

ON BORDERS, BODIES, AND PERFORMANCE

**WHAT
DOES IT
TAKE TO
CROSS A
BORDER
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READER

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CHOREOGRAPHIES OF THE EVERYDAY

I remember crossing the border for the first time—like any other time afterwards. After a while, I recognise its movements, its procedures and formalities, the network of conditional hospitality that it establishes; the manifest and immaterial infrastructure, its artefacts and rhetoric, the passiveness and the waiting, as well.

Sometimes the movements of the border catch me by surprise and I don't see them coming: long before the actual border-crossing, in the middle of a conversation, or while daydreaming, I sense the border under my skin without being able to directly trace it back to clear sources or comprehensive logic. Hidden memories emerge; projections of the border experience yet to come that gradually creep into my body. Becoming border: this takes place and shapes our bodies, it's a visceral, corporeal experience, accompanied by a familiar feeling of excitement and tension, marked by contradiction.

I remember revisiting and rehearsing the physical and mental movements of the border, trying to welcome them: firmly yet cautiously navigating through space, directing my gaze. Not too daring, not afraid either. Disciplined, concentrated and insecure. Ready to improvise at all times. Controlling the breath, listening to the sound of my body, lowering the voice, detaching, uncoupling from any direct experience. Placing my finger on the biometric reader, being body-searched. Projecting what will happen, letting go. The movement of the border is restless, disquieting. Like a continuous state of displacement, unfolding slowly. Caught in a meticulously crafted texture of border protocols and politics, it feels that my body doesn't belong to me anymore, as if I have lost control of it.

SANDRA NOETH WHAT DOES IT TAKE TO CROSS A BORDER?

ON BORDERS, BODIES, AND PERFORMANCE

Mostly, border zones are populated and inhabited by different kinds of bodies: disciplined and trained bodies, bodies in limbo, broken and wounded bodies, absent and invisible ones—joyful bodies, as well. Bodies that witness experiences of fracturing and disorientation, in which material and symbolic space, authority, order and meaning are redistributed. Against this backdrop, the perspective of bodies opens a door to complex and ever-specific elements that give form to the experience of the border: to sensorial and affective moments—a sense of complicity, suspicion and distrust that mark our interaction with other people at the border. To the familiarity that recognising the gestures of a fellow border-crosser evokes, and the irritation that comes with movements and facial expression that remain unreadable. To objects, passports and permits that equip bodies with privileges, or deny them the right to access and move across space. To mundane routines and habits, memories and desires, that align us with or exclude us from a given collective. To shared values and norms, discourses and law that frame our membership to a given group or community. To experiences in which an abstract sense of belonging, of being in or out of place, becomes concrete. At the intersections of small and everyday acts of inclusion and exclusion, global developments and their media and discursive extensions, bodies in relation and interaction, exposed to each other in the experience of the border, put us in touch with feelings of tension and ebullient anticipation that turn visceral; states of lingering and dwelling that find corporeal

expression. Moments in which we try to catch—or avoid—the attention of our fellow border-crossers, speculating on the probability of a successful border crossing. Thus, according to different protocols, bodies are shaped by the learnt, lived and embodied experience of the border.

Borders, however, are many things. Material, architectural, constructed, geopolitical and national, symbolic, felt, fictional and memorised, embodied, lived and imagined—always already there, always yet to come. As non-negotiable elements of separation and division in the lives of many people, the prevalent sense of the border is linked to its capacity to monitor, regulate and restrict mobility while triggering a process in which individual and collective belonging continue to be up for negotiation among diverse state and non-state actors—largely on unequal terms. Also, borders influence and structure our personal, artistic and intellectual lives and processes on a daily level. Travelling, residencies, nomadism and flexibility as well as the disposal of transcultural, translinguistic and transnational skills represent just some of the demands and requirements that come with working in the international and economically fostered circuit of performing arts and choreography. While borders seem to be more porous and movable than ever, tightened visa procedures, forced or chosen movements of displacement and an observably rising number of travel bans and deportations, however, condition the realities of many, in particular non-Western bodies, and seem to be in staggering contradiction to the idea of intercultural exchange. Thus, how is it

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possible to develop art, for instance, that is envisioned to be unique and able to communicate a sense of place and reveal specific contexts while being largely understood by an international audience? These concretely observable phenomena of the border resonate on a more symbolic, intangible level, and freedom of speech and expression seem to enter a state of regression when nationalist and other identitarian border politics reintroduce (self-)censorship into artistic practice.

THE PROJECT AT IFA GALLERY BERLIN

These developments concern the role that art can (and seeks to) play in measuring out, negotiating, legitimising and claiming material and immaterial space. It brings up the question of whether art can or should develop tools and attention and offer space and initiative for rehearsing protest and developing cultures of resistance to these bordering processes?

What does it take to belong? takes contemporary, choreographic and body-bound artistic practices as a starting point. In their performances, installations and workshops, the artists explore how to respond—artistically—to our times; times marked by various processes of translation and transformation to which the body is key. Times in which legacies and epistemologies coexist and are interwoven, in which various absent and present bodies are hand in glove. Times that challenge our means and forms of representation as they confront us with the need to corporeally, sensorially and theoretically respond to experiences that we cannot share. Times in which we live and witness conflicts and crises that are not bound by clearly delineated geopolitical spaces, but mediated, projected, expanded, in that they already affect our imaginations and visions, our movements, words and actions, our privileges, our physical and symbolic territories.

The perspective of bodies suggests that borders and movement are not antithetical, but that borders cannot be thought of without movement: movement, experienced by

one's own and others' bodies; movement stored in maps, in border technology, or in gestures, postures and gazes; movement that regulates the premises of living together and conditions how bodies appear and perform at the border, in alignment or in distinction to one or several collectives. Movement that can be perceived, observed and described through the aesthetic experiences that DEUFERT&PLISCHKE, FARAH SALEH, QUARTO and ANNE JUREN offer: through somatic explorations, through physical research on collective gestures, through the recollection and weaving together of border experiences—memorised, fictional and archived ones as well as in the material dis/entanglement of a bodies with a rope. Through the artistic practices that the artists provide, they allow us to understand that borders are not just given. Rather, they are constructed, maintained and challenged, imagined and aestheticised through choreographic, corporeal, movement-based and sensory strategies and processes. This perspective, the exposure of bodies to other bodies in the experience of borders, shows us that borders are not only spatial categories, but also relational ones. It encourages a process-driven idea of the border rather than highlighting its mere externality and materiality.

The agency of art here does not (or not primarily) rely on an artwork's direct impact on the large-scale challenges of border and identity politics, its outspoken engagement in a resistance movement, activism or formal politics or its capacity to provide relief from its oft-violent repercussions. Acknowledging that imagination and representation are at the heart of both, arts and politics, the agency of art lies in the aesthetic system—within the aesthetic experience itself: in an artwork's capacity to destabilise hardened, stereotypical and essentialist narratives and representations of borders and collectivity through sensorial, experiential and distinctly corporeal strategies and processes. This equips bodies with an immanent quality to respond to changing environments that cannot be described exhaustively by intentionality, rationality or directed action.

WHAT DOES IT TAKE TO CROSS A BORDER?

PROF. DR. SANDRA NOETH is a Professor at the HZT—Inter-University Centre for Dance Berlin. She is internationally active as a curator and dramaturge, notably as Head of Dramaturgy and Research at Tanzquartier Wien (2009–2014), where she developed a series of projects on concepts and practices of responsibility, religion, integrity and protest in relation to the body. Sandra specialises in ethical and political perspectives towards body practice and theory (see *Violence of Inscriptions*, a project on bodies under structural violence, 2016–18, HAU—Hebbel am Ufer). Recent publications include: *Bodies of Evidence: Ethics, Aesthetics, and Politics of Movement* (ed. with G. Ertem, Passagen, 2018) and the monography *Resilient Bodies, Residual Effects. Artistic Articulations of Borders and Collectivity from Lebanon and Palestine* (forthcoming with transcript, April 2019).

La matière, le vécu il y a de la matière ^{et de l'éprouvé}
 Il y a peut-être quelque chose à trouver
 entre autre de articuler
 entre le biologique le psychologique
 et le social - l'image du corps
 du corps il y a une base de l'image
 une base biologique
 fournit et la litérature qui en
 ou confère à ces
 matériaux une structure
 et une signification.
 et il existe une interaction
 sociale des images du corps
 qui les informe et retour.
 faire une articulation entre
 biologie et psychologie - la matière
 et les parts essentiellement entières
 et enfin les déterminants les
 codes, les catégorisations de
 la personne et de ce corps
 les voies de connaissance.
 Il y a une envie de pouvoir
 croire et de ce cas avancer dans
 un chemin de expérimentation
 avec le postulat que les cas organiques
 ont un substrat psychogène
 et les cas dits fonctionnels d'un
 fondement organique et
 probablement non dicatable.
 Il me semble aussi qu'il y a eu
 une seconde articulation qui

ANNE JUREN LESSON ON THE SKIN, PLASTERING THE BODY

WHY SHOULD OUR BODIES END AT THE SKIN, OR INCLUDE
AT BEST OTHER BEINGS ENCAPSULATED BY SKIN?

Donna Haraway¹

The choreographic lesson that I am proposing at the ifa Gallery Berlin is about the skin as a boundary object. It is not only interested in considering the surface of the skin as matter, but also as a point of departure for a different way of thinking about and sensing the limits and openings of the body. The skin opens our bodies to other bodies: through touch, the separation between self and other can be modulated by the very intimacy or proximity of an encounter. The skin (as well as the breath, the act of feeding and touch) forms the basis for the boundary between interiority and externality.

Rediscovering the skin enables us to question the ambivalent relationship between the exterior and the interior, and how the "materialisation" of the body is defined as an "effect of boundary, surface and fixity".²

I propose thinking about plastering as an artistic strategy for rethinking how we experience the body: as a way for us to stop taking the contours and boundaries of our bodies for granted and to engage in imagining the skin as a body part that disposes of logic in its own right.

The skin is the largest organ of the human body, covering a surface area of nearly two square metres; it is conventionally viewed as the outer envelope of the body. Skin is not a smooth, flat and neutral surface: it is a porous landscape with marks, hairs, folds, wrinkles, lines, holes, creases and traces that embody three-dimensional spatial and tempo-

ral dimensions. It moves, breathes, sweats, smells and regenerates, changing constantly. It has a location and a history. It materialises through movement, action and encounters. The skin, along with other bodily surfaces and folds, exposes bodies to other bodies, rather than merely containing 'the body' as such.

Plastering the skin offers a corporeal and sensorial experience in which the envelope-skin is made palpable in its manifold layers and qualities. Through plastering, the surface is detached from the physical materiality of the body and becomes an abstract object in itself—an object-skin that can be looked at. The plaster casting is carried out with the plaster bandages used in the casting of broken arms and legs. It is made out of dehydrated gypsum and has the capacity to dry relatively quickly. After having been soaked in water, the plaster bandages are placed on the different areas of the body, on the surface of the skin, and need only a few minutes to dry, transforming into a solid form. This second, dried skin becomes a strategy for sensing that what separates the inside of the body from its outside is subject to our individual and collective imagination. It exposes the skin as an artificial boundary-object.

The skin does not exist by itself alone. The skin emerges as it touches and is touched. It emerges in its relation. The dynamic ambivalence of the relation between touching/being touched/not being touched is revealed by the fleshy

ANNE JUREN

interface of the skin that does not constitute a fixed boundary but a porous entity. Plastering opens up an ambivalent experience in which the skin functions as an envelope, defining the contours and shapes of the body, while being permeable to its realities, at the same time.

Plastering the skin is less about identifying fixed boundaries of the body; indeed, it is about revealing the impossibility of the skin becoming a fixed surface. The plaster applied to the skin has to follow some organic rules imposed by the anatomic structure of the body—the muscular shapes, the articulations, the joints, the hairs, the holes; the body cannot survive a plaster for long, as it is unable to breathe under-

neath. At the same time, the plaster itself cracks and has its own set of rules. Plastering the skin not only makes the surface of the body visible, it exposes its negative space; that is, it reveals the structure and volume of the internal organs, which nonetheless remain invisible.

These diverse approaches towards thinking about the skin as a boundary-object, an artificial surface, and a site of exposure and connectedness are the starting points for my invitation to the visitors: an invitation to experience that what marks the 'inside' and the 'outside' of a body cannot be understood by binary models; that a body's boundaries are always unstable and permeable.

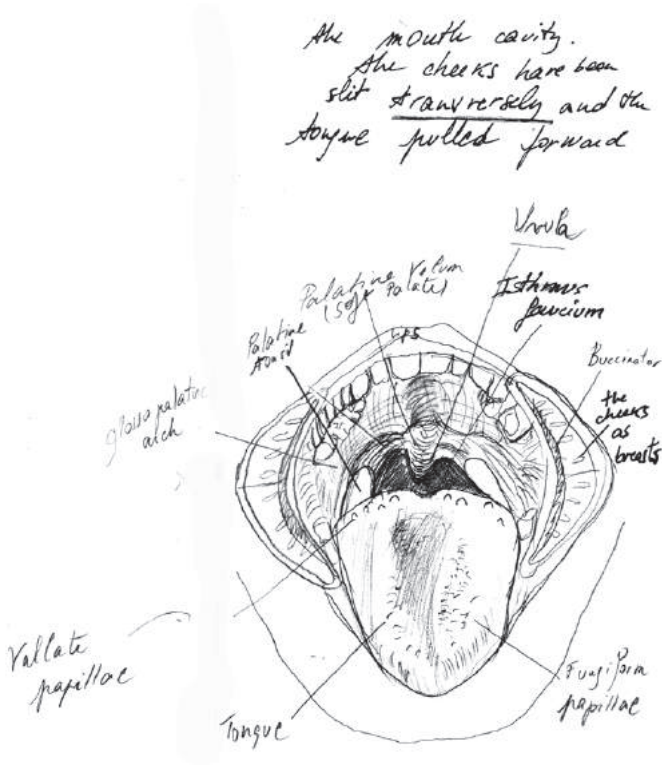
1 Haraway, Donna. (1991) Simians, Cyborgs and Women: The Reinvention of Nature, London: Free Association Books.

2 Butler, Judith. (1993) Bodies that Matter: On the Discursive Limits of 'Sex', New York: Routledge.



STRATEGIES

LESSON ON THE SKIN, PLASTERING THE BODY



are addressed? What is the desire for connection?
 The possibility here is that I follow the
 connection with her or to create myself connection
 through her. Indeed it is what I do
 while spending her time. I thought of different
 point in her at the same time. Like her neck
 for example because she had pain in her neck
 but also different for other body parts
 shoulder spine, belly, stomach, lower back
 pelvic bones, legs, one leg, one foot....



ANNE JUREN, born in Grenoble, France, is a choreographer and dancer based in Vienna. In 2003, she co-founded the association Wiener Tanz- und Kunstbewegung together with visual artist Roland Rauschmeier. Her choreographic works and artistic research have been presented extensively in international theatres, festivals, and art spaces. In her work, Juren tries to expand the contextual boundaries of the term choreography by engaging the body in different states of physical, sensorial, corporeal and poetic experiences, questioning the boundaries between the private and the public. Since 2013, Anne Juren is a Feldenkrais' practitioner. She was part of the artistic committee for the Master in Choreography at DOCH from 2014-18 and is currently a PhD candidate at UNIARTS—Stockholm University of the Arts.



SABINA HOLZER

BODY BOUND EXISTENCES

BORDER THINKING IS THE EPISTEMOLOGY OF THE EXTERIORITY; THAT IS, OF THE OUTSIDE CREATED FROM THE INSIDE; [...] IT IS THE EPISTEMOLOGY OF THE FUTURE, WITHOUT WHICH ANOTHER WORLD WILL BE IMPOSSIBLE.

Mignolo, and Tlostanova 2006.

My artistic practice and reflections as a performer and an author are closely linked to the moving body as an existential condition. Moving here means mobility of the body as such in terms of locomotion through space and time, as well as micro-movements like breathing, the heartbeat or impulses and neurophysiological patterns in the body, which we hardly notice in our daily activities. Moving here also means the possibility to pass national borders, to move around our globe.

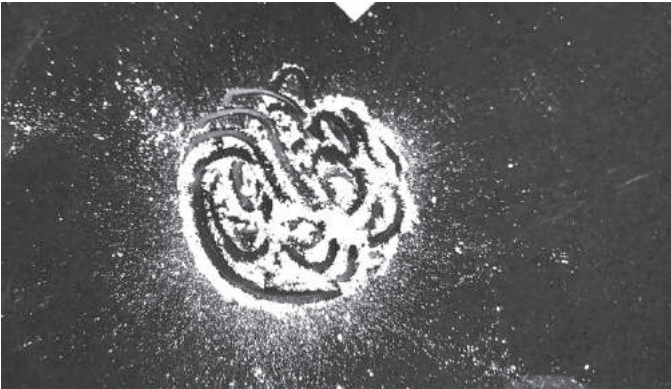
Moving is a radical transformative action for every body. Relations change, cohesions are destabilised, and conditions shift; patterns are disturbed and new ones are created and emerge. Working with the moving body means dealing with the necessity of the body to keep its boundaries (physically, mentally and emotionally) as a way to keep one's integrity. At the same time, one has to deal with the given fact of continuously transgressing these boundaries, i.e., borders.

I like to see dancing as a way of dealing with, and tracing borders: between the inside and the outside of bodies, between bodies and the environment, between individual

and collective bodies, between the human and the non-human, between different socio- and geopolitical inscriptions and expressions in motion.

The borders of our physical bodies are continuously being transgressed by our senses and the nervous system. The conscious control of these phenomena is limited. The conscious awareness of the activities and speeds of our trillions of cells transmitting messages, coping and organising our existence is in fact not really high. As bodies, we get used and adapt to the changes of our environment, and with a different timing than our verbal thinking proposes. This is an important aspect of what we call "learning". Our bodies have an incredible ability to learn and to create new ways to exist. This is one of the many reasons I keep turning to the body as a source of intelligence and wisdom. We can learn how to learn through listening to our body in all different ways. My practice is led by the assumption that by learning to listen to our bodies, we can exercise listening to the manifold manifestations of reality we are confronted with.

¹ Mignolo, Walter D., and Madina V. Tlostanova. (2006) Theorizing from the Borders—Shifting to Geo- and Body-Politics of Knowledge. In: European Journal of Social Theory 9(2), Sage: London, 205–221.



This contribution especially unfolds by tracing, shifting and playing the borders of experience, representation and perception. To shift these borders reveals unexpected similarities, overlappings, interferences of phenomena, which are conceptualised as separated from each other.

Our physical conditions are always woven into language and, above all, into their situated act of writing. Languages are embedded in the body and in the (geo-historically located and informed) memories of every person. Language is an important part of how we construct and perceive the world around us. My approach to language is inspired by the processing of impulses by our nervous system, and how it creates new connections and combinations: to affirm what is here and from there to explore different ways of doing to create different connections. In writing this firstly means for me to stay close to the body of the word (instead of what I want to write). I look at the letters and syllables a word is made of, and how it sounds. My writing unfolds through the fragments and melodies, through the rhymes and similarities, the jumps and slides; through associations relating to different languages and the etymology of a word. Writing then becomes a way of

singing and slips over into liminal, latent meanings and potentials. "Poetry is the art of attempting to convey the hidden, the unspoken, it draws upon the extra resources that lurk in the outer fringes of language", the philosopher Hélène Cixous says. For me this kind of writing is a way to subvert the authority and power of the written word and an act of recognising multilingual and "illiterate" ways of sense-making.

