

Group themes and readings

Thursday, 24 September 2015

13:43

1. WALLS and FENCES
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 - a. Politics of border
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3. MIGRATION AS EVENT / IMMIGRATION AS SURVIVAL
 - a. Held
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4. CONTROL AND SURVEILLANCE
 - a. Parizot et al
 - b. Setti
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5. WAR, CONFLICT AND MIGRATION
 - Bennet (Thomas Demand)
 - Held

Crossing borders, people and goods have to pass through multiple networks and complex identification devices. Making sense of these mutations requires sustained in-depth analysis as well as a wide range of modes of inquiry, critical methodologies, and interdisciplinary engagements, that can open the path for creative research (Van Houtum, Kramsch, and Ziefhofer 2004; Rumford 2007; Wastl-Walter 2012, Wilson and Donnan 2012).

While atlases express stability, or rather give the illusion of it, the *antiAtlas* wishes to reintroduce borders' dynamic nature and complex manifestations, and to provide a critical approach to border representations. We assert that systematic graphic visualization of space is neither the most acceptable nor the most desirable way of understanding borders. This does not mean that we disqualify the traditional map, as we do not contest the usefulness of maps as knowledge tools. What we claim is that maps' systematic compiling does not provide an adequate understanding of the complexity of borders. Maps are not only political but also epistemological devices. They are not simply representations of territories and borders, but they also contribute to their production. Border making is intrinsically linked to map drawing, as maps make the border conceptually as well as practically possible. Maps are models that determine the forms of their production and lay the conditions to produce relations in space.

The study of territorial shape is less essential today than examining borders' physical inertia, their contextual materialization and dematerialization, as well as their social construction and highly technological nature. Increasingly, borders appear as evolving devices with electronic and biological characteristics that function as bases for mobile control and surveillance. At the same time, they shape exchanges, generate formal and informal rules, and produce random definitions of what is legitimate and what is not. What is at stake, thus, is to understand the border as a perpetually changing process, using an alternative set of representations that do not reify power positions the way atlases do. In this sense, we prefer the path of multiple investigations to unearth the multifaceted nature of border-making processes. Beyond their topography, borders address sociological, psychological, anthropological and ontological issues. This means that we need to pay attention at the same time to their locations, forms and shapes, as well as to their modes of existence, constitutive processes and imaginaries.



From Territorial Control to Flows and Risk Management

The transformation of borders is intimately connected to the ways globalization has altered spatial interactions of all kinds, such as production chains, communication and defense systems, work and culture (Appadurai 1996). Freedom of mobility has been conceived through an economic perspective (Peck 2010; Amable 2011). Contemporary public policies that are usually qualified as "neoliberal" have been over-discussed and reinterpreted (Hilgers 2012), but it is widely admitted that they have promoted national reforms that include "free trade" and labor flexibility (Jacoby 2008, 2011), while promoting altogether on a global scale accounting standards (Mattli and Büthe 2005; Richardson and Eberlein 2011), banking prudential norms (Goodhart 2011; Young 2012), and fiscal consolidation (Kleinbard 2012; Blanchard and Leigh 2013; Hebous and Zimmermann 2013). At the same time, there are new strategies which aim at containing migratory pressures through the selective filtering of human flows (Shamir 2005).

These transformations have resulted in a contradiction between economic practices that increase unequal global development and the need to implement sustainable and fair global development (Sassen 2008). There is also a gap between national governments' policies, which are limited by their sovereignty, and the need to regulate transnational processes through global governance frameworks (Kramsch and Hooper 2004; Ba and Hoffmann 2005).

To address these contradictions, national governments have assigned state borders the function to guarantee people's security in a world characterized by transnational mobility of people, capital, goods and ideas. In other words, borders are supposed to allow a high level of mobility while protecting against social, economic, political, and public health risks the mobility of people generate.

While state borders are clearly more and more represented as legally intangible, it becomes increasingly problematic both for analytical purposes (Steinberg 2009; Johnson, Jones et al. 2011) and in terms of securitization (Brunet-Jailly 2007) to locate the border control within specific and stable places. The lines between domestic and external security have become blurred to such an extent that these domains are difficult to separate clearly. Yet, the role of borders does not decline. What is declining is the relative share of controls implemented at borders compared with the forms of control prior and after the border crossing. This share is declining due to the difficulty of distinguishing between internal and external origin of migrations, terrorism, economic and financial flows, software piracy and pollution.

