SUBJECTS AND OBJECTS IN EXILE

COVER CREDIT
Oliver Ressler. stills from There are no Syrian refugees in Turkey. 2016.
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INTRODUCTION
The editorial board began discussing this e-publication in the aftermath of summer 2015. The decision to put together this fifth edition, titled “Subjects and Objects in Exile”, was prompted by the many tragic displacements, fates and deaths of those seeking asylum in Europe and elsewhere. These enforced mass exiles are the result of civil wars in Syria, Iraq and Afghanistan. The appalling and dehumanising management by European powers is having worrying economic, cultural, political and juridical implications. Concurrently, and as the situation worsened, we witnessed the radical mutation of civil society in Turkey and its potential cultural ramifications for our partners within L’Internationale and all those who work in and with the Turkish cultural field. In this publication, we would like to address what has come to be called, not un-problematically we would argue, the European “refugee crisis”. We do so in the shadow of recent and ongoing terrorist attacks, rising nationalism and Britain’s imminent notification to leave the European Union.

At an EU summit in autumn 2015, during which quotas were imposed on countries to accept those fleeing war, deep divisions amongst political leaders were laid bare. Their answer to the humanitarian catastrophe, like so many times before, was financial, throwing money at NGOs without a credible political position. Such divisions exposed the rotten core of Europe’s so-called political union – its failure to speak with one voice revealing the deep splits over how the constituent parts of Europe see themselves. This has become a debate about Europe’s identity, its relationship to those from outside its borders, and its ability to comprehend the current crisis as the political and humanitarian consequence of nation states imposing their will on others. Within such an urgent discussion, a confederation such as L’Internationale and its online platform seems to have a role to play in trying to articulate the complexities, challenges and politics at stake. This e-publication aims to forge an understanding of how a moment such as this demands that we start thinking collectively and acting together.

In this issue, commissioned texts look at the current crisis from postcolonial, geo-political and cultural viewpoints. A major part of this e-publication
is a presentation of the first phase of the project called *Mapping Collections*, the data-visualisation of the collections of the museum partners of L’Internationale. This tool in progress is based on data about the migrations of artists who are represented in these collections. We took into account the movements of artists lasting longer than six months. Researching the different collections information databases, it became clear that most partner museums don’t document those movements. Data visualisation was designed by the graphic designer Joost Grootens who used a map of the world and added the possibility to read the information in time. By extending the invitation to our colleagues to write about artworks by these artists through the lens of this tool, we try to ask ourselves what we can learn from this data visualisation, what information it generates and how we can further develop it. Understanding migration as a constituent part of the “diasporic condition” (Ghassan Hage) of today’s world, we also claim that through these artworks, varied cultures and contexts are represented in our collections and enrich the cultural heritage of our institutions.

In the conversation from which the present e-publication borrows its title, Wayne Modest, Bonaventure Soh Bejeng Ndikung and Margareta von Oswald discuss the notion of post-ethnological museums, the notion of repair or restitution, and the analogy between artefacts of ethnological museums and citizens in exile.

In a moving and harrowing account of refugee camps in Turkey, France and Greece, Merve Bedir exposes the fundamental shifts in national, legal and humanitarian borders as a result of those seeking refuge in European and Turkish land. “The agreement on the exchange of Syrian refugees between the European Union and Turkey, signed on 20 March 2016”, she writes, “has effectively altered the physical borders of Greece, by excising some of the Greek islands in the Aegean Sea from Greece, making them into black holes”. The e-publication also includes a contribution from the publishing and exhibition project *Apricots from Damascus*, initiated by Dilek Winchester and Atif Akin, which defines itself as exploring “art in a state of mobility and exile”, focusing on artists and art production that come out of, pass through or touch Istanbul.

In his piercing analysis, Carlos Prieto del Campo examines the current crisis of displacement within the context, or as the logical outcome, of liberal ideology. He writes “the systemic organisation of poverty, exclusion and violence, conceived as ontological correlates of the inferiority of class, race and gender, historically constitutes the hard core of liberal
Seekers describing their complicated journeys to Europe from Afghanistan, Pakistan, Somalia, Eritrea, Guinea, Senegal, Syria... and used for their work with high school students in Serbia to discuss migrations and people’s attitude towards them. Oliver Ressler in conversation with November Paynter defines borders as tools for managing, governing, and calibrating the movement of people, with which the EU has been regulating the influx of refugees in the last two years. In his films *There are no Syrian refugees in Turkey* (2016), shot immediately after the attempted coup d’état in Istanbul, and *Emergency Turned Upside-Down* (2016), Ressler claims that borders should be completely erased to ensure a major condition for re-distribution.

Architect and researcher Adrian Lahoud reflects on the contemporary necropolitics of the Mediterranean region in the era of the Anthropocene. In his essay he gives examples of the recent human migrations from the region of the Sahel to Europe. These migrations, as he notes, are caused by the movement of anthropogenic aerosols from north to south. Emitted by the industrial processes in the Northern Hemisphere and carried into the air by wind currents until they float high above the Atlantic Ocean, aerosols interact with solar radiation changing ocean temperatures and affecting the intensity of
the wet season in the Sahel. At the end of this e-publication, pantxo rama’s blog posts report case studies on Trieste’s community healthcare practices and the development of local practices of welcoming in Barcelona, on institutions as ecologies and instituting practices on the edge of state and society.
OBJECTS/SUBJECTS IN EXILE

A CONVERSATION BETWEEN WAYNE MODEST, BONAVENTURE SOH BEJENG NDIKUNG, AND MARGARETA VON OSWALD
Berlin, late November 2016. Bonaventure Soh Bejeng Ndikung, Curator at Large for documenta 14 and I meet at SAVVY Contemporary, a non-profit art space founded and directed by Ndikung since 2009, situated in Berlin’s northern district Wedding. Wayne Modest, Head of the Research Center for Material Culture, Leiden, Netherlands, the research institute of the National Museum of World Cultures, which unites some of the most significant Dutch ethnographic collections, including those of the Africa Museum (Berg en Dal), Museum Volkenkunde (Leiden) and Tropenmuseum (Amsterdam), joins us via skype.

The current issue of *L’Internationale Online* prompted me to initiate this conversation in order to find a different approach to the notions of crisis and migration – through the perspective of objects. More particularly, I proposed to take so-called ethnographic objects as points of departure for our discussion; objects categorised as “non-European”, and thus as “foreign”. As it happened in response to the recent arrival of refugees in Europe, the heated debates around ethnological museums have re-drawn lines between “us” and “them”. In both contexts, notions of difference and questions about who and what can be defined as “Western” or “European” reappear. It is therefore pertinent and urgent to ask: what does/can constitute a common “we”? Who is included and excluded from this common denominator, and on what bases? To what extent could it even be productive to think of objects as migrants in exile, and thus to think of “object diasporas”, as the archaeologist Paul Basu did?¹

To discuss those questions, I invited Modest and Ndikung, who are both curators and researchers engaged in questioning definitions of difference and otherness. Both have been exploring historical and contemporary hierarchies between the West and the non-West, and yet they speak from different institutional, national and disciplinary perspectives. I hoped their situatedness would illuminate some of the difficulties and potentials of rethinking migrant objects. “Coming and

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suggest. The following are excerpts from our conversation about the relation of objects to subjects and some of the challenges facing ethnographic collections today.

**Objects as Accidental Refugees – Processes of Objectification/Subjectification**

**Margareta von Oswald**

In a talk given at Berlin’s now-closed Ethnological Museum, Arjun Appadurai linked the fate of objects in Berlin’s future Humboldt-Forum and migrants who have come to Germany to seek new homes. Identifying both as “accidental refugees”, Appadurai described these objects and the refugees as “narratives in search of a plot, players in a story without a resolution”. He stated that the stories of refugees tend to be reduced to dislocation and suffering, constructing their identities as unstable, incomplete, and damaged. The stories of objects don’t usually tend to be about such journeys of displacement, relocation and rehabilitation; instead, they are more frequently framed in terms of their origin. Questioning the fact that seeing from the Caribbean”, as he put it, Modest addresses these issues within Dutch institutions that oversee problematically-connoted ethnographic collections. Ndikung brings with him another nexus of potentially contrasting perspectives, saying that he is “thinking from the African mind and physical space”. As an independent curator of contemporary art, he is challenging the ethnological museums’ legitimacy, most publicly Berlin’s controversial Humboldt-Forum'. Set to open in 2019, this monumental new cultural site in the centre of Berlin is meant to bring together the collections of the Ethnological Museum and the Museum for Asian Art. Framed by the façade of a reconstructed 18th century Prussian castle, it is one of Germany’s, if not Europe’s, most hotly contested museum projects. Ndikung has questioned the Forum’s politics of ownership and representation.

Our conversation was frequently interrupted by laughter, in particular when observing that they disagreed less than their institutional affiliations might...
The fact that my home is accidental does not mean that it cannot be or become home.

Bonaventure Soh Bejeng Ndikung
What I find interesting in Appadurai’s presentation, and what I would like to shift to, is his thinking on humanity. I don’t think we have a refugee crisis. I think we have a humanity crisis, one that we have had for the past 600 years or more. It seems to me that while formerly colonised countries seized their independence, the transition from object to subject never really happened – from the point of view of the West/ former coloniser. What these people have in common with objects in museums is an essential crisis of objectification. The people who were taken during the Middle Passage had to be dehumanised and objectified. The same thing concerns the so-called objects in museums, because they too have their subjectivities. They had to be objectified to be placed within those museum spaces. With the abolition of slavery, a kind of subjectification of former objects took place. However, this process has not been completely accomplished. The people coming today, so-called refugees, are still seen as objects. We are doing the same thing with these beings, bodies, and spirits as what we have done with objects in circulation whereas the objects are seen exclusively as fixed and stable”, he therefore argued for a more balanced narrative. What would your comments be on this proposal?

Wayne Modest
It’s not new to think about the mobilities of things. However, I like Appadurai’s suggestion to tie the fate of objects together with the movement of people, of migrants. And there is truth in saying that we, as museum professionals, don’t necessarily consider the trajectories objects carry with them, or what he calls their “accidental refugee status”. If one were to take exile within the Caribbean context as example, which emerged out of the forced, violent migration of people within the colonial project – a project of slavery – then one could think of those people who live in the Caribbean as forced migrants. On the other hand, they have also been able to fashion a new place for their formation in the Caribbean. And some of those migrants moved a second time, from the Caribbean to Europe – double diasporic – becoming a part of Europe with their historical and cultural connections. So one of the difficulties I might have with Appadurai’s provocation would lead me to ask: at what moment do these people stop being conscripted to the unending narrative of the migrant?
ethnological museums.

*Wayne Modest*

I would not disagree: this is a question of humanity. It is a question about who has been allowed or denied the right to be human throughout the colonial project, and today. I am insistent on addressing this issue within a broader question of citizenship here because it is a long history of vulnerability that refugees share. It is the history of being reduced to a subject allowed limited rights, which are different to the rights of citizens and don’t account for a more complex understanding of their rights as humans. Many people – and I am going to make it personal, many people who look like me – struggle to claim a particular kind of humanity. You know that when you walk down the streets. You know that when you go through the airport. Visa regimes reduce us to a kind of biometrics of exclusion. So I concur with you that this idea of the refugee is a stand-in for a specifically racialised person who is not regarded as belonging, and who has been denied humanity for a long time. The idea is that *they*, the refugee, that racialised other, are now coming to what we – *the European* – thinks of as our space. To threaten our rights, threaten what is ours. This then results in this great anxiety – now called the refugee crisis.

Regarding ethnological museums and their collections [he pauses], I agree that there is a practice of objectification. There is a way in which these objects have been conscripted into the same narrative – the “exotic”, the “other”, the “outsider”, the alien. And these objects become representatives of those notions. So I agree they too act as stand-ins. These objects are like citizens in exile that share similar genealogies – or biographies as Igor Kopytoff⁵ would say – of citizenship with earlier migrants. In some cases objects also share something with refugees: the place from which they came, or the vulnerable position they hold as “not belonging”. I have great difficulties with statements like “you should go back to your own country”, which are sometimes made to those racialised subjects deemed not to belong. Europe consistently forgets that people are not just here by accident; it is not easy, even possible, to make such statements after Europe’s colonial project. You can’t say to someone from Suriname who moved to the Netherlands in the 1950s: “go back to your own country”. That is a denial of history. Nor can you say that to someone from Curaçao or Bonaire living in Amsterdam.

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today, or to somebody of Jamaican heritage in Britain. Because after the colonial moment, one has to think of another constitution of what it means to be in Europe, or to be European. And such discussion is not only limited to the rights accrued during the colonial time. In this current globalised moment, Europe can’t claim to be a place for only one group of people. For me, those objects participate in that “other constitution” of this Europeanness. They do so with all of the dense, difficult, uncomfortable vibrations they contain in the museum. This is where I could connect with Appadurai. My reason for being cautious about this perspective, which I am still working through myself, is that this is not an argument to give fodder to those who believe that these objects should not to be returned to their countries of origin.

In Search of a Space for the Process of Working Through

At this point, our discussion turned to a debate around restitution. Ndikung used the example of the throne from the Bamun people of Foumban in Cameroon, which is currently located in Berlin’s Ethnological Museum, to argue for its return and the renegotiation of its place in the local community after more than 100 years in Berlin’s museumscape. While Modest concurred about the importance of restitution, he also highlighted the danger of, on the one hand, thinking about restitution in non-complex ways, or on the other hand, in a framework of nostalgia that believes that to give back is to somehow retreat to an earlier stage in history, pretending that this history never happened. Giving back, Modest suggests, does not remove the responsibility to redress historical wrongs – the wounds still remain. Both agreed that the notion of “repair”, as used for instance by French-Algerian artist Kader Attia⁶, presented an
Bonaventure Soh Bejeng Ndikung
This makes me want to go back to the concept of the diaspora. I had to think of Edouard Glissant’s conversation with Manthia Diawara, in which he mentioned the consent of not being a single being. We, as people in the diaspora, have to be cognisant of this. You are no longer a single being. Of course this is also applicable to those subjects in the museums. They are not single beings. Their being within those spaces has had an impact on them. I see your argument about some of them having to stay here, to be able to remind us of that history. This plurality of beings also says that they have to deal with a particular space of repair, which includes this physical space in Europe, but also, the physical space in, let’s say, Cameroon.

Margareta von Oswald
So where do you locate this “space for working through”? Can it be the ethnological museum? Is it actually possible to work within this space as a space for repair, with its difficult histories of appropriation, both material and symbolic?

Bonaventure Soh Bejeng Ndikung
I don’t know. If you ask Simon Njami, he would say:
“No need for ethnological museums”. I am not as radical. Rather than thinking about whether it is necessary to have those museums or not, it is important to look at the power dynamics that exist within such structures. What does it mean to rebuild a former Prussian Palace [in Berlin]? To name it – and there is a lot of power in naming, taxonomy, nomenclature – Humboldt, and then to house objects in it that were collected through dubious means? To me, we should be questioning the coloniality of power. So, maybe the point I am trying to make is that the space for repair or working through should be a space wherein the so-called objects regain their subjectivities. A space where they, organically and not artificially, resurrect to life again.

Wayne Modest

I want to relate to your ideas by asking another question. This has to do with me being a little bit less optimistic that 400 years of colonial past can be undone quickly, or that these institutions are just going to disappear. Instead of asking “should these museums remain or can they be the places where repair can happen?” – my question would be whether or not people within those infrastructures are interested in this reparative work. An ethnological museum is one of the multiple spaces that can be mobilised to do

Margareta von Oswald

Notions like the “post-ethnographic” and “post-ethnological” museum have recently been used by Clémentine Deliss and James Clifford to refer to alternative strategies of working with ethnographic collections. Do you find these notions productive?

Bonaventure Soh Bejeng Ndiking

I can’t speak directly about “post-ethnographic” and “post-ethnological,” as I am not a specialist in these concepts. I am sure they are thought-through. I have a lot of respect for Clémentine Deliss and the work she did in Frankfurt. But in general, it seems to me that we invest a lot of time in the

Wayne Modest

I agree with Bonaventure in acknowledging the innovative and important work of both Clementine and James, both of whom I highly respect. But what forms of practice, ideas, different co-relations are we restructuring by adopting these names? That is what I would ask. I am interested in a transition in which we move away from a representation that says this is who those people are, or a practice that hides from its historical violence, and continues to conscript certain humans into what I call the “deep cultural” and incommensurably different. I am more interested in a shift towards a place that acknowledges the museums implicatedness within certain pasts and uses this to reposition it as a space where questions of redress, where repair can be inaugurated. Now, if this is what we call the post-ethnographic, then I can understand it. But if it is just renaming to say that we now include contemporary artists, I remain impatient. Because no matter how much we do it, it will be the same people doing it. It is not to say that a name is not important. But one needs to do more work to fashion the changes that I suggest before calling it that [post-ethnological or post-ethnographic]. And the label “world cultures” does not do that either.

10. Hermann Parzinger has been the Director of the Stiftung Preußischer Kulturbesitz (Prussian Cultural Heritage Foundation) since 2008. The Foundation holds the majority of Berlin’s museum collections.
MAPPING COLLECTIONS

CHRISTIANE BERNDES, CRISTINA CÁMARA BELLO, IGOR ŠPANJOL, ANDERS KREUGER, ANTÒNIA MARIA PERELLÓ
Research in Progress
Data Visualisation on Artists’ Migration

This data visualisation is initiated by L’Internationale as a tool in progress. It is based on data about the migrations of artists, represented in the collections of L’Internationale partners. The information is based on data from the different collection information systems of the partners, complemented with research on a selected group of individual artists.

As a graphic device, data visualisation is an interesting tool with which to mediate knowledge. By reconfiguring facts and figures in visual form, new interpretations can be discovered and unlocked. Configuring facts in different constellations invariably raises other perspectives and lines of inquiry. We asked ourselves if an instrument like this could be used to visualise information about migrations of artists in L’Internationale collections and how that information could be interpreted.

First of all, we had to define migration. According to the Oxford Dictionaries migration is “the movement of people to a new area or country in order to find work or better living conditions”. In our research, only movements for a period longer than six months were taken into account. Researching the different collections information databases, it became clear that most partner museums don’t document the movements of artists. Data were restricted to the year and place of an artist’s birth, and if applicable, of their death. So it became clear that for a general overview of movements, additional research was needed. We decided to use the knowledge of the curators from the different institutions and asked them to select between ten and twenty artists from their collections, that had migrated at least once in their life. We composed a list of eighty artists and made a list of their movements, including the place they moved to and the date. To contextualise their movements, we created a timeline with important or influential historical events. This historical timeline is given to complement the artists’ biographies and speculate on their
possible reasons for migrations, whether it is economic, political or personal. Both sets of data were included in the data visualisation.

This data visualisation was designed by Joost Grootens who is specialised in this field in Amsterdam. He used a map of the world and added the possibility to read the information in time. This connects the age of the artists and their movements with events happening in the world and places becoming more attractive to move to. The data visualisation that you will find here is a first version.

What can we learn from this data visualisation? What information does it generate and how can we further develop it? Because the selection of artists is essentially subjective, the resulting map gives only a preliminary overview of the different cultures and contexts the artists in our collections are and were part of. Further development could involve adding information about artists’ works in the different collections and making a connection between the date of migration, the date of production of the artwork and the date of acquisition. It could also be interesting to compare the migration of artists with broader patterns of societal migration. What percentage of the different migration streams corresponds to artists?

Through their artworks, varied cultures and contexts are represented in our collections and enrich the cultural heritage of our institutions. Sometimes art can tell us how migrating influenced an artist’s life, practice and perspectives on the world. As examples, you will find a text on one artwork from each collection featured on the map.

What we present here is a proposal. We welcome your thoughts and suggestions.

mappingcollections.internationaleonline.org

Christiane Berndes, Curator and Head of the Collection at Van Abbemuseum, Eindhoven, and Joost Grootens, graphic designer
### Mappings of Artists

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 Introduction

Collections
Motives of migration
- Economical
- Personal
- Political
Year of birth
Country of birth
Historical background

Colophon
Juan Downey
(Santiago de Chile, 1940 – New York, 1993)

Juan Downey focused on art’s approach to life, steering his work closer to experience than to the production of objects. His installation Video Trans Americas brings together a selection of videos he recorded on the first stage of the trip he carried out around the American continent from 1973 to 1976, with stops in Mexico, Guatemala, Peru, Bolivia and Chile. In this project, Downey sought to identify the common values in different American cultures, offering the viewer an interconnected map of America and a mirror to discover some of its communities.

Pinochet’s coup d’état and the death of President Allende in 1973 had a profound effect on him at the outset of the journey, and his output took on new interpretations governed by the political situation. Despite the feeling of dislocation he experienced and the dualism shared with exiles and immigrants, Downey, who settled in New York at the end of the 1960s, remained strongly bound to his identity as a Chilean and maintained close contact with the artistic and socio-political reality in his country.

Cristina Cámara Bello, cinema and video curator at Museo Nacional Centro de Arte Reina Sofía.
Francesc Torres
(Barcelona, 1948)

Francesc Torres worked as an apprentice in his father’s printing workshop and trained as a graphic artist. In those years, the poverty of the cultural and artistic scene in the Spanish dictatorship stimulated many artists to leave the country: Paris and New York were the most desirable destinations. In 1967, Francesc Torres moved to Paris to continue his studies at the École des Beaux Arts and he became an assistant to the artist Piotr Kowalski. During this time, he began producing non-functional, industrial work that followed the strategies of Minimalism in its formal and material basis. Yet, the tumultuous events of May 1968 redirected his activities and he worked on posters for the movement of workers and students until it collapsed under the force of de Gaulle’s conservative government. He moved back to Spain to do his military service, something, which as he stated, provided him with “first-hand insight into military behaviour as well as a great deal of information for my subsequent work”. Shortly after, he moved to Chicago and then to New York, where he has lived since 1974. He has had numerous solo exhibitions in institutions such as the International Center of Photography (New York), the Museo nacional centro...
de arte Reina Sofía (Madrid), the Institut Valencia d’Art Modern (Valencia), Massachusetts Institute of Technology, List Visual Arts Center (Cambridge, USA), Sala Rekalde (Bilbao), Arizona State University Art Museum (Tempe, Arizona), Queens Museum of Art (New York) and the Herbert F. Johnson Museum of Art (Ithaca, New York).

Living a political exile, the social repression that Torres encountered during the Franco regime influenced his later artistic production. The artist took a local conflict as a paradigm: the Spanish Civil War and the dictatorship as an expression of universal and timeless violence. This thematic line has continued until the present, and is expressed in works such as Residual Regions (1978), Belchite/ South Bronx: A Trans-Cultural and Trans-Historical Landscape (1988) and Oscura es la habitación donde dormimos (2007).

Torres associates the familiar experience of resistance against fascism and the Franco dictatorship with the problem of collective memory and the major role of the war as an expression of the confrontation between ideologies. He considers speed as a condition of the battle, competition as sublimation of enmity in times of peace, and the symbols and signs of masculinity as expressions of threatening, dominating and destructive armament... Later, he turns back towards archaic symbols and archaeological remains that denote civilisation and lack of civilisation, speaking of the rationality or irrationality rooted in human beings.

Antonia M. Perelló, Curator and Head of the Collection at Museum of Contemporary Art of Barcelona

Francesc Torres
Ilya & Emilia Kabakov
115 x 186 x 52 cm. Bamboo, hot melt, rope, textile.
Acquired in 2012.
Ilya and Emilia Kabakov  
(Dnepropetrovsk, Soviet Union, 1933 & 1945)

*Ship of Tolerance* is a project by Ilya and Emilia Kabakov that started in 2005 in Siwa, Egypt. Its goal was to engage children and young adults from different cultures and backgrounds in a conversation about the meaning of tolerance and the appreciation of differences in cultures and ideas. With the help of local artists and art teachers, they translated their ideas into drawings that were used for the ship’s sails. The ship itself was built by student carpenters, guided by carpenters from Manchester, UK.

From 2006, the ship travelled to cities like Venice, Sharjah, Miami, Havana, Moscow and New York. Each time local children and young adults were invited to participate in workshops, discussing, drawing and contributing to the creation of the sails, while hundreds of visitors came by to learn about the project and view the construction. Using the tremendous media coverage of their project, the Kabakovs were able to show how art can contribute to a world of people that are curious about each other, respect differences and are able to learn from each other.

Born and educated in the Soviet Union in 1933 (Ilya) and 1945 (Emilia), the art of the Kabakovs is deeply rooted in the Soviet social and cultural context. While Emilia immigrated in 1973 via Israel to New York, Ilya only moved in 1987, two years before the fall of the Berlin Wall and the end of communism. Their collaboration only started in 1988.

Ilya Kabakov started his career in the 1950s as an illustrator of children’s books. He was a member of the Union of Soviet Artists and as such he was secured steady work and income, but had to accept censorship. Besides his ‘official art’, he started to produce ‘unofficial art’ credited to an alter ego. His work has always been inspired by daily life and the kafkaesque situations he experienced. Questioning and analysing ideologies, convinced him that authoritarian will to power always makes projects fail. Against this background, the *Ship of Tolerance* project is a beautiful call for inclusiveness, open-mindedness and respect as the basis for a shared world to live in.

Christiane Berndes, Curator and Head of the Collection at Van Abbemuseum, Eindhoven
Babi Badalov
VOAIZOVA (War is Over). 2010. Collection: M HKA.
Babi Badalov
(Lerik, Azerbaijan, 1959)

In 1980, Badi Badalov moved to Leningrad in the Soviet Union where he lived until 1990. He was active in the city’s unofficial art scene and became a member of the independent artist group TEII, the Society of Experimental Visual Art. Now he lives in England. Badalov’s work straddles the boundary between visual art and poetry. Indeed he sometimes presents his work as ‘visual poetry’ and works with painting, installation and performance as well as with experimental and improvisational literary formats. The mixing of different languages and orthographic systems and the combination of words and images is a signature of his work in all genres.

Badalov is dedicated to exploring the limits of language and the limitations it imposes upon its users. People leading nomadic lives – artists, but also economic migrants or political refugees – will experience the struggles and rewards of cultural adaptation, but can also find themselves prisoners of language. Badalov plays with such situations to hint at broader geopolitical issues.

M HKA acquired Badalov’s installation VOAIZOVA (War is Over) (2010) in connection with the exhibition series Europe at Large. The work consists of plastic fragments from glasses and ballpoint pens arranged in two areas on the floor, a colourful visual poem based on a sequence of capital letters (VOAIZOVA) and a voice rendering of the same sequence that (almost) sounds like the English phrase “war is over”. There is also a sketchbook, displayed on a podium, with additional visual poems, many of them based on a refined doodle aesthetic.

Anders Kreuger, Curator at the Museum of Contemporary Art, Antwerp
Adrian Paci
(Shkoder, Albania, 1969)

*Real Game*, 1999
Video, 9'

Autobiography is the starting point of many of Adrian Paci’s works, but rather than trying to describe the experience of immigration through his own eyes, the artist decided to use those of his daughter Jolanda. *Real Game* is the sequel to his video *Albanian Stories* (1997), a spontaneous ready-made, which simply records an innocent, childish game and a development of its reflections. Games and fairy tales historically played a key role in people’s lives, bringing out uncomfortable truths only partially camouflaged by fantasy. Under the appearance of another common game – the artist pretends to be a teacher, with Jolanda the pupil – topics such as immigration, isolation and homesickness are raised again. Only in this instance the language is far more ripe, the story is better defined, and the references to animals and other fantastic tales left out in favour of a primitive form of self-consciousness and dry optimism.

Igor Španjol, Curator of Collection at Moderna galerija and Museum of Contemporary Art Metelkova, Ljubljana

video stills. Collection: Moderna galerija, Ljubljana.
APRICOTS
FROM DAMASCUS

ATIF AKIN AND DILEK WINCHESTER
WITH NADIA AL ISSA, HERA BÜYÜKTAŞÇIYAN,
KHALED BARAKEH AND PINAR ÖĞRENCI
Since the escalation of the war in Syria, millions of people have left their homes, with a majority fleeing to Turkey, Lebanon and Jordan. Public spaces in cities like Istanbul, transformed by this climate of movement and exile, encompass different possibilities for encounters and interactions. The zine and exhibition project, Apricots from Damascus, constructed by Dilek Winchester and Atıf Akın, pays homage to André Breton’s statement “One publishes to find comrades!” and aims to create a multilingual environment for production and exchange. The participants of the project used the fanzine format to draw on personal experiences, or on the relics of waves of immigration that took place in the recent history of the Republic of Turkey, with a specific focus on Istanbul.

Apricots from Damascus builds upon an earlier zine project Apricot City A4, which was initiated in Istanbul by artist Winchester in 2010, and distributed by the local city PVC pushcart tenders. An unregulated, but tolerated business, these carts are part of Istanbul’s urban, informal economy, and are often operated by migrants from Eastern Anatolia, particularly Malatya, a region famous for its apricots.

In 2015 Winchester teamed up with one of the original contributors, Akın, to collaborate on a new zine and an exhibition program that was presented at SALT Galata in Istanbul and later at SALT Ulus in Ankara between 2015 and 2016. The title of this collaborative project, Apricots from Damascus, is translated from the Turkish “Şam’da Kayısı” that forms part of an idiomatic expression meaning “It doesn’t get any better than this.” The zines were printed in Arabic, English and Turkish. Apricots from Damascus took place as an apexart franchise exhibition in collaboration with SALT.

A selection of the zines, namely those by Atıf Akın, Nadia Al Issa, Hera Büyüktaşçıyan and Dilek Winchester, Khaled Barakeh and Pınar Öğrenci, that most closely relate to the themes of this e-pubication are reproduced here.