In my writing I translate a physical micro-vibration, an excitation into a combination of lines and curves. It starts with a sensation, a silent gesture. Writing starts before the word. It is deeply physical. It is a kind of mutation, a kind of matter. A kinaesthesia, a pressure, and therefore a very special way of getting in touch with. A way to get in touch with the culture of language and its branches through times and cultures; in touch with the writing instruments and how they inform the body. Getting in touch with a memory bigger than oneself and the other, such as the unknown reader. For me, this getting in touch is the intrinsic coalition of dancing and writing as a poetic practice. It is a practice of tracing borders by means to detect different ways of sense making, to playfully approach different cultures, modes, morals and existences. To

2 Blyth, Ian, and Susan Sellers. (2004) Hélène Cixous Live Theory, London: CONTINUUM.
3 www.stffwchsl.net



create emergences and practices, to read different entanglements. Writing and dancing as ways of listening, reading, translating, guessing, scribbling, fumbling; as ways to change register in order to perceive some of the multiple aspects of our reality and ways of existing, which we are usually not aware of.

On the following pages I collected some traces of this artistic practice, which in its core is a practice of collaboration and investigation of how to live and work together. These traces were created within my research called "materiality of writing". My research was supported by "Stoffwechsel—Ecologies of Collaboration", a biennial transmedia research project.³

The photos are tracks of collective maps, playing with the writing of movement and gestures done by visitors of my performances, when I passed on my writing materials (chalk, chalk dust and aluminium). The text is a rewritten version of a text which I read in a research presentation as a voice-over. It is based on a dream and unfolded from a note written in the dark. Dreams are my favorite mysterious accomplices, and I invite you to enter this dream by giving the text a voice, either by reading it out loud—even if it is whispering—to another person, or to yourself. Please take the scores as playful instructions to experiment, enjoy and explore. It is an invitation to depart on a sensorial journey aiming to travel, shift and share the moveable borders of (your) body.



DREAM

It was a dream that brought her there. A dream of a space. A dream of space and time that brought her there. There was a gathering. A getting together in a happy gathering. In this space there was this "we". A wave of "we". A "we" wave. A "we" weaving.

She was a stranger. In this dream. Her "I" had a strange dream. Her "I" was welcome, but she kept being strange. A strange being. As always. As strangely running away. As a stranger from far away. A far away stranger. Coming from afar. A running away stranger. A running stranger, suddenly being here. Her "I" was here. But, what did her eye hear? What did her ear hear? Her taste taste here and her smell smell? All these little things, which in-form an existence.

Her eyes and ears were listening. To all these lists and listings and lines and crimes. The eye of the ear was part of this. Asking. What? Asking. The skin. Because the eye of the skin felt the space. Like a trace. Like a river. A stream full of traces and places and times. All around. Whirly. Wrinkly. Like she was. Her skin eye could feel this gathering. This forgetting. This forgetting. This "we" came together to forget something. What was it? Her skin eye extended. Never ended. The space was full of darkness. Like the darkness inside. A body.

Suddenly she heard a voice. Something started to speak and suddenly got a face. And again. Another voice. A voice. A void. A volume started to speak. And got a face. With the phrase came the face. Only with a phrase the other got a face. In this phase of existence. People and things were becoming when they spoke. When they started to speak they were becoming. They got a face. With the phrase. They became a phrase. Like music. They became a song. Singing faces. Vague. Untouchable.

What is a face? A surface with holes. Different reflections of light. A never-ending glowing darkness. These surfaces and places. Face, a living presence. A precious present. An expression. An impression. An imprint. An impatient brightness. A bright eye. A bride's eye. A proud I. A no face I. A trace. A trigger. Covered sometimes. Vaguely veiled. What is a body without a face?

A pulse. A heartbeat. A pulsing beauty. A breath of air. A belly. A dance coming from within and spreading. A movement. A reflex. A ripple. Softly appearing and disappearing. A reflection of light. A collection. A collective reflection. A reflection of memories. Collected to create something. New.



She was captured by a dream. Of stones. Of bones. Of a pit. She perceived. The pit was a boat. A boat like a coat, whose sleeves are bound on the back. She could not leave. Could not go back. Everything she had was her body unheard. Everything she had was her body. Her body was a boat. A boat full of people. Permeating her. Holding, squeezing and squashing her. Crushing her bones. Burying her. Carrying her. To the ground. Into the sea. Groundless boundless sea. She decided to dive. To keep her head above the water was no option now. She had to go deeper. Deeper than what? Deeper than the surface. Subsiding through the eye of the other.

There was a way. To remember. She knew. How. To start. To sense. To become. Someone. In this surrounding. To feel. The feet. The ankles ready to jump. The leg bones. The knees prepared to bend. The hip joints forever to swing. The pelvis basket. From where the stars are thrown onto the firmament. An ummi merry go round. The rattlesnake spine swinging upwards. A double-s feather snake. Rip feathers. Ribcage. With cartilage to connect. To the breast bone. A puppet stone. A little wrapped amulet. To let go of fear. To be here. To shrug the shoulders and swing the arms. To do no harm with open hands. Hanging from the shoulder blades. Swinging and singing, like birds.

With this body. This body font. This bone script. Script of life and death. Which is. Part of this. Horizontal writing. This silent sensitivity sent to the horizon. The horizon as the birth and expansion of all bodies. The border. The threshold. To hold on to. The fine line. The lace. The loop. The luscious curve. The lucid body. The luminous shade. Shadow of all bodies. This darkness out there. Beyond this horizon. This border. To go abroad. To render to the road. To read the way. To travel through time. To unravel. To recall and recognize this existence. To respond. To be with. A body. Becoming. An extensive extension. Full of intentions. Full of sensations. A senso-motoric rhetoric.

Reading and writing through touching. Through distance. Through this dance. Connecting closely. Through a touch. A timeless writing. A wrestling. Becoming. A writing tool. A writing toy. An instrument to witness. A weirdo. A widespread whisper. A scratch. Scripting from scratch. To be with. To be through the other. Because of the other. To bother and embody. To become body. Moment for moment. Matter that matters. Porous matter. Porous sensitive thinking bodies. Vulnerable, able, multiple.

In this space. This place. This gathering. This we.

YOU ARE INVITED TO

- With every move, with every step you take, you expand the border of your physical space while at the same time taking your physical space with you. Take a little walk through an inner space with this awareness. Find moments of rest and stillness to feel your physical space around you. Then continue to walk again. Do the same experiment in the streets.
- Very slowly approach with your hand the surface of a body part (the other hand, the chest, the lap; whatever you want). Start from a distance of fifty centimeters and gradually move closer, feeling every moment of the distance. How do you feel the in-between space? Do you feel that it is full or empty? When you feel the warmth of your body? What changes at the moment of touching? What kinds of different cultures of touch do you know?
- Explore and play with this awareness, slowly approaching another person step by step in the room. When do you feel you are far, when are you close? When are you so far that you lose contact? When are you too close? Do you feel like touching the other person? How? Explore this in public spaces.
- Explore to affirm your physical existence and boundaries by
 - Rubbing your skin.
 - Little in-between squeezing massages.
 - Briefly pressing your feet to the ground and feeling yourself rise.
 - Creating space through the spine and around you.
 - Swinging your head in a tiny, nearly invisible figure eight around your neck.
- Lie on your back and trace the parts of your body touching the ground. Do it in a friendly way without changing your position. Just witness what is. Start with your heels, travel upwards to the lower leg, the upper leg, your pelvis. Feel how it rests on the surface. Continue with your lower back, the middle—where the ribs start—and travel upwards to your shoulder girdle connecting to your arms. How does your upper arm lie? Your elbow? Your hands? Your fingertips? Trace your surfaces back to the neck and feel how your head lies. Take a deep breath and imagine seeing your whole body cast, as if you created an impression in the sand. We could call that a global impression. Continue to feel whether there are any differences between the left and right sides, between upper and lower body. Are there differences in intensity, weight, concreteness? Which body parts do you feel more clearly? Where do you feel the borders of your body parts, and where you feel yourself spreading and dissolving? What differences do you sense? How would you describe them? Describe them again and again. This is where the dream could start. This is where a notion of a social body could start. This is where the questions of how to support the substances of the different localities could start.

- Remember the movements and gestures of one or more persons who were / are dear to you. Let the memory rise in your body and actualise it according to your state. Make the movements bigger or smaller. Travel them through space and place them in relation to a specific environment. Do this at least 3 times. See what remains. Play with it and dedicate your dance to all these people.
- Listen to and read to a person who does not speak your mother tongue on the streets, in the train or a cafe. Create a dance writing your memories and dreams through this person. With each movement you do, you dream this life of the other. Create a dancing text. Listen to the words and the space around you. Listen to their depth, their flight, their rhythm. Listen to your voices. Let them sing a song to you. Go for the unknown.
- Never forget that whatever you can touch, also touches you.
- Enjoy that with every movement you do, you caress your darkness within.

SABINA HOLZER is a performer, author, and practitioner in systemic and integrative bodywork (SIB®). Her artistic research and teaching regards transmedia, collaborative settings on the intersection of practice and theory. Since 2007 she publishes text for and about contemporary dance and performance in various medias. She worked in international projects with Vera Mantero, Machfeld, Jeroen Peeters, Philipp Gehmacher, Milli Bitterli, and many others. She is associative artist at Im_flieger an artist run platform in Vienna (A). Since 2005 she works closely with the visual artist Jack Hauser. Together they create performances and interventions in theaters, museums and galleries. www.cattravelsnotalone.at

Waiting
Shahram Khosravi

Waiting is a particular experience of time. Waiting is inescapable. It is a feature of human relationships. In our daily lives, we wait at airports, offices, and shops. Waiting is a common feature of bureaucracy; when in contact with organizations, individuals wait their turn and officials' decisions. Waiting is expecting something coming from others. Keeping others waiting is also a technique for the regulation of social interactions. It is a manipulation of other's time. Waiting, as Pierre Bourdieu puts it, is a way of experiencing the effect of power. 'Making people wait... delaying without destroying hope is part of the domination' (Bourdieu, 2000). To keep people waiting, without ruining their hope, is an exercise of power over other people's time. Waiting is a common experience for the less powerful groups in society, producing 'subjective effects of dependency and subordination' (Auyero, 2012). The 'punitive' aspect of waiting is when a person is 'kept ignorant as to how long he must wait' (Schwartz, 1975). Waiting generates feelings of 'powerlessness and vulnerability'. Marginalized and unprivileged groups, to use Crapanzano's words, 'wait for something, anything, to happen. They are caught in the peculiar, the paralytic, time of waiting' (1985). Another consequence of waiting is the feeling that one is not fully in command of one's life. To be kept waiting for a long time 'is to be the subject of an assertion that one's own time (and therefore, one's social worth) is less valuable than the time and worth of the one who imposes the wait' (Schwartz, 1975).

The arbitrariness and precariousness of waiting is best depicted in literature. Samuel Beckett's *Waiting for Godot* is about endless waiting for someone who never comes, and for something that never happens. Frantz Kafka's *Before the Law* is about a man from the countryside permanently waiting *before* and *for* the law. His entrance is deferred, 'not yet allowed'. This 'not yet' illustrates the abstractedness and inaccessibility of the law that keeps people waiting without having their hopes dashed.

Large numbers of displaced people – undocumented migrants, refugees and asylum seekers – spend extended periods waiting in camps, in transit lands, or in search of papers. Lack of information on how long they have to wait, or what exactly they have to do to get their permits, makes their lives unpredictable and uncertain. This is most palpable in the case of asylum seekers, and in detention centres where migrants can often be kept indefinitely before deportation.

Prolonged waiting, for papers or deportation, means 'not being in-time with others'. For many others, Mondays represent 'moving forward', the first day of a meaningful

week of work. In contrast, for undocumented migrants, Mondays mean 'remaining at the same point'. Their time is not that of 'ordinary' people. Undocumented migrants use terms like 'dead time' or 'a time of death' when talking about their lives kept waiting.

In western societies, people approach time in terms of how it can be used most efficiently. Time is associated with success and money. It is presented as a form of capital, which, similar to money, can be 'counted, saved, spent, lost, wasted or invested' (Schwartz, 1975). Hence waiting symbolizes waste, emptiness and uselessness. There is a discrepancy between the speed, mobility, and temporalities in modern societies, and the experiences of individuals forced into a prolonged act of waiting. Waiting by the poor, the unemployed, asylum seekers, undocumented migrants or youngsters can result in a weakening of a sense of social function, and of their connections to the larger society, generating a feeling of purposelessness and 'rolelessness'. Furthermore, asylum seekers and undocumented migrants are constantly waiting for decisions and assistance coming from others: the state, churches, NGOs, legal firms, labour unions or employers. The dependence on others' decisions and help leads to a patronizing relationship, with the migrant surrendering to the authority of others.

Waiting is often an experience of what Victor Turner (1969) calls liminality, the transitory stage between two social positions, between two stages of life. Undocumented migrants have left their legal status in their homelands and are waiting, hopefully, for a new status. Meanwhile, they are caught betwixt and between, their status socially and structurally ambiguous. The loss of social status and role generates vulnerability. For Turner, there are similarities between liminality and marginality and inferiority.

When liminality is turned into protracted waiting, the underpinnings of social life are temporarily/ temporally suspended. Accordingly, asylum seekers and undocumented migrants find themselves in a situation Hage calls 'stuckedness' (2009); characterized by invisibility, immobility, uncertainty and arbitrariness. The ambiguity about the duration of waiting generates a sense of uncertainty, shame, depression and anxiety. This can lead to sleep disorders and psychosomatic pain. Dread, angst or guilt are all components of the experience of waiting. But waiting can be an act too, a strategy of defiance by the migrants. Failed asylum seekers and undocumented migrants who wait in hiding may do so in hope of a regularization programme or with plans for

Khosravi, Shahram. (2014). "Waiting." In: Brigitte Anderson, and Michael Keith (Eds.), Migration. COMPASS: Oxford, without page.

moving on. Waiting does not have to mean passivity, and can be an element in a strategy by migrants to improve their situation.

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In the system of the nation-state, so-called sacred and inalienable human rights are revealed to be without any protection precisely when it is no longer possible to conceive of them as rights of the citizens of a state.

Giorgio Agamben, *Notion Human Rights*

Once a year, Frontex organizes an event titled *European Day for Border Guards*, where the European border-guard community gathers and discusses the issues at hand. During a debate called "Border Security as Part of Internal and External Security" held on the 12th of June 2017, it was concluded that since "the Schengen area is really one of the EU's greatest achievements" it needed to be protected. "Because any arrangement in terms of migration, border guards and border management are crucially as strong as its gates, border guards and border management are crucially," noted Egor Belitskiy, a Counselor for Illegal Migration, Frontiers and Schengen Matters at the Permanent Representation of Estonia to the EU.²⁰

[illegible]

menters have always been more particular for the stability and the preservation of their status than in the 19th century were the more cosmopolitan members of the bourgeoisie. The latter, in fact, were more inclined to change their class, their country, their religion, and their language, but the former, on the contrary, were more attached to their own position. The wealthy families used not only that, but also the same particularism as the wealthy families from cosmopolitan nations such as the Xing and the Ng.

encouraged to transfer their assets to their new homes, while the poorer who cross a border are meant to reject not only a previous identity, but also any belongings. In a disturbing distortion of the way that we are made to remove clothes and valuables before walking through security at an airport, refugees arriving in Denmark now have their money, jewelry, and other valuables confiscated (The body that wishes to cross a border without valuables or privileged identity papers must submit, as any stranger of a previous self, in order to be allowed the privilege to come being the other: even then, even then, even on the "right" side of a border, they will be assessed).

As yet, even then, even on the "right" side of a border, they will be assessed on a regular basis, merely due to their holding different, male to female, papers, to prove their presence on this side of the border in legal,

Part of you will always remain on the other side of the border, trying to get in.

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Experimenting with archiving gestures with the other artists over Messenger at Dance Base during the first residency of *Gesturing Refugees* performance (May 2017) ©Maciej Czajka



STRATEGIES

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FARAH SALEH UNBORDERING GESTURES

In *Gesturing Refugees*, an interactive dance performance, I experiment with ways of archiving latent stories of refugee-hood using the bodies of refugee-artists, Hamza Damra, Fadi Waked and myself, and the bodies of the audience as the main archives, while also playing with other archive material, testimonies and imagination. The archives include past, present and future stories of refugeehood to interrogate collective responsibility and find bridges between past and present refugees. The re-enactment, transformation and deformation of the alternative and personal memories of refugee-artists aims at re-appropriating the refugee narrative and developing a collective gestural identity that might challenge that of passive victimhood to which refugees are often subjected.

The piece faced many obstacles in the creation period related to visa denial to artists and the impossibility of their physical encounter in the UK, where the creation was supposed to take place. In fact, for the first creation period in May 2017, the visas of the refugee dancers (one resident in Palestine and the other in Germany) were denied by UK authorities. Therefore, we had to work over Skype and Messenger, which added other formal and political layers to the performance.

In our research time together, we aimed at archiving with our bodies ordinary refugee gestures in stories told by artist-refugees (ourselves and those of other refugees). This included making jokes on each other during the long journey to Europe—a journey Fadi, one of the dancers, had to go through—and embodying the complex choreography of a dancer refugee, Hassan Rabeh, who committed suicide in Lebanon after not being able to cope with his refugee status there. Reenacting, transforming and deforming Hassan's gestures was a way for us to revive them in our own bodies

and later with those of the audience, as an attempt to bring his gestures where he wanted to be, but wasn't able to: out of Lebanon.

The following creation periods continued from afar, as a decision to transform the distance among us produced by the UK restrictions to free movement into a possibility for a new archival form. I worked with a local video artist to create Skype and Messenger choreographies and connect our narratives and gestures together. For instance, in one video in which Fadi recounts and reenacts his funny stories of refugeehood from his sitting room in Berlin, there is Hamza next to him on the Messenger screen, archiving and embodying Fadi's gestures from his room in Nablus. Then they share a short, synchronized duet of all gestures.

The performance contains other similar choreographed videos, but also live performance and interaction with the audience. Indeed, it begins with a short preparation session for the audience before entering the performance space, in which I guide them into becoming future refugees. I teach them some stereotypical gestures related to the refugee journey in the Mediterranean Sea towards Europe that are constantly produced by mainstream media. The aim is to do all of these stereotypical gestures of refugees and then undo them along with the stereotypes connected to them during the performance, by watching and embodying alternative gestures of refugeehood. By alternative I mean gestures different from those that one can find in the narratives produced by the mainstream media, which often represent refugees as passive suffering victims.

After the preparation session, I allow the people on stage, where the video artist distributes Landing Cards for the audience to fill in while sitting on chairs in the center

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WHAT DOES IT TAKE TO CROSS A BORDER?

Landing Card for UK/non UK subjects

Hour and second of birth: ?
Color of your first bed sheet: white
Hair length now: ~~st~~ just above shoulder
Brand of shampoo you use most of the time: Meda
Second choice:
Number of hours you sleep per night: 7
Date of the last time you saw your first, fourth and ninth love?