In this context, border control is conceived and implemented in a selective and individualized manner. Seen in terms of risks, human, commercial and information flows become targets of surveillance, and border control becomes a form of risk management. Because these movements overflow the national space, security strategies now have to be conceived on a global scale and are heavily reliant on digital technologies that collect and store vast amounts of data about cross-border flows (Muller 2010; Dillon and Lobo-Guerrero 2008).

The main objective of border security policies is not so much to stop these flows as it is to improve the mechanisms to filter and channel them. Consequently, borders are functioning today as firewalls, aiming to facilitate legitimate traffic while containing unwanted people and commodities perceived as security risks (Walters 2006). For example, borders could be very porous to capital, but not to workers with low levels of formal education. The implementation of this new logic of control has led to an unprecedented process of integration of technology-based surveillance systems, such as, biometrics, numeric and satellite networks, RFID, drones, robots, radars, CO2 detectors, and others, used to embed borders into bodies and flows in order to detect, identify and follow their movements. In this way, flows can be monitored continuously along their entire journey (Popescu 2011). The main rationale for this convergence is based on the misplaced belief that technological automation will, inevitably, strengthen border control capabilities by reducing enforcement costs and eliminating human error.

Following these developments, border security is more concerned with the prediction and the management of the effects of risks rather than with their actual causes. This logic is in accordance with neoliberal thinking that sees addressing the root causes of various issues as more costly than dealing with their effects (Agamben 2014). In addition, the “*datafication*” of human and goods mobility and practices, as well as the emergence of the “*bigdata*” paradigm, have further reduced the focus on causes and meanings of processes we observe. Given the amount of data that can be collected and processed by computers, it becomes easier to analyze an event and what is linked to it in order to find out regularities and probabilities, than to understand the factors determining it (Cukier and Mayer-Schönberger 2013). This shift of focus in border control practices and representations could explain the actual convergence of free trade policies on the one hand, and growing security control apparatus on the other.

~~Shifting Forms of Mobility and Changing Border Regimes~~

~~Keeping flows under surveillance today means that border controls managed by police, custom services and private companies get partially redeployed away from the formal state borderlines and inside the national territory as well as inside other states' territories. Customs may manage extraterritorial operations (Baldaccini 2010). Visa checks are carried out in the country of migrants' origin, not only in embassies but also in private offices (Infantino 2010). Simultaneously, check points are multiplied in order to track people and providers of goods who have managed to circumvent surveillance systems. Lastly, in order to exclude certain categories of flows, special zones such as detention centers, staging areas in airports, or free zones have been created on uncertain juridical basis (Bigo 1997; Rahola 2007; Bernardot 2009; Mountz~~

Teichopolitics: Re-considering Globalisation Through the Role of Walls and Fences

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This article considers the trend in many countries towards securitised immigration policies and “hardening” of borders through the construction of walls or fences. In contrast the borderless world of globalisation, it identifies these attempts to strengthen control of borders as teichopolitics: the politics of building barriers. This article analyses the different types of hardened borders that exist today and proposes a typology of frontlines, fences/walls, and closed straights. Then the article maps the locations of these barriers and argues that although other justifications ranging from smuggling to terrorism are often put forward, these barriers are mostly connected with managing immigration flows. Indeed, many of these barriers are located on important economic or social discontinuity lines, precisely where the system reveals its underlying logics. These walls and fences symbolise the emergence of a privileged few who actually live the promise of globalisation and defend its privileges through teichopolitics.

This view, of course, was proven correct. Far from the optimistic representations of many scholars, the contemporary world is characterised by the increasing enclosure of territories *between* sovereign states through the construction of walls and fences on international borders and *within* sovereign states through the development of various methods of sustaining inequality such as gated communities. Even beyond the construction of physical barriers, this reality is underlined through new restrictive immigration laws that have been put in place around the world from Italy to the United States.⁴ Rather than welcoming flows of people, these symbolic and physical barriers institutionalise privilege through legal exclusions and the blunt force of barriers.⁵

In order to conceptualise this new paradigm of long stretches of closed borders and the hardening of crossing points this article introduces the term *teichopolitics*. This neologism, coined by Ballif and Rosière (2009), is linked to notions of biopolitics and biopower proposed by the French philosopher Michel Foucault. These connected notions refer mainly to the practice of modern states and their regulation of individual lives and populations through “an explosion of numerous and diverse techniques for achieving the subjugations of bodies and the control of populations.”¹³ In the case of teichopolitics, biopower is manifested in the denial of the right to move although this right is proclaimed by the Universal Declaration of Human Rights.¹⁴