The complete list of participants in Apricots from Damascus included: Atıf Akın, Nadia Al Issa, Marwa Arsanios, Khaled Barakeh, Sezgin Boynik, Hera Büyüktaşçıyan, Ergin Çavuşoğlu, Angela Harutyunyan, Minna Henriksson, Armine Hovhannisyan, Marianna Hovhannisyan, Güven İncirlioğlu (The Pope), Banu Karaca, Pınar Öğrenci, Zeynep Öz, Aras Özgün, Dilek Winchester and Fehras Publishing Practices.
**APRICOTS FROM DAMASCUS – ATIF AKIN AND DILEK WINCHESTER**

Apriocots from Damascus is a publication and exhibition project about art in a state of mobility and exile, with a specific focus on Istanbul and current artist communities.

Since the escalation of the war in Syria, millions of people have left their homes, with a majority fleeing to Turkey, Lebanon and Jordan. Public spaces in Istanbul, transformed by this climate of mobility, encompass different possibilities for encounters and interactions. Apriocots from Damascus aims to create a multilingual environment for art and cultural exchange.

Between March 2010 and December 2011, artist Dilek Winchester founded and published a zine called *Apricot City A4*. Each issue of this zine was edited and designed by a prominent, politically engaged artist or group. Among them, Atif Akın. *Apricot City A4* was reproduced and distributed throughout Istanbul by PVC pushcarts, common mobile businesses that provide services such as photocopying, lamination, and an assortment of kits for snacks. These car-battary-operated pushcarts are part of the informal economy of Istanbul’s hyper-urban landscapes, their operators strolling around downtown and the historical peninsula in the daytime. Operators are commonly immigrants from Eastern Anatolia, the city of Malatya in particular, which is famous for its apricots. At the time, copies were printed and stapled on these modest portable pushcarts and sold, on demand, for a few Liras.

Apriocots from Damascus translates, in Turkish, to “Şam’da Kayısı.” Şam’da Kayısı translates, in Turkish, to “Şam’da Kayısı.”

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**Participants:**
- Atif Akın
- Marwa Arsanios
- Khaled Barakeh
- Sezgin Boyüktaş
- Hera Büyüktaşçıyan
- Ergin Cavuşoğlu
- Nadia Christidi
- Atıf Akın
- Dilek Winchester
- Fehras Publishing Practices
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- Pınar Öğrenci
- Zeynep Öz
- Aras Özgür

In Reflections on Exile Edward Said writes, “Modern Western culture is in large part the work of exiles, émigrés, refugees. In the United States, academic, intellectual, and aesthetic thought is what it is today because of refugees from fascism, communism, and other regimes given to the oppression and expulsion of dissidents.1" Said’s reflections remain accurate in the age of global war today. He describes modern war, imperialism, and the quasi-theological ambitions of totalitarian rulers, all of which precisely refer to the current, tragic situation in the Middle East. Said expresses particular interest in the creative character of exile, in that much of his art is taken up with compensating for disorienting loss by creating a new world to rule. He observes, "It is not surprising that so many exiles seem to be novelists, chess players, political activists and intellectuals.2"

Said further relates his observation about the condition of exile to occupations that require a minimal investment in objects, but rather place a great premium on mobility and skill, thereby suggesting that exile is implicitly tied up with movement. Apriocots from Damascus is the expression of mobility and exile among contemporary artists.

With the birth of the Turkish Republic in 1923, Istanbul lost much of its Babylonesque atmosphere, including the loss of multilingual and multicultural communities that had been the subjects of the Ottoman Empire. However, over the last ninety years, the demographics of Turkey continued to be shaped by internal and international waves of immigration, with Istanbul serving as a permanent or temporary base for many exiles. Immigrants have made significant contributions to art, architecture, and humanities education in Turkey. Apriocots from Damascus focuses on the art production of artists who make contact with Istanbul, whether permanently, temporarily, from within, or outside it. In this particular historical moment, this community is expanding and shrinking in waves that reflect mobility caused by war-related displacement, and economic and climate change.

Artists commissioned for the project created original content for the zines, approaching issues in ways that relate to their respective bodies of work. There are a number of recurring themes, including the analyses and investigation of historical trade routes leading from the Middle East to Europe, as well as cultural and ecological metaphors around these routes; the history of migration and exile in modern Istanbul, and language and translation and representation of contemporary identity. Apriocots from Damascus engages publication as an artistic practice in an effort to connect through cultural commons, or the shared interdisciplinary knowledge acquired by varied communities. The first stage of the project involves commissioning artists to produce zines, which will be distributed in Istanbul’s public space through alternative means of distribution, including the PVC pushcarts. Zines will be published in three languages: Arabic, Turkish, and English. These three languages are important to correlate the artists, issues and the audience of the project. The project culminates with an exhibition hosted by SALT, Istanbul, in December 2016, where the zines, artworks about the themes explored in the zines, and documentation of the project will be displayed. The exhibition space will serve as a social space where – exiled or settled – artists in Istanbul will come together.

Note: 1) S. Said, Reflections on Exile and Other Essays, Harvard University Press
2) 1) E. Said, Reflections on Exile and Other Essays, Harvard University Press

Dilek Winchester and Atif Akın © 2015

Franchise Program Winner 2015-16
APRICOTS
FROM DAMASCUS
ISSUE 1

NADIA AL ISSA
This artwork is produced on the occasion of Apricots from Damascus
http://apricotsfromdamascus.net

Apricots from Damascus is an apexart Franchise Exhibition organized by Atif Akın and Dilek Winchester. For more information, visit us at http://apexart.org/exhibitions/akin-winchester.php

Contact delicious@apricotsfromdamascus.net

Graphic Design: Ali Emre Doğramacı
Translation: Rasha Arabi
Terminology and discourse surrounding identity and relocation – or dislocation – are replete with references to botany. One hears, for instance, of the pull of roots, the cross-fertilization of cultures, the dispersal of immigrants, and – derogatorily – germinating refugee crises and the need to weed out refugees. A reflection on such terms presents an opportunity to consider what these linguistic crossovers might inform of. Why has identity been rooted in the botanical and how is it being figured as a result? What purpose might such a figuration serve? Could it, for instance, work to render natural or unnatural diasporic conditions? What political implications does this naturalization or denaturalization have? What might an attempt to think identity, belonging and displacement together with plants - metaphorically or literally - yield?

The modern English verb ‘to plant’ originates from the Latin plantare, meaning ‘to plant, fix in a place.’ Combined with prefixes like re- or trans-, the word hints at a newfound but labored mobility that defies its original fastening. At the level of the literal, stasis and mobility also characterize the plant kingdom. While some plants are endemic or restricted to particular natural ecosystems, others, at the opposite end of the spectrum, enjoy a cosmopolitan distribution over most, if not all, appropriate ecosystems throughout the world. Moreover, plants are distributed and introduced between ecosystems by wind, water, human and non-human animals, and within these ecosystems, they may harmoniously thrive, invasively take over, or fail to take root. Trafficking in plants, both physically and metaphysically, thus opens up a clearing for considering connections between different forms of mobility, immobility, and their governance - be they in plant pollination, agricultural breeding, conservation technologies, or the cross-border circulation of human bodies. These re-arrangements of life produce transplantations at all scales – from the minute to the monumental – that can be mapped genetically, taxonomically and/or geographically.

The following is an attempt to not only think with plants but also with acts of planting. Planting is construed within it as creative labor with potential political potency. Such a construction builds on planting’s intertwined history with citizen activism, which includes the top-down victory gardens that emerged during WWI and WWII to relieve national economies from the pressures of food production and the bottom-up urban community gardens that provide alternatives in the present to the hegemony of global agribusiness. Beyond their utilitarianism, planting acts like cross-pollination or cross-fertilization are read as modes of intervening into the present status quo, imagining the future, and proposing other possibilities.
Cross-pollination between different flowering plants occurs when one plant pollinates with another plant from the same genus. For instance, plums, cherries, peaches, nectarines, and apricots belong to the genus *Prunus* and therefore have the potential to cross-pollinate. As cross-pollination unfolds, the different plants’ genetic materials intermix and eventually result in a hybrid that exhibits qualities from both of the original varieties but is a unique variety in and of itself. Hybridization is not expressed in the first generation of fruits borne; rather, it appears in the fruits grown from the first generation of seeds.

Cross-pollination can take place naturally, as wind, bees, or butterflies carry the pollen of one plant to another, or as a consequence of human intervention. Though its particulars remained a mystery until the 1860s, selective plant breeding was practiced for thousands of years. In 1866, Gregor Mendel, who had been experimenting with hybridizing peas, formulated his laws of inheritance, thus establishing the field of genetics and transforming cross-pollination into a scientific endeavor. The following is a step-by-step guide to cross-pollinating that will enable you to make your own hybrids.

**Background Information on Plant Reproduction**

Before delving into cross-pollination, it is important to understand the basics of plant reproduction. Plant reproduction most often entails the fusion of a male and a female gamete. The fusion produces a seed, which eventually develops into an offsprung plant. Reproduction in plants takes place within the flower, where the reproductive organs – the stamen and the pistil – are located. (see fig. 1)

- The stamen, found at the top of the stamen, produces pollen grains, which contain the male germ cells; the ovary, found at the base of the pistil, holds ovules, which contain the female germ cells.Pollination is the process by which pollen is transferred, by natural or artificial means, from the anther to the stigma at the top of the pistil. This takes place after the anther matures and splits open, making the pollen grains accessible. (see fig. 2)

- Pollination, which follows pollination, occurs when the stigma that has reached the stigma develops a tube that extends down the style and into the ovule. Within the ovule, the female germ cell and the pollen fuse and develop into a seed. (see fig. 3)

- There are three types of flowers – perfect, imperfect, and composite. Perfect flowers are the most common kind and contain both the stamen and pistil within a single flower. (see fig. 1) Those flowers are capable of self-pollination. An imperfect flower contains either the stamen and not the pistil or the pistil and not the stamen. Imperfect flowers that contain the stigma contain male flowers while those that contain the pistil are pistillate flowers. Staminate and pistillate flowers may grow on the same plant or on separate ones and require each other to pollinate. Composite flowers are made up of clusters of flowers or florets that look like petals and that are join together in a head. The florets can contain both reproductive organs (disc florets) or only the pistil (ray florets). Composite flowers are made up of a cluster of only disc florets or of both disc and ray florets.

**Cross-Pollination Instructions**

1. Find two different flowering plants that belong to the same genus. To ensure that the flowers you choose for cross-pollination have not already pollinated, use flowers that have not yet opened.
2. Choose a flower from one plant that will serve as the male parent – the parent flower that will provide the pollen – and from the other a flower that will serve as the female parent – the parent flower that will receive the pollen. Make sure to choose a male parent that has heavy yellow powder on its anthers and a female parent that has a glistening stigma that is sticky or hairy to the touch. Mark each flower with a thread of a different color to keep track of its role.
3. To prepare the female parent, you must first protect it from self-pollinating by incapacitating its stamens. Gently open the flower by hand and pinch off its stamens or anthers with tweezers. (see fig. 4) Use your magnifying glass to assist you in this process if needed. Clean your tweezers with rubbing alcohol before proceeding.
4. Now, you must protect both parents from contamination from foreign pollen by covering each of the flowers with a cellophane bag. Fasten the bags at the bottom with paper clips or threads. (see fig. 5)
5. Uncover the male parent and remove its stamens or anthers using your clean tweezers. Place these stamens or anthers in a sealed plastic container. (see fig. 6)
6. Not only must the female parent. Hold one of the male parent’s stamens or anthers with your tweezers and softly brush the anther across the female parent’s stigma. (see fig. 7) Cover the female parent again.
7. Once this process has been completed, fertilization takes place and seeds develop that you can then harvest. If the plants chosen do not yield fruits or vegetables, you can harvest the seeds when the female parent’s seedpod becomes dry or begins to split open. (see fig. 8) If the plants chosen yield fruits or vegetables, the seeds will be ready for harvesting when the fruit/vegetable has ripened and its seed-bearing parts have reached maturity. Place the harvested seeds in a packet. Store the packet in a warm dry area for the first week and then keep the seeds in a cool, dry area. Once you are ready, plant your harvested seeds and watch your hybrid grow.

**Materials**

- String (2 different colors)
- Tweezers
- Magnifying glass
- Rubbing alcohol
- Cellophane bags
- Paper clips
- Small plastic container

*NB: For the sake of simplicity, the guidelines below are for perfect flowers.

How to Cross-Pollinate Different Flowering Plants to Produce Hybrids

*The sections ‘Background Information on Plant Reproduction’ and ‘Cross-Pollination Instructions’ are as well as accompanying illustrations, are based on “Plant Breeding as a Hobby” by J.D. Butler and N.F. Oebker at the Outreach of Agricultural, Consumer, and Environmental Sciences, University of Illinois at Urbana-Champaign. It can be accessed at: http://www.aces.uiuc.edu/vista/html_pubs/PLBREED/pl_breed.html.
APRICOTS FROM DAMASCUS ISSUE 6

ATIF AKIN
This artwork is produced on the occasion of Apricots from Damascus
http://apricotsfromdamascus.net

Apricots from Damascus is an apexart Franchise Exhibition organized by Atıf Akın and Dilek Winchester. For more information, visit us at http://apexart.org/exhibitions/akin-winchester.php

Contact delicious@apricotsfromdamascus.net

George Washington (February 22, 1732 – December 14, 1799) was the first President of the United States (1789–97), the Commander-in-Chief of the Continental Army during the American Revolutionary War, one of the Founding Fathers of the United States.
Hagop Kevorkian (Armenian: Հագոպ Գևորգի Քերուկյան; born in 1872 in Kayseri, Ottoman Empire - died in 1962 in New York, US) was an Armenian-American archeologist, connoisseur of art, and collector, originally from Kayseri, who graduated from the American Robert College in Istanbul, settled in New York in the late 19th century, and helped America acquire a taste for Eastern artifacts.
The Köf family is a Turkish family of the 19th century. It was founded by Vehbi Köf, one of the wealthiest self-made people in Turkey. His family is today one of Turkey's largest groups of companies.

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APRICOTS FROM DAMASCUS – ATIF AKIN

Gallery 153, the grand, barrel-vaulted Mary and Michael Jaharis Gallery displays large-scale sculpture and other monumental works of the sixth, fifth, and fourth centuries B.C.

Works of the sixth century include examples from the Museum’s distinguished collection of Panathenaic amphorae amid other works related to ancient Greek athletics. In the center of the gallery are displayed large-scale marble copies—made during the Roman period—of bronze statues that were created in Greece during the fifth and fourth centuries but were lost or melted down over time. Original marble statues of the fourth century B.C. are shown by the crowning sculptures of tall Athenian grave monuments.
float a = 10;
float b = 20;
float c = 30;
float d = 40;

void setup()
{
  size(1280, 800);
  smooth();

  for (int y = 0; y <= height; y += c)
  {
    for (int x = 0; x <= width; x += d)
    {
      pushMatrix();
      if((y/c) % 2 == 0) translate(x - b, y + c - d);
      else translate(x, y);

      fill(5, 133, 170);
      quad(0, -c, b, -b, 0, -a, -b,
           fill(1, 40, 76);
           quad(-b, -b, 0, -a, 0, a, -b,
                fill(155);
                quad(b, b, 0, 0, a, 0, -c);
      popMatrix();
    }
  }
}
**DEFINITION**
Prunus armeniaca phytoene desaturase mRNA, complete cds.

**SOURCE**
Prunus armeniaca (apricot)

**ORGANISM**
Prunus armeniaca

**Fukuyama**; Viridiplantae; Streptophyta; Embryophyta; Tracheophyta; Spermatophyta; Magnoliophyta; eudicotyledons; Gunneridae; Pentapetalae; rosids; fabids; Rosales; Rosaceae; Maloideae; Amygdalae; Prunus.

**TITLE**
Ethylene regulation of carotenoid accumulation and carotenogenic gene expression in color-contrasted apricot varieties (Prunus armeniaca).
APRICOTS
FROM DAMASCUS
ISSUE 7

PINAR ÖĞRENCI
Among the cultural centers of the East, Istanbul has become almost the only center where different people can live together. The tense and unstable relations among the Middle Eastern countries affect people's freedom of travel. It is almost impossible for an Iranian to go and live in Jerusalem, for a Saudi Arabian or Egyptian to live in Tehran... Baghdad is being reconstructed after the war, but it has not yet fully recovered. Aleppo is almost destroyed, and Damascus is in the throes of despair. Gaza was under fire until very recently. Given these circumstances, Istanbul, which is still a safe center, is bound to host all the refugees and help the artists, scientists, and intellectuals from the region heal. This might be an opportunity for Istanbul to reach the cultural diversity it used to have. Syrians think that they resemble Turks more than the citizens of any of the Arab countries. And we, how unfamiliar we are with this culture at our elbow! Is not it about time that we take a more careful look at this culture that we have been increasingly approaching only from the perspective of denominations and realize its true richness?

Like Zaza said, despite the houses tumbling down on us, love is still growing...

Translated by: Douaa Sheet
Mohammad Zaza (Riyadh, 1987), of Kurdish origin, had grown up in Saudi Arabia and moved to Syria at the age of 18. Zaza came to Istanbul one and half year ago and now lives in an apartment in Siraselviler. The day I went to his atelier was really cold, and his heating system was not working. Zaza had set up a stove in the middle of his atelier and piled a tack of firewood before the wall. When I asked about what changed the most in his paintings after moving to Istanbul, his response was “colors”. He told me that he was fascinated by the light coming through the clouds constantly moving in the sky and the subsequently changing colors, and that he found Istanbul quite inspiring. Nowadays Zaza is preparing for his upcoming solo exhibition in Istanbul.

Toufic: First of all, what this process means to me is my constant discovery of myself through art. I am feeling the wartime and its aftermath on a personal level. This is what happens when I look back at my country and the images coming from there after I left there. At the same time, when I see what comes from there within the framework of truth, I can’t help ask myself “How can I present what I myself have?” Above all, I would like to give a positive impression about everything we used to have back there. Displacement has both positive and negative consequences. The spirit of the city one moves to and the language problems are some examples I can mention. But at the end of the day everything is up to the artist and his or her personal effort. After all, war made everything more transparent and real. I know more about myself and my family because of the warfare and its daily details.

Zaza: As I was working on a text, I got stuck with the Arabic word “hawa” which means “razed to the ground”, and it provoked and inspired me. Later I kept going on with my work, but my mind kept revolving around this word. As I turned back to my text, I was hearing the “music” of this word that goes beyond its literal meaning. This made me rethink the notion of poetry, identity and names. Then over time I have come to believe more strongly that this word was inert and that it was opposed to the idea of change altogether. And now... I am painting. “Love is still growing, but the humanity could not yet see it.”
Maher Abdo (Idlib, 1984) first studied sculpture and then drama. He worked as a set and stage designer for movies and TV for some time but later turned back to painting and sculpture. He had stayed in Egypt for a while after the war broke out and worked for a movie project there before coming to Istanbul. Maher's family migrated to Hatay. I visited him at his atelier on the basement floor of a well-preserved building in Kurtuluş. He was so happy that he eventually had an atelier. In our conversation he underlined the significance of “place” and pointed that those who were displaced gets deprived of an important part of their character and that these faces of deprivation increasingly resemble each other over time. He thrust into my hands a jar of honey with ginger as I was leaving. His eyes were full of life and he was hopeful about Istanbul. Maher now lives in a small town called Sulzbach Rozenberg in southern Germany. He is planning to move to Munich after getting his residence permit and is nowadays working on his German.

Amjad Wardeh (Damascus, 1984) came to Istanbul and found a flat in Bomonti, while his family settled in Gaziantep. He said that many landlords in his neighborhood treat Syrian people more cautiously than others and ask them twice the regular deposit amount, a treatment that he heard from many of his friends. Amjad travelled a lot since we met. He went to Gaziantep, Bodrum, Midilli, Viyana, but now he lives in Frankfurt.

Amjad: I can say that migration has had a great impact on my production style and the issues I work on. On almost all of my canvases, grey is almost naturally the dominant color, but I started to create a stronger contrast with warm colors. When the revolutionary movement in Syria began in 2013, everything was so peaceful and my works used to reflect this inclination. As much as I try to keep myself immune to what is going on in my country, one can say that it is possible to see all that on my canvas.

Maher: I moved to Egypt after leaving Syria but I did not stay there for long. This is because I could not get a hold of other Syrian artists living around the Egypt border. I could not get their support. Then I came here and as a matter of fact, the conditions here has been much better both in terms of human relations and the atmosphere in the streets. From my perspective the problem is that the war in Syria is not yet over. There is a great ambiguity and mystery about what the future is going to be like.
I first met with Arabic culture when I was learning to read Quran during my primary school years. I was learning to read and write in Turkish and to read Quran in Arabic at the same time. All I was learning was merely how to read the Quran but I had to read it according to the established rules for artistic reading, that is, to read with emotion by raising and lowering my voice and emphasizing certain sounds when needed. Incidentally, our closest family friend was an Arabic family selling fabrics for a living, who had moved to Van from Siirt. They could speak Turkish very well, but they would prefer Arabic for daily conversations. My mother brought to our kitchen different spices and many traditional Arabic dishes she had learned from our Arabic neighbors. My father had a lot of merchant friends and we used to know a lot of Arabic people like Nazife whose fascinating recitals of the Mevlid I cannot forget. My father would sometimes invite his Iranian, Arabic, Israeli customers for dinner and ask my mother to cook something special for them. My mother would sometimes get upset with these sudden requests but she also loved meeting new people. People at the dinner table would somehow communicate despite the lack of a shared language. Now I understand that travelling all round Anatolia as a merchant earned my father a certain merchant ethics. He used to love meeting new people regardless of their religion and ethnicity.

When I set to prepare an issue focusing on Syrian artists living in Istanbul, we had to decide how and where we would get together with the participants. My immediate solution without a second thought was to meet around a dinner table at the atelier in Osmanbey. Gathering people around the same dinner table was a reflex that I inherited from my father, and I suppose everybody enjoyed it. Thinking more about it later I felt even more justified about dining together with these five artists who were dispersed all over Istanbul and lived with the risk of finding themselves in totally new conditions overnight, because it was a quite a problem for them to communicate and get involved with the artist circles in Istanbul. The musical tone of Arabic was breaking the ice between us. We were trying not to talk about the war as much as possible, but the war, with its grave reality, was ripping our conversation into pieces.
Naser Nassan Agha (Idlib, 1961) lives in Beylikdüzü. He moved to Turkey with his family and has two children. He represents a different generation from the other four Syrian artists, all of whom belong to the 80’s. In our conversation he shared his views of the works of younger artists. Naser employs elements of architecture and urban materials in his works. He finds the urban tissue of İstanbul as a historical city very familiar but he has been avoiding historical references lately. He went to Germany for an exhibition project a while ago, and he is planning to come back to Istanbul in spring.

Naser: “For how long are you going to put up with us, the Syrians?”

Naser: What needs to be done now is to put art as an honest and honorable way of communication before politics and to employ it as a means of bringing people together. The war and its social consequences prevent people from leading a decent life. The destruction inflicted by the dark forces ignores even the most basic human rights. We, as a small group of friends, are trying to continue art despite all the difficulties. We even had an exhibition showcasing the beauties of the Syrian culture and history. However, the majority of these people are no longer living and we are waiting here as a couple of friends. Our dream is still living on the shattered sidewalks of cold cities. In fact, all we wanted was a little bit of warmth.
For all the artists, Istanbul, Damascus, and Aleppo all resemble one another. It is clear that they are not unfamiliar with the architectural elements and the urban planning of Istanbul. The oriental, unplanned development under the influence of communal relations and the process of modernization in the 20th century are common characteristics of oriental centers of culture and commerce such as Istanbul, Baghdad, Damascus, and Cairo. Residential areas organized around mosques and public areas such as covered bazaar, bedesten, and hammam are only some of the common historical references between them. The artists indicated that the social life in Istanbul resembled their lives in Syria very much and that they felt home when shopping, ordering food, or walking in the streets although they could not speak Turkish.

Istanbul is getting more diverse demographically as it gets closer to the sky and turns into a big mass of concrete. Syrians in Istanbul are scattered around various neighborhoods. As Bilal Aliriza noted, the artists are employing a similar kind of center-periphery arrangement to that in Syria. Those living in the periphery prefer uptown neighborhoods like Beylikdüzü; the rich prefer Nişantaşı; the lower-middle class prefers Aksaray, Yusufpaşa, Karagümrük, and Vefa; and the lowest class prefers neighborhoods like Ikitelli. The same distribution also holds for artists. For instance, Mohammad Zaza lives in Taksim, while Nase Nassan Agha lives in Beylikdüzü. What happens in the Anatolian cities is quite different. For instance, in the absence of a class based distinction, Syrians living in Gaziantep concentrate around certain neighborhoods. In these cities the refugees face a much greater resistance compared to Istanbul, and this social pressure forces them to stay close to one another.

Bilal Aliriza, who shot a documentary with Syrian artists, remarked that this similarity between the cities made life easier for the artists but they have difficulty integrating themselves into the Istanbul art community when they communicate only with one another.
APRICOTS
FROM DAMASCUS
ISSUE 8
HERA BÜYÜKTAŞÇIYAN AND DILEK WINCHESTER
Ivi Stangali is an artist who was trained and later worked at Bedri Rahmi Eyüboğlu atelier at the academy between 1942-1949 and 1949-1964 respectively. She is one of the founder members of the Group On’lar established in 1947. Stangali was expelled from Turkey during the 1964 expulsions which resulted in the expulsion of twelve thousand Greeks, and she lived in Athens for the rest of her life. The only available resources on her artistic production are the books she illustrated. Among these books are Ütopya [Utopia] (1986), Ateş Yakmak [Lighting A Fire] (1953), Cüceler Çarşısı [Dwarf Market](1955), and İlyada Destanı [The Iliad](1962). Her most famous works are the illustrations she drew for the Turkish translation of the Iliad by Azra Erhat and A. Kadir. Hera Büyüktaşçıyan and Dilek Winchester have taken two exhibitions, “20 Dollars, 20 Kilos” and “Letters from Bedri Rahmi Eyüboğlu and His Contemporaries- We Used to Write Letters”, as points of departure for their research. We can find the traces of Stangali’s experience of being in exile, in a letter she wrote to her professor immediately after coming to Athens, dated 10 November, 1964. There is no evidence that she continued with her artistic productions afterwards. Due to her identity and gender, she has been made invisible. The traces of her artistic practice remain hidden among book pages without much tangible data elsewhere. “The Iliad”, which Stangali illustrated, addresses the displaced humanity but it also bears the traces of the displacement of an artist who sees the world from a different perspective and struggles to create a space of belonging for herself in the social, political and emotional sense.

This work is dedicated to the memory of Ivi Stangali.
November 10th, 1964

My dear professor,

It’s been twenty days since I arrived here, and I could not write a single line to you. Who knows what you thought about that! In fact, I am having difficulty writing now, too. I have a terrible vacuum inside me, I cannot get involved with anything... Athens is a beautiful city, but not under these conditions. No home, no sea, both of which I am terribly longing for. I could paint, but my paints are in İstanbul. They are too expensive here, and I don’t have a place either.

As some wooded mountain-spur that stretches across a plain will turn water and check the flow even of a great river, nor is there any stream strong enough to break through it— even so did the two Ajaxes face the Trojans and stern the tide of their fighting though they kept pouring on towards them and foremost among them all was Aeneas son of Anchises with valiant Hector.

I don’t want to get to know the people around here, I am always busy with the things in İstanbul. Studio... Home... Mühürdar coast, the sound of seagulls, the pigeons on Saynur’s roof... No sea, no pigeons, no seagull sound, no cats for twenty days.

Thus did they make their moan throughout the city, while the Achaeans when they reached the Hellespont went back every man to his own ship.

Many people were crying on the plane, and I, more than others. But as soon as we started descending to the Athens Airport, everybody started laughing, joking around with one another. And I, how can I say, I felt something like death.

A thousand camp-fires gleamed upon the plain, and in the glow of each there sat fifty men, while the horses, champing oats and corn beside their chariots, waited till dawn should come.
I don’t want to know anyone. I was able to get to know only a lady. This lady reminded me of Aliye Hanım. She is a singer, now over fifty; she is making little money but she is still singing. This lady directed me to an editor, actually she introduced me to the editor. The editor will direct me to a publishing house. I have with me the books that I illustrated; I will show these to them.

Can we hope to find helpers hereafter, or a wall to shield us more surely than the one we have? There is no strong city within reach, whence we may draw fresh forces to turn the scales in our favour. We are on the plain of the armed Trojans with the sea behind us, and far from our own country. Our salvation, therefore, is in the might of our hands and in hard fighting.

They had a compassionate countenance, an excessively compassionate one, and were talking to me as though I was something fragile.

All day long from morn till eve, was I falling, till at sunset I came to ground in the island of Lemnos, and there I lay, with very little life left in me, till the Sintians came and tended me.

...for he was angry with the king and sent a pestilence upon the host to plague the people, because the son of Atreus had dishonoured Chryses his priest. Now Chryses had come to the ships of the Achaeans to free his daughter...
I have been searching for a way to go back to Istanbul, but I came to the following conclusion: I have to work and make some money first because you cannot return anywhere without money, be it Paris, Bulgaria, or directly Istanbul.

“Why, son of Peleus, do you, who are but man, give chase to me who am immortal? Have you not yet found out that it is a god whom you pursue so furiously? You did not harass the Trojans whom you had routed, and now they are within their walls, while you have been decoyed hither away from them. Me you cannot kill, for death can take no hold upon me.”

How is Nedim doing? How come he did not call? I will write to Saynur, too. I wrote to auntie, and I received her reply yesterday. She says that she had been ill for so long, and she was very worried. She is cleaning up and ventilating the house for my return.