Are you wearing a boxer/underpants?
☒ Yes ☐ No

If yes, please specify the size: small

A filled in Landing Card by a member of the audience during a sharing at the end of Gesturing Refugees second residency at Dance Base (November 2017) ©Farah Saleh

of the space that amplify the very personal and absurd questions refugees have to answer in their paperwork for requesting a refugee status. From that moment onwards, the audience experiences the performance based on their answers and throughout they witness and embody alternative gestures of refugeehood.

In the last part of the performance, I share my own funny stories of refugeehood. I do that to connect myself to the other refugee-artists in the piece and to the potential future refugees present in the room: the audience. After reenacting, transforming and deforming my own gestures, I also repeat and ask the audience to repeat traces of gestures that were performed throughout the piece to enhance the dissemination of the bodily archive, and amplify the physical and affective knowledge experienced by moving-thinking together throughout the performance.



Reenacting my funny stories at the end of the performance at Avignon Festival (July 2018) ©Medhat Soody

FARAH SALEH is a Palestinian dancer and choreographer active in Palestine, Europe and the US. She has studied linguistic and cultural mediation in Italy and in parallel continued her studies in contemporary dance. Since 2010 she took part in international projects with Sareyyet Ramallah Dance Company (Palestine), the Royal Flemish Theatre and Les Ballets C de la B (Belgium), Mancopy Dance Company (Denmark/Lebanon), Siljehom/Christophersen (Norway) and Candoco Dance Company (UK). Saleh has also been teaching dance, coordinating and curating artistic projects with the Palestinian Circus School, Sareyyet Ramallah and the Ramallah Contemporary Dance Festival. In 2016 she co-founded the Ramallah Dance Summer School and is currently an Associate Artist at Dance Base in Edinburgh (UK) and a PhD candidate at the Edinburgh College of Art.

This chapter is about the body of the vampire, in particular, the body of Bram Stoker's notorious 1907 creation Count Dracula: monstrous, parasitic, predatory and reprimand. It is also about the body of the migrant, in particular the late nineteenth-century Jewish migrant, facing persecution and rejection. The chapter explores the ways in which the vampire and the migrant people in the movie, displaced by famine, war, persecution and oppression, and many of the discourses and rhetorical constructions used to describe them are still familiar today. *Dracula* and *Dracula* appear in public culture as a time when the vampire and the migrant were both seen as a threat to the nation, as a source of alienation, both in the body of the vampire, both in the body of the migrant. The conditions in which people are forced to travel and live—camps, trains, ships and quarantined areas—provide easy discursive space for the threat of human beings and the threat of disease. The chapter explores the ways in which the vampire and the migrant are depicted in the late nineteenth-century culture between public health, migration and the discourse of disease. The chapter explores the ways in which the vampire and the migrant are depicted in the late nineteenth-century culture between public health, migration and the discourse of disease. The chapter explores the ways in which the vampire and the migrant are depicted in the late nineteenth-century culture between public health, migration and the discourse of disease.

Williams outlines his concept of the "structure of feeling" over several of his works of cultural criticism (Williams, 1981; 1968; 1977). He uses the term to indicate the delicate framework of shared values and conventions that may permit a new generation of writers to do what he calls "the new thing" and to create a new culture. Williams' concept of the "structure of feeling" offers a powerful means of assessing aspects of the allegorical response of living in a particular historical moment, as it is present in, and criticized through, the cultural products of the time; the contemporary shared knowledge embedded throughout, and values which are

not necessarily foregrounded in those cultural and artistic works, but are rather, as Williams has it, held "in sublimis." As Williams suggests, historical distance produces a clearer awareness of the contingent nature of all such discourses, and the ways in which they are applied to particular events. Williams's concept of the structure of feeling, therefore, and which is embedded in parasitic, invader, and disease, which is reflected in Stoker's *Dracula*.

From the "Discourse of Disease" in *Dracula*

It is estimated that up to 40 million people originated from Europe in the United States, Canada, and South America in the second half of the nineteenth century, travelling initially from northern European countries such as Ireland, Scandinavia, Scotland and England, from the south (Ireland, Portugal, Spain) and later, from the east, as Eastern European and Russian Jews (Geyer, 1991: 54). The late nineteenth-century migration was a period of mass movement, large numbers of displaced people travelled from Russia and the Balkan States to Hamburg and Christiania, and took ship across the North Sea into the United Kingdom (Maret, 1907: 10). Some continued on, via Hull and Liverpool, to New York City and The United States (Geyer, 1991: 54). Some, however, were left at destination with money and ideas through which they travelled.

This was a punishing journey: the sea passage from Hamburg to London alone could involve spending forty to sixty hours below deck, and the journey from London to New York City could take up to a month. Migrants were travelling through, or arriving in, areas with existing high concentrations of poverty, overcrowding, and disease. Steppes and the East End of London, the crowded dockside area in Hull and Liverpool, the ghettos of the Lower East Side in New York City.

While the late nineteenth-century migration was a period of mass movement, large numbers of displaced people travelled from Russia and the United Kingdom in the late nineteenth century, the Royal Commission on Alien Immigration was convened to report on the influx of Russian Jews, who were not only seen as liable to introduce infectious diseases, but to compound the existing problems of the late nineteenth-century migration. In London where they formed "a compact, non-assimilating community" (Report, 1905: 3-4). In 1905 the Alien Act established for the first time immigration controls on entry to the United Kingdom.

Of course, the risk that disease can be transported by people forced to live in such conditions was a real one. The late nineteenth-century migration was a period of mass movement, large numbers of displaced people travelled from Russia and the United Kingdom in the late nineteenth century, the Royal Commission on Alien Immigration was convened to report on the influx of Russian Jews, who were not only seen as liable to introduce infectious diseases, but to compound the existing problems of the late nineteenth-century migration. In London where they formed "a compact, non-assimilating community" (Report, 1905: 3-4). In 1905 the Alien Act established for the first time immigration controls on entry to the United Kingdom.

highly likely in average and mild cases had to pass a series of medical and health checks. The late nineteenth-century migration was a period of mass movement, large numbers of displaced people travelled from Russia and the United Kingdom in the late nineteenth century, the Royal Commission on Alien Immigration was convened to report on the influx of Russian Jews, who were not only seen as liable to introduce infectious diseases, but to compound the existing problems of the late nineteenth-century migration. In London where they formed "a compact, non-assimilating community" (Report, 1905: 3-4). In 1905 the Alien Act established for the first time immigration controls on entry to the United Kingdom.

Richard Evans details how, during the 1892 cholera outbreak in Hamburg, migrants travelling the city en route to the United States were held in squalid trains (close to the "ballroom" migrant barracks in the city) for up to a week. The late nineteenth-century migration was a period of mass movement, large numbers of displaced people travelled from Russia and the United Kingdom in the late nineteenth century, the Royal Commission on Alien Immigration was convened to report on the influx of Russian Jews, who were not only seen as liable to introduce infectious diseases, but to compound the existing problems of the late nineteenth-century migration. In London where they formed "a compact, non-assimilating community" (Report, 1905: 3-4). In 1905 the Alien Act established for the first time immigration controls on entry to the United Kingdom.

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were already problems with serious and infectious diseases in areas like the late nineteenth-century migration was a period of mass movement, large numbers of displaced people travelled from Russia and the United Kingdom in the late nineteenth century, the Royal Commission on Alien Immigration was convened to report on the influx of Russian Jews, who were not only seen as liable to introduce infectious diseases, but to compound the existing problems of the late nineteenth-century migration. In London where they formed "a compact, non-assimilating community" (Report, 1905: 3-4). In 1905 the Alien Act established for the first time immigration controls on entry to the United Kingdom.

It appears, too, that the incidence of disease among migrant populations was not only a problem for the late nineteenth-century migration was a period of mass movement, large numbers of displaced people travelled from Russia and the United Kingdom in the late nineteenth century, the Royal Commission on Alien Immigration was convened to report on the influx of Russian Jews, who were not only seen as liable to introduce infectious diseases, but to compound the existing problems of the late nineteenth-century migration. In London where they formed "a compact, non-assimilating community" (Report, 1905: 3-4). In 1905 the Alien Act established for the first time immigration controls on entry to the United Kingdom.

The experience at Ellis Island is perhaps typical. This was opened in New York in 1892 in order to deal with the increasing number of immigrants entering the United States. The late nineteenth-century migration was a period of mass movement, large numbers of displaced people travelled from Russia and the United Kingdom in the late nineteenth century, the Royal Commission on Alien Immigration was convened to report on the influx of Russian Jews, who were not only seen as liable to introduce infectious diseases, but to compound the existing problems of the late nineteenth-century migration. In London where they formed "a compact, non-assimilating community" (Report, 1905: 3-4). In 1905 the Alien Act established for the first time immigration controls on entry to the United Kingdom.

ance of the skin and the dull uniform eyes of sufferers transformed their bodies from those of recognisable people, friends, family, relatives, into the living dead within a matter of hours" (Kane, 1987: 290).

[illegible][illegible]

The resonances here, however, are not only with the suggestive symbolism in *Ulysses* but also with the, that I claim, 1930s-1936

HOSTS AND PARASITES

Public Engagement

- [illegible]

[illegible]

What did you do?

[illegible]

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Nield, Sophie. (2018). "Hosts and Parasites: Late 19th Century Migration, Bram Stoker's *Dracula*, and the Discourse of Disease." In: *Gunnar Erfam and Sæfða Noth (Eds.). Bodies of Evidence: Ethnic Aesthetics and Politics of Movement*. Vienna: Passagen. 215, 218.

[illegible]

In *Disavowal*, Scott Stokoe reflects many aspects of late nineteenth-century culture. He explores the borders between science and superstition; he creates, in Mina Barker, a strong and resourceful female character; he employs modern tools, technologies, and scientific theories of the time; he deploys an adventurous, effective narrative device. He creates suspense, intrigue, and, of course, he introduces one of the most enduring horror characters of the twentieth century and beyond.

[illegible]



QUARTO THE ROPE AS A PERMANENTLY FLUID BORDER OF A NON-EXISTENT TERRITORY

As we reflect upon our life and work as an artist duo, doubling between South America and Europe, while (dis)entangling our bodies in a long (much too long) piece of black rope, some of the border zones we keep inhabiting in the process are gradually being revealed.

The rope is our artistic material of choice: a moving black thread that sets continuously transforming delimitations in physical space while—paradoxically—opening up an imaginary space of meeting and being together, at the same time. These spaces become the makeshift dwelling that we share and argue about; the transient living-room that we re-occupy again and again, entering and exiting from inside and from outside (QUARTO means 'room' in Portuguese). Like a snake-like borderline, we try to take a grip on the rope from one moment to the next, in order to manipulate, negotiate, collapse and expand both, the autonomy of our bodies and of our community alike.

Even without the material presence of the rope, when traveling and creating together, we choose to live in a permanent state of negotiation, permanently and existentially occupied with the idea and the experience of the border: always in a state and in a process of border crossing towards and away from the body of the other, the space of the other, the time of the other.

But this endless play between ourselves and the rope is more than an arbitrary game, a means to an end,

the production of an artwork. As it has been fully integrated into our existence for almost a decade, the materiality of the rope is also an allegory: defining, describing, explaining our life and our work back to us. Putting us in touch with diverse imaginary and concrete borders that we occupy and pass through.

In order to understand how the rope is shaping our lives and our way of living, we must consider the impact of the endless hours—the (im)material labour of manipulating the rope—over a ten-year period. The borders that we have been encountering in the process are present at the edges of the rope and are manifested in the ways in which the rope connects and separates. Fluid-yet-resistant, the rope is an object and an interface that allows a vocabulary, a body, a dance to emerge. The questions that arise with the rope persist: what is the body that arises? What is the dance that appears on the edge of the unknown, whenever our bodies are captured by the flow or by entanglements and knots? What are the bodies that, throughout a practice at the frontiers of materiality, evoke a specific vocabulary?

In an attempt to resist the idea of allowing the bodies to be colonised by the object (and colonising the object in return), we must for a moment contemplate the rope in its extended history: in its central, civilising, disciplining role, even before the Christian era, from the Stone Age to the Egyptians.

QUARTO



STRATEGIES

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THE PERMANENTLY FLUID BORDER ...

What kind of collective and personal memories pass through our bodies when we start manipulating the rope? Between manipulation and being exposed to the rope's very own dynamic, a particular kind of body emerges, a body that is situated between different cultures, languages and realities; a body that carries the experience of the moment, memories of the past and imaginations and fictions of an encounter yet-to-come.

From one moment to the next, resistance to representation is constructed and deconstructed by the demand of the work to be carried out, to be put into practice, moving constantly towards and away from different systems of subjectification and choreography, in an attempt to keep re-inventing a body and its vocabulary. The place we ultimately end up is strange, constantly propelling us away from history towards an unknown future body at the border of the improbable and the impossible, manipulating (and being manipulated

by) an object which, in turn, has lost its function, and therefore also inhabits the boundary of becoming a non-object. The fullness of the past is supplemented by the non-existent future. Is that a future without borders? A future in which the rope is no longer needed?

As migrants in transit, we are, so to speak, a symbol of contemporary exile; artists who circulate their works as a means of survival are in one way or another exiled. At the same time as exposing our bodies to the frontiers and their discontents, to the blind politics of exclusion, resigned to the conditions of the market, we are still producing alternative answers to ancient questions.

Today, more than ever, we are intertwined in the permanent fluidity of the border, entangled in this non-existent place, in the shifting demarcations always reappearing in BETWEEN, seeking to resist the division that separates our art from everybody else's life.

Text in collaboration with Igor Dobricic

The artist duo QUARTO consists of Anna af Sillén de Mesquita and Leandro Zappala. They are developing bodies of work that are emerging in a series of long-term interdisciplinary research. In between 2003–2018 they have created 3 series in 3 parts: WIP, BEAUTY and ROPE. Anna and Leandro live and work between two different cultures, the Brazilian and the Swedish. The life between two distinct continents characterizes their work and provides constant challenges. Their work has been shown internationally at museums, in different venues and galleries throughout the world. In 2018 QUARTO receives the Birgit Cullberg award.

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WHAT DOES IT TAKE TO CROSS A BORDER?

The Homeland, Aztlán

El otro México

El otro México que acá hemos construido el espacio es la que ha sido territorio nacional. Existe el esfuerzo de todos nuestros hermanos y latinoamericanos que han sabido progresar.

—Los Tierras del Norte!

¹⁹The Aztecas del norte . . . compose the largest single tribe or nation of Anishinabeg (Indians) found in the United States today . . . Some call themselves Chicanos and see themselves as people whose true homeland is Aztlán [the U.S. Southwest].²⁰

Wind tugging at my sleeve
feet sinking into the sand
I stand at the edge where earth touches ocean
where the two overlap
a grudge coming together
at other times and places a violent clash.

Across the border in Mexico
stark silhouette of houses gutted by waves,
cliffs crumbling into the sea,
silver waves marbled with spume
gashing a hole under the border.

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Anzaldúa, Gloria. (1987) "The Homeland, Atztlán,"

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The Homeland, Aztlán / El otro México

This is my home
this thin edge of
barbwire

But the skin of the earth is seamless.
The sea cannot be fenced.

To show the white man what she thought of his arrogance,

This land was Mexican once,
was Indian always

And will be again.

Yo soy un puente tendido
del mundo gabacho al del mojado,
lo pasado me estira pa' 'trás
y lo presente pa' 'delante,
Que la Virgen de Guadalupe me cuido
Ay ay ay, son mexicana de este lado.

[illegible]

The Homeland Artist / El otro México

who align themselves with whites. Tension grips the inhabitants of the borderlands like a virus. Ambivalence and unrest reside there and death is no stranger.

In the fields, *la migrata*. My aunt saying, "No corran, don't run. They'll think of *de otro lado*," in the countryside, Pedro ran, terrified of being caught. He couldn't speak English, couldn't tell them he was fifth generation American. *Sin papas*, the kids roamed his fields where there were no fences. So the night he caught them, he was angry. He told them, *Se lo llevaron*, he ought to smile when he looked back at us, to raise his fist, but I saw the shame pushing his head down. I saw the terrible weight of shame plunk his shoulders. They deported him to Guadalupe by plane. The furthest he'd ever been to Mexico was Reynosa, a small border town opposite Hidalgo, Texas, not far from McAllen. Pedro walked all the way to the Valley. *Se lo llevaron sin un centavo al torso*. Se into adriando desde Guadalupe.

During the original peopling of the Americas, the first inhabitants migrated across the Bering Straits and walked south across the continent. The oldest evidence of humankind in the U.S.—the Chicomac's ancient Indian ancestors—was found in Texas and has been dated to 35,000 B.C.'s in the Southwest United States. Archaeologists have found 20,000-year-old campfires of the Indians who migrated through, or permanently occupied, the Southwest, Aztlán—land of the beavers, land of whiteness, the Eberic elbor of origin of the Aztecs.

In 1000 B.C., descendants of the original Cochise people migrated into what is now Mexico and Central America and became the direct ancestors of many of the Mexican people. (The Cochise culture of the Southwest is the parent culture of the Aztecs. The Uto-Aztecan languages stemmed from the language of the Cochise people.)² The Aztecs (the Nahuatl word for people of Aztlan) left the Southwest in 1168 A.D.

Now let us go.
Tibueque, tibueque,
Vámonos, vámonos
Un pálaro cantó.

In the 1950s, after Anglo agribusiness corporations cheated the small Chicano landowners of their land, the corporations hired gangs of *mestizos* to pull out the brush, chaparral and cactus and to irrigate the desert. The land they sailed over had been the property of the Indians, who had been driven off by them. Later the Anglos brought in huge machines and root plows and had the Mexicans scrape the land clean of natural vegetation. In my childhood I saw the end of dryland farming. I witnessed the land cleared; saw the huge pipes connected to underground water sources sickling up in the air. As children, we'd go fishing in some of those canals when they were full and hunt for snakes in them when they were dry. In the 1950s I saw the land, cut up in hundreds of small rectangles and squares, mostly irrigated. In the 1960s I saw the desert, the roots of many kinds of fruit or vegetable had only to be stuck in the ground in order to grow. More big land corporations came in and bought up the remaining land.

To make a living, my father became a shantecropper. Rio Farms incorporated him and paid money and living expenses. At first he worked for them and then he owned them. He got 98% of the earnings. Sometimes we earned less than we owed, but always the corporations paid well. Some had major holdings in vegetable trucking, livestock auctions and cotton gins. Altogether we lived on three successive Rio Farms; the second was adjacent to the King Ranch and included a dairy farm; the third was a chicken farm. I remember the white feathers of three thousand Leghorn chickens shading the land for acres around. My father was a good cook and a good father. (I don't know if he is.) (Ten years afterwards I couldn't stomach the sight of an eagle.) I remember my mother attending some of the meetings sponsored by well-meaning whites from Rio Farms. They talked about good nutrition, health, and held huge barbecues. The only thing salvaged for my family from those years are modern techniques of food canning and a food-stained book they printed made up of recipes from Rio Farms' Mexican women. How proud my mother was to have her recipe for *enchiladas conchudas* in a book.

El cruzar del mejido/Illegal Crossing

"Mama si yo tengo una familia fuera llorare"
dize Guadalupe, upon being reunited with

Anastasia Gloria (1982) The Homeland, Atzlán.
In: Ibid. Borderlands/La Frontera. The New Mestiza. San Francisco: Aunt Lute Books, 23-35.

her unknown mother just before the mother dies,
—from Daniel Rodríguez' film,
Nostalgia Los pobres?