The word teichopolitics is coined from the ancient Greek word *τειχος* (*teichos*) meaning “city wall”. Teichopolitics is, in short, the politics of building barriers on borders for various security purposes. The next section

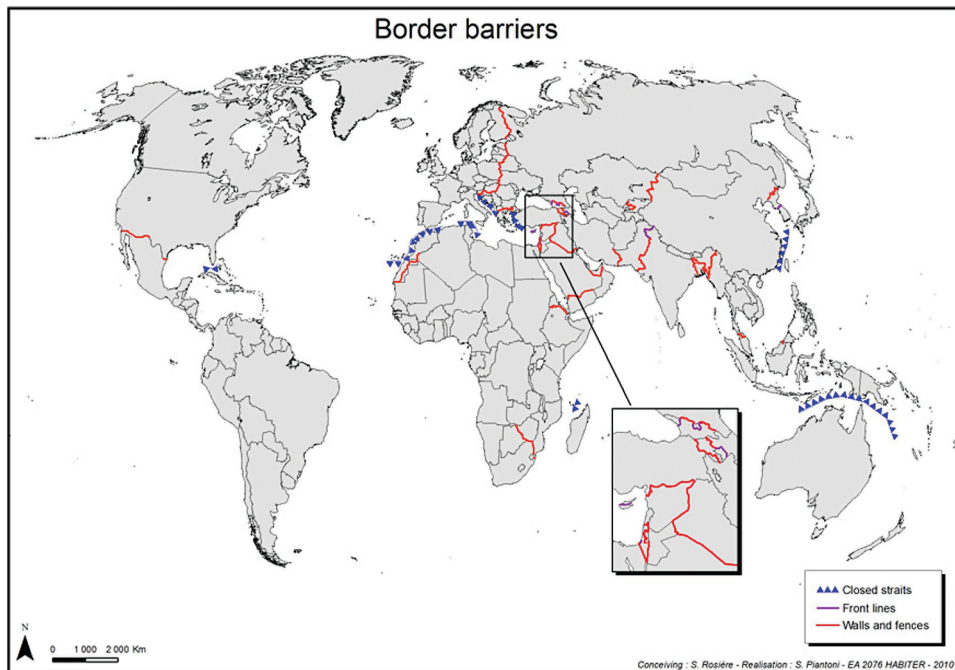


FIGURE 1 Border barriers: A world map (color figure available online).

Source: Habiter laboratory, 2010.

TYOLOGY OF BORDER BARRIERS

Teichopolitics is not simply about building walls or fences. Instead, it encompasses the whole range of barriers that limit the movement of people and goods across borders including administrative measures and military installations which often support the barriers. Here we consider four types of border closure, which together capture the broader trend towards securitised borders.

Frontline

The first type of closure border refers back to the older military purpose of boundaries and is characterised by the existence of an empty space (no man's land [*sic*]) separating two zones of military installations. This type of border closure has become increasingly rare as the vast majority of states have been integrated into the sovereign state system and have joined the UN which condemns the use of force in bilateral relations.²⁴ Most of the contemporary frontlines were primarily erected during the Cold War period and have been in place for many years. They often mark a disputed area

TABLE 1 World border barriers: Location, length and typology (all lengths in kilometres)

Country 1	Country 2	Walls-fences	Front lines
World Border Barriers (alphabetically, with name of decision-maker first)			
Abkhazia	Georgia		80
Botswana	Zimbabwe	813	
Brunei	Malaysia	21	
China	North Korea	1416	
Cyprus (green line)			180
Ethiopia	Eretria		912
European Union (Schengen area)	Russia, Belarus, Ukraine, Moldova	4278	
Greece	Turkey	206	
India	Bangladesh	4053	
India	Pakistan (Line of Control)		740
India	Pakistan (without LOC)	2172	
Iraq (US administration)	Jordan	238	
Iraq (US administration)	Syria	605	
Iran	Pakistan	909	
Israel	West Bank	785	
Israel	Gaza strip	51	
Israel	Egypt	266	
Israel	Jordan	238	
Israel	Lebanon	79	
Israel	Syria		76
Karabakh	Azerbaijan		220
Kazakhstan	China	1533	
Korean DMZ			239
Kuwait	Iraq	240	
Morocco 'sand wall'			2720
Russia	North Korea	19	
Saudi Arabia	Iraq	814	
Saudi Arabia	UAE	457	
Saudi Arabia	Yemen	1458	
South Africa	Mozambique	491	
South Africa	Zimbabwe	225	
South Ossetia	Georgia		100
Spain	Morocco	17	
Syria	Turkey	818	
Thailand	Malaysia	506	
Turkey	Armenia	267	
United Arab Emirates (UAE)	Oman	410	
United States	Mexico	3140	
Uzbekistan	Kyrgyzstan	1099	
subtotal		27624	5267
total			32 891
%		83.9	13.1