Tell me about there at length. How are you doing, who are you seeing, what are you getting angry with, what is making you happy?...

Please do not be angry with me because I could not write you until now... I am very very bad, I cannot express.

When he had thus spoken his eyes were closed in death, his soul left his body and flitted down to the house of Hades, mourning its sad fate and bidding farewell to the youth and vigor of its manhood.

With much love,

Ivi Stangali
APRICOTS FROM DAMASCUS

ISSUE 13

KHALED BARAKEH
This artwork is produced on the occasion of Apricots from Damascus
http://apricotsfromdamascus.net

Apricots from Damascus is an apexart Franchise Exhibition organized by
Atìf Akın and Dilek Winchester. For more information, visit us at
http://apexart.org/exhibitions/akin-winchester.php

Contact
delicious@apricotsfromdamascus.net
Etymologically in psychology, the term Schizophrenia means failure to distinguish reality, a condition in which the disturbance evolves slowly and covertly, before resulting in a sharp division in the mind, leading to social isolation.
With the passage of time and the accumulation of experiences, I have become ever more aware of our tendency to show internal divides that sever one community from another, which slowly cause us to develop schizophrenia in reaction to all that is different from us. Looking closely at these divides, they appear complex and difficult to grasp. However, if we think of our home as a distinct entity in itself, as a mind, it becomes clear that the contemporary situation in many cities still reveals a schizophrenic or rather, an acute schizophrenic tendency.
What happens when one finds himself facing this division more intimately?
When one is confronted with what was once so opaque, so consistently overlooked?
There is no doubt that any sort of reconciliation or healing needs time, not a quick-fix solution, but rather, a process of relinquishing historical pain, realizing their own image as a whole and striving to get over the psychological barrier that is engraved all over the city.
If schizophrenia is based on illusion, repetitive reality teaches us that there is always a glimmer of hope for people to meet on common ground. While any division - like an ocean or a border - can be bridged, the pain caused by ideological forces is difficult to overcome, especially as it seems to be intentionally maintained; but for sure is not impossible! All that is to fill the gaps that occurred in our mind before it does in our reality, to purify emblematic ambiguities to address the distortions of memory that occurred and continue to occur inside us.
Skipping schizophrenia starts by cooperating with the schizoid mind. The treatment begins with diving into it and ascending through its consciousness, from within its world, but taking into account that positive indoctrination must stimulate thought not feeling; and in order to ascend through the consciousness, it must naturally pass stages of anxiety or depression as a result of guilt and approach death that occur within the circle of feeling. However this can be considered as a positive signal that schizophrenia is approaching the border line between reality and imagination...
ŞAM’DA KAYISI
SAYI 1
NADIA AL ISSA
Bu sanat yapıtı Şam’da Kayısı kapsamında üretilmiştir
http://apricotsfromdamascus.net
Şam’da Kayısı Atif Akın ve Dilek Winchester tarafından organize edilen apexart İntiyaz Sergisidir. Daha fazla bilgi için:
http://apexart.org/exhibitions/akin-winchester.php
İletişim
delicious@apricotsfromdamascus.net

Grafik Tasarım: Ali Emre Doğramacı
Çeviri: Rasha Arabi
Botan-ğin B’si,
Kimliğin K’si:
Bitkilerle Okumak,
Yazmak ve Eylemek


Yabancı
1. Başka bir milleten olan, başka devlet uyruğunda olan (kimse), bigâne, ecnebi
2. Bir görevde gereksiz görülenleri işinden ayırmak

(Sözlükçe)

**Cross-Fertilization**
(Capraz Döllenme)
Fiil: Bir bitkinin ayni türden bitkilerin polenleri ile döllenmesi.

**Cross-Pollination**
(Capraz Tozlaşma)
Fiil: Bir çiçeği ya da bitkiyi başka bir çiçeğe ya da bitkiden polenle tozlaştIRMak.

**Culture**
(Kültür)
İsmi: 1. Tarihsel, toplumsal gelişme süreci içinde yaratılan bütün maddi ve manevi değerler ile bunu yaratmada, sonradan nesille iletmede kullanlan, insana doğal ve toplumsal çevresine egenenliği olan (kimse).

**Endemic**
(Endemik)
İsmi: 1. Sadece bir bölgede yeşilne veya yaşayan (bitki, hayvan)
2. Belli bir bölgede salınımaksızın sık görülüen (hastalık)

**Graft**
(Aşlamak)
Fiil: 1. Vücutta bağıريدik yaratmak veya yerleşmiş bir hastağın karyotipine veya hücrelere sığdırılmasını sağlamak, aşı yapmak
2. Bağışıklık vermek
dan olmayan, bir başka yapı

**Habitat**
(Habitat)
İsmi: 1. Yerleşme, oturma ve yaşam yerini emmesine yarayan (kimse)
2. Bitkinin doğal olarak yayında veya üldi (bitki, hayvan)
3. Kartsık, kartsık

**Hybrid**
(Melez)
İsmi: 1. Değişik türden hayvan veya bitkiden üremiş (hayvan veya bitki)
2. Bir bireyin iki veya daha fazla anit türden (bitki, hayvan)

**Indigenous**
(Yöresel)
Yöresel Fiil: 1. Birini ülkenin vatan-dışıya kabul etmek
2. Bireyleri ya da hayvanları ülkenin vatan-dışıya yetiştirmek

**Parasite**
(Parazit)
İsmi: 1. Asalak
2. Radyo, televizyon, telsiz vb. aygıtların yayınına bağlayan (parazit)

**Root**
(Kök)
İsmi: 1. Taşınmaya, başka yerde güçlenmek
2. Yurt içinde yapılan olayda sorun çıkaran kimse

**Transplant**
(Nakletmek)
Fiil: 1. Nakilini yapmak, bir yerden başka bir yerde tozlaştIRMak, iletmek
2. Anlatmak, aktarmak

**Uproot**
(Kökünden sökmek)
Fiil: 1. Bir şeyi, özellikle bir ağacı ya da bitkini raça sökmek
2. İkişiyi evinden çıkararak, başka bir yerde tozlaştIRMak

**Weed**
(Parazit)
İsmi: 1. Asalak
2. Karasal topdaki besi maddesinin tohumunu alarak tane doğup büyümeyen, ataları da orada yaşamış olan
6. Amerika, Avustralya ve Afrika’nın uyguraltın uyguraltın, ilkel bitinya adı verilen ad

**Yield**
(Verim)
Fiil: 1. Birini ülkenin vatan-dışıya kabul etmek
2. Bireyleri ya da hayvanları ülkenin vatan-dışıya yetiştirmek

**Yield**
(Verim)
Fiil: 1. Birini ülkenin vatan-dışıya kabul etmek
2. Bireyleri ya da hayvanları ülkenin vatan-dışıya yetiştirmek

6. Kaynak, köken
7. Bir kimseyi bir yere bağlayan manevi temel güçlerin bütünunu

**Terrestrial**
(Karasal)

(OIR)

- TDK

(OIR)

- TDK

Çiapraz tozlaşma sırasında, tozlaşmanın gerçekleşmesi, çapraz tozlaşma sürecinde farklı bitkilerin tozlanması ve bu tohumun oluşmasıdır. Ayrıca, çiçeklerin çiçekçiği, erkek ve dişi bitki çiçeklerinin çiçekçiği, stamenin ve pistilin arasında tozlaşma ve bu tohumun oluşmasıdır. Bu çiçeklerin çiçekçiği, erkek ve dişi bitki çiçeklerinin çiçekçiği, stamenin ve pistilin arasında tozlaşmanın gerçekleşmesi, çapraz tozlaşmanın gerçekleşmesi için gerekli koşullardır.

Malzemeler:
- Iıp (iki ayrı renk)
- Çiçekli bitkiler
- Çiapraz tozlaşma süreci
- Çiapraz tozlaşma olayının detayları
- Çiapraz tozlaşmanın gerçekleşmesi için gerekli koşullardır.


Malzemeler:
- Iıp (iki ayrı renk)
- Çiçekli bitkiler
- Çiapraz tozlaşma süreci
- Çiapraz tozlaşma olayının detayları
- Çiapraz tozlaşmanın gerçekleşmesi için gerekli koşullardır.


Malzemeler:
- Iıp (iki ayrı renk)
- Çiçekli bitkiler
- Çiapraz tozlaşma süreci
- Çiapraz tozlaşma olayının detayları
- Çiapraz tozlaşmanın gerçekleşmesi için gerekli koşullardır.


Malzemeler:
- Iıp (iki ayrı renk)
- Çiçekli bitkiler
- Çiapraz tozlaşma süreci
- Çiapraz tozlaşma olayının detayları
- Çiapraz tozlaşmanın gerçekleşmesi için gerekli koşullardır.


Malzemeler:
- Iıp (iki ayrı renk)
- Çiçekli bitkiler
- Çiapraz tozlama süreci
- Çiapraz tozlaşmanın gerçekleşmesi için gerekli koşullardır.


Malzemeler:
- Iıp (iki ayrı renk)
- Çiçekli bitkiler
- Çiapraz tozlama süreci
- Çiapraz tozlaşmanın gerçekleşmesi için gerekli koşullardır.


Malzemeler:
- Iıp (iki ayrı renk)
- Çiçekli bitkiler
- Çiapraz tozlama süreci
- Çiapraz tozlaşmanın gerçekleşmesi için gerekli koşullardır.

Büyükçülük ve çiçekçiğin tozlanması ve bu tohumun oluşmas
ŞAM’DA KAYISI
SAYI 6
ATIF AKIN
APRICOTS FROM DAMASCUS – ATIF AKIN

Şam’da Kayısı Sayı 06 Atıf Akın tarafından, New York, Kasım 2015
apexart - istanbul
Şam Salonu’ndan Kayıslar
M’den Kayıslar

George Washington (22 Şubat 1732 - 14 Aralık 1799) Amerika Birləşik Dövlətlərinin ilk başkanı (1789–97), Amerikan İngiliz Savaşı nəzəri, Amerika Birləşik Dövlət Xələfəsinin Kür Tutumu alınan bir...


Galeri 153, büyük tonozlu büyük Max ve Michael J. Alter Galerisi. LO. dördüncü, beşinci ve altıncı yuzyıllara ait büyük heykeller ve diğer orijinal eserleri sergilemektedir.

Altıncı yuzyıla ait eserler arasında Yunan atletizminin öncesi olduğu çok sayıda eserin yanı sıra müzede seçkin Panathenik Amforalar koleksiyonundan örnekler bulunmaktadır. Galerinin ortasında 'Yunanistan'ın dördüncü ve beşinci yuzyıllarında yapılmışın arkasdale kayıtlı olmayan bir heykellerin Roma döneminde yapılmış olan büyük memer kopyaları sergilemektedir. LO. dördüncü yuzyıla ait orijinal memer heykeller Atina'ya da uzun bir süre uzanma üzerindeki heykeller üzerinde gösterilmektedir.
float a = 10;
float b = 20;
float c = 30;
float d = 40;

void setup()
{
  size(1280, 800);
sweep();

  for (int y = 0; y <= height; y += c)
    for (int x = 0; x <= width; x += d)
    {
      pushMatrix();
      if((y/c) % 2 == 0) translate(x - b, y);
      else              translate(x, y);
      fill(5, 133, 179);
      quad(0, -c, b, -b, 0, -a, -b,
           fill(1, 40, 76));
      quad(-b, -b, 0, -a, 0, a, -b,
           fill(155));
      quad(b, b, 0, 0, a, 0, a,
           popMatrix());
    }
}
TANIM: Prunus armeniaca phytocene desaturase mRNA, eksiksiz CDS

KAYNAK: Prunus armeniaca (kayısı)
ORGANIZMA: Prunus armeniaca

Okaryotlar: Yeşil Bitkiler Streptofitler; Embryofitler; Trakeofitler; Spermatozitler; Çiçekli Bitkiler; İki Çenekiller; Gunneridler; Pentapetaller; rosidler; fabidler; Güller; Gülgiller; Malotidler; Angüiller; Prunus.

BASLIK: Karışıt Renkli Kayısı Varyetelerinde Karotenoid Birikiminin Etilen Regülasyonu ve Karotenoiden Gen İfadesi (Prunus armeniaca)
ŞAM’DA KAYISI

SAYI 7

PINAR ÖĞRENCİ
İstanbul doyduktaki kültür şehirleri arasında buluşturulabilecek neredeyse tek merkez haline gelmiş durumda. Orta Doğu ülkeleri arasındaki geçiş ve istiksarsızlıklar insanlarını seyahat özgürlüğüne endişe veriyor. Bir İranlı için Kudüs, İsrailili, Suudi Arabistan'lı ya da Misirli için Tahran'a gidip yaşam şansı neredeyse olmaksızın. Bahadır savas sonrası yeniden inşa edilen hala yaralıları sarabildiği, Halep neredeyse yok olmuştu ve Şam'ın da kayışını elinden gelse de terk etmek zorunda kalıyor. Dalgalanmaların da olduğu bir bağlamda, bütün bir kışı ve kara bir yılın üzerine oturmuşları, konteyner şartlarına dayanamayan çocuklar İzmir'e, annelerin yanına göndermek zorunda kalmış, aynı zamanda üretkenlik ve psikolojik sağlık sorunlarıyla boğuşmuşlardı.


Zaza'nın dediği gibi, evler başımıza yıkılsa da, sevgi hala büyük...

İtalo Calvino, Görünmez Kentler

Abbas Kiorostami'nin ünlü ‘Köker üçlemesi’nin son filmi, 1994 yapımı ‘Zeytin Ağaçlarının Altında’, 1990 İran Depreminin günümük hayatta etkilerini konu edinir. Filmin baş karakteri, inşaat işçisi Hüseyin, Tahireyle aşık. Tahire ile evlenme isteği, cahil ve evsiz olduğu için reddedilir. Defalarca teklifini yinelediği günlerden birinin geceyarısı, büyük bir deprem olur ve köyde taş taş üstünde kalmaz. Kurgu ile gerçek hikayelerin birbirine geçtiği filme Hüseyin, Tahire ile aynı film setinde çalışmak zorundadır (Kiorostami sıklıkla profesyonel olmayan oyuncularla çalışır ve senaryolarını onları tanıdıktan sonra yazar). Hüseyin'in yönetmenle konuşduğu meşhur yolda, evsizlikteki yüzüne vurulduşından o kadar üzülçüydü ki, üzüntüsünün depreme yol açtığını düşündüğünü söyler. Artık ne Tahire'nin evi kalmış, ne de köydeki diğer insanların; Hüseyin artık eşit koşullarda oldukları düşünür...

Demp ve sahas gibidir kriz ya da felaket durumları, insanların yaşam biçimlerini negatif anlamda etkiliyor; evini, yurdunu ve daha köşesi gelecekte ilgili bütün tahayyülüleri kaybettiği milyonlarca insan aynı yanyana kalıyor. Savaşın şeklindedir, bir toprakları terkedenden milyonlarca Suriyeli, dünyanın bir çok ülkesinde zorluklarla kendilerini reddetmek zorunda kalmış, aynı zamanda psikolojik sağlığı bozulmuşlar...

Deprem ve savaş gibi kriyiz ya da felaket durumları, insanların yaşam biçimlerini negatif anlamda etkiliyor; evini, yurdunu ve daha köşesi gelecekte ilgili bütün tahayyülüleri kaybettiği milyonlarca insan aynı yanyana kalıyor. Savaşın şeklindedir, bir toprakları terkedenden milyonlarca Suriyeli, dünyanın bir çok ülkesinde zorluklarla kendilerini reddetmek zorunda kalmış, aynı zamanda psikolojik sağlığı bozulmuşlar...

Söz konusu durumlar, insanların yaşam biçimlerini negatif anlamda etkiliyor; evini, yurdunu ve daha köşesi gelecekte ilgili bütün tahayyülüleri kaybettiği milyonlarca insan aynı yanyana kalıyor. Savaşın şeklindedir, bir toprakları terkedenden milyonlarca Suriyeli, dünyanın bir çok ülkesinde zorluklarla kendilerini reddetmek zorunda kalmış, aynı zamanda psikolojik sağlığı bozulmuşlar...

Toufic Hamidi (Halep, 1988) 2014 yılı Mart ayında İstanbul'a gelmiş. Ailesi hala Halep'te yaşar, Toufic ise kendine Aynalıçeşme'de bir ev bulmuş. Litografi eğitimi alan Toufic, savaş başladığıda hala öğrenciymiş ve üniversiteyi bitirip bitmedik hala öğrenciydi ve üniversiteyi bitirip bitmedik İstanbul'a gelmiş ve hala İstanbul'da yaşar.


Zaza: Bir metinle meşgul olduğunu sırada, Arapça'da 'hawa' olarak nitelenen 'yerle bir' ifadesine takıldı ve bu benim kıskırtılıp meraklanmanın yol açtı. Akabinde, çalışma sürdünyorum de, beynim halâ bu keşifim etrafında, tekrar tekrar dönüp durmaktaydım. Metnine döndüğümde, bu keşifim kendi anlamını daha azaq 'müziği'ni isitir vaziyettediyim. Bu, benim şiir mefhumun üzerine, kimlik ve isimler üzerine yeniden düşünmemi sağladı. Daha sonra bu keşifim eylemsiz olduğunu ve geçen zamanla birlikte, giderek keskin bir şekilde herşeyin değişimi fikrinin de karşısında durduğunu düşünüm. Ve şimdi... Resim yapıyorım. 'Sey lifi halâ büyüyeyi sürdüyüyor, ancak insanlık henüz buyı görmüş değil'.

Amjad Wardeh'in (Şam, 1984) ailesi Gaziantep'e yerleşirken kendisi İstanbul'a gelip, Bomonti'de bir ev bulmuş. İstanbul'daki ev sahiplerinin Suriyeli arkadaşları arasında bir öğrenci olarak muhteşem bir şekilde iletişim kurmuş ve destek almış, ancak daha sonra kendisini İstanbul'a kalan Suriyeli arkadaşlarıyla birlikte başka bir ev sahibiyle konuştı ve bu durum onun için çok büyük bir skandal oldu. cümlelerinden bahsediyor. Bu durumundan.nihayet olarak, bir diğer Suriyeli kendi ev sahibine karşı, olayı Meydan Günü'ne kadar devam etti. Ancak, Amjad, bu olaydan sonra İstanbul'a kalan Suriyelilerle daha fazla iletişim kurmayı reddetti ve bir başka ev sahibiyle anlaşmaya vardı. Bu durum, Amjad'ın kendisi ile Suriyeli SERIALS arasında nasıl bir etkileşim olduğuna dair bir eleştiri olarak değerlendirildi.

Amjad: Göç durumunun üretim tarzını ve ele aldığı konuları üzerinde çok büyük etkisi olduğunu ifade edebilirim. Hemen her tuvalimde, adeta olağan bir biçimde gri renkler hakim, ancak sıcak renklerle daha fazla kontrast yaratmayı önemliyordu. Suriye'deki devrim hareketi 2013'te başladığı günlerde her şey çok barişçılık ve benim eserlerim de bu nu denetikler bir hal içerisinde idi. Kendimi ülkemizdeki okullardan ne kadar bağışık tutmaya çalışsam da, halâ bunu tuvalerimde görmem mümkün denebilir.


My dear friend Pınar

Im in Germany now

You are in the heart

Naser: ‘Biz Suriyelilere daha ne kadar katlanacaksınız?


ŞAM’DA KAYISI
SAYI 8
HERA BÜYÜKTAŞÇİYAN AND DILEK WINCHESTER
İvi Stangali'ден mektup var

Sevgili Hocam,

Buraya gelemi yirmi gün oldu, size bir tek satır
yazamadım. Kim bilir neler düşündünüz! Doğrusu
şimdi de zor yazıyorum. İçimde korkunç bir boşluk
var, hiçbir şeyle ilgilenemiyorum... Atina güzel
şehirdir, fakat bu şartlar altında değil... ev
yok, deniz yok ve ikisini de korkunç bir şekilde
özlüyorum. Resim yapabiliridim, fakat boyalarım
İstanbul’da, burada ise boyalar çok pahalı, yerim de
yok.

Ovada uzanan ağaçlı bir tepe sellere nasıl dayanırsa,
Nasıl karşı korsa yok edici akışına koca ırmakların,
Birden bütün suları nasıl yönlendirse ovaya doğru
Akıntıın hızı altında hiç sarsılmadan,
Aias’lar da öyle karşı duruyorlardı Troyalıların akımına.

Uçakta bir sürü insan ağlıyordu, herkesten çok ben,
fakat Atina Havaalanına inmeye başlayınca herkes
gülmeye, şakalaşmaya başladı, ben ise...nasıl tarif
edeyim biliyorum...ölüm gibi bir şey duyдум.

...iste tipki öyle yanyordu.
Binlerce öbek ateş parlıyordu ovada.
Elli adam vardı çevresinde her öbeğin.

Atreusoğlu, tanrıının duacısı Khryses'i saymadı diye İnsanlar kırılıp gidiyordu birbiri arduşra. Khryses kurtarmak için Akhaların elinden kızın Bir yığın kurtulmalıkla gelmişti tezgiden gemilerinde.


Tatlı, fazla tatlı bir yüzle bakıyorlar, kırılacak eşya imişim gibi konuşuyorlar.

Yuvarlandıım gittiydim tam bir gün. Düştüyüm Lemnos adasına, batan günle, Birazcık canım kalmıştı, ha çıktı ha çıkacak.

Sağlam bir duvar mı var belayı savacak?
Duvarlarla çevrili bir şehir yok yakınımızda, Öcümüzü alacak bir ordu yok ki güvenelim.
Sağlam zrhlı Troyalıların ovasında işte,
Denize dayanmışız, çok uzağın baba toprağından...
Hocam İstanbul'a dönebilmek için çareler arayıp duruyorum, fakat şunu anladım; Önce çalışıp para kazanmalıyım, çünkü ister Paris ister Bulgaristan, ister doğrudan doğruya İstanbul'a dönüş parasız olamaz.

“Ne diye kovalarsın beni hızlı adım larla?
Sen birölümuşsün, bense ölümsüzd bir tanrı,
Ne diye azgınlık eder, direnirsin böyle,
Benim bir tanrı olduğumu anlayamadın mı?
Şu darmadağın ettığin Troyahlarla
Artık istemezsin herhal savaşmayı,
İşte onlar şındalar şehirlere,
Oysa sen dönüp dolamıorsun burada.
Kaderin sana bağışladıklarından değilim,
Öldüremezsin beni, bunu anla.”


Bana uzun uzun anlatın oraları. Ne yapıyorsunuz, kimleri görüyorunuz, neye kızıyorsunuz, neye seviniyorsunuz...

Sakin bana kızmayı, şimdiye kadar yazmadım diye...
Çok çok fenayım, anlatamıyorum.

Böyle dedi, ölüm kapladı gözlerini,
Camı çıktığı gövdesinden, uçtu gitti Hades’e,
Bıraktı gücünü, gençliğini, kaderine ağlya ağlya...

Çok çok sevgilerle,
İvi Stangali
Bu sanat yapıtı Şam’da Kayısı kapsamında üretilmiştir
http://apricotsfromdamascus.net
Şam’da Kayısı Atıf Akın ve Dilek Winchester tarafından organize edilen bir apexart İmtiyaz Sergisidir. Daha fazla bilgi için:
http://apexart.org/exhibitions/akin-winchester.php
İletişim
delicious@apricotsfromdamascus.net
Çeviri: Emre Koyuncu
Psikolojide, etimolojik olarak şizofreni terimi, gizli ve yavaş bir evrimle ilerleyerek zihnin bölünmesinde son bulan ve toplumsal tecride neden olan bir rahatsızlık olup gerçeği ayırt etme başarısızlığı anlamına gelir.
Geçen zaman ve artan tecrübem sayesinde, bizden farklı olana tepki olarak yavaş yavaş şizofreni geliştirmemize sebep olan, bir topluluğu diğerinden ayıran içsel ayrımlar geliştirmeme eğilimimizin giderek daha da çok farkına vardım. Bu ayrımlara yakından bakıldığında bunlar son derece karmaşık ve anlaşılmasını güç gözükür, ancak evimizi başlı başına bir varlık olarak düşünerek, pek çok şehirdeki mevcut durumun şizofrenik bir olduğu ya da daha ziyade şizotopik bir eğilimi yansıttığı anlaşılır.
İnsan kendini bu ayrımla daha yakından karşılaştırsıken bulursa ne olur?
Bu kadar görünmez olan veya sürekli olarak görmezden gelinen o şeyle karşılaştığınca ne olur?
Şüphesiz ki her türlü uzlaşma ve iyileşme zaman alır, kolay yolu yoktur, bu daha çok tarihi acılarından uzaklaşma, insanın kendi imgesinin bir bütün olarak farkına varması ve bütün şehre işlenmiş psikolojik bariyerin üstesinden gelmeye çalışmasıdır.
Eğer şizofreni yanılsamaya dayanıyorsa, gerçeklik tekrar tekrar bize insanların ortak bir zeminde buluşması için bir umut ışığı olduğunu göstermiştir. Her hangi bir ayrılık, söz gelimi, bir okyanus ya da sınır aşılabilecekken, ideolojik güçlerin neden olduğu acıların üstesinden gelmek zordur; ama elbette imkansız değildir! Burada ihtiyaç duyulan gerçekliğimizden ziyade zihnimizde oluşan boşluğu doldurmak, içimizde vuku bulmuş olan ve bulmaya devam eden hafızalarımızdaki bozulmalara bağlı muğlaklığı arıtmaktır.
Şizofreniden kurtulmanın yolu şizoid zihinle işbirliği yapmaktan geçer. Tedavi, zihnin içine derinlemesine girmek ve bilinç içinde yükselmekle başlar ancak hesaba katmak gerekir ki olumlu telkin bilinci değil düşünceyi tetiklemelidir. Bilinçten doğru yükselen benim yolu doğal olarak kaygısı ve bunalımdan geçer ve sonuc olarak suçluluk duygusu ve ölüme yaklaşma hissi oluşabilir ve bu aslında şizofreninin gerçeklik ile hayal dünyasının arasındaki sınırına yaklaştığına deliyet olumlu bir işarettir.
مشمش من دمشق
العدد 1

NADIA AL ISSA
تم إنتاج هذا العمل بمناسبة مشمش من دمشق

http://apricotsfromdamascus.net

مشمش من دمشق هو معرض بوكة أبكسارت، وتنظيم عاطف أكين وديلك وينشستر

للمزيد من المعلومات، زر صفحتنا على

http://apexart.org/exhibitions/akin.winchester.php

تواصل معنا

delicious@apricotsfromdamascus.net

تصميم: علي امادي
ترجمة: رشا عرابي
‫‪APRICOTS FROM DAMASCUS – NADIA AL ISSA‬‬

‫كيفية القيام بعملية‬
‫التلقيح بين نباتات‬
‫مزهرة مختلفة‬
‫لخلق نباتات‬
‫هجينة‬

‫قبل الخوض في عملية التالقح البد ان نشير الي أهمية فهم‬
‫اساسيات عملية تكاثر النباتات‪ .‬يستلزم التكاثر النباتي في اغلب‬
‫األحيان انصهار خلية تناسلية أنثوية مع مثيلتها الذكرية‪ ،‬ويؤدي هذا‬
‫االنصهار الى انتاج بذور تنمو وتصبح ذرية نباتية في نهاية املطاف‪.‬‬
‫ان عملية التكاثر عند النباتات تحدث داخل الزهرة حيث توجد‬
‫األعضاء التناسلية للزهرة وهي السداة واملدقة‪( .‬انظر رسم ‪)١‬‬
‫املئبر‪ ،‬و الذي يتواجد في الجزء العلوي من السداة‪ ،‬هو الذي ينتج‬
‫حبوب اللقاح التي تحتوي على الخاليا التناسلية الذكرية‪ .‬املبيض‬
‫ويتواجد في قاعدة املدقة وهو الذي يحتوي على الخاليا التناسلية‬
‫األنثوية‪ .‬التلقيح هو العملية التي يتم من خاللها نقل (بوسائل طبيعية‬
‫او اصطناعية) حبوب اللقاح من املئبر الى امليسم املتواجد في الجزء‬
‫العلوي من املدقة‪ .‬ويحدث هذا الشي عندما ينضج املئبر وينفتح مما‬
‫يجعل الوصول الى حبوب اللقاح ممكنا‪( .‬انظر رسم ‪)٢‬‬
‫يحدث االخصاب‪ ،‬و الذي يتبع عملية التلقيح‪ ،‬عندما يكون غبار‬
‫الطلع الذي بلغ امليسم قد نمى أنبوبا يمتد إلى أسفل قلم امليسم و‬
‫الى املبيض‪ .‬تتطور وتتحد الخاليا التناسلية الذكرية واألنثوية داخل‬
‫املبيض و من ثم تتحول إلى بذور‪( .‬انظر رسم ‪)٣‬‬
‫هناك ثالث انواع من األزهار‪ ،‬الزهرة الكاملة‪ ،‬الزهرة الغير كاملة‪،‬‬
‫الزهرة املركبة‪ .‬األزهار الكاملة هي النوع األكثر شيوعا وتحتوي‬
‫على كل من السداة واملدقة داخل زهرة واحدة‪( .‬انظر رسم ‪ )١‬وهذه‬
‫االزهار قادرة على التلقيح الذاتي‪ .‬الزهرة الغير كاملة تحتوي اما‬
‫على السداة او املدقة‪ .‬الزهور الغير كاملة التي تحتوي على السداة‬
‫هي أزهار ذكرية أو سداءية بينما تلك التي تحتوي على املدقة هي‬
‫األزهار األنثوية أو مدقية‪ .‬قد تنمو األزهار االنثوية والذكرية على ذات‬
‫النبتة او على نبتني منفصلتني وتتطلب التلقيح من بعضها البعض‪.‬‬
‫تتكون االزهاراملركبة من مجموعات من الزهيرات التي تبدو وكأنها‬
‫أوراق تويجية تلتقي معا عند رأس الزهرة‪ .‬ويمكن لهذه الزهيرات‬
‫ان تحتوي على كال األعضاء التناسلية (زهيرات قرصية) او املدقة‬
‫فقط (زهيرات شعاعية)‪ .‬اما األزهار املركبة تتُكون من مجموعة من‬
‫الزهيرات القرصية فقط او من كال الزهيرات القرصية والشعاعية‪.‬‬
‫تعليمات عملية التالقح*‬
‫األدوات‪:‬‬
‫خيط (لونني مختلفني)‬
‫ملقط‬
‫عدسة مكبرة‬
‫كحول للتدليك‬
‫اكياس السيلوفان‬
‫مشابك ورقية‬
‫وعاء بالستيكي صغير‬