La crisis. Los gringos had not stopped at the border. By the end of the nineteenth century, powerful landowners in Mexico, in partnership with U.S. colonizing companies, had dispossessed millions of Indians of their lands. Currently, Mexico and her eighty million citizens are almost completely dependent on the U.S. market. The Mexican government and wealthy growers are in partnership with such American conglomerates as American Motors, IT&T and Du Pont, which own factories called *maquiladoras*. One-fourth of Mexico's industrial production is exported to the U.S. Next to oil, *maquiladoras* are Mexico's second greatest source of U.S. dollars. Working eight to twelve hours a day to wire in backup lights of U.S. autos or solder minuscule wires in TV sets is not the Mexican way. While the women are in the *maquiladoras*, the children are left on their own. Many roam the street, become part of *cholo* gangs. The infusion of the values of the white culture, coupled with the exploitation by that culture, is changing the Mexican way of life. The *maquiladoras* have changed the Mexican economy. No one in the U.S. have brought on what the Mexicans call *la crisis*. No *hoy trabajo*. Half of the Mexican people are unemployed. In the U.S. a man or woman can make eight times what they can in Mexico. By March, 1987, 1,088 pesos were worth one U.S. dollar. I remember when I was growing up in Texas how we'd cross the border at Reynosa or Progreso to buy sugar or medicines when the dollar was worth eight pesos and fifty centavos.

La transición. For many *mexicanos del otro lado*, the choice is to stay in Mexico and survive or move north and live. *Dicen que cada mexicano siempre sueña de la conquista en los brazos de cuatro gringas rubias, la conquista del país poderoso del norte, los Estados Unidos. En cada Chicano y mexicano vive el mito del teatro territorial perdido.* North Americans call this return to the homeland the silent avian.

"La casa solitaria"
—El Puma en la canción "Mullin"

South of the border, called North America's rubbish dump by Chicanos, *mestizos* congregate in the plazas to talk about the best way to cross. Smugglers, coyotes, *pasaderos*, *engañadores* approach these people or are sought out by them. "*¿Qué dicen muchachos a echársela de mejido?*"

"Now among the alien gods with
weapons of magic am I"
—Narciso protection song,
sung when going into banix.¹³

We have a tradition of migration, a tradition of long walks. Today we are witnessing *la migración de los pueblos mestizos* and the century of the century of the century of the century. This time, the traffic is from south to north.

El retorno to the promised land first began with the Indians from the interior of Mexico and the *mestizos* that came with the *conquistadores* in the 1500s. Immigration continued in the next three centuries, and, in this century, it continued with the *braceros* who helped to build our railroads and who picked our fruit. Today thousands of Mexicans are crossing the border illegally and about a million people without documents have remained in the Southwest.

Faceless, nameless, invisible, unnamed with "Hoy cucarachas" (cockroaches). Trembling with fear, yet filled with courage, a courage born of desperation. Barefoot and uneducated, Mexicans with hands like boot soles gather at night by the river where two worlds merge creating what Reagan calls a frontline, a war zone. The convergence has created a shock culture, a border culture, a third country, a closed country.

Without borders, without documents, without papers, without on inflatable rafts across *el río Grande* or wade or swim across naked, clutching their clothes over their heads. Holding onto the grass, they pull themselves along the banks with a prayer to *Virgen de Guadalupe* on their lips: *by virgeneta morena, mi madreita, dame tu bendición.*

The Border Patrol hides behind the local McDonalds on the outskirts of Brownsville, Texas or some other border town. They are afraid of the river, the beach, the tide, the bridge. "Hunters in armystyle uniforms stalk and track the border. They are equipped with the powerful nightvision of electronic sensing devices planted

in the ground or mounted on Border Patrol vans. Cornered by flashlights, flanked while their arms stretch over their heads, *los mejidos* are handcuffed, locked in jeeps, and then kicked back across the border.

One out of every three is caught. Some return to enact their life's rage against the times and the way. Some of those who make it across understand that Mexico is a country where you are near Tijuana. As refugees in a homeland that does not want them, many find a welcome hand holding out only suffering, pain, and ignoble death.

Those who make it past the checking points of the Border Patrol find themselves in the midst of 150 years of racism in *barrios* in the Southwest and in big northern cities. Living in a country where you are near Tijuana, you are near criminals and being able to eat, between routine and deportation, the illegal refugees are none of the poorest and the most exploited of any people in the U.S. It is illegal for Mexicans to work without green cards. But big farming combines, farm houses and smugglers who bring them in make money off the "wetback" labor—they don't have to pay federal minimum wages, or ensure adequate housing or sanitary conditions.

They are not the people who are called *cholos*. Often the *coyote* (smuggler) doesn't feed her for days or let her rest in the room. Often he rapes her or sells her into prostitution. She cannot call on country or state health or economic resources because she doesn't know English and she fears deportation. American employers are quick to take advantage of her helplessness. She can't go home. She's sold her house, her furniture, borrowed from friends in order to pay the coyote who took her across the border. She has no money to smuggle her to Chicago. She says with a little smile, "I am a worker, I am a worker. Latino households for as little as \$15 a week. Or work in the garment industry, do hotel work. Isolated and worried about her family back home, afraid of getting caught and deported, living with as many as fifteen people in one room, the *mestizans* suffer serious health problems. *Se enferma de los nervios, de alta presión.*"

La mujerada. *La mujer indocumentada*, is doubly threatened in this country. No one knows where to turn for help or sexual violence, but like all women, she is prey to a sense of physical helplessness. As a refugee, she leaves the familiar and the homeland to venture into unknown and possibly dangerous terrain.

This is her house
this thin edge of
bubble.

ETEL ADNAN

TO BE IN A TIME OF WAR (2005)

To say nothing, do nothing, mark time, to bend, to straighten up, to blame oneself, to stand, to go toward the window, to change one's mind in the process, to return to one's chair, to stand again, to go to the bathroom, to close the door, to then open the door, to go to the kitchen, to not eat nor drink, to return to the table, to be bored, to take a few steps on the rug, to come close to the chimney, to look at it, to find it dull, to turn left until the main door, to come back to the room, to hesitate, to go on, just a bit, a trifle, to stop, to pull the right side of the curtain, then the other side, to stare at the wall.

To look at the watch, the clock, the alarm clock, to listen to the ticking, to think about it, to look again, to go to the tap, to open the refrigerator, to close it, to open the door, to feel the cold, to close the door, to feel hungry, to wait, to wait for—dinner time, to go to the kitchen, to reopen the fridge, to take out the cheese, to open the drawer, to take out a knife, to carry the cheese and enter the dining room, to rest the plate on the table, to lay the table for one, to sit down, to cut the cheese in four servings, to take a bite, to introduce the cheese in the mouth, to chew and swallow, to forget to swallow, to daydream, to chew again, to go back to the kitchen, to wipe one's mouth, to wash one's hands, to dry them, to put the cheese back into the refrigerator, to close that door, to let go of the day.

To listen to the radio, to put it off, to walk a bit, to think, to give up thinking, to look for the key, to wonder, to do nothing, to regret the passing of time, to find a solution, to want to go to the beach, to tell that the sun is coming down, to hurry, to take the key, to open the car's door, to sit, to pull the door shut, turn it, warm up the engine, to listen, to make sure nobody's around, to pull back, to go ahead, to turn right, then left, to drive straight on, to follow the road, to take many curves, to drive down the coast, look at the ocean, to admire it, to feel happy, to go up the hill, to reach the other side, then go straight, to stop, to make sure that the ocean has not disappeared, to feel lucky, to stop the engine, to open the door, to exit, to close the door, to look straight ahead, to appreciate the breeze, to advance into the waves.

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TO BE IN A TIME OF WAR

To wake up, to stretch, to get out of bed, to dress, to stagger toward the window, to be ecstatic about the garden's beauty, to observe the quality of the light, to distinguish the roses from the hyacinths, to wonder if it rained in the night, to establish contact with the mountain, to notice its color, to see if the clouds are moving, to stop, to go to the kitchen, to grind some coffee, to lit the gas, to heat water, hear it boiling, to make the coffee, to shut off the gas, to pour the coffee, to decide to have some milk with it, to bring out the bottle, to pour the milk in the aluminum pan, to heat it, to be careful, to pour, to mix the coffee with the milk, to feel the heat, to bring the cup to one's mouth, to drink, to drink again, to face the day's chores, to stand and go to the kitchen, to come back and put the radio on, to bring the volume up, to hear that the war against Iraq has started.

To get more and more impatient, to be hungry, to bite one's nails, to wear a jacket, to open the door, walk down the hill, to look at the Bay, see boats, notice a big sailboat, to go on walking, to be breathless, to turn left, then right, to enter the Sushi-Ran, to wait, to look at the waitress, to call her, to rest one's elbows on the table, to pull them back when the tea arrives, to order, to eat, to drink, to use chopsticks, to be through, to wipe one's mouth with the napkin, to read the bill, to count, to pay, to thank graciously, to exit, to start the road uphill.

To rise early, to hurry down to the driveway, to look for the paper, take it out from its yellow bag, to read on the front-page WAR, to notice that WAR takes half a page, to feel a shiver down the spine, to tell that that's it, to know that they dared, that they jumped the line, to read that Baghdad is being bombed, to envision a rain of fire, to hear the noise, to be heartbroken, to stare at the trees, to go up slowly while reading, to come back to the front-page, read WAR again, to look at the word as if it were a spider, to feel paralyzed, to look for help within oneself, to know helplessness, to pick up the phone, to give up, to get dressed, to look through the windows, to suffer from the day's beauty, to hate to death the authors of such crimes, to realize that it's useless to think, to pick up the purse, to go down the stairs, to see people smashed to a pulp, to say yes indeed the day is beautiful, not to know anything, to go on walking, to take notice of people's indifference towards each other.

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WHAT DOES IT TAKE TO CROSS A BORDER?

To have lunch. To ask for some beer. To give one's order. To drink, eat, and pay. To leave. To reach home. To find the key. To enter. To wait. To think about the war. To glance at the watch. To put on the news. To listen to the poison distilled by the military correspondents. To get a headache. To eat dry biscuits. To put the radio back on. To hear bombs falling on Baghdad. To listen to ambulances. To go out on the deck. To look at the lengthening shadows on the grass. To count a few dead flies on the pane. To go to the table and look at the mail. To feel discouraged. To drink some water. To not understand the wind. To wonder if the human race is not in chaos. To wish to blow up the planet. To admire those who are marching against the war.

To hear a war from far away, for others. To bomb, eliminate a country, blow-up a civilization, destroy the living. To exit from one idea to enter another. To go. To cross the Golden Gate. To enter San Francisco. To stop at the light. To enjoy the luminosity of the green. To be on Market Street. To see too many policemen. To be told to keep going. To see young men being arrested at the end of the march. To measure tension in the air. To seek Valencia. To go all the way to Connecticut Street and park the car. To enter through the gate of CCAC. To sit in a room which is dark. To listen to a poet, then to another, speak about a time gone.

To stop at the gas station and fill up the tank. To go uphill, peek at Mount Tamalpais. To take a rest, breathe, contemplate. To find a path and walk on wet grounds. To enjoy the enormous variety of the shades of green on the mountain. To raise one's eyes to the sky and bring them back on the horizon to compare the different greys of the sky. To try to speak to the clouds. To say yes, it's impossible. To linger on the mystery of communication, to bemoan its absence. To say it's okay, then not to believe oneself. To think of the morning news, to be horrified. To despise. To hate. To empty one's head of overflowing emotions. To regret that evil exists. To blame oneself for the existence of evil. To want to forget about it and not be capable of so doing. To wrap oneself with death.

To turn the page without moving into a new life. To put on the radio. To listen and to be hit in the face with much poison. To curse the hour, the fire, the deluge and hell. To lose patience. To lynch misfortune. To prevent the trajectory of inner defeat from reaching the centre. To resist. To stand up. To raise the volume. To learn that the marches against the war are growing in number. To admit that human nature is multifaceted. To know that war is everywhere. To admit that some do win. To drink some water. To turn in circles. To pretend that one is not spent out. To believe it. To pretend. To discuss with one's heart. To talk to it. To quiet it down, if possible. To curse the savagery of the technologically powered new crusades. To remain in doubt. To come out of it in triumph.

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To run down for the Sunday paper. To read: "Target: Baghdad." Back to the radio, hear about the American dissidents. Hear that the Blacks are overwhelmingly against the war, that the Iraqis are resisting. Do some cleaning. To put up with an inner rage. To admit the evidence of evil, the existence of pain. To not be capable of finding, within, one's source of energy. Feel gratitude for those who protest although knowing that they are moved by their own moral sense. Take risks, that's what they do. To think that the Arab states feel uncertain, to say the least. To find the radio unbearable.

To wait for the reaction, the vengeance. To be thirsty, hot, then to feel cold. To invade the body, says evil. To speak of evil. To make a phone call. Not to tell all that one thinks. Not to think about all one knows. To hang up. To pick up the bottle of Correctol and start erasing memories. Not to be hungry but to eat, nevertheless. To satisfy other needs by eating. To feel disgusted. To count the dead of either side. To come back to the radio while congratulating oneself of not possessing a TV. To listen to the Egyptian, Turkish, Jordanian, Syrian and Iraqi reporters on the radio. To feel worn out.

To admire the light, bless the spring. To bring down the garbage, close the lid. On the way up, to look at the bluebells, smell the verbena and the sage. Once in the living-room, hear and weigh the silence. To suffer from the disaster. To do nothing. To think about history then reject that thought. To align some books on the shelf, and throw away quite a few. To pick up a magazine, to throw it back into its basket. To find a forgotten translation of Parmenides. To read a few sentences, discovering his impatience. To intend to read him later, but there's no "later" at this moment. To consider the present time as sheer lead.

To put things in order. To find a 1975 diary. To read at random: "Back from Damascus." To read, further: "Sunday the 12th. Mawakef meeting." To leave the notebook on the table. Turn the radio on KPFA. To absorb the news like a bitter drink. To create terror, that's war. To wallow in cruelty, conquest. To burn. To kill. To torture. To humiliate: that's war, again and again. To try to break the iron circle. To go downtown, at least, to park on Caledonia. To walk all the way to the Valhalla, along the water. Measure the mast of an extraordinarily beautiful sailboat with one's incredulous eyes. Admire the black hull and its thinness. Compare the lightness of the sailboat to the government's moral thickness. To admit that there's nothing that one can do.

ETEL ADNAN

To bring down a military plane over Afghanistan. To welcome the sun.
To water the plants. To roll back the hose. To unroll it again. To go on watering. To place the hose next to the wall. To displace shadows while displacing oneself. To go back to the typewriter. To worry about the ribbon, to wonder if it needs to be replaced by a new one. To control the desire for sherbets. To breathe painfully. To keep one's anger low key, sweep away one's worries. To take off the shoes and wear other ones, and enjoy the result. To see what time it is. To uncork the inkpots. To read "Mont-Blanc" on the label. To fear for the ink to evaporate. To carefully close the inkpot. To glance at the watch and realize that it's time for the (bad) news. To put up with it.

To read on the calendar that Lynn Kirby is coming for lunch. To discuss the atrocities committed by the British and the Americans in Iraq. To hear her say that war is an atrocity, point. To speak about astronauts and Space. To discuss the possibility of a collaboration. To bring on the table roast beef and salad. To mix the salad. To look at the mountain. To later bring down the night over the mountain. To guess its presence through the night. To affirm love, look through the void, measure its depth. To wonder if it is permissible that some eat bio-foods while other die of hunger. To imagine the war in Iraq. To intimately know how ferocious invading armies ate. To try not to die of hatred. To hold one's head between one's hands. To press on. To close one's eyes. To have difficulty breathing.

To destroy Baghdad is the order of the day. To hear the soundtrack of the war. To be stunned by the spring's colored beauty. To have coffee at Da Vino. To shake and sweat at the sight of a woman who is a walking skeleton helped to a car. To buy cornbread at the Real Food Store. To feel guilty when thinking of hunger. To be back. To admire the garden's incredible beauty. To go up and store the bread. To put the radio on. To find the official hypocrisy untenable. To repeat that they are war criminals. To feel a lead-like fatigue all the way down the body. To be desperate. To know the absoluteness of the war. To still believe that the future will escape the diabolical schemes of the enemy.

To extinguish the light in the eyes of those who love the world, to threaten life itself, to impose death, that's war. To pour blood in the Euphrates and kill the inhabitants of the Tigris's banks. To displace hills. To wipe out an open market. To make it impossible to get married, to sleep, to get up one morning in Bassorah, while they do it over there, in Mexico. To meddle with Arab destiny. To anticipate their death, the wheeling and dealing. To pray to the ancient gods. To not despair about the past. To not forget. To be sure that some day, no one knows when, justice will prevail. To know that the world will take revenge for having been fooled. To keep knowing that there are mysteries and secrets.

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TO BE IN A TIME OF WAR

To dream of deserts, to count the cactuses and all venomous plants.

To yearn for spectacular suns. To raise one arm, then the other. To follow the uninterrupted flow of news and reach an unbearable level of sadness. To pretend that one is okay because of the hunger in the stomach. To not eat or keep time. To pick up the notebook, then put it back on the shelf. To live with the knowledge that the Americans, the English, their allies, want the people of Iraq, the children, the men of Iraq, to be destroyed. To compare what's going on with what has always been going on. To hang by a straw. To be disoriented. To be running and standing still, in the dark, on the deck. To read the map of the sky. To mark out the stars. To spot the Pleiades. To remember Babylon. To spread blackness over one's heart. To come in, to close the door. To wait for the slightest noise. To put an end to a long day. To go to sleep.

To do as if things mattered. To look calm, polite, when Gaza is under siege and when a blackish tide slowly engulfs the Palestinians. How not to die of rage? To project on the screen World War I, then World War II while expecting the Third one. To scare the innocent, by following the Israeli way of spreading terror. To make a phone call to Paris. To tell Walid that things are alright. To lie. To admit that the weather is noncommittal, beautifully. To feel indifference toward a spring suddenly heating up. To choose which shirt to wear. To fill one's mind with the apprehension of the Sunday paper there, at the door.

To read a lot of trash mixing the blood of war with business's stench. To root out any happiness. To go out, and down, and on the road. To hesitate; to go on, and ahead, and back, and up the stairs, and in one's room. On the way, to notice that the mountain is still there. To lie and sleep, deeply, heavily. To reproduce night's sleep. To wake up, look through the window at green water, from the Bay to the mountain, and return to one's self. To remember that war is devastating Iraq. To feel pain.

To walk toward the chimney, stand there, return to the table, sit and uncork the inkpot. Bring the cork back to its place. To follow a shadow's edge. To raise one arm in order to create a shadow. To not define its color. To be puzzled by its nature. To mentally cover distances and not decide if they are on earth or in space. To hear steps. Prick up one's ears. To wait. To put uncertainty to rest. To evacuate the brain from any sort of presence. To get rid of that guilt while doubt starts to creep in again. To fix one's eyes on the painting. To get lost in the painting. To make coffee. To pour it but forget to drink it. To drink it cooled down, thrown out the rest. To get upset. To say the hell with it the hell with it. To wait for the mail while thinking who cares? [...]

WHAT DOES IT TAKE TO CROSS A BORDER?