where two states continue to claim territory on the other side and a peace treaty has not yet been negotiated (Korea, Cyprus, Israel/Palestine, Kashmir). The longest example of a frontline is in Western Sahara where Morocco built 2,700 km of fortified sand walls, which represent 51.6 percent of existing frontline on Earth. Nevertheless, frontlines still represent roughly 13 percent of hardened borders in the world (Figure 2).

TYPE	FENCE	WALL	FRONT	CLOSED STRAITS
Spatial organisation				
Barrier Morphology	Fence	Wall	No man's land and front lines	Sea
Cross-border relations	Low to high	Low to high	Null (or low)	Low to high
Examples	Kazakhstan / China	USA / Mexico	Kashmir (India/Pakistan)	Gibraltar (Marocco/Spain)

Legend :

	International boundary		Low density region
	Fence		No man's land / Sea
	Wall		Military settlement
	Synapse / gate road		Town
			Flows

Realisation : S. Rosière
Cartography : Plantoni - 2009

FIGURE 2 Types of border-barriers.

Fences and Walls

The second and third types of barriers are fences and walls, which are the most emblematic artifacts of teichopolitics. Despite the stigma associated with building walls after the construction of the Berlin Wall in August 1961, since 2000 many countries around the world have initiated or expanded these barriers (Figure 1 and Table 1). In most cases, the barriers had been under consideration for some time and the underlying cause was often immigration, smuggling, or defining the state's population or territory. However, the overt justifications often revolve around the immediate threat open borders pose in terms of terrorism and security.²⁶ In total, fences and walls represent roughly 87 percent of contemporary terrestrial border barriers.

Closed Straights

The final type of border barrier is the closed (or hardened) maritime strait. This kind of barrier is often forgotten by scholars but is very important for the purpose of controlling undesired migration flows. Straits are hardened if they coincide with strong wealth or political discontinuities (developed/less developed countries or free country/dictatorship) and are characterised by important undesired immigration flows. Examples include the Strait of Florida between the West Indies and the USA, the Gibraltar strait between North Africa and the EU or the Arafura and Timor seas between Indonesia and Australia). Such straits consist of a virtual fence implemented on the immigration side (the wealthy coast) and are organised around control towers to which various alarm systems, satellite, radar, and airplane reconnaissance are connected. These systems aim to detect the arrival of unauthorised boats and allow police vessels to be deployed to intercept them before they make landfall.

A STRICT HIERARCHY OF FLOWS

Mobility is an increasingly paradoxical dimension of our societies. Communication and trade implicate flows, and flows are not only an aspect of globalisation but the *sine qua none* of its existence. They are supposed to reveal the dynamism of the global economy and signify the transnational age. Transnational corporations rely heavily on these connections and international organisations such as the World Trade Organization (WTO) promote global trade by easing the movement of particular types of goods and people. At the same time, global flows remain the nightmare of governments, administrations, and security agencies, as the expansion of the world economy produces extreme imbalances of power and wealth. The border barriers of teichopolitics are therefore instructive because they demonstrate that all mobilities and flows are not valued, but rather that globalisation implies a strict hierarchy of flows which can easily be sketched. Financial

Migrants' Art and Writings

Figures of Precarious Hospitality

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ABSTRACT Time, precarious lives and memories and multiple narrations related to crossing borders constitute the key meanings of a series of contemporary pieces of works produced by migrant artists and writers (Tarek Al-Ghoussein, Marwan Rechmaoui, Jumana Emil Abboud and Hoda Barakat). Through an analysis of some of their works, this article focuses on some spatio-temporal images, actions and metaphors related to movement (crossing, walking through, passing borders). Then it questions the exploration of narratives in visual arts, especially the relationship between imaginary fiction and reality stories. Theatre may become the very place where contemporary tales of migrant people are translated, (re)told, performed. The very meaningful notion of hospitality becomes a theatrical practice in one of the most relevant spectacles of the Théâtre du Soleil, *Le Dernier Caravansérail (Odysées)* (2003). Another aspect of this creative hospitality – Leïla Sebbar's *Mes Algéries en France* – concerns the interweaving of memories belonging to opposite sides of divided countries, after the colonial wars. This work of collection, transcription, translation from one to another gives an example of writing (as fiction and narrative) as a repairing work but also of revelation of unknown connections.