‫‪ -١‬اعثر على اثنني من النباتات املزهرة املختلفة واللتان تنتميان الى‬
‫نفس النوع‪ .‬للتأكد من ان األزهار التي تقوم باختيارها للقيام بعملية‬
‫التلقيح لم يتم تلقيحها بعد استخدم األزهار التي لم تتفتح بعد‪.‬‬
‫‪ -٢‬اختر زهرة من نبتة واحدة من شانها ان تمثل الوالد (الذكر) وهي‬
‫التي ستوفر غبار الطلع و اختر واحدة من نبتة اخرى من شانها‬
‫ان تمثل االم (األنثى) وهي التي ستقوم بتلقي غبار الطلع‪ .‬تأكد من‬
‫اختيار زهرة ذكر تحتوي على مسحوق اصفر كثيف على مئابرها‬
‫وزهرة أنثى لها قلم ميسم المع ومكسو بالشعر وذو ملمس لزج‪ .‬قم‬
‫بتعليم االزهار بخيوط مختلفة األلوان المكانية تتبع وظائفها‪.‬‬
‫‪ -٣‬إلعداد الزهرة االم البد اوال من حمايتها من التلقيح الذاتي عن‬
‫طريق اخصاء سداة الزهرة‪ .‬قم بفتح الزهرة بلطف باليد وقم بقرص‬
‫مئابرها أو أسديتها بامللقط‪( .‬انظر رسم ‪ )٤‬قم باستخدام العدسة‬
‫املكبرة اذا لزم االمر‪ .‬قم بتنظيف امللقط عن طريق الفرك بالكحول‬
‫قبل املواصلة‪.‬‬
‫‪ -٤‬يجب حماية الزهرة االم والزهرة األب من التلوث الناتج عن غبار‬
‫طلع األزهار االخرى من خالل تغطية كل واحدة منهما بأكياس‬
‫السيلوفان‪ .‬قم بربط االكياس من األسفل بخيوط او بمشابك ورقية‪.‬‬
‫(انظر الرسم ‪)٥‬‬
‫‪ -٥‬قم برفع الغطاء عن الزهرة األب‪ ،‬وبقرص مئابرها أو أسديتها‬
‫بامللقط‪ .‬ضع املئابر أو األسدية في وعاء بالستيكي صغير مغلق‪.‬‬
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‫‪ -٦‬االن قم برفع الغطاء عن الزهرة االم‪ ،‬وامسك بامللقط إحدى أسدية‬
‫الزهرة األب ومرر بلطف مئبرها عبر ميسم الزهرة االم‪(.‬انظر الرسم‬
‫‪ )٧‬قم بتغطية الزهرة االم بكيس السيلوفان من جديد‪.‬‬
‫‪ -٧‬فور اإلنتهاء من عملية التالقح يحدث اإلخصاب وتنمو البذور‬
‫بشكل كامل حتى مرحلة الحصاد‪ .‬اذا كانت النباتات املنتقاة ال تثمر‬
‫خضارا أو فواكه يمكن وقتها حصاد البذور عندما يصبح جراب‬
‫زهرة االم جافا او يبدأ بالتشقق‪( .‬انظر الرسم ‪ )٨‬اما اذا تثمر‬
‫النباتات املنتقاة خضارا أو فواكه فستصبح البذور جاهزة للحصاد‬
‫عندما تستوي الثمرة وتكون األجزاء الحاملة للبذور قد وصلت‬
‫مرحلة النضج‪ .‬ضع البذور املحصودة في كيس وخزنه في مكان‬
‫دافء ملدة أسبوع وبعد ذلك قم بحفظ البذور في مكان جاف وبارد‪.‬‬
‫عندما تصبح جاهزا‪ ،‬قم بزراعة بذورك املحصودة وراقب نمو نبتتك‬
‫الهجينة‪.‬‬

‫* إن القسمني “معلومات أساسية عن التكاثر النباتي” و”تعليمات عملية التالقح” باإلضافة إلى الرسوم‬
‫املصاحبة مبنية على منشورة تحت عنوان “تلقيح النباتات كهواية” لجاي دي بتلر وان اف أوبكر من كلية العلوم‬
‫الزراعية وااللستهالكية والبيئية في جامعة اللينوي في اربانا‪-‬شامباين‪ .‬ويمكن الحصول عليها من املوقع‬

‫‪٦‬‬

‫‪٥‬‬

‫يحدث التالقح بني النباتات املزهرة‬
‫الفراشات غبار الطلع من نبتة الى اخرى‬
‫املختلفة عندما تقوم نبتة بتلقيح نبتة‬
‫او بشكل غير طبيعي كنتيجة للتدخل‬
‫اخرى من نفس النوع‪ .‬فمثال الخوخ‬
‫البشري‪ .‬وعلى الرغم من الغموض‬
‫والكرز والدراق واملشمش كلها تنتمي‬
‫العلمي الذي كان يحيط بهذه العملية‬
‫الى نوع "برونس" ولذلك تتواجد إمكانية حتى عام ‪ 1860‬فان عملية النمو االنتقائي‬
‫للتالقح بينها‪ .‬عندما تتم عملية التالقح للنباتات (التالقح) كانت تمارس منذ آالف‬
‫فان املواد الوراثية للنباتات املختلفة تندمج السنني‪ .‬و في العام ‪1865‬استطاع غريغور‬
‫لتنتج نبتة هجينة ذات صفات تنتمي لكال مندول و الذي قام بتجارب التهجني على‬
‫البازالء بصياغة قوانني الوراثة و بذلك‬
‫النوعني األصليني لكنها تتمتع بخصائص‬
‫فردية‪ .‬ال تظهر نتائج التالقح في الثمرة وضع األسس لعلم الوراثة وتحويل عملية‬
‫املولودة من الجيل االول وإنما تظهر من التالقح الى مسعى علمي‪ .‬وفيما يلي نقدم‬
‫خالل الثمرة النامية من بذور ثمرة الجيل دليل مفصل عن كيفية القيام بعملية تلقيح‬
‫نباتي و الذي من شانه ان يمكنك من‬
‫االول‪ .‬يمكن للتالقح ان يحدث بطريقة‬
‫الحصول على نباتات هجينة‪.‬‬
‫طبيعية حيث ينقل الهواء أو النحل أو‬

‫معلومات أساسية عن التكاثر النباتي*‬

‫نقطة توجيهية‪ :‬التعليمات التالية هي لألزهار الكاملة وذلك لغرض‬
‫التبسيط‪.‬‬


APRICOTS FROM DAMASCUS – NADIA AL ISSA

The apricots are a fruit that is unique to the region of Damascus. They are known for their sweet and juicy taste, and are a staple of the local cuisine. In the past, the apricots were used in traditional medicines and were believed to have many health benefits. Today, they are still grown in the region and are enjoyed by people all over the world.
علم النباتات وعالم الهوية:
التقاطعات اللغوية والحرفية

تحتوي الخطابات وال mensajes المتصل بالأهمية لإعادة التوطين - أو النزوح - على كثير من الإشارات التي تتعلق بعمل النباتات فعادة ما تسمى على سبيل المثال، بمصطلحات "الذكور الميت" أو "نافذة النباتات" أو "نافذة النباتات"، وتعتبر هذه المصطلحات أخرى مزيجًا بين "الذكور الميت" و"نافذة النباتات" (بالإضافة إلى الأشجار الصغرى) في هذا النوع من النصوص اللغوية وبدأت太少.
ما هو سبب تجذر مفهوم الهوية في علم النباتات؟ وكيف يحضر فهما متزامنًا بين هذا النوع من النصوص اللغوية؟ هل تظهر حالات الانتهاك من خلال ما ينطوي عليه طبعة أو غير طبعة؟ ما هي الآثار البيئية الناتجة عن تقديم النباتات في شكل عرقي؟ هل تظهر حالات الانتهاك الناتجة عن نباتات مثالية تجذرها مثالية؟ ماذا يمكن أن نتعلم من الهوية في علم النباتات؟

يقترح الفعل "بلانت" في اللغة الإنجليزية الحديثة من الفعل "بلانتار" الإنجليزي، و意思是 "زرع" أو "تبت في النبات". ولكن، عندما يضاف إلى الفعل بواد، يصبح الفعل "بلانت" أو "بلانتار". يتضمن معنى "نافذة النباتات" فما هو تجذر مفهوم الهوية في علم النباتات؟ وكيف يتم فهمها نتيجة هذا التجذر؟ إلى ماذا يهدف هذا النوع من التصوير؟ هل تظهر حالات النباتات من خلال ما ينطوي عليه بالنسبة إلى علم النباتات؟ ما هي الآثار البيئية الناتجة عن تقديم النباتات في شكل عرقي؟ هل هناك حالات الانتهاك الناتجة عن نباتات مثالية تجذرها مثالية؟ ماذا يمكن أن نتعلم من الهوية في علم النباتات؟

إن ما يلي هو محاولة في التأمل ليس في النباتات فحسب وإنما في عملية الزراعة أيضا. فالزراعة هي عمل خلاق عندما نحن في عملية الزراعة أيضا، فالزراعة هي عمل خلاق عندما نحن في عملية الزراعة أيضا، فالزراعة هي عملية إنتاجية نحن في عملية الزراعة أيضا.

إنما يلي هو محاولة في التعامل ليس في النباتات فحسب وإنما في عملية الزراعة أيضا. فالزراعة هي عمل خلاق أيضا، فالزراعة هي عمل خلاق عندما نحن في عملية الزراعة أيضا، فالزراعة هي عملية إنتاجية، فالزراعة هي عملية إنتاجية، فالزراعة هي عملية إنتاجية، فالزراعة هي عملية إنتاجية، فالزراعة هي عملية إنتاجية.
مشمش من دمشق
العدد 1

ATIF AKIN
تم إنتاج هذا العمل بمناسبة مشمش من دمشق
http://apricotsfromdamascus.net
مشمش من دمشق هو معرض بوكالة أبكسارت، وبتنظيم عاطف أكين و ديلك وينشستر
للإطلاع على المزيد من المعلومات، زر صفحتنا على http://apexart.org/exhibitions/akin-winchester.php
تواصل معنا delicious@apricotsfromdamascus.net
ترجمة ورشا عرابي
void setup(){
  size(900, 900);
  smooth();
  nofill();
  background(0);
}

void draw(){
  if(){
    pushMatrix();
    translate(width/2, height/2);

    int circleResolution = (int)map(millis(), 0, 100, 0, height/2, 10);
    int radius = millis() - width/2;
    float angle = TWO_PI/circleResolution;
    strokeWeight(1);
    stroke(strokeColor);
    beginShape();
    for (int i = 0; i <= circleResolution; i++){
      float x = radius * cos(angle*i) * width;
      float y = radius * sin(angle*i) * height;
      vertex(x, y);
    }
    endShape();
    popMatrix();
  }
}

 Reception Room (Qa’A)
 From a Large House,
 Damascus (Syria), Dated
 9 a.h./a.d. 1707,
 Gift of the
 Hagop Kevorkian Fund, 1970,
 In Memory of its Founder
 Hagop Kevorkian.
معرض رقم 411، الغرفة الدمشقية، كانت تُعرف سابقاً باسم غرفة نور الدين، وهي غرفة ضيقة من بيت من أزمنة دمشق، وهي مثال مهم عن فن العمارة العثمانية في بداية القرن الثاني عشر. من أهم النقاط لتجهيز سنة 2011 هو أن الغرفة تم وضعها ضمن سياقات الأثري المعاصر، وهو إلى جانب العرض المخصص للفن العثماني من استنبول (معرض رقم 400). للتركيز على تأثير الفن العثماني الإمبراطوري على الفن في الأقاليم تم تجهيز الغرفة بشكل أقرب للحقيقة بفضل دراسة علمية مركزية ومجهود صيانة.

معروض رقم 463 و464 يوجدان الملائکات الغنية للفرزعي الإسباني الإسلامي، تشمل نقوشات صغيرة، وتشير إلى أن بداية القرن الأول نظرًا لمسامرة رائعة ومميزة، بصورة مثيرة للمؤسسات القبلة السلبية الإسلامية. هكذا المؤسسات مع أهمية الفن، على القروى الثقافية والفنية لشبه القارة الهندية وارتباطاتها مع العالم الإسلامي وآسيا وعابد.

معروض 453، هو معرض ماري، فتحي حاجي ميرال الكاكي، بالأساسي، الذي يعرض أعمال شخصية للفنان الكبير مارسي، تتضمن أهمية الفن لمد فن الفنون الإسلامية والهندية والفلسفية في وسط العالم.

بعض من الأعمال من القرن الإسلامي قبل البلاد تتضمن أمثلة من مجموعة الكروية من الجرف، والتي تحل في خريطة خاصة بالهندسة الإسلامية، وهي أعمال أخرى صاحبة بالاسبيان اليونانية. تتم تغطية معرض مترية متميزة من المعارض، مثل معرض 400، لفترة البلاد، ولكن تتم إعادة إعدادها على مر الزمن. مثال على ذلك في القرن الرابطقبل للمعرض معرض 463 و464 و453، حيث يختلف الفن من القرن الواحد عشر الميلادي في المعروضات المعرية.
float a = 10;
float b = 20;
float c = 30;
float d = 40;

void setup()
{
  size(1280, 800);
  smooth();

  for (int y = 0; y <= height; y += c)
  {
    for (int x = 0; x <= width; x += d)
    {
      pushMatrix();
      if((y/c) % 2 == 0) translate(x - b, y - c);
      else translate(x, y);

      fill(5, 133, 170);
      quad(0, -c, b, -b, 0, -a, -b, fill(1, 40, 76));
      quad(-b, -b, 0, -a, 0, a, -b, fill(155));
      quad(b, b, 0, a, 0, 0, a, -b, fill(155));
      popMatrix();
    }
  }
}
DEFINITION. Prunus armeniaca phytoene desaturase mRNA, complete cds.

Eukaryota; Viridiplantae; Streptophyta; Embryophyta; Tracheophyta; Spermatophyta; Magnoliophyta; eudicotyledons; Gunneridae; Pentapetalae; rosids; fabids; Rosales; Rosaceae; Maloideae; Amygdaleae; Prunus.
مشمش من دمشق

العدد 7

PINAR ÖĞRENCİ
المدن كالأحلام، مكوّنة من الرغبات والمخاوف، حتى لو كان تسلسل خطابها سري، "قواعدها سخيفة، وجهات نظرها مخادعة، وكل شيء يخفي شيءً آخر.

ابنالو كلفينيو، من غير مرنية.

ابنالو كلفينيو، من غير مرنية.

عمر إشجار البرتقال، اللحظ الأخير من "ثلاثية كوك" للكارلوسانتي، الذي أنتج عام 1999، يقترب سعودي حيث يراقب سكان القرية المضطربة. حسين، الشخصية الأساسية في الفيلم، قد تفقد مقتراها. ترفع عروضاته للزوار بнструادري على أساس أنه غير معهول ولا مكلة منزلاً، في احتفال الليالي المفتوحة حيث يتم رفع عروضاته المتفرقة. تضور فترة الأرضية القرية متبعة بكل شيء في فيلم يجمع الواقع والخيال. على حسين وتاهير العمل على نفس المنبر غالباً ما يعمل كياروستامي مع ممثلين وممثلات هواة، ويكتب نصوصه (المسرحي.

عندما عدت في أحد الليالي بعد الهزة إلى ڤان، المدينة التي ترعرعت فيها، جلّ ما قمت به كان محاولة العثور على أختي وعائلتها. كانوا يقيمون في شقة مريحة في وسط المدينة، ولكن كل شيء تغير فجأة بعد وقوع الزلزال. أما، الزلزال في الهجة القرية متبعة بكل شيء في فيلم يجمع الواقع والخيال. على حسين وتاهير العمل على نفس المنبر غالباً ما يعمل كياروستامي مع ممثلين وممثلات هواة، ويكتب نصوصه (المسرحي.

كما قال زابا، على الرغم من إنهيار المنازل من حولنا، إن الحب لا زال ينمو...
From Damascus - Pinar Öğrenci

APRICOTS FROM DAMASCUS – PINAR ÖĞRENCİ

Mohamed Zaaz (the artist, 1987), from all Kurdish, lived in Saudi Arabia and moved to Syria when he was 18 years old. Zaaz came to Damascus since a year and a half, and now he lives in a house in Siraselviler. Every day he goes to his studio, which is not working. Zaaz had a stove in his studio and a heap of wood in front of the wall. When he asked him about the most important thing after moving to Damascus, he said, "colors." When he was in Istanbul, his answer was, "light, the light coming from the clouds and the change in colors due to the constant movement in the sky." Zaaz found Istanbul an inspiring city. At the present time, Zaaz is preparing for his solo exhibition in Istanbul.

Tofique: Before anything else, what interests me in this activity is the opportunity to experiment with myself. Zaaz was interested in painting and sculpture at a very early age. He always paints and experiments with colors, and he has been doing so since he was 18 years old. Zaaz has been living in Istanbul since he graduated from high school. When he moved to Istanbul, he found a house in Siraselviler. Zaaz was a student studying photography when the war started. He said that he moved to Istanbul immediately after graduating and still lives here.

Zaaz: After the war, I drew on a sheet of paper, and I wrote "war." My family was still in Homs, but he

WANTED
Istanbul has a magic Middle east
Istanbul is love
Mybe here lm save more
But i don't have good live and job

MAHR (Bell, 1984) درس أولا النحت ومن ثم الجرافي. كان يعمل كمصمم مسرح للأفلام والتلفزيون لبعض الوقت ولكن عاد فيما بعد إلى الرسم والنحت. بقي في مصر لفترة من الوقت بعد اندلاع الحرب، حيث عمل على مشروع لا يوجد له هناك قبل ان يأتي إلى إسطنبول. هاجرت عائلة ماهر إلى إسطنبول. زرتة في مهرجان الطيف السفلي من مبنى في حالة جيدة في كورتولوز.

كان ماهر لمدة أسرة عائلة مهجورة بحاجة معرفة شخصي. في حي همثة شهد أهبة “المكان” وأشار إلى أن أولئك الذين شربوا من جزء هام من شخصياتهم، وأن وجهة الحرمان هذه تزيد تشابها مع مرور الوقت. وضع في يدي جرة من العسل والزنجبيل وآنا في طريقي إلى الباب. وكانت عيناه مليئة بالحياة، تشغ تفاؤلًا بمستقبل في اسطنبول. يقيم ماهر الآن في بلدة صغيرة اسمها سولزبخت روزنبرغ في جنوب ألمانيا. إنه يخطط للانتقال إلى ميونيخ بعد أن يحصل على رخصة إقامة، ويعمل في الوقت الحاضر على تحسين لغته الألمانية.

MAHR: انتقلت إلى مصر بعد أن تركت سوريا ولكن لم يبق هناك لفترة طويلة. هذا لأنني لم استطع العثور على فنانين سوريين آخرين يعيشون حول حدود مصر ولم استطع الحصول على دعمهم. ثم جلت إلى هنا وصراحة، الظروف هنا أفضل بشكل كبير من حيث العلاقات الإنسانية أو الجو في الشوارع. من وجهة نظر، إن المشكلة هي أن الحرب في سوريا لم تنته بعد. هناك عدم وضوح وغموض كبير حول ما سيجده المستقبل.

MAHR: ورده (دمشق، 1984) وصل إلى إسطنبول ووجد شقة في بومونتي. بينما عائلته استقرت في جازينت. قال أن العديد من المالكين في الحي الذي يقيم فيه يتعاملون مع السوريين بحذر أكثر شديد ويطلبون منهم ضعف مبلغ الإيداع المتعارف عليه. وهي المعايير التي ردها العديد من أصدقائه. تنقل أمجد كثيرا منذ أن التقينا. لقد ذهب إلى غازنيون، بودروم، ميديللي، فيينا، ولكنه الآن يعيش في فرانكفورت.

MAHR: استطاع القول أن الهجرة كان لها أثر كبير على شكل الإنتاجي والقضايا التي يتمتعون عليها. اللون الرمادي هو اللون السائد في جميع لوحاته تقريبا، ولن يبدأ بالخليج تنافسا أقوى مع الألوان الدافئة. عندما بدأت الحركة الثورية في سوريا عام 2013، كان كل شيء سلميا وأعمالي تكسوه ذلك ولم أحاول أن ابقي نفسًا. بعكس ما يمكن للمرء القول أنه من الممكن أن تكون هذه القصة على قماش لوحاتي.
كان لقائي الأول بالثقافة العربية في المدرسة الإبتدائية حيث كنا نتعلم قراءة القرآن. كنت أتعلم القراءة والكتابة باللغة التركية وقراءة القرآن باللغة العربية في نفس الوقت. كل ما كنت أتعلم كان مجرد كيفية قراءة القرآن ولكن كان علي قراءته وفقاً لقواعد القراءة الفعلية. أي الإلقاء من خلال خفض ورفع الصوت والتشديد على بعض الأصوات عند الحاجة. شئان الصادق أن من أقرب الأصدقاء عند الحاجة. اقترنت بال])); كان لقائي الأول بالثقافة العربية في المدرسة الإبتدائية حيث كنا نتعلم قراءة القرآن. كنت أتعلم القراءة والكتابة باللغة التركية وقراءة القرآن باللغة العربية في نفس الوقت. كل ما كنت أتعلم كان مجرد كيفية قراءة القرآن ولكن كان علي قراءته وفقاً لقواعد القراءة الفعلية. أي الإلقاء من خلال خفض ورفع الصوت والتشديد على بعض الأصوات عند الحاجة. شئان الصادق أن من أقرب الأصدقاء عند الحاجة. اقترنت بالاحتمال أن قانون تنقلت من فان إلى سيرت. كانوا يتكلمون التركية بطلاقة، لكن يفضلون العربية في أحاديثهم اليومية، أوردت أمي إلى مطبخنا العديد من التوابل والأطباق التقليدية التي تعلمتها من جيراننا العرب. كان لدى والدي العديد من الأصدقاء التجار، وكنا نتعرف على العديد من العرب كنظيفة التي كانت تقوم بإحياء مواليد لا تنتهي. في بعض الأحيان كان والدي يبدأ دعوة زبائنه الإسرائيليين، والعرب، والإسرائيليين للعشاء. وطلبت من والدي طبخ شيء مميز. كانت والدي غالباً ما تتزعم من هذه الدعوات المفاجئة، إلا أنها كلما تقبلت طلباتي، كان يلبسها وعذبها متعنا. إلا أن الحاضرين كانوا دائماً يجدون طريقة للتواصل. الآن فهمت أن التجهيز في مختلف أنحاء العالم يعتمد على عدة عوامل عشراً عمليه وعشيدي وساعدي. الآن فهمت أن التجهيز في مختلف أنحاء العالم يعتمد على عدة عوامل عشراً عمليه وعشيدي وساعدي. الآن فهمت أن التجهيز في مختلف أنحاء العالم يعتمد على عدة عوامل عشراً عمليه وعشيدي وساعدي. كان حينما نحضر لعدد يتحول حول فنانيين سوريين يقيمون في إسطنبول، كان علينا أن نقرر كيف وآين سئلنا بإمضاءنهم. كان الحلال البديهي لي من دون أي تردد، اللقاء حول طاولة العشاء في مهارات تمكن من عثمان بيه. جمع الناس حول طاولة العشاء هي عادة ورثتها من والدي، واعتقد أن الجميع يستطيع بها. لاحظنا عندما غادرت الشكر بالأمر، تجذرت قناعتي بتعايش مشتركة الطعام مع هؤلاء الفنانين الخمس المشترين في مختلف أنحاء أسطنبول، وعند أشعلون في خطر أن يجدوا أنفسهم في ظروف جديدة تماماً في ليلة وضحاها. الآن التواصل والتعامل مع دوائر الفنانين في إسطنبول كان مشكلة مستحيلة. اللغة الموسيقية للغة العربية ساهمت في كسر الجليد بيننا. حاولنا قدر الإمكان عدم الحديث عن الحرب، ولكن الحرب بوافرها القائم كان تمر حديثنا إلى قطع.
My dear friend Pınar

Im in Germany now

You are in the heart

ناصر حسان آغا (إدلب 1961)، يقيم في بايليكدوزو. إنتقل إلى تركيا مع عائلته وطفليه. ناصر يمثل جيل مختلف عن الأربعة فنانين السوريين الآخرين الذين ينتمون إلى الثمانينيات. خلال حديثنا ابدى رأيه بأعمال الفنانين الأصغر سنًا. يستعمل ناصر في عمله عناصر من الهندسة العمارية والمواد الحضرية. يجد النسيج العمراني في اسطنبول كونها مدينة تاريخية مألوفا جدا لكنه يحاول تجنب المراجع التاريخية في عمله في الآونة الأخيرة. ذهب الى المانيا للعمل على مشروع معرض منذ فترة، وينوي العودة إلى اسطنبول في الربيع.

ناصر: "에일하기로 김해요. 원하는 사람들에게".

ناصر: ما يجدر القيام به الآن هو وضع الفن قبل السياسة كوسيلة صادقة ومشرفة للتواصل واستخدامه كوسيلة لخلق التعايش بين الناس. الحرب وعواقبها الاجتماعية تمتص الناس من عيش حياة كريمة. الدمار الذي تخلفه قوى الظلام يتجاهل حتى أبسط الحقوق الإنسانية. نحن مجموعة صغيرة من الأصدقاء نحاول مواصلة الفن على الرغم من كل الصعوبات. حتى أنت حضرتنا معلناً أننا حسبناها معرضًا يعرض عن جمال الثقافة والتاريخ السوري. ومع ذلك، فإن معظم هؤلاء الناس لم يعودوا أحياء ونحن بضغعة أصدقاء ننظر هنا. هل نحلم أن الأمر كبير كأنه لا زال يعيش على الأرصفة المحطمة لدى باردة. في الواقع، كل ما كنا نريده كان بعض الدفء. 
بالنسبة لجميع الفنانين هناك تشابه كبير بين اسطنبول ودمشق وحلب. فمن الواضح أن العناصر المعمارية والتخطيط الحضري في اسطنبول مألوف جدا لديهم. الإنشاء الشرقي والغير منهجي الذي حصل إثر العلاقات المجاورة والعملية الحداثة في القرن العشرين هي خصائص مشتركة للعواصم الشرقية للثقافة والتجارة على مثال اسطنبول وبغداد ودمشق والأماكن العامة كالأسواق المغطاة، البياريات، والحمامات. فالمراقب القريب من المراجع التاريخية المشتركة ما بينهم.

كما أشار الفنانون أن الحياة الاجتماعية في اسطنبول تشبه حياتهم في سوريا إلى حد كبير حيث يشعرون أنهم في بلادهم حين يتسوقون، يطلبون الطعام، أو يمشون في الشوارع بالرغم من أنهم لا يتكلمون التركية.

يزداد تنوع اسطنبول الديموغرافيا كلما قرُبت من السماء وتحولت إلى كتلة كبيرة من الإسمنت. يتناثر السوريون في أحياء مختلفة في اسطنبول. كما أشار بلال علي رزا، الفنانون يتبعون نموذج الوسط والأحياء المحبيطة الموجود في سوريا. الذين يقيمون في الأحياء المحبيطة يفضلون إحياء الجزء الأعلى من المدينة كبيليك دوزو. الأغنياء يفضلون نيسانتاسي. الطبقة الوسطى تفضل أكساراي ويوسوفبازا وكاراجومروك وجيڤا. الطبقة العليا تفضل في بي Nikolos. أما الطبقة تحت، التقليدية الإغريقي، التي يفضلون في بي Nikolos. أما في مدن الأناضول الوضع يختلف تماما. بعد أسرة زعيم في منطقة تقسيم. بينما ناسي نشأ أحا مشهور في بي Nikolos. أما في مدن الأناضول الوضع يختلف تماما. في غياب تقسيم على أساس طبقي مثل، يتوزع السوريون الذين يقيمون في جازان ليفي في أحياء معينة. يواجه الاجتياح معارضة أكثر حدة في هذه الدنيا مقارنة باسطنبول. هذا النوع من الضغط الاجتماعي يدفعهم إلى البقاء على مقربة من بعضهم البعض.
مشمش من دمشق

العدد 8

HERA BÜYÜKTAŞÇIYAN AND DILEK WINCHESTER
لقد وصلتك رسالة من آيفي سأوغلو في - آيفي ستانغالي فنانة تدربت في ورشة بدري رحمي أيوب. وهي 1964 و1949، وعملت هناك بين عامي 1949 و1964، وهي من الأعضاء المؤسسين لمجموعة "أون-لاير" (On-lar)، التي تأسست عام 1947. ونظراً للهويتها وجنسها، فإنها تتضمن أيضاً آثاراً لتجربة ستانغالي في "شجار اليأس" (1957)، "إشعال حريق" (1953)، "سوق الأقزام" (1953)، و"الإلياذة" (1962). وتُعدّ الرسوم التي رسمتها لترجمة لغة من الإلياذة، وترجمة "أرجوان" وترجمة "تساقط" وترجمة "أرجوان"، بترجمة عزرا أرهات وآ. قادر، أشهر أعمالها.