D E U F PLISCHKE SPINNEN

E R T &

In German, the word "spinnen" has many meanings. It can denote the art of creating and drawing out a yarn, the following of a particular train of thought, pondering over something or exaggerating something to the extent that it becomes unbelievable or fantastical. It also denotes the animals that many people fear: spiders. Spiders can produce thread from their own bodies and construct webs. But the most terrifying aspect of these delicate creatures isn't their vast webs, rather the sudden, unpredictable movements with which they attack their prey or beat a retreat. These perceptual transgressions seem to create an insurmountable fear of spiders within humans: arachnophobia.

At the end of the story of Arachne the weaver, Athena speaks these words: "Live on then, and yet hang, condemned one!" (Ovid, Metamorphoses, Book 6, Arachne the Weaver) The story is about Arachne (Greek for spider), a highly talented young artist who has taught herself to weave in her own workshop. By regularly opening the doors to her workshop and sharing the socially interactive method of producing her art, she soon gains a name for her unique tapestries well beyond the local area. Rumours spread that she is the best weaver of her day. The goddess Athena (Greek goddess of warfare, wisdom and crafts) hears of this and visits Arachne in her workshop, with the intention of confronting and humbling her. Arachne is unfazed, and even challenges Athena to a weaving contest, which takes place there and then in front of an audience in Arachne's workshop. Athena weaves a tapestry on which she glorifies herself and other gods; Arachne weaves a rug depicting numerous scenes of the mighty gods enacting violence and rape on defenceless people. »[Arachne] gave all these their own aspects, and the aspects of the place.« (ibid.) The realistic nature of Arachne's

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WHAT DOES IT TAKE TO CROSS A BORDER?



depiction is so magnificent that she emerges as the clear winner of the contest. This angers Athena to such an extent that she strikes Arachne with a spindle and begins tearing up her tapestry. Just as in the depiction on her tapestry, Arachne feels mistreated by Athena and attempts to hang herself with a thread of yarn. Athena hesitates, and out of pity decides to let Arachne live, forever hanging from a thread, and with poison turns her into a spider in front of all present. "Departing after saying this, she sprinkled her with the juice of Hecate's herb, and immediately at the touch of this dark poison, Arachne's hair fell out. With it went her nose and ears, her head shrank to the smallest size, and her whole body became tiny. Her slender fingers stuck to her sides as legs, the rest is belly, from which she still spins a thread, and, as a spider, weaves her ancient web." (ibid.) Gradually, the talented artist is transformed into the much-feared creature with the oversized abdomen that is only capable of weaving fragile, non-pictorial webs of a purely functional nature.

We've been telling this story for many years and have used it in many different works, yet we never tire of it. In the context of the 'Me Too' debate, the cruel, unjust fate of Arachne has never seemed as current, and Ovid's story is so explicit that it no longer needs interpretation but more so propagation. For us, Arachne is a truly timeless feminist performance artist, who through her practice demonstrates that art doesn't only require courage to transcend borders—one's own and the symbolic—it also needs to be radically opened

to society itself. Art can only be created in the confusion and chaos of its time.

But to us, Arachne isn't merely an inspiring figure for resistance and border transgression, she also offers a way of working that we would like to present to as many people as possible. At first glance, these practices may seem to be archaically social and "feminine", but this is probably just a superficial patriarchal interpretation made to preserve a hierarchy of artistic forms, something that has long needed overhauling. Spinning, knitting, weaving, embroidery, writing, speaking, narrating, listening; all these things are incorporated into our choreographic practice. This enables our work to maintain contact with reality and not veil it in hyperaestheticism. Reality is action and fabric, reality is a structure made up of stitches, loops, threads and holes, just like underwear, cloth, curtains, lace—but also velvet and plush.

Arachne's tapestry is a historical and technological precursor to the European tapestry. For us, her spinning and weaving practice is a model for creative workshops to which we invite people to participate in collective actions. These can be organised in an installation-based, participative and/or choreographic manner, and can span many different time frames. A common thread is that they always bring people together, people who might not have met before, to address important issues and make joint decisions on possible forms of coexistence and the shaping of the (near) future—with yarn and needle, with instinct and intrepidity.

The works of DEUFERT&PLISCHKE focus on time, memory, myth, and how we should live together. As an artistic duo for more than 17 years, they have adhered to the radical notion that choreography can build society, not merely illustrate it. Thus, collaboration and participation are central themes in deufert&plischke's methodology, process and performance: in their multi-faceted work, be it a choreographic concert, lecture, or exhibition, theatre takes place only insofar as it can be knit together by everyone—artists and spectators—in the moment of performance. Choreography thus becomes a social activity, not determined by aesthetic principles, but by existential and philosophical concepts such as war and peace, freedom and truth. Theater as a social situation—from the common rehearsal to the performance—is the driving force of deufert&plischke's choreographic form and artistic expression. They author their works collectively. WWW.DEUFERTANDPLISCHKE.NET

© Victoria Tomaschko
 „Unter dem Strand liegt das Pflaster“, Textilperformance von Ena Ermi und Zille Homma Hamid mit Schüler*innen des OSZ Bekleidung und Mode im Rahmen des Vermittlungsprojekts „media resistance – Strategien des Widerstands“ (2018, Projektleitung Carsten Cremer & Annika Niemann)



STRATEGIES

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ANNIKA NIEMANN

CHANGING PERSPECTIVES—CROSSING BORDERS IN ARTISTIC MEDIATION PRACTICES

One of the strategies that remains central to my practice as an art educator can be traced back to my first experience with pupils at a design exhibition at the ifa Gallery Berlin. A primary school class had been invited to a workshop there. We gathered at the entrance to the gallery and made ourselves comfortable on the floor. When I asked the pupils if they had an idea of where we were, one boy replied enthusiastically: "In the aquarium!" The other pupils laughed. For me, the answer was at first surprising—yet it was a very apposite observation of the situation we were in: in front of a large shop window, exposed to the gazes of the passers-by, trapped in an enclosed space like fish or aquatic plants. The young boy evidently saw himself as an 'object' in the situation. He couldn't decipher the coded realm of the gallery. His recalled moment of "exhibiting" and "being exhibited", however, was connected to his experience of a zoo, where he had occupied the active role of the observer. Now he found himself in the position of the observed, the "exhibited"—both with respect to the 'audience' on the street and the educational team of the gallery, who expected a certain 'performance' from him.

For many pupils, visiting a gallery denotes the crossing of a border. Few of them are used to moving about in a city centre, and rarely have they visited an exhibition space before. The codes according to which the body should position itself in this situation, and the particular way it should behave, are alien and unnerving.

Ever since, my starting point in every situation concerning art education has been to first allow the participants room and time for an active appropriation of the space (and situation). For instance, by mapping the gallery using the body as a scale and using tape to create an individual coordinate system which traces the configurations of bodies. I will often ask children to first find a safe haven within the gallery, to identify a space within the space, somewhere they feel comfortable, and then mark its borders with tape. From there, neighbourhoods can be explored, intermediate spaces between bodies and artworks addressed, and associations made with the qualities of the exhibition that unsettle the pupils' space.

As an art educator, the gallery represents a comfort zone. It becomes more interesting when educational projects connect, interweave or traverse the two institutional arenas

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WHAT DOES IT TAKE TO CROSS A BORDER?

ANNIKA NIEMANN

school and exhibition space. This was exemplified in the textile performance "Unter dem Strand liegt das Pflaster" (Under the Strand Lies the Pavement), realised by the artists Esra Ersen and Zille Homma Hamid with pupils from the vocational training course at a college for textiles and fashion.¹ Together, the floor plan of the ifa Gallery Berlin was measured, reconstructed as a pattern and stitched to scale in the college workshops. Back at the gallery, the finished muslin fabric was laid out and subsequently folded, pressed, rearranged and deformed in a performance choreographed by the pupils. The seemingly compliant textile matter enabled institutional borders to be questioned and possibilities of social participation and spatial access for young refugees and young people with migratory backgrounds to be visually negotiated.

One of my first ever books was called "Die Nahsehfamilie".² Mama fish, papa fish and baby fish do laps of their tank and are looked after by a human family. The actual 'objects' of observation in this children's book are outside of the aquarium; the focus of the story is the family itself, their behavioural patterns, relationships and conflicts, described from the perspective of the baby fish.

For me, this view from the 'aquarium' onto the street, from the gallery into the living environment of children and young people is a cornerstone of educational work. To break open or invert institutional boundary lines it is important to give room to their forms of knowledge and experiences within the gallery and bring about their resonance—and not the other way round, making pupils into objects of one's own educational practice.

1 The performance took place in 2017/2018 in the context of the project "media resistance – Strategies of Resistance" at the ifa Gallery Berlin, initiated and organised by Carsten Cremer and Annika Niemann.

2 Ekker, Ernst A. (1978): Die Nahsehfamilie. Ravensburg: Maier

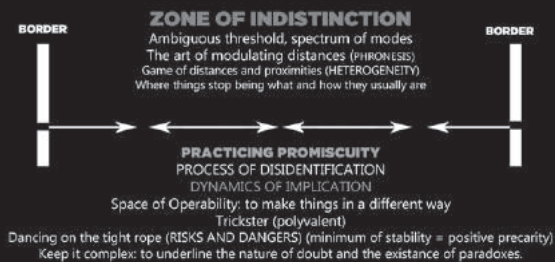
CHANGING PERSPECTIVES

ANNIKA NIEMANN works as a cultural agent, curator and art educator in Berlin. After studying art therapy and art education at the University of applied sciences and arts in Ottersberg, she has worked for around 15 years as a cultural educator for cultural and educational institutes in Berlin. For the ifa (Institut für Auslandsbeziehungen) she develops educational formats for exhibitions on contemporary art, architecture and design which connect global perspectives with local contexts, and has realised educational programmes in the field of art and politics for the project Art in the German Bundestag project. As a Cultural Agent for Creative Schools in Berlin, she supports schools in enhancing their cultural profile. For the ifa Gallery Berlin she most recently curated the format INTERLOOP: Untie to Tie 2017–2018. Knowledge Transfer: Practices, Reflections, Perspectives.

PRAXIS OF PROMISCUITY

To set in motion dynamics and paradoxes. To provoke the unexpected.
To set up conditions for the indistinction between what is "distinct" and separated.
To make blurry the boundaries, to mix up what is different (wide angle awareness).
To apply fuzzy logics in order to discern the subtle nuances between polarities.

Unveiling the complexity of the world: things can be otherwise than they seem to be; to expand the boundaries of how ideology defines reality and normality: exercising political imagination



DIEGO AGULLÓ DANCING ON THE THRESHOLD

BLURRING THE INVISIBLE BORDERS
OF THE WORLDS WE MAKE

THE ART OF PROMISCUITY: PRACTICING TOGETHER FROM OUR RADICAL DIFFERENCES

I would like to present to the reader a practice born out of the tension between bodies and borders, in order to address the problem of private worlds developing a defensive relation to any other world that is different to them. This practice is considered here as an artistic practice, not in the sense of what artists do in their professional capacity but, rather, as a way of experiencing the political, a way of living, and creating world that anyone can participate in, independently of their profession. Firstly, I will describe the practice in general terms, and in the second half of the text I will provide a methodology based on a set of strategies and tactics to be applied.

Let's start with the affirmation that this practice exercises the art of promiscuity, understood not in its meaning of sexual alternation but as social and political promiscuity. Etymologically speaking, the term means "the mixed or disordered confusion of different things". It comes from the Latin *promiscuus* (mixed, stirred, tending to mutual exchange). This verb is also the root of the words *miscellaneous*, *miscible*, *interfere*, *mestizo*. If we think of promiscuity as social and political, the purpose of this text is to present a practice that stimulates promiscuity between what is usually separated by borders and to inject the anomaly into the heart of social order. This practice is artistic in the sense of *poiesis*, as it does not confirm what already exists, nor does it intend to deny or contradict it, but rather, through a process of promiscuity and disidentification brought about by the mixture and confusion in the encounter with the other, generates something new.

One of the functions of borders is to determine what is private. This is to prevent promiscuity and to preserve the status quo of each private world. Borders generate a defen-

sive relationship with alterity; not allowing the communication or penetration of external influences, affects, inputs. The existence of a practice that would blur the borders would safeguard us against the danger of falling into a defensive relationship with alterity, for example, avoiding the state of closure that habits create and the obsolescence and stagnation of routines. In other words, it is about avoiding the conformism of a hypertrophied individuality, the falling into a dead end of a territorialised identity, the decadence of a world that is believed to be self-sufficient.

The art of promiscuity attempts to increase the porosity of borders in order to allow infiltration. This text seeks to emphasise the need to create unpredictable ways to mix and mess with each other, to interfere and break with everything that pretends to separate and segregate. The model of promiscuity of anomalous practices is a way of exercising and training together without fear of blurring the identities that separate us and is willing to play with them within a space of indistinction, ambiguity and disidentification, where we no longer know with certainty which groups or which identities are constituted and where indeterminate zones of neighbourhood emerge.

This practice seems to tell us that without being open to the other, without being confused with it, without being visited by the other and without visiting it, the public, in the sense of the common, does not acquire real meaning. From this perspective, the public is necessarily understood as that resulting from the transformative process that implies the encounter between the heterogeneous. The concept of promiscuity comes to remind us that, especially in the field of politics, there should be a continuous predisposition to be involved in a process of

transformative mixing; that is, a need to confuse different things with the purpose of something else or something new arising from that heterogeneous mixture. Subjectivity has to be understood fundamentally as an open reflexivity to alterity and a predisposition to disorder. The reason for being of the political in this case is fundamentally a promiscuous practice.

THE ROLE OF THE BODY

Promiscuity as an artistic practice is a process that seeks to blur the borders that prevent ways of living merge into a process of mutual influences. It exists as an implicit perversion of mixing together what is not supposed to be together: the unpredictable mixture, the cocktail never before expected. This can only happen if something serves as a bridge between different worlds. Here is where the body acquires a leading role, because its agency consists in cross-pollinating worlds, in allowing communication between private worlds. Through its actions, its dances, and movement, the body enables worlds to emerge. Through what it repeats, what it exercises and practices, through its performative strategies and tactics, the body proposes worlds and makes them actual, and the public is the framework for the proposals, exemplifications and instantiations of these worlds. Hence the importance of becoming aware of what we repeat, as it results in a world to which we give value and that we legitimise with our actions. By exercising, we actualise a world that was implicit as a potentiality; the possibility of making a different world effective, of installing values and materialising ideas, as well, is in our hands.

MAKING THE ANOMALY PUBLIC. PROPOSAL OF A MODEL OF PROMISCUITY BETWEEN PRACTICES

The anomalous, the anomaly, is the irregular, the deviant, the eccentric, that which transgresses the borders of normativity and behaves unpredictably. An anomalous practice is a practice that is not validated by the hegemonic powers and therefore does not identify with all the legitimated notions of normality, convention, custom, the way of life of a group or social context. In one way or another, everyone experiences the anomaly in themselves: the difference already exists in any of us and manifests itself in multiple ways. The degree of anomaly of a practice is always defined in relation to a specific context. For example, there are anomalous practices that in other contexts would cease to be anomalous.

There is a risk of isolation if the practices remain within clandestine spaces of refuge and micro-utopia, separated by borders from the rest and without any possibility of mutual influence. For example, when differences occur within their respective spaces without entering into communication with each other, without facilitating intersection or allowing promiscuity. Therefore, a model of promiscuity is required that allows porosity and in which the public is that area of encounter and confusion between the different practices. Here, different practices are not only exposed or made public, but they are inclusive: one can join and mix, not as a tourist of practices but with the purpose of participating in a game of mutual influences that generates indeterminate zones of neighbourhood.

Public space, as a frame of the common, is the place par excellence where a practice acquires political relevance: its function is to provide spaces for repetition and insistence, spaces for integration in which it is possible to institute something and practice together with others, make anomalous practices inclusive and stay open to alterity. When does public space stop being legitimised by a normative and dominant function? Here we should consider the extent to which making public the anomalous practices could neutralise the dominant hegemonic function in a given context. In this case, by opening the field of potentiality through artistic praxis, this becomes political praxis, and ethics can be understood as the art of experimenting with alternative ways of living.

The following model of promiscuity of practices aims to offer a dynamics of promiscuity between practices while at the same time inventing new worlds by interfering with existing hegemonic models.

AS WE CAN SEE IN THE CAPTION, THE DYNAMICS FOLLOW TWO DIRECTIONS:

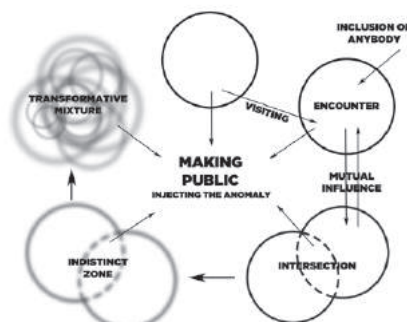
1. Hosting the other and visiting the other: it is not only about being the host and inviting others to participate in your own practice, but also visiting other practices as an outsider. It implies a certain predisposition to be affected/influenced by others and not permanently remain within the space of refuge and self-legitimation. That is the risk: permeability and porosity challenge our immunological systems and make the boundaries of each circle become blurred (process of disidentification). Having the possibility of a transformative experience (sympoiesis) implies engaging in a battle with oneself: to what extent are

you willing to test and strengthen your immune system? There is a whole spectrum of levels of digestion of alterity—from irreconcilable and unassimilable to what is easily digested over time.

2. Make anomaly public: to inject anomaly is to produce an interference that interrupts or neutralises the dominant and legitimate ways of inhabiting public space. This injection aims to temporarily cancel out the existing ways by provoking the suspension of the present time and allowing for something new to emerge. This is assuming that the anomaly is not to be assimilated but quite the opposite—to produce a transforming indigestion.

The purpose of this model of social promiscuity is not to make us tolerant of our differences, nor is it to homogenise ourselves with each other or to become tourists of other practices. Rather, the purpose, in a political sense, is to put into play a capacity of transformation by creating disorder. It is not about reaffirming our position or our identity, but about generating an opportunity for transformation both towards oneself and towards the other. Therefore, it is necessary from the beginning to assume that the effects of this model are unpredictable and incalculable: it is not possible to know the consequences of injecting anomaly into your practice, there is no formula or guarantee of success; there are only tests, exemplifications, moments in which the anomaly instantiates itself.

DYNAMICS OF PROMISCUITY BETWEEN PRACTICES



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STRATEGIES AND TACTICS

- Start making a diagnosis of the level of heterogeneity and promiscuity in all your practices and routines in order to determine what role alterity plays in them. How promiscuous are your practices?
- Identify those routines that keep you in a defensive state with respect to alterity. What practices are dominated by stillness and immobility? Which of your practices resist change? Reflect on exclusion and inclusion in your practice, or, in other words, how inclusive and accessible your practices are.
- Try to clarify what value system exists behind each of your practices and in which cases they are legitimated ideologically.
- Invite others into your practice. Make your practice accessible not only to those who already belong to your context but also make it possible for anyone to find and visit it.
- Feed your curiosity and predisposition to appear where nobody expects you. Track difference, look for interference. How do you find other anomalous practices in the city where you live? Starting in your closest circles, investigate which anomalous practices you could visit. Create a calendar of practice visits that you have not done before or that are strange to you. It implies a dialogue, or a study or analysis of whether or not others have these practices. Ask other people what their practice is, how they exercise, when they train. Ask them if they could invite you to practise with them. Visit a foreign practice at least once a week and invite the other people there to visit your practice or to accompany you in visiting different ones. Let yourself be influenced and then reflect on what elements of that practice you could include in your own practice as novelties or variations. Inject the anomaly into your own practice.
- Decide the magnitude of the jump between one circle and another. The greater the difference between circles, the greater the risk. There is a risk that, during an encounter with alterity, a safe space is not guaranteed: as a guest there is an oscillation between belonging to a group and dis-identification with respect to that group. As a host, let anyone in and be ready to deal with all possible consequences.
- Embrace the state of disorder and of not-knowing in the event of a significant encounter with the other, when the suspended time of the event produces an impasse. Dilate that moment in which the identities are blurred and there is only a process of mutual influence and disidentification.
- Contrast the experience of visiting an anomalous practice with the moment of returning to your own practice. In this moment there is an awareness of one's own practice; a reflection that highlights how your own practice works and offers the possibility of detecting what your own practice legitimises.