KEY WORDS contemporary fiction ♦ hospitality ♦ migrant writers ♦ postcolonial memories ♦ temporality ♦ theatre ♦ visual arts

Nowadays, we have a view of our world as a planetary map crossed all over by many trajectories: those of products of the world market, those of migrant streams from South to North, from East to West (itineraries and directions change from region to region, in different periods). This kind of map varies quite often so that the representation of the world space is related to a changing time. It is a time of displacement, migrations, travels and transfers of merchandise or individuals, images, words. Postcolonial or neocolonial wars bring about the migration of entire populations, native and sedentary people become nomadic, citizens of one country become strangers, exiled, refugees, *sans papiers*, in other countries,

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where they are obliged to hold identity papers to be able to show the police and authorities. The decolonization process is followed by the globalization era where new forms of colonization emerge.

So the experience of being a stranger, an outsider, is much more common, is even an essential part of our human experience in these times. Border-crossing can be an ordinary act without consequences (study, business, tourist journeys) or an act of survival for those who leave their homes to escape disease, war and poverty. These migrants become neighbours, work colleagues, schoolmates of those who never had to leave. In our daily life we may cross in public or private space, as well as on web logs, people whose language and culture are completely or quite different from ours. These experiences lead to a rethinking of hospitality beyond the private space, into an enlarged, public and globalized one.

My first question is: how do artists and writers inscribe within their work this moving space and time, its instability and actuality? How do the visual arts, texts and theatre performances speak to us of these migrant itineraries and of the language of hospitality?

Since our world is a variable one, most contemporary artists choose materials and artistic forms typical of performance art (photos, videos, movies, electrical engines, mobiles). Since space keeps changing, images as texts cannot be fixed, but they transform themselves in time: for example, they circulate online, in a space whose limits are incalculable and then potentially without limits. If the idea of border implies a spatial representation, these works produce temporal representations on a world scale. Many texts stem from a strong feeling of fading origins and memories, of the fragility of ephemeral houses, from the consciousness of a loss of memory, of one's mother tongue and of one's collective and personal history. Politically engaged artists in the global and local context cross-examine the limits/borders between the fictional and the real world, especially when reality is characterized by war or economic disasters.

(IN)VISIBLE BORDERS

The image chosen for the exhibition *Scènes du Sud II Méditerranée orientale*¹ is a tent in a desert, its blue covering suspended in the air, so that you cannot say if the tent is being put up or taken down. The photo catches a moment between two periods, before/after. It is an unfixed habitation, of

being in-between an arrival, a stay and a departure. The Palestinian artist Tarek Al-Ghoussein exhibits a series of photos printed on silk: they hang down from the ceiling so that visitors can walk among them, and see each one from either side. Visitors can invent various possible itineraries but they are never in a frontal and static position of voyeur/spectator; they can move around, between, up and down, looking at each photo from multiple angles. We find the idea of crossing in another piece of work, by the Lebanese artist Marwan Rechmaoui: his *Beirut Caoutchouc* (Rubber Beirut) is a large-scale reproduction of the map of Beirut, but there are no topographical indications, no names appear on the black map. The map is on the ground and visitors to the exhibition can walk on it. Visitors are there incognito, without name or identity: they are only characters in an imaginary space, in a temporary space and time (the exhibition). These crossings through the map leave almost imperceptible marks. So borders, frontiers, are entirely fictional: nothing allows us to distinguish this plan from that of any other town in the world. It is made of the same material as rubber-soled shoes: striding along and pacing over it, visitors use it, ruin it, mark it with their footsteps. Cuts become visible: frontiers are like cuts/breaks/fault lines that can end in the disintegration of the plan/town/work. This is especially meaningful precisely because it concerns Beirut, a town divided into many sectors, each self-contained and clearly delimited, so that to pass from one to the other passports must be shown at checkpoints, visible marks of internal frontiers that are not inscribed on the rubber map. Moreover visitors come to realize that their going through Beirut is a symbolic crossing, a fiction; where one moves between this piece of artwork in the exhibition and the real town, with its historical and cultural context. The transformation of a visitor into an active agent is the political element of this aesthetic proposition.