هذا العمل مهدى إلى ذكرى آيفي ستانغالي.
APRICOTS FROM DAMASCUS – HERA BÜYÜKTAŞÇIYAN AND DILEK WINCHESTER

لا أريد التعرف على الناس هنا، فأنا مشغولة على الدوام بالأشياء في إسطنبول. المنزل... ساحل شهيردار، صوت النوارس، الجماع على سطح ساينور... لا حمام، لا صوت نوارس، لا قطط لعشرين يوماً.

هكذا راحوا يندبون في أنحاء المدينة بينما كان الآخرون، حين بلغوا هيليسبون، قد عادوا أدراجهم. كل إلى سفينته.

كان الكثيرون يبكون على متن الطائرة، وأنا أكثر من كل أخرين. لنك حاولت أن تبهج الباطن إلى مطار أثينا، بدأ الجميع بالضحك والمرارة مع بعضهم البعض. أما أنا - كيف يمكنني أن أقول ذلك - شعرت بشيء يشبه الموت.

كان الصبح يتشقق على متن الطائرة، وفيها تصدّى الجبل اندفاع الماء وهي تنتفخ عبر سهل واسع. حتي لو كان نهر ضخم، إلا أنها تصدّت وتبعثر في أرجاء السهل ويعجز أي سيل قوي عن تحطيمها. هكذا كان الآياسيون يصدّون هجمات الطرواديين، وبينهما اثنين مميزين، هما أينياس، ابن أنخيسيس، وهيكتور الباسلي.
كانت تبدو على وجوههم ملامح الرقة، راحة مبالغ فيها، وكانوا يتحدثون إلى كما لو كنت شيئاً هشاً.

لا أريد أن أتعرف على أي أحد. تعرفت على سيدة واحدة فقط. ذكرتني هذه السيدة بـ «عليّة خانم». إنها مغنية، تبلغ من العمر أكثر من خمسين عاماً الآن. تكسب نقوداً قليلاً، لكنها لا تزال تغني. دُلّتني هذه السيدة على محرّر - عرفتني على المحرر، في الحقيقة. وسُدّدلي المحرر على دار نشر. أحمل معي الكتاب الذي صورته، سأطلعهم عليها.

له بإمكاننا تمنى العثور على من سباتي نجدتنا بعد الآن. لم يكن جدار سبُحنا أكثر من الجدار الذي لدينا، ليس من مدينة متينة بالعرب تستطيع أن تستمد منهما قوات جديدة ونُقلت الحوارزين. إنه في هذا السهل الذي يحتله الطروديون الدهجوج والبحر من رواتنا، بعيدين عن بلادنا. خلاصنا، لذلك، في عالم أبيدينا، وفي القتال باستبسا. 

لا يتوقفون عن التقاط الصور. استطعت تجنّبهم بإدارة ظهري لهم. لكن مايا لم تستطع إنقاذ نفسها. كانت هي الشخص الذي أزعجوه أكثر من أي أحد آخر، وكانوا يشيرون إليها ويقولون لبعضهم البعض «شخص خطير من تركيا».

وهكذا، قلت للكل، وتوجه النباهات بين الناس. إن ابن أتريوس قد اهان خروسسيس، كان أبوه. ولكن، قد اقترب خروسسيس من سفن الآخرين ببحر ابنته...

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مشمش من دمشق
العدد 13

KHALED BARAKEH
APRICOTS FROM DAMASCUS – KHALED BARAKEH

تم إنتاج هذا العمل بمناسبة مشمش من دمشق
http://apricotsfromdamascus.net
مشمش من دمشق هو معرض بوكالة أبكسارت، وبتنظيم عاطف أكين و ديلك وينشستر
للمزيد من المعلومات، زر صفحتنا على
http://apexart.org/exhibitions/akin-winchester.php
تواصل معنا
delicious@apricotsfromdamascus.net
اشتقاقياً في علم النفس، مصطلح الفصام يعني الفشل في تمييز الواقع، حيث يبدأ الإضطراب بشكل خفي وبطيء التطور، قبل أن ينتهي إلى حالة من تقسيم العقل، والتي تفضي بدورها إلى نوع من العزلة الاجتماعية.

يعني الفصامashتقاقياً في علم النفس، مصطلح إلى نوع من العزلة الإجتماعية. حالة من تقسيم العقل، والتي تفضي بدورها
مع مرور الوقت وتراكم التجارب أصبحت أكثر انتباهاً من أي وقت مضى ميلنا إلفطري لإظهار انقسامائنا الداخلية التي رويداً تساهم في فصمنا عن كل ما هو آخر أو مختلف. أبحث عن كثب في هذه الانقسامات، معقدة انفصام حاد. بشكلها المعاصر وهي لا تزال تعاني من حالات تسامى تزيدنا تقدمها. 

هي وصعبة على الفهم سواً ولكن إذا فكرنا في أوطاننا بوصفها كيانات قائمة في ذاتها، كالعقل، نستطيع بوضوح رؤية العديد من المدن بشكلها المعاصر وهي لا تزال تعاني من حالات انفصام حاد.
ولكن.. ماذا يحدث عندما يجد أحدنا نفسه ولديه ارتباطًا وثيقًا مع هذا الانفصام؟
ماذا يحدث عندما نواجه أنفسنا علناً مع ما كان مرة جلياً في الخفاء؟
مما لا شك فيه أن أي نوع من الشفاء قد يحتاج وقتاً لترميم نفسه، ولكن لتحقيق هذا لابد لنا من عدم التشبث بتاريخ الألم للمضي قدماً. أن نفهم صورنا الجزئية المتنافرة ظاهرياً كوحدة متكاملة باطنياً. أن نعمل معاً على تجاوز الحاجز النفسي الوهمي ما يتسامى مع ما هو محفور في تاريخ جدران المدينة.
إذا كان الانفصام مبني على الوهم، فإن الواقع المتكرر علمنا بأنه هناك دائمًا متسعاً من الأمل داخل الجماعات المختلفة لالتقاء مع بعضها على أرضية مشتركة والعمل معاً على تنقية الالتباسات الرمزية في محاولة لمعالجة تشوهات الذاكرة التي حدثت وما زالت تحدث في دواخلنا.
بِدأ إذاً تخطي الفصام العقلي بتعاون العقل المفصول. تكون بداية العلاج بالغوص فيه والصعود بوعيه ضمن عوالمه، مع الأخذ بعين الاعتبار أن التلقين يجب أن يكون من خلال تغذيه وتحفيز الفكر لِالشعور. أثناء الشفاء عبر الوعي مراحل من القلق أو الكآبة نتيجة الإقتراب من منطقة الذنب والموت ولوقوعهما ضمن دائرة الشعور، ولكن في ذلك إشارة إيجابية تبشر بتحسن حالة الفصام وإقترابه من حد الواقع والخيال...
A FEW NOTES ON A TIME OF UNCERTAINTIES

MERVE BEDIR
In November 2016 I met Walid Kowatlı in Gaziantep in Turkey to see the rehearsals of a new performance he has been preparing with artists living in the city from Syria. Kowatlı is a theatre and cinema director from Damascus in Syria, who studied in Sofia in Bulgaria in the 1970s, and lived in Sofia and Damascus for a large part of his life. He started living and working between Gaziantep and Dubai after the Syrian Revolution began in 2011. We talked about this performance and his recent films about children in the refugee camps in Turkey, which depict hope and future in relation to the Revolution, besides destruction and trauma. This text is not about my conversation with Kowatlı or the performance in particular, but certainly some of his words from war to trauma, from hope to future, from human rights to democracy, and the mobility of people and artefacts have inspired its direction.

Talking about the last attacks on the M10 hospital in Aleppo, Walid Kowatlı mentioned the increasing violence in the war over the last months. People are left without water, hospitals are bombed. This raises urgent questions as to where the threshold to intervene will be. As Ban Ki-moon compared the M10 to a slaughterhouse on the night of the incident, Dr. Sahloul, one of the volunteers of the hospital, gave a striking response: “This is a new normal that is created in this conflict that the international community is tolerating. Besides the descriptions of what is happening, and the words of condolences, we are not seeing any action to stop this.” In addition to its direct meaning, this statement basically suggested the further potential increase of violence in Syria in future. Obviously, Walid Kowatlı and Dr. Sahloul were referring to the Assad regime and inviting international representation to intervene to stop the war. As we keep watching the violence of the war in Syria or the ISIS terrorist attacks in the media, I came to think that our tolerance for (seeing) violence has been increasing as well, and this is influencing the fear for ourselves. A fear that the same might happen to us, to our loved ones, that we might face the same violence one day so we should shut up against our autocratic governments, or we might...
A FEW NOTES ON A TIME OF UNCERTAINTIES – MERVE BEDIR

Border crossing from Syria to Turkey (at Gaziantep), 2014, photo by Kemal Vural Tarlan.

Migration leftovers along Syrian border, 2014, photo by Kemal Vural Tarlan.

Nizip tent and container camps in Gaziantep, Turkey, 2015, photo by Merve Bedir.
I was in the camps around Zagreb, Dunkirk, and Lesbos for research this summer; refugees were held for an indeterminate amount of time, to be sent to Turkey. The agreement on the exchange of Syrian refugees between the European Union and Turkey, signed on 20 March 2016, has effectively altered the physical borders of Greece, by excising some of the Greek islands in the Aegean Sea from Greece, making them into black holes. All refugees, “aliens”, arriving on these Greek islands, or intercepted in the waters around them, are denied access to the mainland for the asylum application process, treated with mandatory detention, and, in time, sent to Turkey. This agreement breaches constitutions and the United Nations human rights and asylum conventions. It is deemed that refugees are a threat to the security of nations and that therefore they should be imprisoned, but they are still part of humanitarian discourses. However, several organisations that work with refugees, including the United Nations Refugee Agency (UNHCR) and Doctors Without Borders (MSF), have already withdrawn from being involved in the management of these newly defined deportation camps.

Due to this agreement, Lesbos is becoming an offshore island which reminds us of the Australian government’s Pacific Solution in terms of its consequences. But, onshore “islands” have also been

The fear of uncertainty is one of the elements we share in the infrastructure of trauma and pain, but then we react differently. Zygmunt Bauman (2006) describes it as the “liquid condition”, not knowing what we can rely on or invest our hopes and expectations in, or not feeling secure and free, which, according to him, might be an explanation for the psychology behind the rise in nationalism and conservative politics. Jacques Derrida explains this fear as the trauma for what the near or far future might be holding for us. For refugees (in camps): “Yet, the schema of trauma must be complicated, questioned in its ‘chronology’ – that is, the thought and order of temporalization the term seems to imply. For the wound remains open because of terror of the future and not only the past. The ordeal of the event has as its tragic correlate not what is presently happening or what has happened in the past but the trauma to be produced by the future, by the to come, by the threat of the worst to come, rather than by an aggression that is ‘over and done with’ ” (Borradori 2003). The opening line of Walid Kowatli’s new performance is a warning amongst refugees: “Do not pay the smuggler before he brings you to the other side”.
A FEW NOTES ON A TIME OF UNCERTAINTIES – MERVE BEDIR

Maritsa river, border crossing from Turkey to Bulgaria, 2015, photo by Merve Bedir.

Container camp (right) and Jungle (left), Calais, 2016, photo by Merve Bedir.

The highway separated from the Jungle in Calais, 2016, photo by Léopold Lambert.

Utopia 56, Grande-Synthe, France, 2016, photo by Léopold Lambert.
emerging, for instance in Idomeni, Grande Synthe and Calais, where the (national or international) law does not protect the asylum seeker. People in the formal or informal camps are not even allowed to apply for asylum, so there is no exact reckoning of numbers and names. Following investigations regarding the new formal camp that opened next to the Jungle in Calais, my fellow researcher Leopold Lambert (2016) found that the camp is partially operated by Logistics Solutions a company that works for the Egyptian Army, which reminded me about companies like Serco that have become massive “detention corporations” in Australia. It is as though the state can practically create an extra-territory for itself, where the law doesn’t apply, and outsource its humanitarian responsibilities.

The Forensic Oceanography report on the Left-to-Die boat incident (2012) reached a similar conclusion; due to the creation of too many borders in the sea, to the states and other actors producing extra-territories where the definitions of responsibilities are blurred, a refugee boat sank as many vessels witnessed (Heller & Pezzani 2012). Another report by The Migrant Files collective listed all the deaths with the dates of the “accidents” in the Mediterranean. This list used to be prepared by UNITED for Intercultural Action, who could not keep up with such numbers for lack of people and funding after 2015.

Michel Feher (2013-2015) points out the transformation of the modern state and the instrumentalisation of national borders, through which some wanted people and goods are encouraged to travel, while others become disposable. Walid Kowatlı adds to this argument, wishing that those modern notions of human rights or democracy were not branded so easily, as they seem “suspected” by implementation by now. Indeed, he adds that we should look for the difference between people or artefacts smuggled from Egypt to Italy, some end up in Lampedusa, others in Sotheby’s.

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Many of us ‘in peace’ have displayed our empathy for many of those ‘in war’ through charity. It is as if they are better away from our sight but still at our mercy – certainly most of us simply don’t want them ‘at home’. Most of us don’t actually feel responsible for what has been happening, at most we feel guilty. In our conversation, remembering his university times in Sofia, Walid Kowatlı referred to the Bulgarians’ Slavic Orthodox feeling of collective guilt, which is, for him, maybe the closest to responsibility. This
A FEW NOTES ON A TIME OF UNCERTAINTIES – MERVE BEDIR

Migration leftovers in Lesbos, 2016, photo by Merve Bedir.

Last ‘legal’ migrant boat leaving from Lesbos to mainland Greece, 2016, photo by Merve Bedir.

Drawings of the memories of a security officer in a detention centre in Australia, photo by Sam Wallman.
was also an explanation as to why the Bulgarians didn’t betray the Jewish people who were hiding from the Nazis in Bulgaria during the Second World War. Indeed, guilt seems to be another element in the infrastructure of our pain, but what is the difference between guilt and responsibility? Kowatlı considers that responsibility is about the future, and yet people don’t want to think about the future in times of uncertainty.

James Baldwin once said most people don’t feel responsible for what their governments have done in the past, and are still doing. He emphasised “the long view”, as something we deeply need in the atmosphere of short-termism today, and considered the relationship between the past and the present in “making sense of responsibility”. He added: “What I am demanding of and for other people is what I am demanding of and for myself” (Mead & Baldwin 1971).

As my mind seesaws between the refugee camps and the “dead rooms” people create for themselves so as not to see or hear or smell, I want to conclude my notes with another statement by James Baldwin asking for a patient impatience: “We’ve got to be as clear-headed about human beings as possible, because we are still each other’s only hope... Democracy does not have to mean the leveling of everyone to the lowest common denominator”.

REFERENCES
THE SHAME AND MISERY OF LIBERAL DEMOCRACY: EUROPE AND MIGRATION FLOWS

CARLOS PRIETO DEL CAMPO
Historical capitalism has become established as a dynamic structure of class domination and exploitation regarding the differential management of the workforce through its segmentation, fragmentation and attribution of different ontological statuses built primarily around race, sexuality and religious difference. The constituent power of oppressed classes and groups – systemically produced by successive and discreet sets of historically fluctuating structural devices of serialisation and subalternisation – has always stated the value equality of social subjects throughout the historically verifiable political cycles of capitalist modernity. That is to say, each systemic cycle of capital accumulation and each anti-systemic cycle of constituent antagonism, which can be verified from the sixteenth century to the present day, has always formulated proposals, across its historical arc, on the basic principle of the radical equality of human beings against the barbarism of capital and its serialised forms of domination and exploitation. This, although stuttering and inadequate, opened an epistemic, imaginary and symbolic space that would enable a critique to be traced on some of the matrices, forms and modes of expression in the design of exploitation by dominant classes and groups. The insubordination or insurgence of those groups in perpetual revolt and struggle, and the more or less elaborate and comprehensive conceptual condensing of diverse cries against domination gave theoretical and discursive thickness to the revolt of bodies, subjects and classes, and ensured that the ontological bolt of domination did not definitively slide across as a divine intent or anthropological hex. Both strategies were inherent in Western capitalism’s design of domination and exploitation and bourgeois culture right through the parable mapped out by modernity. The consolidation of capitalism and the hegemony of its ruling classes has done little more than exponentially accentuate, from the nineteenth century to the present day, this systemic logic.

The revolts and struggles of subjects, classes, groups and bodies, on one side, and the fragmentary formulation of the oppression and theorising domination of a project or set of emancipatory projects,
on the other, have meant that the ontologization of domination, still acknowledging the brutality of capitalism’s systemic racism and its unyielding historical persistence in Western countries and their zones of colonial expansion, has not closed in a project of the masses’ totalitarian subjugation. However, this trend of ontological closure is one of the systemic lines constituting liberal and bourgeois hegemony under historical capitalism, manifested, bluntly and savagely, in the current migration crisis. This closure has been organised throughout history – and remains today – as a selective and strategic logic of discursive and regulatory production and as a changing design of material devices to discipline subjects and to configure life expectancies intended for and imposed upon these oppressed classes and groups, with the hope of crystallising, in the biology, the body and gnoseology and cognitive capacity, the functional needs of structural exploitation in the workforce which befit the reproduction of historical capitalism. Said in political terms, it means that the systemic organisation of poverty, exclusion and violence, conceived as ontological correlates of the inferiority of class, race and gender, historically constitutes the hard core of liberal ideology. Liberalism and the bourgeois democratic concept bound to possessive individualism constitute a discursive mechanism, enabling the logic of the ontological closure of domination to function in a selective space of exclusion of state constitution and of socioeconomic, political and cultural stratification. The parable of liberal ideology, from Locke to the current neoliberal variant, plays that double game of recording the impact of struggles against the systemic exclusion of the majorities, resulting from historical capitalism in its longue durée, in terms of legal acknowledgement of formal rights, whilst also driving forward all possible modes of management and structural recreation of the mechanisms of precariousness, exploitation and death, inclined, unremittingly, towards the ontologisation of the domination, privation and destruction of the masses. European liberal democracies are, therefore, material mechanisms which allow systemic exclusion and the ontologisation, anthropologisation and biologisation of domination to remain perfectly secured as the possibility of reprogramming the power structure of capitalism, an overt reality in the present-day management and behaviour of their systemic crisis.

The development of the migrant issue in Europe, the United States and other wealthy countries historically responds to the operation of a network of devices, running from that logic which racialises domination.
#overthefortress relay. Migrants at the Slovenian-Croatian border.
Photo: Carmen Sabello, Melting pot.
The impact of regulation on Europe’s borders; the application of different immigration-based legislations; the statute of second-class citizenship applied to migrants regarding that which is constitutionally in force in different countries; the labour treatment of the migrant workforce in production chains; the administrative and penal management of illegal migrants in different EU States as a dangerous population worthy of repression and/or expulsion; in addition to the statute of marginalisation suffered by the populations coming from the former colonial empires are subject to in many European countries – are all of them devices that can only work in a liberal political space, as this is established through the racial and biological ontologisation of domination inside the framework of a capitalist accumulation structure maximising the reproduction of its power as the highest criteria of social order. Current border policies, and their preservation and indiscriminate use, in the European Union – constant mechanisms of death at all access routes to Europe via the Mediterranean or the continent’s different western border routes following the wars induced by Europe and the USA over the past twenty-five years in the Middle East – bear, in their design and prolongation, the implacable logic of the systemic racism of historical capitalism and the elite’s penchant for the use of poverty and death as a weapon with which to discipline the masses. Furthermore, they constitute a challenge to the totality of the European liberal model’s democratic pretensions, now sufficiently trampled by the “democratic” management of the economic crisis by Brussels and Germany.

The migrant issue and the European Union’s democratic management of it over the past two decades and, primarily, over the last years, has had another seismic effect on power, since it ushers in a criterion of incommensurateness, which reduces and debilitates the perpetually precarious balance between civilisation and barbarism, introduced into the systemic reproduction of historical capitalism by the struggles of oppressed groups. This criteria of “incommensurateness” involves familiarising those least affected by the impact of structural mechanisms of overexploitation, poverty and exclusion with highly probable logics which are highly possible for reprogramming the reproduction of European capitalist societies that truly exist. The game of liberal democracy entails, as a mass perception in the public sphere, creating an awareness of the possible gradation of the use of its devices of social constitution and logics in terms of superexploitation as they are applied just now to the migrant people in a temporary outlook on the collective perception of the possible
limits of society at a given historical moment. This unfolds other effects in the constitutional and political metabolism of liberal democracies, for it obliges “national” citizens – and the set of social subjects in general – to judge their political, social and economic rights against the shadow of the brutal logic of class, over which the biologisation of exploitation has always hovered in each and every European national culture and, indeed, in the current project of European construction. The handling of the migrant issue is, therefore, the most appropriate condensing of historical capitalism’s class logic, since economic exploitation is, structurally, the condensing of a whole series of sexual and racial devices and logics and the management of hardship and poverty: exploitation is subject to the imperative to maximise minorities’ power in a systemic cycle of capital accumulation, for dominant classes and groups consistently build culturally, aesthetically and discursively, putting to use all possible forms, contingently, to debase the claims of justice and equality inside the framework of liberal affirmation in the search and attainment of universal justice.

The outlook of exploitation in capitalism is always the racialisation and cultural construction of inferiority in every sense, which constitutes the life and world of life of the oppressed classes. This is the definitive logic of (neo)liberalism and the democratic content which segregates the historical reproduction of its political forms. The current European populations’ perception of the migrant issue works as the perfect counterpoint to degraded citizens in the making, considered in the new design of the European Union, which capitalism and its elites have secularly administered on the continent’s rural, impoverished and working class populations, not to mention their colonial exportation to the rest of the world. The effect is incommensurate because the construction of the reality of domination, exploitation and poverty fundamentally takes root in the permanent production of the democratic-liberal discourse as a horizon of political construction across the whole arc of modernity and, needless to say, the present time. It is also incommensurate, leaving aside the reality of external colonialism and neocolonialism, as the situation of refugees over the past two years on the Turkey-Syria, Hungary, Balkan and Greece borders; or the situation in the banlieues and the distinctly ethno-racial actions of the French police; or the situation on the Ceuta and Melilla borders with their razor wires and rubber bullets and the shocking episode on the El Tarajal beach in the first of these Spanish cities; or Sarkozy’s and Berlusconi’s anti-Roma and anti-immigrant legislation; or the
appearance and everyday running of organisations such as Alternative für Deutschland, Lega Nord, UKIP, Aurora Dorada, the Austrian Freedom Party, the Dutch Party for Freedom, and France’s Front National – the effect is *incommensurate*, as these facts are so macroscopic ones that, in being confronted with the *liberal* rhetoric, operation and political practices of European states and the European Union, every attempt at justice, equality and right (law and right) irremediably blows up as organisational criteria in these ostensibly democratic countries. What’s more, the effects of the migrant issue are *incommensurate* because each of these logics, episodes, and state and social behaviours trace a line and set of political dynamics, largely introjected by different European governments, who attack, head-on, democratic-liberal equilibriums from the now ailing European material constitution and erase, at a single stroke and irremediably, the possibility of building a democratic, socially committed and intelligent European project.

The excess (of the exploitation) is now the normality (of the dispossession and subalternisation). Today the dystopia of capitalism is the barbaric medicine against revolution. Only the constituent power of dominated classes and subaltern groups have, for short periods, tipped the balance of this democratic-liberal logic of poverty and annihilation, albeit at the immense and phantasmic costs of repression, war and misery. The world’s misery is the misery of liberal democracy, now called the European Union in Europe. Today the world’s wealth is the constituent power of its migrant, impoverished and excluded populations.

*Madrid, 15 February 2017*
Picture taken in Lampedusa almost two months after 3 October 2013, when during the night a Libyan boat used to transport migrants drowned a few miles from the port of Lampedusa. The shipwreck caused 368 verified deaths and about 20 people missing. It is considered one of the worst maritime disasters in the Mediterranean since the beginning of the XXI century. Photo: Melting pot.
THE “REFUGEE CRISIS” AND THE CURRENT PREDICAMENT OF THE LIBERAL STATE

DENISE FERREIRA DA SILVA
In collaboration with Médecins Sans Frontières/Doctors Without Borders (MSF), the organization SOS Méditerranée rescues refugees in distress off the Libyan coast. The photographer accompanied the NGOs and documented the rescue missions in the sea and the life on board the Aquarius, December 2016. Photo: Laurin Schmid.
Last year, two democratic decisions – the results of the Brexit referendum and of the presidential elections in the United States – reminded us how racial and cultural difference sit at the core of nationalist discourses and programmes. That these have taken place in the midst of this recent “refugee crisis,” and used it to rekindle white supremacist desires, further confirm the need to attend to how raciality consistently checks universalist figures, such as that of the human being, the law, the liberal state. Focusing on the in/distinction between refugee protection and border protection, I find that raciality accounts for why those displaced by wars of global capital do not really move out of what I call the zone of violence (Ferreira da Silva 2009).

Following the European responses to the most recent “refugee crisis” in person and in the media, it is difficult to miss familiar terms and expressions that indicate how the racial is the most important political concept in the global present. Neither the “welcomes” from German and British authorities, nor crucial commentary by the ubiquitous contemporary leftist European philosopher Slavoj Žižek disguise the inability of Europeans to comprehend that they have produced the circumstances forcing millions out of their homes, to risk their lives crossing the dangerous Mediterranean waters and unfriendly lands in Eastern and Southern Europe. For it is not only that Western Europe, the United States, and their global business partners are responsible for, with or without military presence – in Iraq, Syria, Somalia, the Democratic Republic of Congo, Libya, and the urban and rural warfare that prevails in economically dispossessed places in Latin America, the Caribbean, and the United States. They are part of the juridical assemblage that facilitates global capital’s (that is, state capital) access to productive resources – bodies and territories. What sustains this assemblage is the figure of the human being who, much like the notion of the nation for most of the twentieth century, governs global (state) capital ethical text. My argument here is that today the racial figure of the human being plays the same ethical role for global capital that the notion of the nation played for industrial-state/empire-capital
The legal framework for refugee protection includes three main documents: the 1951 Convention Relating to the Status of Refugee, in the aftermath of the Second World War, with the still prevailing rationale that “states have the responsibility to protect their citizens” and when it cannot do so, the international community steps in “to protect those basic rights of refugees”; then the Organization of African Unity (OAU) Convention Governing the Specific Aspects of Refugee Problems in Africa; and the 1984 Cartagena Declaration, covering the situation of Latin American refugees. Basically, the “proper” refugee is someone who, in the 1951 Convention has a well-founded fear of persecution because of his/her race, religion, nationality, membership in a particular social group, or, political opinion; who is outside his/her country; and who is unable or unwilling to avail him/herself of the protection of that country, or to return there, for fear of persecution. In the 1969 OAU convention, any person compelled to leave his/her country owing to external aggression, occupation, foreign domination or events seriously disturbing public order in either part or the whole of his country of origin; and who is unable or unwilling to avail him/herself of the protection of that country, or to return there, for fear of persecution. The problem however is that raciality also informs the political discourse of the contemporary left.

I would like to comment on Slavoj Žižek’s blog and the two prescriptive statements he made about how refugees should be welcomed in Europe: (a) They should assimilate to the European way of life and (b) they should follow strict rules and regulations (Žižek 2015, Ferreira da Silva 2016). The second determination, as we know, is already in place, in the framework of refugee protection, which is part of the Human Rights framework and International Law.
In spite of our fragility, our self-perceived weaknesses, today it is Europe that is sought as a place of refuge and exile. This is something to be proud of, though it is not without its challenges. The first priority today is and must be addressing the refugee crisis. The decision to relocate 160,000 people from the most affected Member States is a historic first and a genuine, laudable expression of European solidarity. It cannot be the end of the story, however. It is time for further, bold, determined and concerted action by the European Union, by its institutions and by all its Member States.¹

To be sure, this is so because of the operation of something that is implicit in Žižek’s first prescription – that refugees assimilate to European way of life. It is precisely the ideology of global capital which he has denounced on many occasions that plays a crucial role in his analysis of the refugee crisis – as a sort of intellectual trauma without which his speech would make no sense.

What we find in the global present, in the nationalist challenges to the liberal states that find excuses in the recent “refugee crisis”, is how raciality (racial difference and cultural difference) function as an ethical device – which checked the universality attributed to the human being and law. It enables

¹. Jean-Claude Juncker’s speech is available (viewed 8 March 2017).
the collapse of the administration of justice into law enforcement (with distinct levels of lethality) – when its tools are deployed to write the global/ racial subaltern as an *affective I*, or as a modern subject that thrives in violence. That is, because they construct the racial subaltern’s bodies and territories as signifiers of violence. The tools of raciality effectively justify deployments of both total violence and law enforcement, under the guise of protecting measures, but which work under the state mandate for self-preservation (Ferreira da Silva 2009).

If raciality informs both the nationalist trend now threatening to occupy the liberal state and the political discourse of the left, whence will a critique of global capital be available to challenge both?

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Migrants... Refugees... People!

Ela Meh
Kutina, Croatia, 2014, courtesy of Ela Meh.
Migrants... Refugees... People!

“It is pretty incredible,” said Ali to me this summer when the reports of the so called “migrant crisis” came up on the TV screen for the second time during my short visit. “It took me 4 years to arrive from Turkey to Germany, and now people make this journey in 4 days.” Ali arrived to Germany some years ago, before the “migrant crises” took the international media’s attention and when the violence of the secu-ritised borders was silenced, swept under the rug and ignored by the media.

