sites is dedicated to methodological approaches regarding historical spatial (trans)formations of the urban environment and the migration of people, objects and ideas, in particular within exilic dynamics. This revolves around a broad understanding of mapping and spatial practices (Tolman 1948; Lefebvre 1974; Harvey 1989; Soja 1989; Shields 2003; Anderson 2016; Coomans et al. 2019). Mapping can be understood in many ways. As a spatial practice itself it deeply affects the formation of spatial concepts and hierarchies, such as the geo-body of a nationhood (Winichakul 1994). As an analytical tool it helps to identify relational actors and objects in their respective fields of reference, such as the spatio-temporal relation of actors informing urban processes.

Mapping/spatializing sites assembles five approaches in different historical and contemporary urban settings in Chile, China, Turkey and Serbia. The first chapter, Valentina Pino Reyes' artistic visual essay "Theatre After the End of Theatre: Abandoned Theatres in Chile" is part of an ongoing research project that is dedicated to the history of Chile's abandoned theatres. Scattered over vast landscapes in (former) urban centres, their history is closely interwoven with Chile's history of migration, its geology, climate, socio economic development and political events. The contemporary remains of the theatres begin to reveal their multifaceted histories through her artistic photographic documentation.

In her chapter "Redeveloping the Heritage of Migration: The Shanghai Jewish Refugees Museum in Urban Transformation", Xin Tong investigates the entwinements between exile and urbanity, global migration history and local memory practices in Shanghai. By mapping the 'media milieu' of the Jewish Museum site as a 'memory work' she traces the course of the development of the Shanghai Jewish Refugees Museum, along with the process of Shanghai's urbanization.

By locating historical photographic evidence of various kinds and functions, including journalistic images, staged studio photography and commercial or

private photographs on historical maps, Katya Knyazeva's visual essay "Mapping the Russian Diaspora in Shanghai" traces the manifold ways of communication between the diaspora, the host culture and other foreign groups and in particular the engagement of Shanghai's Russian-speaking émigrés with the city.

A similar approach is proposed by Merve Köksal and Seza Sinanlar Uslu. Their study "Mapping Istanbul's Pera District between Arrivals and Departures" renders artists' studios and contact zones visible to reveal the multifaceted relations and networks cultivated by traveling, local (Muslim and non-Muslim), and migrant artists from the 1840s to 1960s.

In "Russian Belgrade: In-between Alive and Dead" Marina Sorokina centres her research around the New Cemetery (*Novo Groble*) in Belgrade – a place where collective historical memories and artistic practices of Russian-speaking migrants met with the challenges posed by a new environment and its urban agendas in the former Kingdom of Yugoslavia. Her methods are based on extensive archival research and fieldwork, including photographing the monuments, cleaning and reading the epitaphs to attribute the tombs to Russian émigrés.

Part IV: Situating experience

"Bombay [now Mumbai] is situate [*sic*] in lat. 18° 57' long. 72° 52'", explained the English orientalist, diplomat and politician Edward Eastwick in 1859, as he began introducing the city to potential visitors in his *Handbook* (Eastwick 1859, 271, emphasis added). Having described the colonially administered region of Bombay Presidency, he was now zooming in on its capital city. Anchoring it to the geographic coordinate system, he dropped a pin onto the British imperial map. Although the latitudinal and longitudinal numerical values situated the city relationally, within a global spatiality of measurable locations, they did little to evoke the experience of the place.

In the parts that follow, Eastwick takes the reader through a range of dry enumerations, stating distances between landing sites and hotels, noting prices of first-class train tickets and listing Bombay's principal sights from "1. The Fort, including the Town Hall" through to "5. The Elphinstone Institution and Grant Medical College" (Eastwick 1859, 273). With his sight-seeing itinerary, Eastwick steers the "European visitors", the imagined users of the book (*ibid.*, 283), through landmark colonial institutions, as well as religious buildings and the mansions of the city's richest residents, remarking on their costs and defining features (*ibid.*, 271–285).

Provoked by what he sees at Bhandi Bazaar, en route between the sights of Lowji Castle and Byculla Church, Eastwick adopts a more expressive tone, taking the reader on a short detour through the city's bazaars. Here the buildings and

spaces take a back seat to the descriptions of the people and objects that Eastwick inhabits them with:

women of the Nách girl caste, but of the very lowest description [...] Arabs with ponderous turbans [...] Persians in silken vests [...] Banians, dirty and bustling [...] Bangies with suspended bales [...] Jains in their snowy vests [...] Padres with round black hats [...] Fakírs from all over India [...] Jews of the tribe of Bene Israel [...] a Parsee, dashing onwards in his gaily painted buggy.