THEATRE AND THE ART OF HOSPITALITY

The Persian *caravanserai* is a type of hostel built to accommodate entire caravans, with a yard and warehouses for animals and merchandise, and rooms for people. Do caravans still exist in our times? The play performed between 2003 and 2006 by the troupe of the Théâtre du Soleil, *Le Dernier Caravansérail (Odyssées)*, certainly deserves this name. The title and the realization of this spectacle perfectly signify the company's deep aesthetic, political and ethic vocation from its foundation in the 1970s. This is why it is such an essential reference in the itinerary I propose, in two fundamental

ways: being an example of modern hospitality, a space of collective and individual creation where everyone creates (oneself) in relation to the other(s); and since the way each actor/actress works is always open, always receptive to the other (character /performer/text), hospitality is mutual. As Hélène Cixous remarks in the programme of the spectacle:

Who are those refugees that our actors receive into their soul and their bodies? Who rest for a short ephemeral time in one or another caravanserai, who are those who receive our actors in their memory and destiny? . . . Ulysses is nowadays without name and without return. (Théâtre du Soleil, 2003)

The play is based on the transcription, assemblage and rewriting of several tales heard by the actors during the company's many travels around the world. Tales of true stories: some of them are those of the actors of the troupe, many others were refugees and *sans papiers*, *clandestins*, illegal immigrants living in the so-called *centre d'accueil* of Sangatte, others came from far away countries of the Middle East (Iran, Afghanistan) or the Southern hemisphere (Australia) or Eastern Europe (Russia, Chechnya). As one can easily imagine, the very history of our globalized world can be retraced in these tales. Instead of a printed play script (as is the case for other performances by the company), there is a kind of notebook where are registered the dates and encounters, the remarks of those who have told their stories, to those who have listened to them. Maps of their journeys are reproduced, often the same of contemporary migrations. Essential words in the vocabulary of a globalized world – refugee, hospitality, exile – are explained, documents reproduced, sentences written on the walls of Sangatte, recorded, translated and transcribed. One realizes the political impact of each of these gestures; and these clandestine and passing lives, persons and stories are given a time and space of existence, during the ephemeral space–time of the theatre. There, all of them can feel at home, they are *chez soi*. Even if they are considered *sans papiers*, without an identity card, they each have their names, origins, languages, dates, memories, places. At the very beginning of the play there is a scene that is emblematic of the theme of this issue of *EJWS*: a group of men, women and children try desperately to cross a river in turmoil, at the risk of drowning in its turbulent waters. Crossing borders is not without danger, these people jeopardize their lives in order to get to the other side. Unfortunately, this side is often a place like Sangatte, where people are imprisoned in an enclosed territory just because they have no identity cards (most of them have deliberately destroyed or thrown away their passports when passing the frontiers).

Of course, Sangatte is the example and the metaphor of conditional hospitality of a state deciding through its laws who will be admitted and who will not. This could eventually avoid the collision between the traditional law of hospitality and power that Derrida analyses:

This collision, it's also power in its finitude, that is the necessity, for the host, of choosing, electing, filtering, selecting guests and visitors, those who will be granted asylum, who will be given the right of visiting and getting hospitality. There is no hospitality, in its classical sense, without the sovereignty of the self in one's own home, but since there is no hospitality without finitude, this sovereignty can be exercised only by filtering and choosing, that is to say by the violence of exclusion. (Derrida and Dufourmantelle, 1997: 53)