The events of this “long summer of migration” – the term some have preferred over the talk of “crisis” – indeed shook up the status quo. People migrating became one of the current topics that could not be ignored and, in the opinion of myself and many of my comrades researching and struggling for freedom of movement, they became the protagonists of a very successful struggle against the European border regime. They formed a liberatory movement and forced the EU to open up a corridor for (relatively) safer and quicker passage. The journey from Turkey to Germany used to be entirely illegalised for most people from Africa and Asia, costing great amounts of money and many lives – and now the state-organised (or at least tolerated) transport was ensured. This was an important and unprecedented, albeit short, moment in the recent history of limitations on freedom of movement.

Yet the debate in the mainstream political and media arena was framed in entirely different terms. There were two dominant ways of conceptualising the people migrating: the securitarian and the humanitarian discourse.

The securitarian discourse presents the people that migrate as a threat: the politicians and the media often insinuate that they are a danger to cultural and religious values, to social and economic welfare or a danger to the health of the majority population. By presenting them as a threat, the securitarian discourse is used to justify repressive measures, such as building fences and walls, closing borders, tightening criteria for asylum, strengthening detention and deportations facilities, normalising hate speech, and building lagers that further isolate and marginalise the newly arrived.

The humanitarian discourse – often presented in the liberal mainstream as the only viable (and much needed) opposition to the securitarian position – presents migrating people as victims: as helpless recipients of philanthropic assistance. It presents the situation of migrants as a humanitarian catastrophe,
focusing on the immediate need of people, and masking the underlying structural political, economic, and social reasons that created this situation.

In my view, the humanitarian and the securitarian approach are both part of the same dominant discourse about the people migrating. Both contribute to their dehumanisation and attempt to strip them of their autonomy.

In this series of posts, I would like to open some questions and share some reflections in order to contribute to the counterdiscourses to the dominant ways of representing people migrating. Similarly to Marie Shear’s articulation of feminism (“Feminism is the radical notion that women are people.”), a counterdiscourse to the dehumanising representation of people migrating could start from (unfortunately more and more) “radical notion” that migrants/refugees are people. Seeing them as people, rather than dangerous threats or helpless victims of war and displacement, is a starting point for a critical analysis of the root causes that brought about the construction of the “migrant crisis”, an analysis which appreciates people’s autonomy and resilience and can serve as a platform for collective struggles and solidarity.

Posted 21 Feb 2016
Centre for asylum seekers in Serbia. Photo by Lucie Bacon, PhD candidate, fieldwork 2015.
The Frightening Successes of the Securitarian Discourse

Soon after the people opened a corridor for (relatively) safer passage into the EU this summer, the member states started to respond with repressive measures. While Viktor Orbán’s decision to build a fence along the border with Serbia and the subsequent introduction of legislation that seriously criminalises undocumented migrants in Hungary seemed outrageous in the summer of 2015, in just a matter of months plans of reinforcing borders – be it with razor wire fences, intra-Schengen control or quotas on entries – were taken up in all EU member states.

Repressive measures are culminating in a gradual closing of the corridor through the Balkans. On the 18th of November, limitations were put in place, which exclude everyone but nationals of war-torn Syria, Iraq and Afghanistan from traveling along the corridor. As of the 21st of February, Afghan nationals are excluded too. If Afghanistan is no longer deemed war-torn enough to justify passage into the EU, it seems it is only a matter of time until Syrians and Iraqis will be excluded too and the corridor will close altogether.

But closing the corridor, militarising the border and building fences does not stop the movement of people – it only makes the journey illegalised and thus much more difficult, dangerous, costly, and ultimately deadly. The people who are fleeing war, who have no home to return to, will not so easily be deterred. Many more might lose their lives – and the responsibility for these deaths lies with those who made the decision to illegalise and criminalise migration. Meanwhile the survivors of the EU’s migration policies will continue to move into the EU.

Illegalising migration has another important consequence: it disciplines the newly arrived workforce. The precarisation felt by all of us growing up in post-Fordist neoliberalism is felt even more extremely by those who are “illegal” or whose legal status is precarious. To put it bluntly: if you spend all your life savings and several months or years on a dangerous and potentially deadly journey into Europe, then spend months or years in (often prison-like) migrant camps, and you still are not sure if you will get citizenship rights and face the constant threat of deportation to where you fled from, you will likely be willing to work for almost nothing and under abject and often life-threatening conditions.

The gradual closure of the borders will make migration much more dangerous and render
illegalised people much more exploitable. But equally frightening is the success of the securitarian discourse this closure represents. It is the representation of migrants as a threat that became normalised in the media and political climate of the last few months that is now used as a justification for the closure of the borders and increased repressive treatment. When the securitarian discourse becomes normalised, taken for granted and presented as the only truth, the divide between “us” (the supposedly autochthonous population) and “them” (the newly arrived) suddenly becomes important. “We” are presented as essentially different from “them”, the “domestic workforce” somehow better and more deserving than the “migrant workforce”. If the securitarian discourse is unquestioned and accepted, the potential for solidarity between people is broken. When my unemployed ex-schoolmate, who foresees no prospects to move out of their parents’ house and can no longer pay for health insurance tells me that “our” problem is the many refugees that are “flooding” Europe, I am reminded how frightening the successes of the securitarian discourse are.

PS. This post was written on the 5th of March, only a few days before the humanitarian corridor through the Balkans officially closed on the 8th of March.

Posted 09 Mar 2016
Eviction of Africa House, Calais, 2011.
Photo by calaismigrantsolidarity.wordpress.com.
On Fear

There is a sense of fear in the air in the recent months. Fear of different kinds: some is well-founded, some completely invented, some is spoken about openly and some is pushed deep down, denied and transformed into hate and violence or bravery and compassion.

The most obvious of all fears seems to be the one spread by the securitarian discourse: migrants are a threat and you should fear them. Personally I feel fear connected with the normalisation of such a discourse, as well as by the current rise of the extreme right and its political and grass-root influence. The newly arrived, labeled as “migrants”, have good reasons for different types of fears. There is increased structural and police violence: as of the 8th of March, the humanitarian corridor is officially closed down. The recent illegalisation of travel has already caused the first deaths: three people drowned trying to cross a river in Macedonia, just days after the closure of the Greek-Macedonian border. The sense of uncertainty as to what will happen to those who have arrived to the EU in the past several months is frightening too. To be able to stay and qualify for refugee status, asylum procedures oblige people to prove that they face “well-founded fear” of persecution in the country of their flight – and if they cannot prove it, well then theirs is the well-founded fear they might face detention or deportation. And of course, there is the increase of racist attacks: in Germany, the arson attack on a lager, where migrants are accommodated, are a regular occurrence. All these fears also affect those who solidarise and support the newly arrived – the supporters often living with the fear that they will be criminalised for helping those, who have been illegalised.

The recent violence, but also solidarity and resistance in the Jungle of Calais, which is currently being evicted, reminds me of the eviction I witnessed in the summer of 2011. Eviction after eviction, from the individual squats, to whole sections of the jungle, the violence is constant, increasingly brutal and well-documented, but remains unsanctioned and endorsed by the local and national authorities.

The current eviction of the Jungle is much more large scale and even more brutal than the one I witnessed in the summer of 2011. That time it was the French riot police (CRS) that descended on and brutally evicted the “Africa House”, a self-organised squat in which we were staying with well over a hundred people from Sudan, Eritrea, Ethiopia, Afghanistan, Pakistan, and Iran. The evening before the eviction was announced, I was paralysed by fear:
I was afraid of the police violence, of repression, of what will happen to all my friends who will find themselves homeless. Even though the Africa House, an old, huge derelict building, was slowly falling apart and in many places did not have all four walls intact, even though it was raided by the police a couple of times a week, it was still a space of mutual aid and solidarity, a place where you could gather some strength and know that a comrade is watching for the police raid and that they would wake you up with whistle-blows before the CRS riot cops reach the front gate.

Sitting next to my friend, who was preparing some food and singing quietly to herself, I asked her how come she is not afraid at all about the events of the next day. Her answer stayed with me till today.

“Do you think I am not scared?” she said. “I am terrified, honestly! But there are many other things I feel to. I allow myself to be scared, there’s no use in fighting off fear, telling yourself you should not feel it and trying to tame it – firstly, it never works and it just eats up all your energy taming the fear, and secondly, if you are a normal human being, you will feel fear when a squad of riot cops descends upon a building you are staying in. But in the moments when I feel afraid, I try also to listen to other emotions that there are mixed with it and I try to remember what is important to me. I am really passionate about fighting for this house, the space here is hugely important and a temporary home for many. I am also very angry: how can people be ‘illegal’ and arresting them, beating them up, using tear gas on them is ‘legal’? It is all of these other things that make me do what I do and, well, fear is just one thing among many I feel!”

The lesson I took from her words was that it is crucial to identify fear as fear, allow ourselves to feel it fully, but also to think carefully about whether acting out of fear is justified and to listen for other emotions that exist parallel to, or despite the fear. It is a very helpful lesson for me, especially in the recent months, with this sense of fear in the air...

Posted 22 Mar 2016
Border-crossing point Berkašovo-Babska (Serbian-Croatian border). October 2015.
Photo by Lucie Bacon. PhD candidate.
The Smugglers

The character of the “human smuggler” is often presented in the mainstream political and media discourses as a depraved, cruel and inhumane villain, nested in his dark “criminal networks”, often cited as the sole reason for the drownings in the Mediterranean and other deaths along the EU borders.

The “EU’s Action Plan against migrant Smuggling”, for example, describes the cruelty of the smugglers as follows:

“Ruthless criminal networks organize the journeys of large numbers of migrants desperate to reach the EU. They make substantial gains while putting the migrants’ lives at risk. To maximize their profits, smugglers often squeeze hundreds of migrants onto unseaworthy boats – including small inflatable boats or end-of-life cargo ships – or into trucks. Scores of migrants drown at sea, suffocate in containers or perish in deserts.”

In the media, the term “human smuggler” and “human trafficker” are often used interchangeably – yet the difference between the two is crucial.

Human trafficking is defined in the international law as “the recruitment, transportation, transfer, harbouring or receipt of persons, by means of the threat or use of force or other forms of coercion, [...] deception, [...] to achieve the consent of a person having control over another person, for the purpose of exploitation” (Protocol to Prevent, Suppress and Punish Trafficking in Persons, Especially Women and Children, Article 3). Trafficking thus necessarily includes the use of either coercion, threat or deception in order to force someone into exploitation. In its very definition, human trafficking is not based on informed and voluntary consent.

Human smuggling, on the other hand, might involve elements of deception, yet it is usually pretty clear to people involved in it what will happen: in exchange for money, they will be transported across a border, the passage through which is “illegal” for them.

Of course smuggling is, in comparison to other transfers over the border, often very brutal, difficult, life-threateningly dangerous and disproportionately costly. And it of course opens the door for further exploitation, extortion, deception and ultimately human trafficking.

But all of this precisely because smuggling involves illegal cross-border transfers. It needs to be kept in mind that the illegalisation of border-crossing for some, creates a very lucrative and entirely illegalised market of facilitation of illegal passage across
borders. As any black market, this one too is entirely deregulated and thus enables full blown exploitation. But this is inherent to any black market, or indeed any market full stop.

The structural conditions that enable the thriving of such a vibrant and lucrative black market for smuggling, lie precisely in the restrictive migration policies of the EU, which exclude a large portion of the world’s population from traveling legally. The increased budgets for more extensive border controls and more advanced technological devices (CO2 detectors, heart-beat detectors, thermal cameras...), are driving the invention of new, and always more cruel and inhumane, ways in which people try to pass through the border undetected.

Yet the moral indignation present in the mainstream discourses seems to be directed mainly at the human smugglers – the media discourses additionally directing at them the moral outrage, spilling over from the one aimed at human traffickers.

The focus on the human smugglers often takes away the focus from – or event attempts to directly mask – the root causes of the deaths and exploitation that happens on the borders of Europe. As a popular slogan puts it so well: “seeing migration as the problem is the problem”. Illegalisation of people’s movement is the problem. Strengthening borders is
the problem. Both force people to search for ways to cross the border and this creates a black market for border-crossing. When human smuggling becomes cruel, disproportionately costly or inhumane, this is a by-product of the much larger problem, which the focus on human smuggling is precisely intended to minimise or mask.

Posted 05 Apr 2016
On the Pro-refugee Stickers

When I was in Berlin a couple of months ago, I noticed a peculiar sticker on quite a few places around the neighbourhood I was staying in. “I <3 RFGS”, it said, and I took it to mean I love refugees.

Eventually I recognised the sticker as an instantiation of the pro-refugee sentiment behind the slogan Refugees Welcome, which was adopted this summer and widely popularised by various self-organised groups and civil initiatives, appeared as a guiding principle of many solidarity actions and was even appropriated by many NGOs and associations.

I saw the I <3 RFGS sticker, I was struck by how unfortunate the wording was. To be put into a category of “refugee”, something really horrible must have happened to the people in that category: usually something to do with war, persecution or fear for one’s safety and bodily integrity. The legal recognition of the refugee status for most people pends on very intrusive procedures, with lots of interviews, where people need to explain what happened to them, relive the experience and are constantly checked by the disbelieving authorities for lies or inconsistencies. During the procedure of recognition, the prospective refugees (called asylum seekers) have only limited rights and are usually housed in
isolating mass-scale accommodation facilities. And even once people are recognised as being in the category of a refugee, this identity is often the first and most important feature that they are associated with. Besides the fact that refugees have a host of other identities, the identity of “refugee” is often one that they cannot shake of for years. A friend of mine, a refugee in Germany, often tells me how much he hates the German word for refugees – Flüchtlinge – and is getting increasingly hopeless that he would live the day when the stigma associated with it would not follow him around anymore.

All in all, there is little to love about the refugee experience, especially from the point of view of the person who is experiencing it.

But the sticker I love refugees seems to express a sort of orientalist romantisation and an essentialisation of the figure of the refugee, which is not entirely absent from the Refugees Welcome movement. Being a refugee is a category – and a really unpleasant one to be in, at that – and besides all being the same category, the “refugees” do not have anything in common. As the Persian saying has it: “five fingers are not the same” – there is simply not a single feature (lovable or dislikable) that you could find in all the refugees.

The Refugees Welcome movement and the reference to Willkommenskultur both come as a criticism of the xenophobic responses to the movement of people into the EU and while many wonderful and praiseworthy initiatives happened under its banners, the politics of it have more often than not gone unreflected. There have been many interesting criticisms and a need to go beyond Willkommenskultur expressed.

Most importantly, there is a danger for the Refugees Welcome movement to welcome refugees as silenced objects or as poor victims, in need of (German, white European) assistance and for it to fail to see the emancipatory potential in the struggle of the newly arrived people for freedom of movement. It also often failed to build on the self-organised struggles of refugees and migrants themselves, who often do not end their critique at a “lack of hospitality”, but direct their anger at the EU migration policy and the apartheid between those with and without papers.

When the solidarity work stops at the Refugees Welcome demand, it also fails to acknowledge the post-colonial power relations, the implication of the EU countries in the conflicts from which people flee. In thinking again about the stickers, I was wondering whether perhaps, besides all the Refugees Welcome stickers that are around, there could also be an array of other feelings expressed towards refugees in stickers and slogans. Questions of collective
responsibility for past and present wrongs, acknowledging privilege, looking at one’s own positionality in the *Refugees Welcome* movement, composed of mostly white middle class citizens, can bring up a lot of different emotions. Where are anger, indignation, pain, regret? How about a “Refugees, sorry!” sticker? Sorry for European colonial expansions of the past, sorry for neo-colonial exploitation, sorry that EU governments are involved in conflicts you are fleeing from, sorry for the migration policy that kill you in thousands and sorry for the horrible treatment you receive in Europe.

Posted 17 Apr 2016
Bapska border crossing (Serbian-Croatian border), autumn 2015, photo by Urška Martun.
Beyond Rehearsed Narratives and Expected Roles

It was a cold spring evening, about exactly a year ago, and I was drinking over-sugary black tea in a Belgrade park with a group of young Afghans. They have been sleeping in the Belgrade parks or under the bridges for some days, some as long as a week or two, waiting for their connection to continue their journey towards the EU. The atmosphere was relaxed and friendly, we were talking about all sorts of things, joking and laughing.

And then a journalist with a recording device came by and he asked if I could translate a short interview with anyone from the group of Afghans. I was reluctant, but nevertheless asked the guys if anyone wanted to give an interview. One of them looked at me and asked, just to be sure he got the journalist’s request right: “So he wants us to talk about the war in our country and how we fled? Or he wants us to speak about the difficulties we have been facing on the road coming here?”

I felt like what he was really asking was: which of the rehearsed narratives, reserved for “migrants, sleeping rough in a park” does this journalist want me to repeat?

The scripts reserved for the “refugees” in the media, known so well to the public, are also known to the people put in the category of refugees. If their perspective is included at all in these media reports, they are mostly included as “the poor refugees”, the victims of persecution in home countries, falling prey to the smugglers and waiting to reach the safe haven of the EU.

In actual fact, people’s stories are much more complex and nuanced than most media reports allow for. The reports focusing on “fleeing to save our lives” often simplify and obscure other, less geopolitically coloured factors. Stories of suffering on the way prevail and while reporting on the suffering is important too, there is danger that they contribute to the dehumanisation of “refugees”. Accounts of solidarity, mutual aid and comraderie – perspectives that would underline our shared humanity – are often absent and replaced by dehumanising victimisation and sweeping generalisations.

I do not want to spend more time here commenting on the reporting of what has been – problematically – called the “refugee crisis”. My point is that the dominant victimising discourses about refugees diligently reproduced in the media force people to repeat and get trapped in rehearsed narratives. These discourses impose on them expected roles (of
being a grateful victim, for instance) which can be difficult to break out of and ultimately benefit no one.

To illustrate this, I want to mention a conversation I had with M., a comrade who later became a dear friend. He was staying in a centre for asylum seekers I have been visiting regularly with a group of volunteers: all wonderful, enthusiastic, mostly younger people, eager to help asylum seekers learn the language, become part of the society, and break the isolation that the camps they were accommodated in produce. M. usually avoided the activities of the volunteers, but on that occasion, he joined the gathering we prepared. When he realised I spoke his language, he approached me and asked me directly, skipping the usual polite questions: “Excuse me, I really wanted to know why do all of you come here to help? What’s your motivation for spending your time in the centre for asylum seekers?”

The question and the genuinely puzzled, but also provocative, expression on his face, cut really deep: suddenly the expectation of gratitude, so often imposed on those who are recipients of help, was replaced by a questioning of the motivations behind those who come and help. And it struck me how crucial this questioning is.

We started talking about the motivations for help, whether it is really “help” or could it be understood as an exchange, an attempt to establish different relations and break the roles we were assigned as the “migrants” and “the rest”... And then during our conversation, I think I understood why M. really asked me this. Through talking to him it became clear that he feels uncomfortable when “volunteers” come to visit the centers for asylum seekers because, when they talk to him, he never really knows if they are interested in him as a person, if they truly engage with him, or if they just see him as a poor victim, “refugee”, Flüchtling, panahande, izbjeglica... He certainly wanted to make new friends, but he was afraid of not being seen as a real person, but rather an object of someone’s help, used so that some can feel better about their white privilege and the privilege of having an EU passport. He was afraid that he would be reduced to playing an expected role of a refugee and not being seen for all those other things he is besides being a refugee.

Breaking the isolation of the centres for asylum seekers and other manifestations of the camps people are often accommodated in when they first arrive, is crucial – but doing this in a way that challenges the dominant view of “refugees” as victims and talking to them as simply people is equally important.

Posted 06 May 2016
BREXIT, NEW NATIONALISM, AND THE NEW POLITICS OF MIGRANCY

JOHN BYRNE
In 1989, the fall of the Berlin Wall – symbolising most potently the collapse of the former Eastern Bloc/Warsaw Pact alliance – and the alleged victory of capitalism over communism – epitomised most clearly by the publication of Francis Fukuyama’s essay “The End of History?” (1989) – brought with it a triumphantist rhetoric surrounding freedom of movement, freedom of access, and the postcolonial collapse of the nation state. In the same year, the birth of the World Wide Web brought with it a corresponding utopian imaginary – a digital future of free knowledge exchange, information flow, cultural nomadism and global community. Within this framework people, much like mimes of information or goods to be shipped, were expected to take on, or at least to accept, that the status of migrancy was a core value in the shift towards a new world order; one guaranteed by smooth transaction and the free flow of financial exchange and built on precarity, flexibilisation, and cultural hybridity.

However, since the collapse of the global economy some twenty years later, the true contradictions that underpinned these halcyon ideologies of a corporatised global family have increasingly been brought into view. The real historical legacies of borders, territory, ownership, sovereignty and financial exploitation, often stretching back to the colonialist expansion of the Industrial Revolution and beyond, have brought unbearable pressures on the untenable realities of contemporary inequality and privilege. From the Iran-Iraq war, the Iraqi invasion of Kuwait, the fallout of 9/11 (as both the progenitor of the American-led War On Terror and the political evangelism surrounding the US/UK led invasion of Iraq) through to the short-lived hope of the Arab Spring and its subsequent collapse into the most recent crisis engulfing the Middle East, the growing legacy of the former West’s demise looms large.

During this period, the seemingly exponential growth of the European Union, as it sought to gobble up large parts of the former Warsaw Pact, and its accompanying federal rhetoric of free trade and free movement, epitomised by the Schengen Agreement, has papered over the cracks of growing fiscal and
Defensive postures began to be adopted by EU member states confronted with the influx of refugees across roads, bridges, rivers, and railway lines. What none of us could have fully predicted in 2015 would be the speed and calamitous aggression of the ‘global community’s’ response to this condition. Within a year the formerly ‘United Kingdom’ had voted for Brexit – a narrow margin of victory in a yes/no, in or out referendum. What this catastrophic political miscalculation on the part of the then Prime Minister David Cameron illustrated (Cameron had pinned his hopes of re-election in 2015 to a vote-winning promise of this referendum – which would keep the Eurosceptic right of his own party in check – on the belief that the ‘British people’, whoever they are supposed to be, would overwhelmingly vote ‘remain’) was that a largely neglected ‘underclass’ of the population, who felt angry and aggrieved at their judicial centralisation within key member states (most notably Germany and France). The financial conditions in Italy, Spain, and especially Greece have underscored a contradictory rhetoric of cultural liberalism, freedom of access and opportunity, accompanied by severe financial constraint and control of member states through the Eurozone trading bloc.

As we have seen over the last few years, primarily through the lens of a spectacularising media frenzy, the nomadic ideology of free movement and access, guaranteed by a tacit belief in the abstract inheritance of Enlightenment Democracy, has been accompanied by the imposition of border control, migration quotas and an alarming shift towards the political right (at least insofar as issues of migration are concerned). In September 2015, these contradictions manifested themselves in makeshift fencing and aggressive border control.

1. One essential migration flow was caused by the Balkan Wars between 1991 and 1995. However, despite the calls for freedom that emerged from the former Yugoslavia in the 1980s, and which came to epitomise the radical possibilities of that era, the most repressive ‘defensive’ measures towards ‘new’ migrants/ refugees are practiced within the so-called Visegrad Group (four countries, among them Hungary, that used to belong to the Warsaw Pact).

2. I refer to the formerly United Kingdom here (and, later, its abbreviation as the former UK) as a means to reference the increasingly oxymoronic impossibility of the term United Kingdom. As Northern Ireland, still under the United Kingdom rule of Stormont via Westminster, begins to slip alarmingly towards the conditions of pre-Peace Process aggression, and as the most effective (and pro-European) opposition in Westminster is now the Scottish National Party (or SNP), it is genuinely hard to imagine a less unitary or effective monarchic rule. Add to this, of course, the false coherence that may be invoked by a Brexit vote in which just over 51% of the population voted to leave – most under 45 year old citizens voted remain – and in which all the major cities, virtually all of Scotland and over half of Northern Ireland, voted to stay, and you have a deeply troubled and divided island. See “EU referendum: The result in maps and charts”. BBC, 24 June 2016.
mistreatment by the present representational political system, aired their voice. The Brexit vote was, by and large, a vote against the privilege of Westminster and Whitehall as a seat of distanced, elitist and disrespectful power. It was fuelled by unprovable lies about the impact of ‘immigrants’ on ‘sovereign job security’ rather than any real debate about the relative merits or dysfunctions of the European Union or parliament. This ‘underclass’, once called a ‘working class’, had been abandoned almost two decades earlier by New Labour, their traditional political ally, who had forsaken them in the ruthless pursuit of the ‘middle class’ vote. During the run-up to the 1997 election, in which Labour returned to power with a landslide vote, it became increasingly obvious, to those on the traditional left of politics, that a Blairite ‘Third Way’ was leaving both core heartland of voters, and its core principles, behind. Left wing sentiments soon became ‘old fashioned’ and ‘prosperity’, built on a slightly less uneven distribution of wealth and access, became ‘good’. Whilst it became increasingly difficult to differentiate between the political rhetoric of right and left, an unrepresented and overlooked majority, mainly situated in the former factory towns and mining areas that had driven the Industrial Revolution, became disenfranchised, cynical and angry.

A giant banner saying ‘Refugees welcome’ hangs on the pedestal of the Statue of Liberty. The banner was hung from the public observation deck on 21 February afternoon. It was taken down more than an hour later. Photo: Vitória Londero.
This latent anger, hitched to a dewy-eyed fantasy of making ‘Britannia’ great again, has now secured an economic autonomy for the former UK which only seems viable if workers’ rights are abandoned, desperate financial deals are struck with any willing nation (the former UK’s recent arms deal with Turkey, despite the increasingly evident humanitarian abuses of the Erdoğan regime being a case in point) and the City of London continues to be ‘open for business’ as a deregulated tax haven for financial misconduct and illegal dealing on a global scale. Welcome to workhouse Britain.

Similarly, the rust belt of America, the once comfortable white industrial working-class backbone of the post-World War II American expansionist economy, has rushed to the aid of Donald Trump in return for a range of obvious lies, vacant promises and ‘alternative truths’ about reconstructing America by building walls, both physical and metaphorical, to keep ‘aliens’ and migrants ‘out’. In Trump’s own words: “Let’s make America great again”.

I fear that both Brexit and Trump may only signal the beginning of our troubles. And that, consequently, any forms of resistance, artistic, political or otherwise, may need to be based on a recalibration of focus. Let us be honest, until relatively recently our ‘enemy’ has, more often than not, been neoliberal globalisation – an abstract shibboleth that functioned largely as the dominant political ‘other’ that we wanted it to be. This approach, in turn, was inflated by a sense that deregulatory government policies were pulling up the drawbridge of the Welfare State whilst, at the same time, using culture and art as a means to do the dirty work of neoliberalism on its behalf.

All of a sudden this shift has become more extreme and palpable – a wholesale recalibration towards new nationalism and government as mediatised business. The culture of Twitter and Facebook, which so recently provided us with the hope of the Arab Spring, turned rapidly into culture ‘as’ Facebook and Twitter. In the post-truth political landscape of Trump and Vladimir Putin – in which the President of the United States can take to the infosphere and respond to a Supreme Court overruling judgment against his own unconstitutional and racist dictats as ‘bad’, our familiar lines of resistance are in danger of being swept away. More alarmingly, our collective and constituent resistance to this newly developing shift to the right (and on behalf of whatever may remain of left-wing radicalism) can no longer be effective simply by pointing this new condition out. Not as long as traditional protests against such outbursts will be outnumbered by the rust-belt ‘likes’ and ‘smiley
faces’ in support of Trump’s global chest-beating and tub-thumping.

Within this complex, emerging – and horrifying – milieu, the role, function, ideological position and real legal (or illegal) status of migrancy has again come under closer scrutiny and the possibility of multiple abuse and/or reuse. Far from a simple noun to denote the positive neoliberal condition of human movement, or a verb to identify the action of this desired movement, migrancy has become, once again, a contradictory symbol of our status, fragility, precariously and provisionality under the present conditions of globalised capital, emergent nationalism and the overt shift towards government as business. At the same time, migrancy has become a political issue to be dealt with, an indicator of responsibility, and a cypher through which the ability of ‘wealthy nations’ to cope with fiscal challenge can be marked out as an ethical and moral imperative. Likewise, migrancy has become an embodiment of the other, a symbol of those who cannot cope: a mass, or tide, that threatens to engulf an established order and a comfortable way of life; a pariah come to take what is rightfully ours and, perhaps most depressingly, a phenomena in need of fiscal calibration and organisation. After all, how can we truly measure, in the eyes of a nationalist state, the difference between people as either
freeloading financial burden or truly displaced refugees? And, if we are to do so, what are the means by which we can even begin to imagine such a distinction in the first place? Above all, what does this move towards a more complex and difficult relation with migrancy tell us about our new status within the shifting reorientation of post-post-communism?

These questions are no longer simply about migrancy, or the migrant ‘problem’: they are now forming the collective and constituent basis of our resistance to economically coagulated power and the systematic abuse and erosion of human rights the world over. Our fight is, more than ever, to give political voice and resonance to the overlooked, those who cannot speak, as our own ‘democracies’ seek to silence and strangle our rights and civil liberties too. In the wake of 1989, and the collapse of the Eastern Bloc, the popularised romantic notion of the global ‘nomad’ became currency within the newly globalised art world. The significance of this loose metaphor was obvious; border-crossing, mobility, hybridity, transnationalism and multiculturalism were all to be celebrated and the new identity of the globetrotting artist was its de facto embodiment. Nearly thirty years on, we now need to welcome the refugee and embody the social, political and economic challenge of the migrant, for the very survival of constituent alternative and possible change. Our mantra must be, now more than ever: Refugees are welcome; we are, all of us, migrant.