(*ibid.*, 283)

Marking difference through descriptors of caste, gender, religion, clothing, profession, geographical origin and hygiene, Eastwick conspicuously excludes colonial figures from this urban scene of locals and migrants (and those in-between) noting only, in another instance of othering, that Bhandi Bazaar is also frequented by “English sailors” (*ibid.*, 282).

Eastwick’s way of seeing life in Bombay corresponds with Donna Haraway’s critique of Western cultural narratives of objectivity that squash “multiplicities into isomorphic slots or cumulative lists” (Haraway 1988, 586). His reductive, Orientalist figuring of people in Bombay produces, orders and appropriates difference (*ibid.*, 587). Countering this approach, Haraway proposed an alternative epistemology of situated, embodied knowledge that can repair ruptured subject-object relations. By honouring the agency of objects, situated knowledge can be co-created through conversations. These dialogues are informed by their locations and mobilities, which delineate the field of vision through which the world is seen, and generate partial perspectives.

Exile accumulates partial perspectives that are shaped, among other contributing factors, by environments. The embodied experiences of exile environments inflect the way people in exile perceive and express themselves. As Fincher and Jacobs state, “people’s relationships with places construct their identities” (Fincher/Jacobs 1998, 20). Just as the environment informs exilic experience and knowledge, exilic experience and knowledge in turn reform environments, creating a shifting, expanding web of spatial interactions. Characterized by difference and often marginality, exile profoundly re-situates the subjects who are experiencing it, as well as the places they encounter.

Thinking with Haraway, *Situating experience* works towards situating experiences of exile within urban fabrics. Focusing an exile lens on cities that have historically been shaped and reshaped by migration, the authors sharpen their gazes through applying a diverse selection of methods. Engaging domestic interiors, furniture and books, as well as apartments and neighbourhoods, they interrogate how urban environments and habitats interface with exile. These local

reconstructions, built on close readings of documents and other materials produced in exile, enable the authors to render exilic life-worlds as partial perspectives. Situating exile experiences in spaces could be a way to see more clearly with those that inhabited them.

A specific urban exilic spatial typology forms the basis of Alexis Nouss' investigation, "Urban Exile: The Case of the Nazi Ghetto". Situating exilic experience in Nazi ghettos, Nouss theorizes how they restructure urban space and the people they confine: without allowing their inmates the possibility to settle, ghettos determine their identities. Invaginating public and private urban space, exile in the all-pervasive ghetto is exposed and anachronistic. Homogenous and opaque, it is a place of waking night that is embodied and dehumanizing.

Louis Kaplan argues that the exile experiences of the art historian Leo Steinberg, which took place in a series of different urban contexts, can be situated within his relationships to books. As social actors and sources of community, books provided continuity and refuge to Steinberg. "Booked for Exile: Leo Steinberg's Urban Passages and Textual Homelands" also foregrounds the ways in which cities' attitudes towards books resonated with Steinberg's sense of home, whether through witnessing book burnings or engaging with urban infrastructure such as public libraries.

Diana Wechsler also engages interior urban space in her chapter "Between Europe and America: Metropolitan Exchanges in the Context of International Antifascism". In Buenos Aires, a bookcase and the books and magazines it contains situate the experience of exiled and migratory artists, shifting between Europe and Latin America. Forging solidarities through exchange and local translations, migrant artistic networks supported movements of social and political activism.

In "Urban Exile: Bogotá in the First Half of the 20th Century", Claudia Cendales Paredes explores experiences of mid 20th century exiles in Colombia's capital. Situating them temporarily in hostels and hotels, and more permanently in apartments and houses in different neighbourhoods of Bogotá, she examines where and how they lived and worked. Through examples, including a menu created by an exiled translator couple to celebrate 10 years of exile in the city, Cendales Paredes interprets modes of self-expression, community and conviviality.

In "(Re)routing and (Re)rooting in Urban Exile: Exploring Villa Ocampo in Buenos Aires and Jassim House in Bombay with Actor-Network-Theory", Mareike Schwarz utilizes Actor-Network-Theory to examine two domestic urban settings that became hubs for local and exile intellectual communities alike. Exploring their spatiality in terms of the 'third space' proposed by Homi Bhabha, she analyses architectural forms and interior furnishings, such as arm chairs and mattresses, assessing how they may have contributed to the homes' potential for sociability.

She situates the exilic experiences of networking, collaboration and dialogue through reconstructions of relationships between subjects, objects and spaces.

Part V: Place-making/belonging

While studying networks and artistic production in exile, place-making and belonging become two major concepts within a methodological perspective. Belonging is an essential aspect of exile studies. The migrant who arrives in a new city, often with a view to settling there permanently, has to construct a space of belonging among the many possibilities offered by the metropolis. This way, the permeable space of the city is ineluctably transformed by the experiences of migrants. The links which will determine the relationship of each individual to the city are multiple and complex. Some will seek to integrate quickly into the local networks by locating their homes in the city centre, others will take refuge in the neighbourhoods frequented by a population of the same origin or language. Painted, illustrated and written photographic production signify this phenomenon. The migrant who has left their original land for different reasons seeks to feel at home in the new environment.