But what does it mean being at home in a theatre during a performance? For the actors? In a modern *caravanserai*? One has to imagine an extra-territorial space where each one is at the same time an insider and an outsider, known and unknown, all differently a stranger at home. This play by the Théâtre du Soleil enriches the meaning of habitation, hospitality, outsider, stranger: one can be (wel)come to the performance without having to give one's name at the entrance, without stating one's identity. The power of the nation-state's laws to control entries and departures can be suspended in the theatrical space. In no way can this space become a territory with defined and exclusive – meaning controlled – borders. Moreover, even the stage is mobile, and this is another very effective metaphor of these tragic migrant stories: actors but also houses, rooms, tents, hospitals, shift across the stage (arrivals, departures). Habitations are temporary structures as persons can't stay in the same space for long, they cannot put down roots or build foundations. *Clandestins*, migrants cannot even touch the ground (the stage): each 'ground' is only a temporary one; only very few succeed in settling somewhere for any length of time. But on the stage there is a visible border, just in front of the spectators: a high wire netting and just in the middle a large rip through which migrants try continuously to pass. Almost all the scenes of Sangatte are attempts to cross the frontier and get to England. The word 'contemporary' is never more meaningful than on this stage, with its alternating scenes of what happens 'at the same time' in Iran, Afghanistan, France, Australia, Russia, England; through the stage, on the stage, all these migrant voices, languages and cultures communicate, and the public is both spectator and witness. Present time is necessarily a presence together, that allows one to be near, listening to their life tales, which happened elsewhere but are played here and now because of the hospitality of theatre. This community of presence (co-presence) make us conscious of the modern frontiers (wire fences, gates and walls); crossing them is an act of survival, not only an exchange or a simple getting through.

PERFORMING BORDER-CROSSING

This dramatization of crossing borders returns in a performing artistic project by the Palestinian artist Jumana Emil Abboud. The stage is a 'real' one:

the land between Jerusalem and Ramallah. In a short text on the website *LiminalSpaces*, Abboud proposed her project *Smuggling Lemons*: the initial idea is to transport a lemon tree to the other side of the frontier, but this being almost impossible, because of the checkpoints, she imagines other ways of transportation and crossing. At every stage of the project there is a trespassing of territorial and property laws: to get the lemons she has to steal them in a garden enclosed by a gate, then she has to conceal them in a bag or a belt, finally she will transform them into lemonade in order to destroy the evidence of smuggling. Many aspects of this performance story are interesting for our theme: the development of the metaphor of putting down roots and of uprooting (of a lemon tree, of people living in-between), but even if we know that the uprooting of a tree and its transportation are possible, in her story Abboud chooses the transportation of fruits, the tree is not eradicated but parts of it can cross the frontier many times. The artist, a woman, carries them: her body has a very important function of container for the clandestine fruits to pass through the checkpoint. She is a migrant, a stranger, a smuggler but at the same time she is the site of hospitality. So the shift from carrying lemons to carrying her own daughter is not astonishing: she carries both in her arms, inside and outside her clothed body (lemons are concealed to pass the border). This artist, not only writes her piece, but, as the actors and actresses on a stage, performs it in different ways and engages her own body in it, as a woman and a mother, that means that in this case, gender is an essential element in the border crossing:

I want to smuggle lemons from Jerusalem to Ramallah. That's all. An entire lemon tree actually, but since I cannot technically carry an entire tree in my bag, I will make do with the lemons themselves. *Smuggling Lemons* is a project that has several components: a video work, an installation of the smuggled lemons, and a performance involving a lemonade stand that will take place at the completion of the project in order to eliminate all evidence of the smuggling operation. One can visualize a scenario in which an individual is awarded back the lemon tree from the very garden where the house he lost once stood. He may naively imagine that his loss of the house was due simply to geographical disorientation, or to a mistake made in the process of drawing a map. Imagine that you awaken one day to find yourself separated from both your house and garden, or to discover that your house has been cut off from your garden. You really want to quench your thirst with a cold glass of fresh lemonade. It occurs to you that the only way to do this is for you to steal the lemons from the tree (on the other side of the divide) in a precarious smuggling operation. This project will include the design of a special belt in which the lemons will be carried in order to facilitate their transportation. There will surely be times, however, when I will not be able to use the belt (during security checks, for instance, when the belt might look to some like a suspicious explosive belt); in such instances, the lemons will be carried by hand, placed in a purse, put under my armpits, placed inside my mouth or in a pocket, etc. I will make the journey from Jerusalem to Ramallah several times, carrying another batch of lemons each time. One can never foresee the route one will have to take, the situation at the border, or the possibility of

passing through checkpoints; hence the visual documentation of the journey. I will travel through the landscape, carrying the lemons in my hand or around my waist as if I am carrying my first born child, directing her attention to the landscape in all its glory, pointing towards my favourite spots, and upon arrival rocking her gently to say: Look, we are home. Once enough lemons have been smuggled, I will host a sort of celebration during which I will attempt to dispose of all the lemons by making lemonade out of them and selling all the juice. The lemonade will be very cheap, in order to encourage consumption of all the lemons and thus to eradicate, or at least question, the very idea of the lemon tree's existence. Lemons are like jewels. They represent the wealth and glory of the earth, a historical and personal encyclopaedia of cultural attachments and baggage. They symbolize heritage, memory and longing, national identity and individual acts of 'heroism' (or the illusion thereof), destruction and loss, betrayal and abandon; at the same time, the lemons could simply negotiate a ritual procedure involving the making of a fresh glass of lemonade. (Emil Abboud, 2007)