REFERENCE
ŠKART MAPS

ĐORĐE BALMAZOVIĆ
In 2013, Group 484 invited several associates, artists, to work with asylum seekers in an asylum centre near the village Bogovađa, in the vicinity of Valjevo in Serbia. Several years before, Group 484 had collaborated with that asylum centre and others in many ways. The idea was to expand cooperation and introduce different research methods by working with asylum seekers thus developing new contents in their everyday life. The number of migrants in Serbia was not nearly as large as it is today, and that issue, except in the narrow circles of activists and individual organisations, was neither visible nor topical at the time. In Bogovađa, we met people from Afghanistan, Pakistan, Somalia, Eritrea, Guinea, Senegal, Syria... They were spending days in the centre resting from their difficult journey. They reached this centre by reporting to the police station upon entering Serbia illegally and expressing their intention to seek asylum. We primarily did not want to perceive the migrants as victims, through the prism of humanitarian paternalism, which is often the case in art projects, but as courageous people who, by the very fact that they had decided to set out on such a journey, made a radical change in their life – fleeing wars, conflicts and poverty. Therefore, we were interested in when, how and where they had been travelling before we met them in the asylum centre. We asked twenty nine of them why they had embarked on such a journey, what troubles they had survived, how they had crossed the borders, how much they had paid the smugglers, about their experience with the police, with the people in the countries they had passed through. Together, we sketched the answers in the form of maps, in order to piece together their routes, which in some cases lasted up to seven years. Sometimes the maps lack detail, sometimes they are unclear, and sometimes they would skip parts of the journey. We wanted to avoid pathos and the illustration of their sufferings. We wanted to show them their routes factually. Thus we sought to draw attention to the lack of humane asylum policy in Europe, which has been especially evident in the last few dramatic months, with rising racism and ethno-nationalism of the “Christian Europe”. We also found the maps
extremely helpful later, during our work with high school students in Serbia, during which we talked about migration, asylum seekers and our attitude towards them. It was extremely important to be able to show the documents of this work with asylum seekers in the exhibition *The Border is Closed* at the Museum of African Art in Belgrade. Today, more than ever, it is necessary to pose critical questions in different spaces about the current geopolitical situation in Europe and the changes this situation brings, since they have a major impact on our future. The museum is no exception, in fact, a museum as a common space where specific knowledge is created also becomes the space of active reflection, which may not only emancipate people, but also affirm perhaps somewhat forgotten ideals of humanity and solidarity.

This text was published in the exhibition catalogue *The Border is Closed* at The Museum of African Art in Belgrade in September 2015, at the peak of an exodus of migrants via the Balkan route.

These maps were made during work in the asylum centre in Bogovadja, Serbia, 2013-2015. For the first time these maps were shown in the exhibition *The Border is Closed* held in The Museum of African Art in Belgrade, 11 September-7 December 2015.
INTERVIEW WITH OLIVER RESSLER

BY NOVEMBER PAYNTER
Oliver Ressler, stills from *There are no Syrian refugees in Turkey*. 2016.
You first started to explore processes of migration and immigration regulations in the 1990s before the refugee crises became daily headline news. Can you describe what spurred you to focus on issues of migration in your practice?

Oliver Ressler
In 1995 I started collaborating with the Viennese artist Martin Krenn, at a time when the far-right wing FPÖ (Freedom Party of Austria) was becoming stronger and stronger in Austria. The politics and discourse of the social democratic/conservative government in power shifted towards the right also. In a series of projects we worked on for a couple of years in public spaces in Vienna and Graz, we focused on right wing ideology, how schoolbooks establish identification with the nation, the newly set up detention centres for refugees, and state-regulated racism. At that time, Austria was already in the Schengen zone but not the neighbouring countries—Slovenia, Hungary, Slovakia and the Czech Republic. Half the Austrian borders were Schengen external borders and therefore significant zones for all kinds of documented and undocumented movement. In one project, *Border Crossing Services* (2001), Krenn and I focused on human smuggling but used a term with a positive connotation—“Fluchthilfe” (escape aid)—in order to highlight the need for services that help people to cross borders illegally. Due to the restrictive policies of the European Union (EU), asylum seekers depend on human smugglers to get a chance to apply for asylum in European states, since the legal possibility for them to enter the EU was annihilated.

November Paynter
Wherever your work takes you, the EU and its policies seem to play a central role; can you discuss how you see the EU as a pivotal player in global conversations and regulations around migratory movements?

Oliver Ressler
Even though there are major differences in the legislation, I think there are also common elements in the ways the United States, the EU or Australia attempt to
control and limit migration. But the EU is geographi-
cally much closer to central war regions. The Syrian
coast is just 100 km away from EU member Cyprus.
The wars of the US and European allies in Afghanistan,
Iraq, Libya and Syria destroyed these countries and
turned millions into refugees, many of whom attempt
to reach Europe.

But borders don’t only control mobility, they
also restrict rights. They create specific groups of
migrants who, due to their insecure legal situation,
are being pushed into forms of hyper-exploitation. An
increasingly large part of the immigrant population is
forced to live and work under conditions of constant
terror and insecurity. This is not simply a side effect of
current border regimes, but politically intended.

November Paynter
Can you describe more precisely what you mean
when you say that borders are used as a tool to
develop specific groups of migrants? Do those you
interview believe that there is often a policy in place
that sets out to organise people into segregated
groups before they even attempt to apply for asylum?

Oliver Ressler
Borders have become tools for managing, gov-
erning and calibrating the movement of people
(and of course of goods and other things as well).
Borders can be imagined as a kind of membrane
that lets certain movement through and blocks
others. Their fictive nature (rather like the fictive
nature of nations) does not make them less real in
their effects. Borders are a central element in con-
figuring the capitalist world, through the creation
of zones with different modes of labour, different
kinds of exploitation and different forms of con-
sumption. All Syrian refugees are aware that they
are not welcome by the European states, a fact that
many will consider cynical given the permanent
military, political and economic interventions of
European states in the Arab world. And the Syrians
see they are being misused like a card in a politi-
cal game between Turkey and the EU – a game they
hardly have any influence in.

November Paynter
The work you produced in Istanbul this summer
was filmed immediately after the failed coup d’état
of 15 July. The production dates had already been
fixed and clearly this traumatic event unintention-
ally permeated the conversations you shared with
Syrian refugees. How did your approach to the work
and the resulting piece change as a result of this
unexpected timing?
Oliver Ressler, stills from *There are no Syrian refugees in Turkey*, 2016.
Oliver Ressler
Having started to film shortly after this attempted coup d’état in Istanbul I realised how much the coup – which from a distant position appears to have nothing to do with the Syrian refugees in Turkey – affects their lives. In my film *There are no Syrian refugees in Turkey* (2016), a Syrian refugee argues that there is a collective memory that any political change affects the weakest link in the chain first – and Syrian refugees are the weakest link in Turkish society. Low-flying fighter-jets and military helicopters above the main cities during the attempted coup had a traumatic impact on many Syrian refugees who have fled war and were hoping for a safe life in Turkey. The presence of three million Syrian refugees in Turkey is connected with AKP (Justice and Development Party) being in power, and any change in power could eventually question the status of these “guests” (as they are officially described in Turkey). Several of the scheduled interviews for my film got cancelled and it was much harder than it would have been under usual circumstances to find people willing to speak in a situation of fear and uncertainty. Nobody knew what would happen next... As a filmmaker, I have a responsibility towards the people who participate in the film, so I decided the speakers would only be heard but not seen. Their anonymity is maintained as a precaution against repression and unwanted consequences of all kinds.

November Paynter
Can you explain why your research has tended to focus on the conditions the refugees experience once they are in some way settled or attempting to settle in an urban context, rather than camps or other governmentally-zoned structures?

Oliver Ressler
I was curious to find out what drives these people who decide not to attempt to apply for asylum in Europe, or access one of the refugee camps in Turkey. In Istanbul, the refugees try to survive without any governmental support by working in the informal labour market and renting cheap apartments. It is a more active way of taking your destiny into your own hands – even though it has to be acknowledged that these people are facing severe forms of exploitation due to their unstable legal situation. As often in my work I define a certain framework I am interested in and do research trying to learn as much as possible from the people who decided to live in these conditions. An important conceptual decision was not only to make a film about the personal situation of the refugees, but also to provide a space for an analysis...
of the Turkish and EU politics through Syrian refugees. To produce a film was my method to bring some of these stories, analysis and political viewpoints together.

November Paynter
You have looked at both the tragedies of the refugee crisis and the potential for people to self-organise and find ways to exist – have you found any positive developments in political policies around migration, and in particular moments where the activism of refugees or others has sparked change?

Oliver Ressler
Crossing borders without valid papers is a political act. This act questions borders and confronts the excluding concepts of citizenship and the nation state. For the most part of human history, people moved freely without being criminalised, and I think in the long term we need to set up a global system that grants free movement as a right for everyone. The so-called “summer of migration” of 2015 was definitely one of the strongest and most inspiring occurrences I have ever experienced; when the directed will of hundreds of thousands of refugees to cross the EU borders caused the Schengen system to collapse – at least for a couple of weeks. What a success!

But there are also numerous inspiring acts of solidarity, like anti-fascist motorcycle groups establishing patrols in immigrant neighbourhoods in Athens to prevent racist attacks. Even though such activities are criticised as mainly symbolic, they also create a new climate and self-confidence.

November Paynter
The narration in your film Emergency Turned Upside-Down (2016) proposes that borders can’t just be opened but must be erased in order to ensure true freedom of movement and emancipation. What are the inspirations for the text and the fictional narrator’s character?

Oliver Ressler
This is not an easy question to answer because in the past years I have been working with so many social movements, activists and political thinkers, that sometimes I get the impression that one of the few common grounds for these diverse groups is the feeling that the erasure of borders is a major condition for much needed global justice and re-distribution. When working on the text for the film with my co-author Matthew Hyland, Sandro Mezzadra and Brett Neilson’s book Border as Method, or, the Multiplication of Labor (2013, Duke University Press) served as a
Oliver Ressler,
great inspiration. In the past months, even for privileged EU citizens it became visible how quickly previously open borders can easily be closed again. If we take concepts of a global citizenship seriously, the dissolution of borders is a major step. More mainstream thinking people might regard this as utopian. On the contrary, I have the sense that today it is more utopian to believe that the current political shape of the world with an insane and criminal division between incredibly rich people and corporations and billions of people who have almost nothing will continue, than to believe in major changes and ruptures – that may also lead towards a dissolution of borders.

THE MEDITERRANEAN: A NEW IMAGINARY.
CONFLATED SCALES— DEEP INCONSISTENCIES

ADRIAN LAHOUD
Adrian Lahoud, *The Shape of the Eclipse*, installation and projection, 2016. This project tracks the movement of anthropogenic aerosols from north to south, and the movement of humans from south to north. Emitted by industrial processes in the Northern Hemisphere and carried into the air by wind currents until they float high above the Atlantic Ocean, aerosols interact with solar radiation changing ocean temperatures and affecting the intensity of the wet season in the Sahel. One consequence of exacerbated water stress in the Sahel is a loss of arable land, something that intensifies existing conflicts and drives diasporic movements of people towards cities like Lagos and the shores of southern Europe.
“Geological time and the chronology of human histories remained unrelated. This distance between the two calendars... has collapsed.”

The climate may well remain operative in writing Mediterranean history, but when that climate becomes man-made, what kinds of consequences does it hold for historical narration? The problem that organises today’s Mediterranean is of a different order, an order of superimposition and conflation. It is a problem that binds together the consequences of Western industrialisation, global carbon emissions, aerosol dispersion patterns, sea surface temperatures, monsoons, precipitation, pastoralists, herders, farmers, cultivars, migratory routes, treaties, coast guards, statistical models, satellite imagery, and detention centres.

The idea of the anthropocene emerges as a proposal for a new geological periodisation by Paul Crutzen in a now well-known article in Nature published in 2002, where he proposed that with industrialisation and the liberation of intensive energy sources from fossil fuels a new geological epoch had been inaugurated. Humanity had begun to interact with and modify that aspect of the world once taken for an ambient backdrop: the climate. According to Crutzen, given humanity’s new agency within a planetary-wide system of causes and effects, the climate – whether benign or malevolent – enters into the calculus of all those things that can be put at risk by human intervention.

This era is already reorganising the Mediterranean; one thinks not only of recent European initiatives around sustainable energy in the North of Africa, such as the Desertec project, but also the forced displacements of people towards the magnetic attractor of the European coastline. This series of episodes chart the nascent formation of one of these problems: the nexus formed

The Anthropocenic Equator

“Back then, the challenge was to stop a particular action. Now, the challenge is to inspire a particular action.”

As of January 2013, almost all eight situations before the International Criminal Court (ICC) involve African nations between the 20th northern and 10th southern parallel. Investigations in Uganda, Democratic Republic of Congo, Central African Republic, Darfur-Sudan, Kenya, Libya, Ivory Coast, and now Mali are confined to a narrow equatorial belt on a single continent, which U.S. security experts now refer to as a “corridor of terror”. Hyperbole aside, this anthropocenic equator plays a critical geopolitical role in Africa’s resource security and independence, which will depend on a more autonomous management of oil and gas reserves according to a nationalised model.

Within the Western media, war crimes, crimes against climate, climate science, migration from the Sahel, and policing in the Mediterranean.

The World Dies from the North

The desertification of the Sahel has been accelerating since the 1970s, and increased population growth, which puts pressure on often unsuitable land, has put more bodies at risk. Combined with lower levels of precipitation, this has caused a drying of the Sahel, leading to prolonged water stress and reduced crop yields. Periods of extreme drought in the 1980s and 1990s placed further pressure on the precarious livelihoods of its inhabitants. As the Sahara continues its expansion down into previously fertile landscapes, the deadly march is perfectly captured by the Zaghawa people of Chad and Sudan who say that “the world dies from the north”.

by climate, climate science, migration from the Sahel, and policing in the Mediterranean.


quickly as they needed to, leading to overgrazing, deforestation, and erosion. Similarly, military conflict was and still is too often seen as a simple by-product of ethnic and religious differences, the manifestation of ancient hatreds and tribal rivalries. More recently, however, another factor has come to play an increasing role in this complex matrix of alleged causes. In a 2007 Washington Post article, U.N. Secretary-General Ban Ki-moon proposed anthropogenic climate change as a contributor: Two decades ago, the rains in southern Sudan began to fail. According to U.N. statistics, average precipitation has declined some 40 percent since the early 1980s. Scientists at first considered this to be an unfortunate quirk of nature. But subsequent investigation found that it coincided with a rise in temperatures of the Indian Ocean, disrupting seasonal monsoons. This suggests that the drying of sub-Saharan Africa derives, to some degree, from man-made global warming.

The paternalistic Northern episteme has concrete material effects: for decades, it was assumed that desertification in the Sahel was primarily caused by poor farming practices – that local farmers could not adapt to changing environmental conditions as quickly as they needed to, leading to overgrazing, deforestation, and erosion. Similarly, military conflict was and still is too often seen as a simple by-product of ethnic and religious differences, the manifestation of ancient hatreds and tribal rivalries. More recently, however, another factor has come to play an increasing role in this complex matrix of alleged causes. In a 2007 Washington Post article, U.N. Secretary-General Ban Ki-moon proposed anthropogenic climate change as a contributor:

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The Sahel is marked by a high variability of annual precipitation and a long-term trend pointing to successively dryer conditions. Tensions between pastoralists and farmers over dwindling resources in conditions of desertification and water stress have

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brought different groups and their conflicting territorial practices into intimate proximity.

These differences are not essentialist traits; in fact, cultural markers such as Arab or African are fixed to livelihoods more than ethnicity. What is happening in Darfur then is a conflict between different ways of existing in the world as multiple spatial and cognitive practices superimpose on the same territory. In a condition of scarcity and within an ever-narrowing bandwidth of viability, the peoples of the Sahel are facing impossible pressures to coexist. In this context, the Mediterranean beckons as one horizon of escape.

The Political Management of Movement

“... the refugee throws into crisis the original fiction of sovereignty.”

Refugee movements intensify during periods of drought. In Africa, drought is thought to be partially responsible for the long-term pattern of urbanisation that the continent is experiencing. These movements and their environmental triggers are not exactly recent phenomena, however, nor does their renewed intensity signal a fall from some prior Edenic state of coexistence; the Sahel has always been characterised by migratory patterns that have followed resources and environmental transformation across longer and shorter terms.

Poor environments and social stress do not simply lead to migration, such that one term is always the precursor to the next. Disentangling the factors that lead to migration to adjudicate on migrant status, as either forced or displaced, is a fraught process. The veracity of testimony is one basis on which these claims will be assessed; more recently, however, in the case of dangers posed to larger populations by environmental destruction, mathematical and scientific modes of knowing have come to complement human ones. The mobilisation of science and especially advanced forms of statistical analysis occupy an increasingly prominent position within the biopolitical space of environmental violation. Though they do not touch the body directly, environmental violations affect the milieu that bodies depend upon for their survival. However, because chains of cause (violation) and effect (bodies) are diffused through atmospheres, landscapes, and seas, they depend on...
Established in 2005 and working in cooperation with EU member states, it helps coordinate 500 million annual crossings at the 1,792 designated EU border crossing points. In their 2011 report *Futures of Borders: A Forward Study of European Border Checks*, the agency proposes a series of scenarios as a way of rehearsing possible border conditions and the responses they might demand. The “extreme wild card” scenario in the report describes a condition in which the Euro has collapsed, leading to the exit of member states, mass displacements of people due to climate change, and increased civil unrest in Sub-Saharan Africa, placing excessive pressure on EU border controls, which subsequently begin to collapse. The report concludes by proposing that preparations for emergency situations and mass influxes should begin in earnest, suggesting that the “Arab Spring” might have already made this wild card a reality by placing intense pressure on processing facilities such as those on the island of Lampedusa.

Today, the European border network extends not only through the Mediterranean and around the EU territory but also deep into North and Sub-Saharan Africa, where it is conceptualised through the idea of scientific forms of knowing such as simulation to make anomalies in environmental patterning visible; these anomalies can then help point to possible causes for the violation. Within international law, evidence in the form of human testimony followed on from the aftermath of World War II, building on definitions of genocide and crimes against humanity used in trials such as that of Adolf Eichmann. But what happens to the era of the witness when a crime is no longer visible to unmediated human perception? In the case of climate change, climate justice, and its future claimants around the shore of the Mediterranean, will the era of the model come to replace the era of testimony in adjudicating humanitarian claims?

**Securing Freedom**

“Tomorrow Europe might no longer be Europe.”

The European agency Frontex now assumes responsibility for controlling the shared European border.
of “pre-frontiering,” a kind of pre-cognition of illegality materialised through treaties and cooperative security frameworks. This “forward defence system” means that the north-south imaginary of a border must be reconceptualised. It now exists as a network of policing, surveillance, and management extending across the surface of the Earth and sea, from the Arctic to the Equator, but also increasingly as a thick vertical depth, since it also includes electromagnetic detection systems and orbiting satellites. This infrastructure attempts to shift the burden of policing to non-EU states such as Libya, Algeria and Morocco in order to limit the legal obligations conferred to claimants within sovereign European territory.

In 1999, at a summit for the Organization of African Unity, Colonel Qadhafi initiated a policy of unrestricted movement in Libya for anyone holding an African passport. Qadhafi’s decision to reorient the nation’s geopolitical attention to the south can be read in two ways, first as giving a renewed impetus to the promising idea of an African Union, or more cynically as a desire to access a cheap labour pool of southern workers. Moreover, by mid-2000 Libya, at both an informal and formal level, increasingly began to operate as a staging post for African migrants wishing to enter Europe. This situation reached a climax during the NATO-backed campaign against Qadhafi in February 2011, when he strategically played on European anxieties about the creation of a “black Europe” by deliberately intensifying Sub-Saharan migrant transit to Europe and effectively weaponising the traffic in refugees, leading to an undetermined number of deaths at sea.

Desert Forensics

“On an idealized view, high-quality scientific knowledge should and will automatically command policy choices, limiting disputes by partisans to issues of implementation.”¹³

There is a growing attempt to pose the question of climate change at a scale that allows for a clearer picture of impacts on specific environments and the communities that make their livelihood from them. While climate modelling has long entered into the space of politics, it has done so primarily in terms of policy disputes, and global models of average temperature increase, since higher-resolution or fine-scaled models face both physical and computational challenges.¹⁴

Climate visualisations can now simulate the mixing of Sea Surface Temperatures (SST) in the Inter-tropical Convergence Zone (ITCZ), aerosol dispersion across the Mediterranean and Africa, and changes in carbon absorption in the Sahel. What these visualisations reveal, however, is more than kaleidoscopic gradients of colour; they expose the dynamic and differentiated form of climate impact, the dramatic reorganisation of resource availability, biological viability, and human fortune – in short, they reveal a new kind of geopolitical map.

As Thomas Keenan suggests in regard to humanitarian action and its tendency towards the mobilisation of shame, “No image speaks for itself, let alone... to our capacity for reason”. If scientific images of climate change are to be used as the basis of political claims by groups currently marginalised from climate negotiations (like the G77 group of 120 developing nations), they will require translators, figures that can make the images speak – a qualification that might rest with all those subject to climate politics – or, today, in what amounts to the same thing, all those subject to the climate.¹⁵

This essay is a first gesture towards this kind of translation, constructing the kind of series that might be necessary to imagine a political sphere in

which the animate and inanimate intermingle, and though it began with an account of drought in the Sahel in truth it has no origin, only a relay of forces that might be entered into at any point.

The ITCZ describes an area of fertile climatic instability where northeast and southeast trade winds interact, forming powerful convection currents in the atmosphere. The ITCZ plays an important role in regulating the intensity of the African monsoon, which depends on the powerful temperature and moisture gradients that form between the West African land mass and the Atlantic Ocean. The sensitivity of this relation and the key role played by SST has been the subject of a series of landmark papers published by Alesandra Giannini at The Earth Institute at Columbia University. This research reverses decades of orthodoxy that argued that local anthropogenic transformation (i.e., African agricultural practice) was responsible for desertification. The work concludes by proposing that persistent drought in the Sahel is not local in origin but rather the result of an increase in SST.

What is concealed behind the scientific expertise on climate and the effort to agree on the appropriate level of global temperature increase within forums like the COP (Conference of Parties) is the direct dependence of first-world GDP on carbon capacity. Within each degree of average increase, billions of dollars are congealed. In this regard, fossilised within every scientific model and dispute over average temperature increase is a non-scientific ethico-political paradigm. Inside every degree Celsius, a new calculus of life and death is disguised.

The Growth of Our Means Makes All Ends Equal

“The civilian, too, is an invention of recent date.”

So too with the strange complications of the contemporary Mediterranean, a space that no longer fits into neat spatial or temporal scales, or legal jurisdictions, less still into clear bodies of knowledge. The possibility that the emission of aerosols in the Northern Hemisphere changes sea-surface temperature, weakening the African monsoon and drying the Sahel, is very likely but still under conjecture.


17. For an opposing point of view on the future of the Sahara that repeats earlier arguments.

communities undermined by poor government and abandoned by weak institutions, is not in doubt, nor is the chaos of violence and displacement that has ensued for more than three decades. As Sub-Saharan refugees enter the Mediterranean en route to Europe, they enter the most highly secured waterway on Earth, moving from south to north across an Equator that divides those who are grievable from those who are not. 18

Because the mechanics of climate form a complicated transport system, redistributing the effects of pollution according to a trans-boundary, non-linear logic, the space of violation is separated from the space of its repercussion. Those least responsible for carbon emission will be most susceptible to drought and rising sea levels. Locard’s principle that “every contact leaves a trace” – the cornerstone of modern forensics – still applies, but with one impossible catch: the contact and the trace drift apart, carried away on ocean currents and diffused into the atmosphere. The Earth’s climate loosens the bond between cause and effect; it weakens the chain of custody and breaks the link between attribution, responsibility, and potentially, justice.

If the expansion of the Sahara follows aerosol dispersion in Europe and America, the world dies from the north twice over, once with particles migrating south through the atmosphere, a second time with people fleeing north towards the sea. Where is the familiar Mediterranean in all of this, and what does it matter?

The question that might be asked is what form of knowledge is required in a condition marked by scales that do not “properly” belong together? To start with, the idea of the city must be situated in a far wider epistemic frame. Beyond totalising notions of the global or the planetary, what is important on the contrary are the threads and traces that link disparate events around a problem. The question of scale then is something that should be understood as emerging from this network of linkages rather than something that pre-determines them. 19 In the Mediterranean cities of today, it is less easy to find comfort in the charms of the vernacular, one finds instead the importation of Gulf development recipes to Algiers, the repeated evisceration of Lebanon’s
capital by petrodollars, a legacy of infrastructure around the Southern Italian coast abandoned by international labour markets. One also discovers European energy start-ups experimenting with solar plants in the Tunisian desert, heroin cartels managing international trade through ports in Marseille, black market economies of migrants on the streets of Athens salvaging steel that will be shipped around the world, in short any number of questions that might be dignified as “a project”, that might orient our collective labour, attention and intellect. In each case however, design will have to learn again how to operate between the scale of the detail and the scale of the Earth.

IMPERCEPTIBLE INSTITUTIONS

PANTXO RAMAS
Lesbos, along the route. January 2016, photo by pantxo ramas.
Imperceptible Institutions

In the context of the collapse of the European welfare state, (radical) institutional practices are becoming more and more unstable. They show to what extent institutions as practices of social organisation - mediated through the state, legislative regulation, “public” ethics and moralities, the accumulation of national debt and the development of welfare policies - have made possible what Brett Neilson and Ned Rossiter called the “Fordist exception”.

The formation of social life through institutions intervened not only on the level of the organisation of production or ideology but also on the level of the everyday intertwining of subjectivities, inventions, interventions. Today, the prophecy of institutional catastrophe allows us to challenge this (supposed) molar autonomy of the state, when it calls for (institutional) critique to be a transversal and multiple practice for the construction of strategies of survival, as well as possibilities of recovery, to put it with Jo Brewis¹, for social life as a whole.

Rearranging and translating Susan Leigh Star’s reflection on the visibility of infrastructures² only in the event of their failure, we could say today that the material level of instituting (when and where procedures, protocols and habits are realised, negotiated and reproduced) becomes especially visible in the moment of transition. In other words, when the instability of the institution gains prominence over its durability, and the dramatic tension between regulation and transformation drives our practices to the edge of collapse, it also gives us the possibility to perform an elsewhere to be inhabited here and now. Stefano Harney and Fred Moten³ use the powerful expression “before and before”.

In these blog posts, I will address instituting practices on the edge between state and society, and in a constant attempt to challenge, displace, rearrange those instituted assemblages that have organised social life so far. In Trieste, this is the everyday challenge of the community healthcare practices of de-institutionalisation, in the Centres for Mental Health and the Microarea projects where space, responsibility, invention intertwine to produce a different understanding of health and care in the wave of Basaglia’s predicament. In Barcelona, the crisis of the traditional forms


Barcelona. on the balcony of the City Hall. February 2016. photo by Barcelona Ciutat Refugi.
of representative politics is opening the space to experiment with the municipal level of institutional-ity. Policies of care, of welcoming and participation allow for new ways of inhabiting the city to be tested. Throughout Europe, the routes of escape and connection embodied by migrants and refugees have not only shown the dramatic incapability of the European Union to sustain the dignity and the life of millions of people, they have also been the space to compose another understanding of our life in common.

There is hope, desire and possibility of transformative inhabitation of institutions. I will try to use these practices to craft a repertoire and an empirical definition of institutions as ecologies. These are forms of life in which the possibility of a transition is made real through an unstable and speculative composition of agents, boundaries and gateways. In the words of Félix Guattari, instituting is a practice that can craft imaginative potentialities into unstable realities and dare “to confront the vertiginous Cosmos so as to make it inhabitable”.

Posted 16 May 2016
SOLIDARITY WITH MIGRANTS
MIGRANTS WELCOME
NGO'S FUCK OFF

Moira camp, 2016. Photo by Pantxo Ramas.
Along the Route

Looking at the sea from the beach of Mytilene, one can either see a border or a route, a limit or a threshold, a fortress to be controlled or a space of encounter. It could be said that trespassing a border is constructing a route, where the route itself is much more than just transgressing the regime of borders. Instituting the route is not only escaping the imposition of a border but also a practice that realises a different form of living together, a continuous experience as Dimitris Papadopoulos, Niamh Stephenson and Vassilis Tsianos put it. And nonetheless, this practice is permanently under seizure, hijacked and constrained by the instituted terms, by the regime of borders, by attempts at regulation, by the reduction of hegemonic narratives: “border as method”, to quote Sandro Mezzadra and Brett Neilson’s research.

Late January at dawn on the sand of Lesbos, some disembarked looking for their kin and their belongings; others were there to greet those disembarking, paradoxically welcoming them both on the island and to the continent; some stared at the line of the sea looking for more boats to come, for somebody to arrive or just to acknowledge what had happened; others looked for dry vests and socks, for trousers and drinkable water; some undressed, others asked for privacy. Myriads of gestures, of objects, of points of view, beside the border, along the route.

Suddenly, in this space of encounter, a border emerged: demands were made for a protocol to be applied, for a queue to be formed, for a bus to be filled; different statuses were represented by the logos on the jackets of the volunteers or on the disposable waterproof caps of the refugees, through the imposing tones of those entitled with the responsibility of law enforcement, and the enquiries of those carrying cameras, microphones, and notebooks. After the bus: the identification camp, the registration, the fingerprints, passports. Queues by nationality, by gender, by age. Frontex, the Greek Police, UNHCR, mingled with NGOs from different countries, with different aims, different goals, different ethical and economical values¹.