As the French philosopher Simone Weil stated, “[r]ooting is perhaps the most important and most overlooked need of the human soul”² (Weil 1949, 36). Belonging to a place takes time, as the French ethnographer Sylvie Sagnes writes in her article “After all, isn’t ‘being from somewhere’ essentially a matter of patience?”³ (Sagnes 2004, 35). Speaking of exile necessarily refers to displacement, loss and instability, but can also mean something more positive, such as connection and hybridity, which enrich cultures across the globe. In city-migrant interactions, newcomers reinvent public space (physical or imagined), and the city in turn shapes the identities of the exiles. What kinds of links are created between people and their urban environment? How do the artists interact with the public space?

Place-making/belonging follows a place-based perspective in which creative production processes and behaviours are inscribed in profoundly spatial logics of the exile, a real space physically experienced (Kwaterko 1981, 39; Cresswell 2015, 16). It examines artistic experiences linked to place-making in order to better understand exiles’ material and embodied experiences of exile, sometimes by mapping the exiles’ movements and dwellings or by studying the artistic work through which they affirmed their belonging to a particular space (fig. 1.4).

This part contains five essays that address these issues. The first one, “From Hamburg to Cape Town: The Denizen Photography of Else and Helmuth Hausmann” by Jessica Williams Stark, explores the exile experience of this German



FIGURE I.4: Unknown photographer, *Café on Avenida de Mayo*, Buenos Aires, 1935 (© Archivo General de la Nación, Buenos Aires).

photographer couple in a colonial context. The author critically examines their work undertaken in South Africa and the way in which the two photographers *produced* the particular world they photographed through their cameras.

Mareike Hetschold in her contribution “Suzhou River and Garden Bridge: Reading Images of Exile in Shanghai” works on the trajectories and the artistic production of exiles in Shanghai through a conceptual historical perspective. Federico Martín Vitelli studies the spatial experience of Spanish Republican exiles in La Plata and Bahía Blanca between 1936 and 1975 in his chapter “The Territorial Dimension of Spanish Republican Exile in the Cities of Argentina”. In doing so, he aims to reconstruct the urban spaces of the academic, cultural, associative and political networks the exiles integrated into.

Valeria Sánchez Michel provides a fascinating case study of a single street in the centre of the metropolis of Mexico City in an chapter entitled “Calle de López or Spain in Mexico”. From a micro-scale perspective, Calle de López has for years constituted a place of arrival and settlement for Spanish exiles, who have opened shops there and who appropriated the space, creating communal networks of sociability.

The final contribution of this part is Laura Karp Lugo and Marine Schütz’s chapter, entitled “Reinhabiting the City as an Artistic Open Space: Urban Imprints

of Exile Artists in Buenos Aires and Marseille in the 20th Century”, which proposes a methodological approach based on the comparative reading of two cities, geographically distant but linked by transatlantic travel and their cosmopolitan natures.

Urban Exile: Theories, Methods, Research Practices is the second volume of the ERC Consolidator Grant research project “Relocating Modernism: Global Metropolises, Modern Art and Exile (METROMOD)”, which was established in 2017 at the Ludwig-Maximilians-Universität in Munich. This volume opens new paths for studying historical exile and migratory movements from an urban perspective, inquiring how artists, architects and photographers worked in interaction with their metropolitan environments. Although the chapters deal with exiles in a range of geographies, including Latin America, China, South Asia and Australia, the majority of the exiled actors in this volume fled from Europe.⁴ This is partly due to METROMOD’s aim to focus on six metropolitan destinations for refugee European artists between 1900 and 1950. At the same time, this book discusses methods and theories for researching urban exile constellations from various perspectives. Some of our contributors presented their first thoughts in a series of online panels which were organized in December 2020 and January 2021 by METROMOD.⁵

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NOTES

1. See Kermani (2016), Kingsley (2016), Galache (2020); www.bbc.com/news/world-asia-58283177. Accessed 1 April 2022.
2. “L’enracinement est peut-être le besoin le plus important et le plus méconnu de l’âme humaine.” Author’s translation.
3. “Après tout, ‘être de quelque part’, n’est-ce pas essentiellement une affaire de patience?” Author’s translation.
4. Russian-speaking artists, architects and intellectuals are also presented in the volume. It is worth noting that many of them adopted a European way of life and identified themselves with Europeans/or were of European origin but this isn’t applicable to all of them.
5. The recorded session can be accessed through the METROMOD’s homepage: <https://metromod.net>.

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