MEMORIES AND IMAGES INTERWEAVING

The female performance artist in *Smuggling Lemons* not only crosses a border carrying her fruits (lemons/daughter), she weaves a connection between one side and the other, passing many times through the frontier (checkpoint). I would like to expand this idea of relation work through another example. Leïla Sebbar has created a series of books – *Mes Algéries en France* (2004), *Journal de mes Algéries en France* (2005) and *Voyage en Algéries autour de ma chambre* (2008) – with various content and material: fictional stories, autobiographical stories, interviews, photos and drawings. The covers of the books are a series of images like pieces of a mosaic, each one points to a story, to a fragmented memory. They do not suggest a linear narration or succession, they belong to distant periods and situations, their order is that of the personal recollections of the narrators and of the author assembling them. The assemblage is moved by the desire 'd'abolir ce qui sépare' (Sebbar, 2005: 11). The first gap is between two countries, her parents' homelands, France and Algeria (she was born in French Algeria). Reading allows us to pass from the author's memories, to her friends' or parents' memories, or to those of unknown persons, witnesses of the tragic period of colonization and of the independence wars. The terms connection and collection are especially relevant for this careful, meticulous work, similar in some ways to that of a historian (the Preface was by Michelle Perrot); nonetheless, Sebbar is above all a writer, borrowing often the voices and memories of others. Here she arranges her own archives and offers them to the reader: objects, cards, photos of coffee-shops, schools, graveyards of the colonial period in Algeria, family portraits, portraits of famous or unknown persons in Algerian history. Her parents' photos represent the image of a crossed journey: her father's from

Algeria to France, her mother's from France to Algeria. In the colonial period in *Algérie française*, European/French clothes coexist with traditional costumes from different regions of Algeria. With these books Sebbar is not only a *diseuse de mémoire*, a witness and narrator of this memory, she is also the collector of a mixed genealogy, she has to cross colonial borders, in the act of writing her own story, to go further than this familial space; she also collects images and documents of Algerian migrants living in France. Thus she moves from the colonial past to the postcolonial present: she creates a map where one can retrace the journeys, from place to place, from one story to another, as she multiplies viewpoints, voices, narrators, sources of memory. She transforms the colonial map into a postcolonial one through a double inversion of marks: being born from the meeting of her mother's and father's two trajectories through the colonial map of French Algeria, images suggest the crossing of foot prints: France's colonial foot prints over Algerian soil (schools, language, urban space), and those of Algerian migrants in the French landscape (coffee shops, soldiers' tombs). There are the marks of the journeys of French people who migrated to Algeria or who were born there, some of whom participated in the fight for the independence of Algeria. There are many women in this narration of passionate and singular destinies, some of them little known: the nurse and obstetrician Juliette Grandgury; the great ethnographer and resistance fighter Germaine Tillion; Josette Audin, Maurice Audin's wife, dying probably after being tortured by the French army, and others. Sebbar also recalls many Algerian women who became her friends in other contexts (such as the publication of the feminist revue *Histoire d'elles*). In these pages the function of the author is exactly that of a collector of witnesses' stories, memories and prints; she performs the literary inscription of hospitality; she receives, translates from one language to another, from images to words, from memories and countries.

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For some borders become invisible but for others they are still there, standing strong like great brick walls, an obstacle to their desire to get to the other side, looking for freedom or for a better life. Trying to cross may end in death. So it is clear that contemporary border-crossing is very far from an ideal cosmopolitanism, which is much more an intellectual conception. Migrants are fragile, vulnerable beings: their status is precarious; as women they are often kept in or pushed back to the other side (victims of fundamentalist laws separating sexes, abolishing desires and sexual liberty). The artistic choice to perform this space of migration exposes this vulnerability of the migrant subject, making the visitor/spectator/reader the agent of an aesthetic space of dangerous crossings and precarious lives, performing for a short time a dream of hospitality without conditions.