- Consider what your tactics and strategies are when implementing the anomaly and your constitutive differences in the framework of the common. How do you make your practices public?
- Make strategy and tactics compatible, be able to plan and also to improvise. Strategy enables you to have schedules and plan meetings, but if there is only strategy, the danger of predictability arises. Have a tactical sense: it will allow you to perform your practice at any time without announcing it or giving explanations. Do not restrict yourself to a fixed schedule, continue practising without planning. Spontaneously inject the anomaly into the tissue of the everyday when least expected. Any encounter is potentially a possibility to introduce a different practice. Train your capacity for surprise. Put the "suddenly" into practice.
- Create a calendar in which you are the host of one or several practices. Invite not only friends but people you have just met or do not know at all. Be aware of how your practice is exposed to change by making it shareable with others.
- Get used to giving and asking for feedback from others, both hosts and guests. Expose your practice everywhere and try to include strangers from time to time. Persist; temporarily generate a regularity so that your intervention is not perceived as merely anecdotal.
- Do not restrict yourself to the periphery or the margins. Train yourself in the art of masks. Imitate the normative, be able to become the standard, penetrate the hegemonic without being detected, become one more, adapt to the rule but have a secret agenda. Exercise irony. Simulate the dominant point of view. It occupies the heart of the mediocre and implements eccentricity from within the system.
- Find the minimum expression of your practice in order to make it practicable in any condition and any situation without depending on resources other than your own body.
- Establish base camps where you can retreat to solitude and reflection, especially after experiences of maximum intensity during an encounter with alterity; devote time to assimilate what happened, either alone or with someone you trust. Without these moments of digestion, the practice will become unbearable: you will end up dissolving in it. Recharge your energy in the shelter.
- Look for ways to multiply this model of promiscuity of anomalous practices. Propose it through your practice.

insoluble aspects – or (and this perhaps comes down to the same thing) to recast the things occurring in that world, which are not what we need to recast, but what we need to overturn the false suppliance of some obvious notions.

Above me to flirt for a minute with some of the language play of any philosopher colleagues. The idea of a simple definition of what constitutes a border is, by definition, absurd: to mark out a border is, precisely, to define a territory; to define it, and so to register the identity of that territory, or confer one upon it. Conversely, however, to define or identify in general is nothing other than to trace the border between what is defined and what is not defined, or, *finis rei terminis* in German. *Grenz* in French, *border*. The theorist who attempts to define what a border is is in danger of going round in circles, as the very representation of the border is the precondition for any definition.

This point – which may seem speculative, even idle – has none the less, a very concrete side to it. Every discussion of borders relates, precisely, to the establishment of definite identities, national or otherwise. The very definition of borders is the very definition of identifications – which are, to varying degrees, *sovereign* and *voluntary* and imposed, individual and collective. Their multiplicity, their hypothetical or fictive nature, do not make them any less real. But it is obvious that these identities are not well defined. And, consequently, from a logical – or juridical or national – point of view, they are not defined at all – or, rather, they would not be if, despite the fundamental impossibility inherent in them, they were defined. The very definition of borders is the very definition of a definition, which requires a 'reduction of complexity', the application of a simplifying force or of what we might, paradoxically, term a 'simpliment of simplicity'. And this, naturally, also complicates many things. The state – as *societas* and as a *devisation* – is, among other things, a formidable reducer of complexity, though its very existence is a permanent cause of complexity (we might also say of disorder), which it then falls to it to reduce.

All this, as we know, is not merely theoretical. The violent confrontations are felt, they are the constitutive of their condition of *violenza*, to which the Declaration issued to launch this

To the question, 'What is a border?', which is certainly one of the necessary preliminaries to any discussion, it is not possible to give a simple answer. Why not? Well, the answer is not possible, because authentic to the border an essence which would be valid in all places and at all times, for all physical scales and time periods, and which would be included in the same way in all individual and collective experience. Without going back as far as the *Roman finis*, it is clear that the border of a European monarchy in the eighteenth century, when the notion of consociationism was invented, has little in common with those borders of the Schengen Convention is so keen to define. The border is not the same, and it is not the same, at the border between France and Switzerland, or between Switzerland and Italy, the same way when you have a 'European' passport as when you have a passport from the former Yugoslavia. It is, indeed, to discuss such a question that we are here.

In reality, however, though it complicates matters theoretically, the impossibility of giving a simple answer to our question is also an opportunity. For, if we are to understand the unstable world in which we live, we need to understand the border, and the border is a notion. We might even say that we need to complicate things. And if we are to contribute to changing this world in its unacceptable,

Balibar, Etienne. (2002) "What is a Border?" In: *Ibid.*, Politics and the Other Scene, London: Verso, 75-86.

4
What is a Border?¹

You can be a citizen or you can be stateless, but it is difficult to imagine being a border.²

conference refers,³ in the face of which we are looking for political ideas and initiatives which are not merely that 'Hobbesian' reduction of complexity which a single central authority sanctioned by law and with which the state is supposed to be identified. But this is not the case, at least in the political order – this being in any case an intellectual solution at the world level, where it could at most put down a particular troublemaker here or there.... In inter disregard of certain borders – or, in some cases, under cover of such borders – identities which are, as a consequence, regarded as non-identities. However, their existence is, more the less, a theoretical question for large numbers of human beings, and this is precisely the question which we are here to discuss. The question coming out of the book is the 'for You'. The very expression speaks volumes concerning us all in reality, and it concerns us from within, and with regard to our own history.

For borders have a history: the very notion of border has a history. And it is not the same everywhere and at every level. I shall come back to this point.⁴ From our point of view, as European men and women at the very end of the twentieth century, this history takes the form of a series of events, and of the appropriation of individuals by the state, and of the state by individuals, and of 'territory'. Or rather, as Hannah Arendt pointed out so admirably – and we are right to invoke her in this context – it is moving towards a coup at which the impossibility of attaining this ideal is manifested at the very moment when it seems closest to realization. We are at that point now.

Since earliest Antiquity, since the 'origins' of the state, of city-states, since the very beginning of the history of borders – that is to say, since the very beginning of the history of borders – there has been a constant struggle between the state and the individual, and contact or confrontation, areas of blockade and passage (or passage on payment of a toll). Exact or shifting zones, continuous or broken lines. But these borders have never had exactly the same function – not even over the last two or three centuries, despite the continuous effort of codification put in by nation-states. The 'typical' of the national – as to use Gerard Nozick's expression – is itself constantly changing shape, including the shape of its policing. It is currently changing its functions once again, and doing so before

our very eyes. One of the major implications of the Schengen Convention is indeed the only aspect of the construction of 'Europe' that is not being fully grasped, and that is the loss of citizenship, but in that of *autochthonie*, by way of re-configuration between police forces and also of more or less simultaneous legislative and constitutional changes regarding the right of asylum and immigration regulations, family reunion, the granting of nationality, and so on – is that from now on, 'its' border – or rather, at certain favoured *border-points* of 'its' territory – each member state is becoming the representative of the others. In this way, a new mode of determination between the national and the alien is being established. Also changing are the conditions under which individuals are admitted to the territory, and the conditions under which they are excluded from it. One has only to see with what expatriate states, almost without exception, view dual or multiple nationality to understand how essential it is to the nation-state to behave as the owner of its nationals (and, theoretically at least, to undertake an exclusive division of individuals between territories, with no one committed twice or left over). This is merely an adjunct to the principle of the – at least relative and symbolic – exclusion of foreigners. But there can be no doubt that, in national normality, the normality of the national citizenry, such as an appropriation of territory, is the normality of the state. It is the state which is the essential reference of their collective, communal sense, and hence, once again, of their identity (or of the order, the ranking, by which they arrange their multiple identities). As a consequence, borders cease to be purely external realities. They become also – and perhaps predominantly – what Fichte, in his *Rechts an die deutsche Nation*, magnificently termed 'inner borders' [*innere Grenzen*]; that is to say – as he said – as indeed, he says himself – *invisible borders*, situated everywhere and nowhere.

To attempt to understand how this operates in detail, I shall briefly touch on the history of the political character of borders, and of borders in history. The link I shall term their *normalization*. The second

A second example is that of the 'ramps' or *Bloes* in the Cold War era, and sometimes more difficult. The *Bloes* were a series of corridors between colonial capitals and overseas territories, and were sometimes used for some circumstances (as in times of war), but they were sometimes not. The *Bloes* were not cross borders that it was for aliens in the strict sense, and sometimes more difficult.

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is their *polycentric character* – that is to say, the fact that borders never exist in the same way for individuals belonging to different social groups. The third aspect is their *heterogeneity* – in other words, the fact that, in reality, several functions of demarcation and territorialization – between distinct social exchanges or flows, between distinct rights, and so forth – are always fulfilled simultaneously by borders.

1. I shall begin, then, with what I call – for the purposes of this discussion – *sedimentation*. We know that very few nations in the world have been able to escape the influence of history (yet how did it happen that history, the demand for the right to self-determination and the power or importance of states are combined, together with the internal demarcations (often termed ‘natural’, economic interests, and so on) that have been used so far that no political border is ever the same boundary between two states, but is always re-demarcated in that or those, sanctioned, repudiated and reinforced by other geopolitical divisions). This feature is by no means accidental or coincident; it is intrinsic. Without the *work-of-comparing* function they perform, there would be no borders – or no lasting borders.

Without going back beyond the modern age, let us give two examples of this which still have effects today. The European colonial empires – roughly from the Treaty of Tordesillas (1493) to the 1960s – were most certainly the condition of emergence, development and consolidation of the world economy, of the welfare, environment and subsistence, within the framework of successive world-economies, of the nation-states of Western – and even of Eastern – Europe. As a result, these states' borders with *imperial* borders, were both, rationally, national borders and imperial borders, with other frontiers extending and replacing them right into 'the heart of Eurasia, somewhere in Africa and Asia. As consequence, the 'imperial' nature of these states did not merely have 'external' or 'international' status, subjects did not merely have 'external' or 'international' subjects.¹ And those subjects, far as the 'national' administration was concerned, were both *his* (*patria*) then *infans*, and yet *were different to more others than their own*, which means that in his respect,

[illegible]

What I wanted to raise – perhaps it is a truism – is that there is an essential complexity of the notion of border which is currently becoming important for us again, just as it is changing and assuming new forms – there is the question of the *migrations*. The institution of the border, of course, and the ways in which borders are negotiated, but also there is the border as a condition of possibility for something else, or rather, as a condition of its failure. In a simple, simplistic way and, if I suggested it for nothing, starting from a simple word like *frontier*, that is to say, subjected to the same – it was precisely for this reason. But the interesting has been that the border within itself, the conditions for a relative democracy have in some cases been how they themselves show being absolutely authoritarian institutions before them, and the purchase of power, the purchase of money, the purchase of time, all of them, all of them, all of them.

[illegible]

It is perhaps also from this point of view that we should reflect on one of the most obvious aspects of the question of refugees and immigration, to which Marie-Claire Caloz-tschopp and her friends have recently devoted a detailed study: the question of 'international zones' or 'transit zones' in ports and airports. Not only do we have here an illustration of the state of generalized subordination which now forms the backdrop both to so-called economic migration and to the flows of refugees, recognized or unrecognized, but we are here in material reality the differential operation and, so to speak, duplication of the notion of border which was already beginning to emerge in the different formalities which applied to the crossing of borders.

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(Translated by Chris Turner)

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For our own part, however, it would be tedious to identify such a radical democratic – which is necessarily internationalist or, more accurately, transnational – with the pursuit of a 'borderless world' in the juridico-political sense of the term. Such a 'world' would run the risk of being a mere arena for the unfettered domination of the centres of power which monopolize capital, communications technology and, perhaps also, arms. In a question, rather, of what democratic control is to be exerted on the controllers of borders – that is to say on states and supranational institutions themselves. This depends mainly on whether those on the different sides of a common language (common borders) can and do develop also on the question of the right to live in uninvolved places and to be free of the effects of the war. And, with respect to the latter, it seems to us that the best way to ensure that the experience is today, is different from the experience of yesterday is to try to create international mediators. Disarmament for their experience is today, it seems to us, more important than for the experience of yesterday. It is for these mediators that those who defend the right of asylum precisely risk a among those that they are to protect.

Notes

1. Paper delivered to the conference, 'Violence et droit d'asile en Europe: Des frontières des États-Nations à la responsabilité partagée dans un seul monde', organized by Marie-Chère Caloz Tschopp and Axel Gjevenst, University of Geneva, 25-26 September 1993. Published in *Edizione Bollati, La Quinzaine des idées*, 25-26 September 1993. Also in *La Quinzaine des idées*, 25-26 September 1993. (Paris: Gallimard, 1997).

JUDITH BUTLER

BODIES IN ALLIANCE AND THE POLITICS OF THE STREET

In the last months there have been, time and again, mass demonstrations on the street, in the square, and though these are very often motivated by different political purposes, something similar happens: bodies congregate, they move and speak together, and they lay claim to a certain space as public space. Now, it would be easier to say that these demonstrations or, indeed, these movements, are characterized by bodies that come together to make a claim in public space, but that formulation presumes that public space is given, that it is already public, and recognized as such. We miss something of the point of public demonstrations, if we fail to see that the very public character of the space is being disputed and even fought over when these crowds gather. So though these movements have depended on the prior existence of pavement, street, and square, and have often enough gathered in squares, like Tahrir, whose political history is potent, it is equally true that the collective actions collect the space itself, gather the pavement, and animate and organize the architecture. As much as we must insist on there being material conditions for public assembly and public speech, we have also to ask how it is that assembly and speech reconfigure the materiality of public space, and produce, or reproduce, the public character of that material environment. And when crowds move outside the square, to the side street or the back alley, to the neighborhoods where streets are not yet paved, then something more happens. At such a moment, politics is no longer defined as the exclusive business of public sphere distinct from a private one, but it crosses that line again and again, bringing attention to the way that politics is already in the home, or on the street, or in the neighborhood, or indeed in those virtual spaces that are unbound by the architecture of the public square. So when we think about what it means to assemble in a crowd, a growing crowd, and what it means to move through public space in a way that contests the distinction between public and private, we see some way that bodies in their plurality lay claim to the public, find and produce the public through seizing and reconfiguring the matter of material environments; at the same time, those material environments are part of the action, and they themselves act when they become the support for action. In the same way, when trucks or tanks suddenly become platforms for speakers, then the material environment is actively reconfigured

and re-functioned, to use the Brechtian term. And our ideas of action then, need to be rethought. In the first instance, no one mobilizes a claim to move and assemble freely without moving and assembling together with others. In the second instance, the square and the street are not only the material supports for action, but they themselves are part of any theory of public and corporeal action that we might propose. Human action depends upon all sorts of supports—it is always supported action. But in the case of public assemblies, we see quite clearly not only that there is a struggle over what will be public space, but a struggle as well over those basic ways in which we are, as bodies, supported in the world—a struggle against disenfranchisement, effacement, and abandonment. Of course, this produces a quandary. We cannot act without supports, and yet we must struggle for the supports that allow us to act. Of course, it was the Roman idea of the public square that formed the background for understanding the rights of assembly and free speech, to the deliberate forms of participatory democracy. Hannah Arendt surely had the Roman Republic in mind when she claimed that all political action requires the “space of appearance.” She writes, for instance, “the Polis, properly speaking, is not the city-state in its physical location; it is the organization of the people as it arises out of acting and speaking together, and its true space lies between people living together for this purpose, no matter where they happen to be.” The “true” space then lies “between the people” which means that as much as any action takes place somewhere located, it also establishes a space which belongs properly to alliance itself. For Arendt, this alliance is not tied to its location. In fact, alliance brings about its own location, highly transposable. She writes: “action and speech create a space between the participants which can find its proper location almost anywhere and anytime.” (Arendt, *The Human Condition*, 198). So how do we understand this highly transposable conception of political space? Whereas Arendt maintains that politics requires the space of appearance, she also claims that space is precisely what politics brings about: “it is the space of appearance in the widest sense of the word, namely, the space where I appear to others as others appear to me, where men (sic) exist not merely like other living or inanimate things but make their appearance explicitly.” Something of what she says here is clearly true. Space and location are

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created through plural action. And yet, her view suggests that action, in its freedom and its power, has the exclusive power to create location. And such a view forgets or refuses that action is always supported, and that it is invariably bodily, even in its virtual forms. The material supports for action are not only part of action, but they are also what is being fought about, especially in those cases when the political struggle is about food, employment, mobility, and access to institutions. To rethink the space of appearance in order to understand the power and effect of public demonstrations for our time, we will need to understand the bodily dimensions of action, what the body requires, and what the body can do, especially when we must think about bodies together, what holds them there, their conditions of persistence and of power. This evening I would like to think about this space of appearance and to ask what itinerary must we travel to move from the space of appearance to the contemporary politics of the street? Even as I say this, I cannot hope to gather together all the forms of demonstration we have seen, some of which are episodic, some of which are part of ongoing and recurrent social and political movements, and some of which are revolutionary. I hope to think about what might gather together these gatherings, these public demonstrations during the winter of 2011 against tyrannical regimes in North Africa and the Middle East, but also against the escalating precarization of working peoples in Europe and in the Southern hemisphere, the struggles for public education throughout the US and Europe, and those struggles to make the street safe for women, gender and sexual minorities, including trans people, whose public appearance is too often punishable by legal and illegal violence. Very often the claim that is being made is that the streets must be made safe from the police who are complicit in criminality, especially on those occasions when the police support criminal regimes, or when, for instance, the police commit the very crimes against sexual and gender minorities that they are supposed to stop. Demonstrations are one of the few ways that police power is overcome, especially when they become too large and too mobile to be contained by police power, and when they have the resources to regenerate themselves. Perhaps these are anarchist moments or anarchist passages, when the legitimacy of a regime is called into question, but when no new regime has yet come to take its place. This time of the interval is the time of the popular will, not a single will, not a unitary will, but one that is characterized by an alliance with the performative power to lay claim to the public in a way that is not yet codified into law, and that can never be fully codified into law. How do we understand

this acting together that opens up time and space outside and against the temporality and established architecture of the regime, one that lays claim to materiality, leans into its supports, draws from its supports, in order to rework their functions? Such an action reconfigures what will be public, and what will be the space of politics. Arendt's view is confounded by its own gender politics, relying as it does on a distinction between the public and private domain that leaves the sphere of politics to men, and reproductive labour to women. If there is a body in the public sphere, it is masculine and unsupported, presumptively free to create, but not itself created. And the body in the private sphere is female, ageing, foreign, or childish, and pre-political. Although she was, as we know from the important work of Adriana Cavarero, a philosopher of natality, Arendt understood this capacity to bring something into being as a function of political speech and action. Indeed, when male citizens enter into the public square to debate questions of justice, revenge, war, and emancipation, they take the illuminated public square for granted as the architecturally bounded theatre of their speech. Their speech becomes the paradigmatic form of action, physically cut off from the private domicile, itself shrouded in darkness and reproduced through activities that are not quite action in the proper and public senses. Men make the passage from that private darkness to that public light and, once illuminated, they speak, and their speech interrogates the principles of justice it articulates, becoming itself a form of critical inquiry and democratic participation. For Arendt, rethinking this scene within political modernity, their speech is understood as the bodily and linguistic exercise of rights. Bodily and linguistic—how are we to understand these terms and their intertwining here? For politics to take place, the body must appear. I appear to others, and they appear to me, which means that some space between us allows each to appear. We are not simply visual phenomena for each other—our voices must be registered, and so we must be heard; rather, who we are, bodily, is already a way of being “for” the other, appearing in ways that we cannot see, being a body for another in a way that I cannot be for myself, and so dispossessed, perspectively, by our very sociality. I must appear to others in ways for which I cannot give an account, and in this way my body establishes a perspective that I cannot inhabit. This is an important point because it is not the case that the body only establishes my own perspective; it is also that which displaces that perspective, and makes that displacement into a necessity. This happens most clearly when we think about bodies that

act together. No one body establishes the space of appearance, but this action, this performative exercise happens only "between" bodies, in a space that constitutes the gap between my own body and another's. In this way, my body does not act alone, when it acts politically. Indeed, the action emerged from the "between."

For Arendt, the body is not primarily located in space, but with others, brings about a new space. And the space that is created is precisely between those who act together. The space of appearance is not for her only an architectural given: "the space of appearance comes into being" she writes, "wherever men are together in the manner of speech and action, and therefore predates and precedes all formal constitution of the public realm and the various forms of government, that is, the various forms in which the public realm can be organized." (Arendt, *The Human Condition*, 199) In other words, this space of appearance is not a location that can be separated from the plural action that brings it about. And yet, if we are to accept this view, we have to understand how the plurality that acts is itself constituted. How does a plurality form, and what material supports are necessary for that formation? Who enters this plurality, and who does not, and how are such matters decided? Can anyone and everyone act in such a way that this space is brought about? She makes clear that "this space does not always exist" and acknowledges that in the classical Polis, the slave, the foreigner, and the barbarian were excluded from such a space, which means that they could not become part of a plurality that brought this space into being. This means that part of the population did not appear, did not emerge into the space of appearance. And here we can see that the space of appearance was already divided, already apportioned, if the space of appearance was precisely that which was defined, in part, by their exclusion. This is no small problem since it means that one must already be in the space in order to bring the space of appearance into being—which means that a power operates prior to any performative power exercised by a plurality. Further, in her view, to be deprived of the space of appearance is to be deprived of reality. In other words, we must appear to others in ways that we ourselves cannot know, that we must become available to a perspective that established by a body that is not our own. And if we ask, where do we appear? Or where are we when we appear? It will be over there, between us, in a space that exists only because we are more than one, more than two, plural and embodied. The body, defined politically, is precisely organized by a perspective that is not one's own and is, in that sense, already elsewhere, for another, and so in departure from oneself.

On this account of the body in political space, how do we make sense of those who can never be part of that concerted action, who remain outside the plurality that acts? How do we describe their action and their status as beings disaggregated from the plural; what political language do we have in reserve for describing that exclusion? Are they the de-animated "givens" of political life, mere life or bare life? Are we to say that those who are excluded are simply unreal, or that they have no being at all – the socially dead, the spectral? Do such formulations denote a state of having been made destitute by existing political arrangements, or is this the destitution that is revealed outside the political sphere itself? In other words, are the destitute outside of politics and power, or are they in fact living out a specific form of political destitution? How we answer that question seems important since if we claim that the destitute are outside of the sphere of politics—reduced to depoliticized forms of being—then we implicitly accept that the dominant ways of establishing the political are right. In some ways, this follows from the Arendtian position which adopts the internal point of view of the Greek Polis on what politics should be, who should gain entry into the public square and who should remain in the private sphere. Such a view disregards and devalues those forms of political agency that emerge precisely in those domains deemed pre-political or extra-political. So one reason we cannot let the political body that produces such exclusions furnish the conception of politics itself, setting the parameters for what counts as political – is that within the purview established by the Polis those outside its defining plurality are considered as unreal or unrealized and, hence, outside the political as such.

The impetus for Giorgio Agamben's notion of "bare life" derives from this very conception of the polis in Arendt's political philosophy and, I would suggest, runs the risk of this very problem: if we seek to take account of exclusion itself as a political problem, as part of politics itself, then it will not do to say that once excluded, those beings lack appearance or "reality" in political terms, that they have no social or political standing, or are cast out and reduced to mere being (forms of givenness precluded from the sphere of action). Nothing so metaphysically extravagant has to happen if we agree that one reason the sphere of the political cannot be defined by the classic conception of the Polis, is that we are then deprived of having and using a language for those forms of agency and resistance that focus on the politics of exclusion itself or, indeed, against those regimes of power that maintain the stateless and disenfranchised in conditions of destitution. Few matters could be more politically consequential.

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Although Agamben borrows from Foucault to articulate a conception of the biopolitical, the thesis of "bare life" remains untouched by that conception. As a result, we cannot within that vocabulary describe the modes of agency and action undertaken by the stateless, the occupied, and the disenfranchised, since even the life stripped of rights is still within the sphere of the political, and is thus not reduced to mere being, but is, more often than not, angered, indignant, rising up and resisting. To be outside established and legitimate political structures is still to be saturated in power relations, and this saturation is the point of departure for a theory of the political that includes dominant and subjugated forms, modes of inclusion and legitimization as well as modes of delegitimation and effacement.

Luckily, I think Arendt does not consistently follow this model from *The Human Condition*, which is why, for instance, in the early 1960s she turns her attention to the fate of refugees and the stateless, and comes to assert in that context the right to have rights. The right to have rights is one that depends on no existing particular political organization for its legitimacy. In her words, the right to have rights predates and precedes any political institution that might codify or seek to guarantee that right; at the same time, it is derived from no natural set of laws. The right comes into being when it is exercised, and exercised by those who act in concert, in alliance. Those who are excluded from existing polities, who belong to no nation-state or other contemporary state formation may be "unreal" only by those who seek to monopolize the terms of reality. And yet even after the public sphere has been defined through their exclusion, they act. Whether abandoned to precarity or left to die through systematic negligence, concerted action still emerges from such sites. And this is what we see, for instance, when undocumented workers amass on the street without the legal right to do so, when populations lay claim to a public square that has belonged to the military, or when the refugees take place in collective uprisings demanding shelter, food, and rights of mobility, when populations amass, without the protection of the law and without permits to demonstrate, to bring down an unjust or criminal regime of law or to protest austerity measures that destroy the possibility of employment and education for many.

Indeed, in the public demonstrations that often follow from acts of public mourning, especially in Syria in recent months where crowds of mourners become targets of military destruction, we can see how the existing public space is seized by those who have no existing right to gather there, and whose lives are exposed to violence and death in the course of gathering as they do. Indeed, it is their right to gather free of intimidation and threat of violence that is systematically attacked by the police or by the army or by mercenaries on hire by both the state and corporate powers. To attack the body is to attack the right itself, since the right is precisely what is exercised by the body on the street. Although the bodies on the street are vocalizing their opposition to the legitimacy of the state, they are also, by virtue of occupying that space, repeating that occupation of space, and persisting in that occupation of space, posing the challenge in corporeal terms, which means that when the body "speaks" politically, it is not only in vocal or written language. The persistence of the body calls that legitimacy into question, and does so precisely through a performativity of the body that crosses language without ever quite reducing to language. In other words, it is not that bodily action and gesture have to be translated into language, but that both action and gesture signify and speak, as action and claim, and that the one is not finally extricable from the other. Where the legitimacy of the state is brought into question precisely by that way of appearing in public, the body itself exercises a right that is no right; in other words, it exercises a right that is being actively contested and destroyed by military force, and which, in its resistance to force, articulates its persistence, and its right to persistence. This right is codified nowhere. It is not granted from elsewhere or by existing law, even if it sometimes finds support precisely there. It is, in fact, the right to have rights, not as natural law or metaphysical stipulation, but as the persistence of the body against those forces that seek to monopolize legitimacy. A persistence that requires the mobilization of space, and that cannot happen without a set of material supports mobilized and mobilizing.

Just to be clear: I am not referring to a vitalism or a right to life as such. Rather, I am suggesting that political claims are made by bodies as they appear and act, as they refuse and as they persist under conditions in which that fact alone is taken to be an act of delegitimation of the state. It is not that bodies are simply mute life-forces that counter existing modalities of power. Rather, they are themselves modalities of power, embodied interpretations, engaging in allied action. On the one hand, these bodies are productive and performative. On the other hand, they can only persist and act when they are supported, by environments, by nutrition, by work, by modes of sociality and belonging. And when these supports fall away, they are mobilized in another way, seizing upon the supports that exist in order to make a claim that there can be no embodied life without social and institutional support, without ongoing employment, without networks of inter-

dependency and care. They struggle not only for the idea of social support and political enfranchisement, but their struggle takes on a social form of its own. And so, in the most ideal instances, an alliance enacts the social order it seeks to bring about, but when this happens, and it does happen, we have to be mindful of two important caveats. The first is that the alliance is not reducible to individuals, and it is not individuals who act. The second is that action in alliance happens precisely between those who participate, and this is not an ideal or empty space—it is the space of support itself—of durable and liveable material environments and of interdependency among living beings. I will move toward this last idea toward the end of my remarks this evening. But let us return to the demonstrations, in their logic and in their instances.

It is not only that many of the massive demonstrations and modes of resistance we have seen in the last months produce a space of appearance, they also seize upon an already established space permeated by existing power, seeking to sever the relation between the public space, the public square, and the existing regime. So the limits of the political are exposed, and the link between the theatre of legitimacy and public space is severed; that theatre is no longer unproblematically housed in public space, since public space now occurs in the midst of another action, one that displaces the power that claims legitimacy precisely by taking over the field of its effects. Simply put, the bodies on the street re-deploy the space of appearance in order to contest and negate the existing forms of political legitimacy—and just as they sometimes fill or take over public space, the material history of those structures also work on them, and become part of their very action, remaking a history in the midst of its most concrete and sedimented artifices. These are subjugated and empowered actors who seek to wrest legitimacy from an existing state apparatus that depends upon the public space of appearance for its theatrical self-constitution. In wresting that power, a new space is created, a new “between” of bodies, as it were, that lays claim to existing space through the action of a new alliance, and those bodies are seized and animated by those existing spaces in the very acts by which they reclaim and resignify their meanings.

For this contestation to work, there has to be a hegemonic struggle over what we are calling the space of appearance. Such a struggle intervenes in the spatial organization of power, which includes the allocation and restriction of spatial locations in which and by which any population may appear, which means that there is a spatial restriction on when and how the “popular will” may appear. This view of

the spatial restriction and allocation of who may appear, in effect, who may become a subject of appearance, suggests an operation of power that works through both foreclosure and differential allocation. How is such an idea of power, and its corollary idea of politics, to be reconciled with the Arendtian proposition that politics requires not only entering into a space of appearance, but an active participation in the making of the space of appearance itself. And further, I would add, it requires a way of acting in the midst of being formed by that history and its material structures.

One can see the operation of a strong performative in Arendt’s work—in acting, we bring the space of politics into being, understood as the space of appearance. It is a divine performative allocated to the human form. But as a result, she cannot account for the ways in which the established architecture and topographies of power act upon us, and enter into our very action sometimes foreclosing our entry into the political sphere, or making us differentially apparent within that sphere. And yet, to work within these two forms of power, we have to think about bodies in ways that Arendt does not do, and we have to think about space as acting on us, even as we act within it, or even when sometimes our actions, considered as plural or collective, bring it into being.

If we consider what it is to appear, it follows that we appear to someone, and that our appearance has to be registered by the senses, not only our own, but someone else’s, or some larger group. For the Arendtian position, it follows that to act and speak politically we must “appear” to one another in some way, that is to say, that to appear is always to appear for another, which means that for the body to exist politically, it has to assume a social dimension—it is comported outside itself and toward others in ways that cannot and do not ratify individualism. Assuming that we are living and embodied organisms when we speak and act, the organism assumes social and political form in the space of appearance. This does not mean that we overcome or negate some biological status to assume a social one; on the contrary, the organic bodies that we are require a sustaining social world in order to persist. And this means that as biological creatures who seek to persist, we are necessarily dependent on social relations and institutions that address the basic needs for food, shelter, and protection from violence, to name a few. No monadic body simply persists on its own, but if it persists, it is in the context of a sustaining set of relations. So if we approach the question of the bio-political in this way, we can see that the space of appearance does not belong to a sphere of politics separate from a sphere of survival and of need. When the question of

the survival not only of individuals, but whole populations, is at issue, then the political issue has to do with whether and how a social and political formation addresses the demand to provide for basic needs such as shelter and food, and protection against violence. And the question for a critical and contesting politics has to do with how basic goods are distributed, how life itself is allocated, and how the unequal distribution of the value and grievability of life is instituted by targeted warfare as well as systematic forms of exploitation or negligence, which render populations differentially precarious and disposable.

A quite problematic division of labor is at work in Arendt’s position, which is why we must rethink her position for our times. If we appear, we must be seen, which means that our bodies must be viewed and their vocalized sounds must be heard: the body must enter the visual and audible field. But we have to ask why, if this is so, the body is itself divided into the one that appears publically to speak and act, and another, sexual and laboring, feminine, foreign and mute, that generally relegated to the private and pre-political sphere. That latter body operates as a precondition for appearance, and so becomes the structuring absence that governs and makes possible the public sphere. If we are living organisms who speak and act, then we are clearly related to a vast continuum or network of living beings; we not only live among them, but our persistence as living organisms depends on that matrix of sustaining interdependent relations. And yet, if our speaking and acting distinguishes us as something separate from that corporeal realm (raised earlier by the question of whether our capacity to think politically depends on one sort of physis or another), we have to ask how such a duality between action and body can be preserved if and when the “living” word and “actual” deed—both clearly political—so clearly presuppose the presence and action of a living human body, one whose life is bound up with other living processes. It may be that two senses of the body are at work for Arendt—one that appears in public, and another that is “sequestered” in private—, and that the public body is one that makes itself known as the figure of the speaking subject, one whose speech is also action. The private body never appears as such, since it is preoccupied with the repetitive labor of reproducing the material conditions of life. The private body thus conditions the public body, and even though they are the same body, the bifurcation is crucial to maintaining the public and private distinction. Perhaps this is a kind of fantasy that one dimension of bodily life can and must remain out of sight, and yet another, fully distinct, appears in public? But is there no trace of the biologi-

cal that appears as such, and could we not argue, with Bruno Latour and Isabelle Stengers, that negotiating the sphere of appearance is a biological thing to do, since there is no way of navigating an environment or procuring food without appearing bodily in the world, and there is no escape from the vulnerability and mobility that appearing in the world implies? In other words, is appearance not a necessarily morphological moment where the body appears, and not only in order to speak and act, but also to suffer and to move, to engage others bodies, to negotiate an environment on which one depends? Indeed, the body can appear and signify in ways that contest the way it speaks, or even contest speaking as its paradigmatic instance. Indeed, could we still understand action, gesture, stillness, touch, and moving together, if they were all reducible to the vocalization of thought through speech?

Indeed, this act of public speaking, even within that problematic division of labour, depends upon a dimension of bodily life that is given, passive, opaque and so excluded from the realm of the political. Hence, we can ask, what regulation keeps the given body from spilling over into the active body? Are these two different bodies and what politics is required to keep them apart? Are these two different dimensions of the same body, or are these, in fact, the effect of a certain regulation of bodily appearance that is actively contested by new social movements, struggles against sexual violence, for reproductive freedom, against precarity, for the freedom of mobility? Here we can see that a certain topographical or even architectural regulation of the body happens at the level of theory. Significantly, it is precisely this operation of power—foreclosure and differential allocation of whether and how the body may appear—which is excluded from Arendt’s explicit account of the political. Indeed, her explicit account of the political depends upon that very operation of power that it fails to consider as part of politics itself.

So what I accept is the following: Freedom does not come from me or from you; it can and does happen as a relation between us or, indeed, among us. So this is not a matter of finding the human dignity within each person, but rather of understanding the human as a relational and social being, one whose action depends upon equality and articulates the principle of equality. Indeed, there is no human on her view if there is no equality. No human can be human alone. And no human can be human without acting in concert with others and on conditions of equality. I would add the following: The claim of equality is not only spoken or written, but is made precisely when bodies appear together or, rather, when, through their action, they bring the space

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of appearance into being. This space is a feature and effect of action, and it only works, according to Arendt, when relations of equality are maintained.

Of course, there are many reasons to be suspicious of idealized moments, but there are also reasons to be wary of any analysis that is fully guarded against idealization. There are two aspects of the revolutionary demonstrations in Tahrir square that I would like to underscore. The first has to do with the way a certain sociability was established within the square, a division of labor that broke down gender difference, that involved rotating who would speak and who would clean the areas where people slept and ate, developing a work schedule for everyone to maintain the environment and to clean the toilets. In short, what some would call “horizontal relations” among the protestors formed easily and methodically, and quickly it seemed that relations of equality, which included an equal division of labour between the sexes, became part of the very resistance to Mubarek’s regime and its entrenched hierarchies, including the extraordinary differentials of wealth between the military and corporate sponsors of the regime, and the working people. So the social form of the resistance began to incorporate principles of equality that governed not only how and when people spoke and acted for the media and against the regime, but how people cared for their various quarters within the square, the beds on pavement, the makeshift medical stations and bathrooms, the places where people ate, and the places where people were exposed to violence from the outside. These actions were all political in the simple sense that they were breaking down a conventional distinction between public and private in order to establish relations of equality: in this sense, they were incorporating into the very social form of resistance the principles for which they were struggling on the street.

Secondly, when up against violent attack or extreme threats, many people chanted the word “silmiyya” which comes from the root verb (salima) which means to be safe and sound, unharmed, unimpaired, intact, safe, and secure; but also, to be unobjectionable, blameless, faultless; and yet also, to be certain, established, clearly proven¹. The term comes from the noun “silm” which means “peace” but also, interchangeably and significantly, “the religion of Islam.” One variant of the term is “Hubb as-silm” which is Arabic for “pacifism.” Most usually, the chanting of “Silmiyya” comes across as a gentle exhortation: “peaceful, peaceful.” Although the revolution was for the most part non-violent, it was not necessarily led by a principled opposition to violence. Rather, the collective chant was a way of encouraging people to resist the

mimetic pull of military aggression—and the aggression of the gangs—by keeping in mind the larger goal—radical democratic change. To be swept into a violent exchange of the moment was to lose the patience needed to realize the revolution. What interests me here is the chant, the way in which language worked not to incite an action, but to restrain one. A restraint in the name of an emerging community of equals whose primary way of doing politics would not be violence.

Of course, Tahrir Square is a place, and we can locate it quite precisely on the map of Cairo. At the same time, we find questions posed throughout the media: will the Palestinians have their Tahrir square? Where is the Tahrir Square in India? To name but a few. So it is located, and it is transposable; indeed, it seemed to be transposable from the start, though never completely. And, of course, we cannot think the transposability of those bodies in the square without the media. In some ways, the media images from Tunisia prepared the way for the media events in Tahrir, and then those that followed in Yemen, Bahrain, Syria, and Libya, all of which took different trajectories, and take them still. As you know many of the public demonstrations of these last months have not been against military dictatorships or tyrannical regimes. They have also been against the monopoly capitalism, neo-liberalism, and the suppression of political rights, and in the name of those who are abandoned by neo-liberal reforms that seek to dismantle forms of social democracy and socialism, that eradicate jobs, expose populations to poverty, and undermine the basic right to a public education.

The street scenes become politically potent only when and if we have a visual and audible version of the scene communicated in live time, so that the media does not merely report the scene, but is part of the scene and the action; indeed, the media is the scene or the space in its extended and replicable visual and audible dimensions. One way of stating this is simply that the media extends the scene visually and audibly and participates in the delimitation and transposability of the scene. Put differently, the media constitutes the scene in a time and place that includes and exceeds its local instantiation. Although the scene is surely and emphatically local, and those who are elsewhere have the sense that they are getting some direct access through the images and sounds they receive. That is true, but they do not know how the editing takes place, which scene conveys and travels, and which scenes remain obdurately outside the frame. When the scene does travel, it is both there and here, and if it were not spanning both locations—indeed, multiple locations—it would not be the scene that it is. Its locality is not denied by the fact

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that the scene is communicated beyond itself, and so constituted in a global media; it depends on that mediation to take place as the event that it is. This means that the local must be recast outside itself in order to be established as local, and this means that it is only through a certain globalizing media that the local can be established, and that something can really happen there. Of course, many things do happen outside the frame of the camera or other digital media devices, and the media can just as easily implement censorship as oppose it. There are many local events that are never recorded and broadcast, and some important reasons why. But when the event does travel and manages to summon and sustain global outrage and pressure, which includes the power to stop markets or to sever diplomatic relations, then the local will have to be established time and again in a circuitry that exceeds the local at every instant. And yet, there remains something localized that cannot and does not travel in that way; and the scene could not be the scene if we did not understand that some people are at risk, and the risk is run precisely by those bodies on the street. If they are transported in one way, they are surely left in place in another, holding the camera or the cell phone, face to face with those they oppose, unprotected, injurable, injured, persistent, if not insurgent. It matters that those bodies carry cell phones, relaying messages and images, and so when they are attacked, it is more often than not in some relation to the camera or the video recorder. It can be an effort to destroy the camera and its user, or it can be a spectacle of destruction for the camera, a media event produced as a warning or a threat. Or it can be a way to stop any more organizing. Is the action of the body separable from its technology, and how does the technology determine new forms of political action? And when censorship or violence are directed against those bodies, are they not also directed against its access to media, and in order to establish hegemonic control over which images travel, and which do not?

Of course, the dominant media is corporately owned, exercising its own kinds of censorship and incitement. And yet, it still seems important to affirm that the freedom of the media to broadcast from these sites is itself an exercise of freedom, and so a mode of exercising rights, especially when it is rogue media, from the street, evading the censor, where the activation of the instrument is part of the bodily action itself. So the media not only reports on social and political movements that are laying claim to freedom and justice in various ways; the media is also exercising one of those freedoms for which the social movement struggles. I do not mean by this claim to suggest that all media is involved in the struggle for

political freedom and social justice (we know, of course, that it is not). Of course, it matters which global media does the reporting and how. My point is that sometimes private media devices become global precisely at the moment in which they overcome modes of censorship to report protests and, in that way, become part of the protest itself.

What bodies are doing on the street when they are demonstrating, is linked fundamentally to what communication devices and technologies are doing when they “report” on what is happening in the street. These are different actions, but they both require bodily actions. The one exercise of freedom is linked to the other exercise, which means that both are ways of exercising rights, and that jointly they bring a space of appearance into being and secure its transposability. Although some may wager that the exercise of rights now takes place quite at the expense of bodies on the street, that twitter and other virtual technologies have led to a disembodiment of the public sphere, I disagree. The media requires those bodies on the street to have an event, even as the street requires the media to exist in a global arena. But under conditions when those with cameras or internet capacities are imprisoned or tortured or deported, then the use of the technology effectively implicates the body. Not only must someone’s hand tap and send, but someone’s body is on the line if that tapping and sending gets traced. In other words, localization is hardly overcome through the use of a media that potentially transmits globally. And if this conjuncture of street and media constitutes a very contemporary version of the public sphere, then bodies on the line have to be thought as both there and here, now and then, transported and stationery, with very different political consequences following from those two modalities of space and time.

It matters that it is public squares that are filled to the brim, that people eat and sleep there, sing and refuse to cede that space, as we saw in Tahrir Square, and continue to see on a daily basis. It matters as well that it is public educational buildings that have been seized in Athens, London, and Berkeley. At Berkeley, buildings were seized, and trespassing fines were handed out. In some cases, students were accused of destroying private property. But these very allegations raised the question of whether the university is public or private. The stated aim of the protest—to seize the building and to sequester themselves there—was a way to gain a platform, indeed, a way to secure the material conditions for appearing in public. Such actions generally do not take place when effective platforms are already available. The students there, but also at Goldsmiths College in the UK more recently

were seizing buildings as a way to lay claim to buildings that ought properly, now and in the future, to belong to public education. That doesn't mean that every time these buildings are seized it is justifiable, but let us be alert to what is at stake here: the symbolic meaning of seizing these buildings is that these buildings belong to the public, to public education; it is precisely the access to public education which is being undermined by fee and tuition hikes and budget cuts; we should not be surprised that the protest took the form of seizing the buildings, performatively laying claim to public education, insisting on gaining literal access to the buildings of public education precisely at a moment, historically, when that access is being shut down. In other words, no positive law justifies these actions that oppose the institutionalization of unjust or exclusionary forms of power. So can we say that these actions are nevertheless an exercise of a right and, if so, what kind?

MODES OF ALLIANCE AND THE POLICE FUNCTION

Let me offer you an anecdote to make my point more concrete. Last year, I was asked to visit Turkey on the occasion of the International Conference against Homophobia and Transphobia. This was an especially important event in Ankara, the capital of Turkey, where transgendered people are often served fines for appearing in public, are often beaten, sometimes by the police, and where murders of transgendered women in particular happen nearly once a month in recent years. If I offer you this example of Turkey, it is not to point out that Turkey is "behind"—something that the embassy representative from Denmark was quick to point out to me, and which I refused with equal speed. I assure you that there are equally brutal murders outside of Los Angeles and Detroit, in Wyoming and Louisiana, or even New York. It is rather because what is astonishing about the alliances there is that several feminist organizations have worked with queer, gay/lesbian and transgendered people against police violence, but also against militarism, against nationalism, and against the forms of masculinism by which they are supported. So on the street, after the conference, the feminist lined up with the drag queens, the genderqueer with the human rights activists, and the lipstick lesbians with their bisexual and heterosexual friends—the march included secularists and muslims. They chanted, "we will not be soldiers, and we will not kill." To oppose the police violence against trans people is thus to be openly against military violence and the nationalist escalation of militarism; it is also to be against the military aggression against the Kurds,

but also, to act in the memory of the Armenian genocide and against the various ways that violence is disavowed by the state and the media.

This alliance was compelling for me for all kinds of reasons, but mainly because in most Northern European countries, there are now serious divisions among feminists, queers, lesbian and gay human rights workers, anti-racist movements, freedom of religion movements, and anti-poverty and anti-war mobilizations. In Lyon, France last year, one of the established feminists had written a book on the "illusion" of transsexuality, and her public lectures had been "zapped" by many trans activists and their queer allies. She defended herself by saying that to call transsexuality psychotic was not the same as pathologizing transsexuality. It is, she said, a descriptive term, and makes no judgment or prescription. Under what conditions can calling a population "psychotic" for the particular embodied life they live not be pathologizing? This feminist called herself a materialist, a radical, but she pitted herself against the transgendered community in order to maintain certain norms of masculinity and femininity as pre-requisites to a non-psychotic life. These are arguments that would be swiftly countered in Istanbul or Johannesburg, and yet, these same feminists seek recourse to a form of universalism that would make France, and their version of French feminism, into the beacon of progressive thought.

Not all French feminists who call themselves universalists would oppose the public rights of transgendered people, or contribute to their pathologization. And yet, if the streets are open to transgendered people, they are not open to those who wear signs of their religious belonging openly. Hence, we are left to fathom the many universalist French feminists who call upon the police to arrest, detain, fine, and sometimes deport women wearing the Niqab or the Burka in the public sphere in France. What sort of politics is this that recruits the police function of the state to monitor and restrict women from religious minorities in the public sphere? Why would the same universalists (Elisabeth Badinter) openly affirm the rights of transgendered people to freely appear in public while restricting that very right to women who happen to wear religious clothing that offends the sensibilities of die-hard secularists? If the right to appear is to be honored "universally" it would not be able to survive such an obvious and insupportable contradiction.²

To walk on the street without police interference is something other than assembling there en masse. And yet, when a transgendered person walks there, the right that is exercised in a bodily form does not only belong to that one person. There is a

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group, if not an alliance, walking there, too, whether or not they are seen. Perhaps we can call "performative" both this exercise of gender and the embodied political claim to equal treatment, to be protected from violence, and to be able to move with and within this social category in public space. To walk is to say that this is a public space in which transgendered people walk, that this is a public space where people with various forms of clothing, no matter how they are gendered or what religion they signify, are free to move without threat of violence. But this performativity applies more broadly to the conditions by which any of us emerge as bodily creatures in the world.

How, finally, do we understand this body? Is it a distinctively human body, a gendered body, and is it finally possible to distinguish between that domain of the body that is given and that which is made? If we invest in humans the power to make the body into a political signifier, then do we assume that in becoming political, the body distinguishes itself from its own animality and the sphere of animals? In other words, how do we think this idea of the exercise of freedom and rights within the space of appearance that takes us beyond anthropocentrism? Here again, I think the conception of the living body is key. After all, the life that is worth preserving, even when considered exclusively human, is connected to non-human life in essential ways; this follows from the idea of the human animal. Thus, if we are thinking well, and our thinking commits us to the preservation of life in some form, then the life to be preserved takes a bodily form. In turn, this means that the life of the body—its hunger, its need for shelter and protection from violence—would all become major issues of politics. Even the most given or non-chosen features of our lives are not simply given; they are given in history and in language, in vectors of power that none of us chose. Equally true is that a given property of the body or a set of defining characteristics depend upon the continuing persistence of the body. Those social categories we never chose traverse this body that is given in some ways rather than in others, and gender, for instance, names that traversal as well as the trajectory of its transformations. In this sense, those most urgent and non-volitional dimensions of our lives, which include hunger and the need for shelter, medical care, and protection from violence, natural or humanly imposed, are crucial to politics. We cannot presume the enclosed and well-fed space of the Polis where all the material needs are somehow being taken care of elsewhere by beings whose gender, race, or status render them ineligible for public recognition. Rather, we have to not only bring the material urgencies of the body into the square, but make those needs central to the demands of politics.

In my view, a different social ontology would have to start from the presumption that there is a shared condition of precarity that situates our political lives. And some of us, as Ruthie Gilmore has made very clear, are disproportionately disposed to injury and early death than others, and racial difference can be tracked precisely through looking at statistics on infant mortality; this means, in brief, that precarity is unequally distributed and that lives are not considered equally grievable or equally valuable. If, as Adriana Cavarero has argued, the exposure of our bodies in public space constitutes us fundamentally, and establishes our thinking as social and embodied, vulnerable and passionate, then our thinking gets nowhere without the presupposition of that very corporeal interdependency and entwinement. The body is constituted through perspectives it cannot inhabit; someone else sees our face in a way that none of us can. We are in this way, even as located, always elsewhere, constituted in a sociality that exceeds us. This establishes our exposure and our precarity, the ways in which we depend on political and social institutions to persist.

After all, in Cairo, it was not just that people amassed in the square: they were there; they slept there; they dispensed medicine and food, they assembled and sang, and they spoke. Can we distinguish those vocalizations from the body from those other expressions of material need and urgency? They were, after all, sleeping and eating in the public square, constructing toilets and various systems for sharing the space, and so not only refusing to be privatized—refusing to go or stay home—and not only claiming the public domain for themselves—acting in concert on conditions of equality—but also maintaining themselves as persisting bodies with needs, desires, and requirements. Arendtian and counter-Arendtian, to be sure. Since these bodies who were organizing their most basic needs in public were also petitioning the world to register what was happening there, to make its support known, and in that way to enter into revolutionary action itself. The bodies acted in concert, but they also slept in public, and in both these modalities, they were both vulnerable and demanding, giving political and spatial organization to elementary bodily needs. In this way, they formed themselves into images to be projected to all of who watched, petitioning us to receive and respond, and so to enlist media coverage that would refuse to let the event be covered over or to slip away. Sleeping on that pavement was not only a way to lay claim to the public, to contest the legitimacy of the state, but also quite clearly, a way to put the body on the line in its insistence, obduracy and precarity, overcoming the distinction between public and private for the time of revolution. In other words, it was only

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when those needs that are supposed to remain private came out into the day and night of the square, formed into image and discourse for the media, did it finally become possible to extend the space and time of the event with such tenacity to bring the regime down. After all, the cameras never stopped, bodies were there and here, they never stopped speaking, not even in sleep, and so could not be silenced, sequestered or denied—revolution happened because everyone refused to go home, cleaving to the pavement, acting in concert.

Lecture held in Venice, 7 September 2011, in the framework of the series The State of Things, organized by the Office for Contemporary Art Norway (OCA).

1 from Hans Wehr's Dictionary of Modern Written Arabic.
2 Perhaps there are modalities of violence that we need to think about in order to understand the police functions in operation here. After all, those who insist that gender must always appear in one way or in one clothed version rather than another, who seek either to criminalize or to pathologize those who live their gender or their sexuality in non-normative ways, are themselves acting as the police for the sphere of appearance whether or not they belong to any police force. As we know, it is sometimes the police force of the state that does violence to sexual and gendered minorities, and sometimes it is the police who fail to investigate, fail to prosecute as criminal the murder of transgendered women, or fail to prevent violence against transgendered members of the population.

If gender or sexual minorities are criminalized or pathologized for how they appear, how they lay claim to public space, the language through which they understand themselves, the means by which they express love or desire, those with whom they openly ally, choose to be near, engage sexually, or how they exercise their bodily freedom, what clothes they wear or fail to wear, then those acts of criminalization are themselves violent; and in that sense, they are also unjust and criminal. In Arendtian terms, we can say that to be precluded from the space of appearance, to be precluded from being part of the plurality that brings the space of appearance into being, is to be deprived of the right to have rights. Plural and public action is the exercise of the right to place and belonging, and this exercise is the means by which the space of appearance is presupposed and brought into being.

Let me return to the notion of gender with which I began, both to draw upon Arendt and to resist Arendt. In my view, gender is an exercise of freedom, which is not to say that everything that constitutes gender is freely chosen, but only

that even what is considered unfree can and must be claimed and exercised in some way. I have, with this formulation, taken a certain distance from the Arendtian formulation. This exercise of freedom must be accorded the same equal treatment as any other exercise of freedom under the law. And politically, we must call for the expansion of our conceptions of equality to include this form of embodied freedom. So what do we mean when we say that sexuality or gender is an exercise of freedom? To repeat: I do not mean to say that all of us choose our gender or our sexuality. We are surely formed by language and culture, by history, by the social struggles in which we participate, by forces both psychological and historical—in interaction, by the way with biological situations that have their own history and efficacy. Indeed, we may well feel that what and how we desire are quite fixed, indelible or irreversible features of who we are. But regardless of whether we understand our gender or our sexuality as chosen or given, we each have a right to claim that gender and to claim that sexuality. And it makes a difference whether we can claim them at all. When we exercise the right to appear as the gender we already are—even when we feel we have no other choice—we are still exercising a certain freedom, but we are also doing something more.

When one freely exercises the right to be who one already is, and one asserts a social category for the purposes of describing that mode of being, then one is, in fact, making freedom part of that very social category, discursively changing the very ontology in question. It is not possible to separate the genders that we claim to be and the sexualities that we engage from the right that any of us has to assert those realities in public or in private, or in the many thresholds that exist between the two, freely, that is, without threat of violence. When, long ago, one said that gender is performative, that meant that it is a certain kind of enactment, which means that one is not first one's gender and then one decides how and when to enact it. The enactment is part of its very ontology, is a way of rethinking the ontological mode of gender, and so it matters how and when and with what consequences that enactment takes place, because all that changes the very gender that one "is."

Butler, Judith. (2011) "Bodies in Alliance and the Politics of the Street." In: European Institute for Progressive Cultural Policies. September 2011. <http://eipcp.net/transversal/1011/butler/en>.

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What does it take to cross a border?
On borders, bodies, and performance
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**WHAT DOES IT TAKE TO CROSS A BORDER?
ON BORDERS, BODIES, AND PERFORMANCE
FEBRUARY, 21-24 AT IFA GALLERY BERLIN**

The four-day programme at ifa Gallery Berlin turns the exhibition space into a space of body- and movement-based encounters in which audiences are invited to address individually or collectively the experience of the border in an entangled series of performances, encounters and workshops. The present reader serves as a companion through this temporary set-up, gathering writings and visual materials, practice-based scores, poetic and theoretical voices by the participating team of artists, invited contributors and other sources. Thus, the reader marks our interest in the correspondences and interferences between performative and discursive practice and lived experience and will be complemented by a second component derived from the educational lab.

Please see www.untietotie.org for the detailed program.
All performances are free of entrance and open to everyone,
first come, first serve.

Participants for the workshops are limited, please register
for the workshops by Anne Juren, QUARTO, and Farah Saleh
with Ev Fischer at ifa Gallery Berlin, Mail → fischer@ifa.de,
T → 030 28 55 91 57

THURSDAY, 21. FEBRUARY

6 pm – 8 pm	performance QUARTO—THIS ENTANGLEMENT
from 8.30 pm onwards	performative installation deufert&plischke with Kike García Gil— spinnen
8.30 pm	Opening with all participating artists & curators

FRIDAY, 22. FEBRUARY

2 pm – 5 pm	performative installation deufert&plischke with Kike García Gil— spinnen
4 pm – 7 pm	workshop with QUARTO please register
8 pm – 9 pm	performance Anne Juren—The Lesson on the Skin

SATURDAY, 23. FEBRUARY

11 am – 2 pm	workshop with Anne Juren please register
2 pm	performative installation deufert&plischke with Kike García Gil— spinnen
3 pm – 6 pm	workshop with Farah Saleh please register
6.30 pm – 7.30 pm	performance Anne Juren—The Lesson on the Skin
8 pm	two lectures and a dialogue Sandra Noeth and guest

SUNDAY, 24. FEBRUARY

2 pm – 3 pm	performance Anne Juren—The Lesson on the Skin
from 3 pm onwards	performative installation deufert&plischke with Kike García Gil— spinnen
4 pm – 5 pm	choreographic workshop deufert&plischke—Knotting Choreographies (no registration needed)
6 pm – 7 pm	performance Farah Saleh—Gesturing Refugees
7.30 pm – 8.30 pm	Artists' talk

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