Losing the route, when these borders emerge, would make us

1. Marc Comas, Bue Hansen, Manuela Zechner and I wrote a report for the City Council of Barcelona. Discussions have arisen from this data compilation and reflection. In January, Bue and I researched and discussed a possible municipal policy on migration and refugees with several actors in Greece, namely in Athens and Lesbos. Many questions and experiences defined those days, but there is one I recall in particular. In the Moira camp, fences and barbed wire surround the barracks reserved for the weakest among the passers-by. When asked, those in charge of order explained that the fences pre-existed the new camp, since they were built when the same site was a detention centre for illegal migrants. But it is not possible to dismantle them, however desirable that would be for the people living in the camp everyday or for
those passing by, because they were financed by transnational institutional aid: destroying the fences would imply having to pay for their destruction as well as the debt left by their construction, for “disrespecting” European Union budget protocols, which is something the Greek State is not keen to do in a moment of economic turmoil. Indeed, there are forms to be filled in at the Lesbos hotspot, queues at Piraeus harbour, protocols in the asylum offices in each European capital city. And yet, in all these instances of the border, a series of transgressions defy its logic and enact a concrete possibility for instituting, in and against the frustration of violence, through the frightening experience of precarity, where encounters can happen or be organised.

The graffiti stating “Welcome Refugees, NGOs fuck off”, written on the walls inside the Moira camp, is one visible layer of an imperceptible palimpsest: signs and practices that challenge the border and institute the route. The Social Kitchen in Moria and the autonomous camp of Pikpa in Lesbos, as well as many initiatives scattered in Greek cities, not only provide a collective cooking practice but also, very importantly, a different menu than the emergency provision of ready-food by UNHCR. It quickly became a site capable of monitoring a series of abusive institutional practices, limiting them somehow, threatening denouncement or enacting it; it was a place to access and exchange information about the route to take: Where to go next? What is the border with Macedonia like? Is it really so cold in Denmark?

Beyond any idealist conception of a political space “outside of the border”, these practices radically engage with the “effect of the State” on people’s lives, as indicated by Timothy Mitchell, and produce counter-powers, moments for a life in common, as Bue Hansen, Manuela Zechner and I proposed some months ago. They happen everyday along the route, they institute the route.

Along the route, these instituting practices encounter another series of gestures and experiments that attempt to defy the logic of border, challenging their own institutional limits. Some municipalities are proposing different policies: instituting a network of refugee cities, as promoted by the Mayor of Barcelona with regards and against the relocation policies of the European Union, and enacting another welcoming through personal accompanied practices in Leipzig. This is also occurring in universities: through the design of mechanisms of open-access to knowledge at KASK School, or the activist challenge against the protocols of control and European governance at Roma3 Legal Clinic. It is happening in many other smaller institutions who are constituting moments of encounter, like the social lunches of the local healthcare system of Trieste.
It is through these fragile practices that the route becomes a plural reality: a composition of points of view that affirms mutual engagement against the regime of borders.

Posted 16 June 2016
Last summer, Manuela Zechner and Bue Hansen were among many people in Central and Northern Europe to support people migrating through the borders of the Union. On 13 July 2016 in Barcelona, they are organising a gathering, titled Redefining the right to the city through migration? Solidarity cities and urban citizenship, to which they have invited Solidarity4All Greece, Vienna4All, Zürich4All, as well as many others to be confirmed soon. In the last few months, with them, Marc Comas and in collaboration with the City Council of Barcelona, we have been discussing and imagining how to develop local policies for welcoming, beyond the institutional limitations of European governance.

Within this series reflecting on imperceptible institutional practices, I wanted to record their thoughts on the practice of gathering as instituent dynamic, as proposed by Isabell Lorey.
pantxo ramas
Recently you published an article on openDemocracy affirming the role of cities in reimagining a geography of rights on this continent. What you mean by the power of the city? What potential can local policies deploy to affect the lives of those who are arriving?

Manuela Zechner
We have the feeling – very present in the Spain of “municipalismos”, but also beyond – that we can learn something very important from cities about possible resolutions to the impasse of nationalism and neoliberal transnationalism in Europe today. What can be learned, we think, is something about how communities, everyday life and social composition really work: beyond the rules, statuses and abstract identities of States and the European Union. Our cities are rich, heterogeneous spaces; spaces where difference and conflict is dealt with in a myriad of ways every day, from more organised disputes and campaigns to the smallest negotiations of space, visibility or conviviality in the streets and neighbourhoods. The city has the power to give us a break from the numbing abstractions and blockages of macro politics and to reorient our gaze to what is around us. In doing so, we get the chance to face questions of resources, commoning, migration and conviviality in ways that are embodied, real, lived. So we think it might be possible to develop more meaningful politics from there. In the deadlock between local and global, our cities are quite powerful spaces.

Bue Hansen
It is important to note that the focus on cities is not about localism. Cities need to be understood as spaces where people and money pass through or settle, as spaces that are simultaneously local and transnational. They are the densest sites where millions of people have activities ranging from simple charity to solidarity. In Germany, an estimated 10% of the population – 11 million – helped refugees in various ways in 2015, and, in Greece, the estimate is a stunning 5 million or 50% of the population. And when it comes to the basic questions of the rights of citizens and the right to citizenship... constitutions, laws and international treatises only speak about these rights in an abstract way. They speak in a strange language removed from the everyday, and the institutional route to changing them often seems overwhelming. But really these elevated texts are legal responses to the struggles of people as well as to the changing realities of everyday life, for better or worse. When we turn to the cities, it is about relating to this decisive terrain, to explore our capacities to act and create.
What does it mean to organise a translocal gathering at the moment? The route is becoming more and more dangerous. The political governance of migration forces people towards dreadful routes like the one through the strait of Sicily and Lampedusa.

**Manuela Zechner**
Of course, the meeting we are organising will not resolve the great horrors and injustices that are happening in the Mediterranean. This will be a modest space to exchange thoughts and experiences, starting from different local platforms and campaigns, from concrete experiences on “the ground” of our cities. How can we learn from one another? How can we think the city as a space to make new convivialities, struggles and rights? As a space for a different kind of political subjectivation, more “molecular” and close to the body and ground, less identitarian and abstract. We have questions and intuitions, rather than truths or programmes. We feel the need to gather because, while the border and transit work is absolutely vital, we also need to develop strong political and social forms of practice in our cities, where we spend our daily lives. We have the feeling that we need to start from the cities and pueblos in order to build another kind of lived “we” to develop lasting ways of building and inhabiting solidarity. We will gather to hear how people think about that in different situations and places.

**Bue Hansen**
Of course, the brutality of the Mediterranean border can’t be separated from what goes on within European societies. For the people who have entered Europe, the border is everywhere: in asylum procedures, in asylum camps, in the police ID-checks in train stations, etc. European societies and cities – and not just the “elites” – are calling for borders. As Dimitris Christopoulos said recently, there is no “refugee crisis” in Europe, but rather a reception crisis, an unwillingness to receive refugees due to fear. That is due both to the scare-mongering of political elites, the neoliberal imposition of scarcity, and the insecurity that many are experiencing in the crisis. The solidarity movements and struggles for the right to the city can help undermine the narratives, anxiety and racism that sustain the imaginary of a “refugee crisis”, which is used to such great effect to legitimise the current border regime. So our event is about sharing some ideas and experiences of practices that challenge the “reception crisis”.

What are your intentions during this gathering? Who are the agents you are bringing together and how do you intend to work during this meeting in Barcelona? What is the function of being together in a space like this?

Manuela Zechner
We have invited friends who are involved in infrastructures and platforms of solidarity and “welcoming”. The Solidarity4All network has been doing vital work in Greece, providing for locals and migrants without resources and developing a very interesting way of positing solidarity versus charity in their collective practice. There will be new campaigns and platforms from Vienna and Zurich, who ironically also work with the “4All” suffix. Zürich4All and Vienna4All are a new generation of projects for solidarity cities in German-speaking countries especially. It is no coincidence that “for all” is a key in all these initiatives of course, because their main question is precisely how to articulate the energies and solidarities that the waves of “welcoming refugees” created in Europe last autumn. Real political pressure and leverage was built with some of the “migrants’ movements” that always existed in our cities. We want to think about and fight for a city that is “for all” in the sense that it overcomes State-based questions of status (nationality, work permits, residence permits, etc) as well as some transnational forms of status (refugees versus migrants, for example) in favour of including all who live in a place. “Everybody who lives here is from here”: there are some institutional mechanisms that interest us here, like the municipal ID cards issued by some “sanctuary cities” in the United States. One part of the event will ask what it might mean to demand new rights in the city, and to redefine the right to the city in view of migration.

Bue Hansen
The municipal ID is interesting because it is a way municipalities can give undocumented migrants access to municipal services, and provide them with a means of identification – to the police for instance – that does not reveal their migration status. So it is a practical affirmation of the slogan of the French Sans-Papiers movement, that Manuela mentioned: “everybody who lives here is from here”. And then there is another affirmation, which could be “everyone who produces and reproduces a place, has a claim on it”. A focus on “papers” is quite radical, but it can also be dis-empowering, because it entails a clash between the State and people who have no formal democratic claim on the State. But if we turn
our attention to the labour, care and conviviality, we notice both the real, if precarious, power migrants have as producers and reproducers, and the conviviality through which “helping” can be transformed into solidarity between friends and neighbours of different legal statuses. That is not to say that the questions of papers becomes irrelevant, not at all of course, but to point to ways in which the struggle for papers becomes strengthened, embedded and amplified within other struggles too.

Manuela Zechner
Another part of the event will speak about division between migrants and refugees as well as locals and “foreigners”, during which we will hear different examples of how these divisions play out and look at different strategies for how they have been overcome. We will draw on the examples from our guests as well as local participants, since Barcelona has a rich social fabric of struggles and solidarity. The idea is to avoid the debate being overdetermined by the institutional dimension (sometimes in Barcelona everything ends up revolving around the new city hall policies of Barcelona en Comú) and to find a way of creating a space for listening to different experiences. Listening in the sense of learning, not just reconfirming some hypothesis: we all feel we are in a fragile and delicate moment in Europe right now and the kinds of conversations and concepts we need to develop must go beyond polemical critique or glorified masterplans. But we do hope to work on some concepts together, to see how we can speak together about this situation and its horizons.

pantxo ramas
And what does it mean to gather in Barcelona today? what is the distinctive potential of this place in Europe today? But also how do you imagine this meeting influencing what people and institutions are doing here in Barcelona?

Manuela Zechner
Barcelona is a very interesting place with respect to thinking the city and thinking solidarity right now. The municipal “revolutions” are throwing up some profound and difficult questions regarding the relation between institutions and social movements, and there is much vibrancy in how this is being addressed. There has been a lot of talk and action around welcoming here, with neighbourhoods, movements, organisations and also the town hall pressuring the State to accept refugees. The question is alive and there are debates, collections, trips and campaigns happening all the time. Some of the debate is stuck
addressing the State, getting very focused on “welcoming”, and some on the ‘Ciutat Refugi’ campaign of the town hall. There have been tensions between local migrants’ struggles and the “welcoming” wave, and not so many spaces to address these respective situations in relation to one another beyond a merely angry or polemical tone. So our idea is to open a space for thinking this “for all” in Barcelona also, without any implicit message or aim, but as an open space of listening to other experiences. Sometimes hearing other people’s stories can help think through our own, so part of the idea of the event is this.

Bue Hansen
The singularity of Barcelona lies in the inventiveness and power of the social movements and in the electoral platform they helped sweep into city government. So in terms of thinking solidarity and new institutional forms, Barcelona is very interesting, and the city council has boldly attacked the ideas that underline the “reception crisis”. But due to the recalcitrance of the Spanish State, Barcelona has so far received very few refugees, and the question of the manteros, the migrant ambulant street sellers, remains unresolved. So Barcelona has much to learn and much to offer. The aim of our encounter is to facilitate the sharing of experiences between people working on solidarity and the right to the city in different places.

Posted 03 July 2016
A Catalogue for Care

For this series of blog reflections on the subject of institutional invention, I would like to move from “imperceptible institutions” towards the definition of institutions as ecologies within which myriads of perceptions intersect and agents act. In this sense (and specifically in relation to healthcare which is my current research focus), the question is whether it is possible to imagine a dynamic, distributed and democratic practice of care and emancipation in the contemporary reinvention of welfare. What is at stake is the need for a new imagination of social rights through the crisis, or, the possibility of a different practice of care in everyday life.

For this to become real, it is essential to encounter concrete practices and alternative imaginations that are providing a gateway of healing, out of the contemporary crisis. Here, I focus on Trieste, where the reinvention of care started almost half a century ago, with Franco Basaglia in the 1970s.¹ There, radical politics of welfare have become hegemonic in the mental health services, transforming the real lives of thousands of people. The struggle is still very vivid today: how can we invent institutional critique as a quotidian practice of emancipation?

From the beginning, the prerogative of the Basaglian practice was to destitute the prescriptive approach of technicians of healthcare – as paternalistic and organic intellectuals. This was a critique of the welfare state that reinvented the practice of care around the user. In the last decades, that has been translated from mental healthcare to healthcare in general, moving the provision of services from the hospital to the city, in the urban space, forcing the medical practice (and significantly healthcare professionals) to settle in the lives of users. The aim was to intertwine the practice of health and care with the lives of the citizens and generally of the city. Make care, take care².

Today, in 15 small deprived areas of Trieste, the Micro Area programme has set up activities of integrated care that link community healthcare practices with social services and civil society networks. In this programme, the production of provision happens on the threshold, as a device that destitutes and institutes the practice of care. A worker told me that “limits do not exist, the service is there, the space is there to be inhabited”. The limits of the state are contested in a concrete way, through the production of thresholds of invasion. Instead of individualising the citizen in relation to the state,

². Rotelli, F. (2013). Servizi che intrecciano storie: La città sociale. In Fare Salute. ENAIP ASS.
they constitute a collective ethos based on responsibility, reciprocity, inclusiveness. In these politics of care, the practice intervenes in the open ecology of the city, enters outside and participates in inventing the urban fabric.

This invention cannot be formalised, reduced to the norm, however it cannot just be dismissed as a sort of dreaming intuitive practice. The possibility of constituting a common ground of transparency and richness for the institutional practice, a practice of critique that reinforces and affirms these experimental devices, lies in the production of a catalogue of care. This would be a collection of practices that intervenes and develops in a living world; a repertoire of inventions and instruments that can be problematised and improved. This would allow discussions in an operative way about how to activate resources and services. The catalogue would therefore function as shared knowledge production in-between the user, the public workers, the social ties of a specific neighbourhood, the local networks and the urban flows. A catalogue to democratise the design and implementation of local policies in the city.

Posted 20 July 2016
Image, from the cover of *E tu slegalo subito, sulla contenzione in psichiatria* by Giovanna Del Giudice, Alphabeta Edizioni, 2015.
Taking Care, Making Care

Beyond the politics of welfare, I want to propose ecology of care as a way of naming a continuous practice of support, listening, attention, feelings, tangled up with a multiplicity of encounters. There is a long subterranean history of partial and partisan assemblage of places, perceptions, experiences of these ecologies, in the anti-colonial and anti-racist movements, in feminists movements and other instances of minor insurgencies and molecular revolutions¹.

In the field of healthcare, a different practice of care can be recognised in the challenge against objectifying practices and the institutionalisation of the self that the hospital apparatus constructed around the patient: actors, objects, places and chemicals among other agents². It was not by chance that, in the 1970s and 80s, the social movements around healthcare configured the emergence of a first biopolitical critique of, and protest against, neoliberalism. In moments of danger, when the practice of care became the practice of violence and denial of people’s dignity and autonomy, the outcast body of the “loony bin”³ in the 1970s or HIV social movements, such as those organised around ACT UP in the 1980s, constituted a space of experimentation for a new paradigm of conflict and political organisation in a biopolitical world. New modes of taking care include making new assemblages live, by composing new ecologies in the present continuous of the crisis⁴.

A few months ago, I came across such a situation in Trieste at the bar Posto delle Fragole, the first social cooperative opened by mental health users in the early 1970s after the Basaglia revolution of 1971. Salvatore Iaconesi, Orianna Persico and Giovanna Del Giudice were discussing care as a collective practice of reciprocity and social reproduction, presenting their own experiences (and books) both as critiques of, and inventions for, a different conception of care.

3. In Franco Basaglia’s The Destruction of the Mental Hospital as a Place of Institutionalisation, the use of the term “loony bin” is both literal and political: literal, because the institution objectifies the sufferance of the person in distress using the asylum as a bin where unproductive lives can be thrown. Secondly, because the positionality of the lunatic as ungovernable otherness is claimed as a political voice: a voice from the end of the world, to use François Tosquelles’ expression. See Peter Pál Pelbart. For more information, see also Salvini, F. 2016, “Instituting on the threshold”, eipcp.
4. “Making care” refers to both the institutional assembling and hackers “maker culture”.
Each of them came from a singular position. A few years ago, Iaconesi open-sourced his brain to deal both culturally and medically with his cancer. With Persico, they started to deal with this experience, beyond individualisation and privatisation, as a project of care and performance: they started a blog and organised workshops to share their critique and perception of the care, allowing the general intellect and the “general care” to invade the private sphere of illness. Their effort was that of translating the culture of hackers and makers into the field of care, constituting the ground for a flow of affects and passions (in the most literal sense of the word) and allowing for fragility and care as a social practice of emancipation that defies the disciplinarian institutionalisation which tends to be built around the dramatic experience of a brain cancer.

Giovanna Del Giudice, from another context, was recounting the complexities of transforming the protocols and practices of care in her managerial experience of the Sardinian mental healthcare system in the 2000s. Still today, how can we move beyond a passive and violent conception of fragility and sufferance in mental healthcare institutions? In Cagliari, thirty years after than Trieste constituted an emancipatory practice of mental healthcare, Del Giudice found herself in a mental healthcare institution where people were still dying of psychiatry. Contention, annihilation, objectivation are still hegemonic psychiatric practices, in many parts of Italy where they are officially forbidden, let alone in countries where the legal architecture of mental healthcare recognises these practices. Considering another practice of care needs to deal with a generalisation of care as a democratic and emancipatory practice. As Giovanna Del Giudice states in her book: “If it is possible [to care without containment], containment must be forbidden”.

The tension between a different possibility of care and a permanent struggle against institutionalisation poses questions. As proposed by Annemarie Mol, the practice of care deals with a multiple body, with an ontology of multiplicity that is held together in the complexity of life, inscribed in the social and reciprocal practices of care. In the words of Maria Grazia Giannichedda, the question is how we can produce a social organisation of care, capable of supporting each of us in the constitutively difficult freedom of urban life.  

Institutions as Ecologies

Is it possible to imagine “welfare” as a dynamic and distributed practice of care and emancipation? Can we socially unlearn both the neoliberal individualistic and the social democratic prescriptive modes of welfare provision? Can we start to inhabit a difficult, but possible, urban ecology of care? Transition is a practice of change and regulation: the question is how to imagine, beyond the crisis and towards an elsewhere, a continuous displacement from the real, an otherness of space built through one’s own living. This requires political imagination that is immersed in the real and that escapes determinism.

To conclude this series of posts for *L’Internationale Online*, I try to define some vectors of consistency in the practice of transition and the ecological approach, to envisage how this imagination of social change as ecology allows something that the institutional analysis and critique do not permit.

This can be done on the basis of the elements gathered in my previous contributions: my starting point was imperceptible institutions to disarticulate a static configuration of institutional analysis and to put practices, instiuent practices, under scrutiny. Secondly, the route constituted the ground to recognise how instiuent practices emerge in the moment of danger, in the trespassing of borders. Thirdly, care emerged as crucial site for imagining an institutional critique capable of breaking the regime of protection and prescription and affirming a welfare state based on practices of emancipation and mutuality. Finally, I also focused on the plural and multiple production of care: making care.

To deal with the institution as an ecology means not analysing the institution as a closed system of equivalences and equilibriums anymore, but rather as a series of dynamics that constitute themselves in the open urban space. To use a powerful expression written on the walls of the former asylum of Trieste\(^1\), the institutional practice “enters outside” in the city. By entering outside, the institutional space is immediately immersed in the city as a permanent environmental, mental and social production of reality\(^2\). The institution is not only in the city, but is a multiple body in the ecology of the city\(^3\).

Looking at the institution as an ecology in the city also means shifting attention from the rational to the effect of the state, and from the definition of the norm

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Through the permanent critique and invention of welfare, care does not emerge as a rational definition of a prescriptive behaviour that evolves through history and is accumulated in the institutional setting; it is rather an ecology of matters, feelings and engagements that involve a contingent and situated tinkering of socio-technical teamwork: this teamwork engages with troubles and invents singular arrangements of care. In this common enterprise, agents, objects, memories and sensibilities configure healing as a process that does not aim to make the body productive, but to nourish and enjoy a life that, without exception, is finite.

Posted 11 Nov 2016
BIOGRAPHIES
Atif Akın

Atif Akın is an artist and designer living in New York. His work examines science, nature, mobility, and politics through an (a)historical and contemporary lens. Through a series of activities made up of research, documentation and design, Akın’s work considers transdisciplinary issues, through a technoscientific lens.

In 2009, he took part in the Younger Than Jesus art directory project of the New Museum, published by Phaidon. That same year, Akın co-curated a seminal media art exhibition, Uncharted: User Frames in Media Arts, and edited an accompanying book. Akın was co-organiser of the zine project and exhibition, Apricots from Damascus, on behalf of apexart, and co-produced and hosted by SALT in Istanbul. With the support of TBA 21 in Vienna, he embarked on an expedition to Polynesia as part of his long term research-driven art project on nuclear mobility and archaeology which was partly shown in the 2016 Design Biennial in Istanbul.

Akın joined the Mason Gross School of the Arts faculty at Rutgers University in 2011. He has a private studio in New York, and works and exhibits actively in the US, as well as Europe, and the Middle East.

Dorđe Balmazović

Dorđe Balmazović is the member of Škart collective, which was founded 1990 in Belgrade, Yugoslavia. In the 90s, the collective was making little poetry ‘samizdat’ books and distributing them in street actions. In 2000 Škart founded two collectives – a choir and orchestra named Horkeškart and a female embroidery group. In 2008, the collective started Poetrying – a festival of experimental poetry which lasted 5 years until 2013. From 2012, the collective have led occasional workshops in the foster care house “Vera Radivojević” in Bela Crkva. From 2013 until now, Škart has set up several workshops with migrants based in asylum centres in Bogovadja and Banja Koviljača. The collective members earn their wage working as graphic designers.
Merve Bedir studied architecture at Middle East Technical University (2003). She is the partner of Land+Civilization Compositions, and a PhD candidate at Delft University of Technology. Her recent work focuses on urban transformation, migration and (forced) displacement. She was a freelance curator for the Netherlands Architecture Institute (2013): curator of Vocabulary of Hospitality (Studio X Istanbul, 2015), uncommon river (One Architecture Week, 2015), and Aformal Academy (Shenzhen Biennale, 2015). Merve Bedir was the producer of Agoraphobia (2013), a documentary film on urban transformation in Turkey. Her other works have been included in the following exhibitions: Misericordia (Oudekerk/Amsterdam, 2016), Bucharest Biennale (2016), Istanbul Design Biennale (2016), Oslo Triennale (2016), Future Architecture Platform (2016). Merve has published in Volume, MONU, Funambulist, Zivot, Quaderns, re-Site among others and her first book, Vocabulary of Hospitality, will be published by Dpr Barcelona (2017). Merve is part of Matbakh-Mutfak (a transnational women collective in Gaziantep) and MAD (Collective for Spatial Justice) in Turkey.

John Byrne is currently a Senior Lecturer in Fine Art at Liverpool John Moores University (LJMU) and Co-Director of Static. He is also LJMU’s co-ordinator for The Uses of Art project and is currently developing research for LJMU’s School of Art and Design around the area of art, use and use value. Central to this research is an ongoing evaluation of the kind of work, or labour, that the work of art has become (or is becoming) in a globalised and networked society. Over the last two decades Byrne has published widely on issues surrounding the relationships between art, popular culture and technology.
Denise Ferreira da Silva

Denise Ferreira da Silva is the Director of The Social Justice Institute (GRSJ) at the University of British Columbia, Adjunct Professor at MADA, at the Monash University in Melbourne, and Visiting Professor of Law at Birkbeck-University in London. Her academic writing and artistic practice address the ethical questions of the global present and target the metaphysical and onto-epistemological dimensions of modern thought. Academic publications include *Toward a Global Idea of Race* (University of Minnesota Press, 2007) and the edited volume *Race, Empire, and The Crisis of the Subprime* (with Paula Chakravarti, Johns Hopkins University Press, 2013). She has written for *e-flux*, for the publications of the 2016 Liverpool and São Paulo Biennials, as well as for documenta 14 Reader. Her collaborative creative work includes plays, films, and events such as the *Sensing Salon and the Poethical Readings* (with Valentina Desideri). She was also an advisor to Natasha Ginwala, curator of the Contour 8 Biennale (Mechelen, 2017).

Adrian Lahoud

Adrian Lahoud is Dean of the School of Architecture at the Royal College of Art. Prior to his current role at the RCA, he was director of the MA programme at the Centre for Research Architecture, Goldsmiths and a research fellow in the Forensic Architecture ERC-funded project; studio master in the Projective Cities MPhil in Architecture and Urban Design at the Architectural Association; and director of the MArch Urban Design at the Bartlett, University College London.


Adrian has been a part of the Haus der Kulturen der Welt’s Anthropocene curriculum, an experimental pedagogical project bringing together scientists, artists, architects, activists and scholars across a wide variety of fields to explore the practical and philosophical implications of climate change and widespread environmental transformation.

He is currently working on a project exploring the intersection of architecture, anthropology and semiotics.

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**Ela Meh**

Ela Meh was born in 1988 in Ljubljana, where she lived until she was 16 when she moved away. She has lived a semi-nomadic life ever since. She graduated in philosophy in 2009, after which she did not open a non-fiction book for over two years, spent much of her time gardening and wandering around. In 2012, she spent a year in Serbia as a volunteer for Migreurop, researching the consequences of the EU migration policy on the lives of migrants. In 2013, she started studying anthropology at the University of Ljubljana and in 2014-15 spent another year as an exchange student in Serbia, researching the health situation of illegalised migrants there. Her work is grounded in a belief that (nation) states and their borders are illegitimate and she is committed to freedom of movement and settlement for all.
Wayne Modest

Wayne Modest, PhD is the Head of the Research Center for Material Culture (the research institute for the Tropenmuseum, Museum Volkenkunde and the Africa Museum), Professor of Material Culture and Critical Heritage Studies in the Humanities Faculty of the Vrij Universiteit Amsterdam. He was previously Head of the Curatorial Department at the Tropenmuseum, Keeper of Anthropology at the Horniman Museums and Gardens in London and Director of the Museums of History and Ethnography, Jamaica. Modest’s most recent publications include Museums and Communities: Curators, Collections, Collaborations (Bloomsbury Academic Publishers, edited with Viv Golding, 2013); the exhibition catalogue The Sixties: A Worldwide Happening (published by Lecturis, 2015, edited with Mirjam Shatanawi). He was also one of the guest editors for a recent special issue of the academic journal Patterns of Prejudice (2016. vol. 50, no. 2) together with Anouk de Koning entitled: “Anxious Politics and the European City”.

Margaret von Oswald

Margaret von Oswald is a PhD candidate at the Centre for Anthropological Research on Museums and Heritage (Humboldt-Universität zu Berlin) and at the Centre Maurice Halbwachs (École des Hautes Études en Sciences Sociales / École Normale Supérieure), Paris. As part of the research projects “Making Differences in Berlin: Transforming Museums and Heritage in the 21st Century” and “Museums and Controversial Collections. Politics and Policies of Heritage-Making in Post-colonial and Post-socialist Contexts”, she works on the contemporary challenges and potentials of museum collections acquired on the African continent, mainly during colonial times. Her main case studies are the Ethnological Museum Berlin and the Royal Museum for Central Africa, Tervuren. In 2016-2017, she is co-organising the seminar series “Rewriting the Colonial Past: Contemporary Challenges of Museum Collections” at the EHESS, Paris. In 2015, she co-curated the exhibition Object Biographies at the Humboldt Lab Dahlem, Berlin.
November Paynter

November Paynter was Associate Director of Research and Programs at SALT, Istanbul and Ankara, until December 2016 and organised Oliver Ressler’s exhibition Who Throws Whom Overboard? at SALT Galata. She is composing the final L’Internationale exhibition programme at SALT in 2017 and continues to sit on the editorial board of L’Internationale Online. She has organised numerous solo presentations of artists including Charles Atlas, Hassan Khan, Elio Montanari and Akram Zaatari, as well as group exhibitions for SALT and institutions and biennials including Grazer Kunstverein, Tate Modern in London, Philadelphia Museum of Art, Artists Space in New York and the Asia Pacific Triennial in Brisbane. Recent editorial work includes Voti Union of the Imaginary published by Buchhandlung Walther König and Quis Erudiet Without Documenta published by Mousse, Grazer Kunstverein and SALT. November Paynter is Director of Programs at the Museum of Contemporary Art Toronto Canada.

Carlos Prieto del Campo

Activist in European social movements, Carlos Prieto del Campo has a PhD in Philosophy from the Complutense University of Madrid, and is an expert in accounting and public sector auditing, having worked as a civil servant for the Spanish Ministry of Economy and Finance between 1989 and 2010. He is also an independent editor and activist in the field of culture, and has been editor of the Spanish version of New Left Review since 2000, director of the publishing projects Cuestiones de antagonismo (1999–2012) and Prácticas constituyentes since 2013. He has held different management posts in Spain’s public sector and was Dean of the Quito Institute of Higher National Studies (2013–2014) and an adviser to the Ecuadorian government. He is Director of the Study Centre at Museo Reina Sofía and is a member of the editorial board of L’Internationale Online.
Oliver Ressler

Oliver Ressler lives and works in Vienna. His practice explores issues such as economics, democracy, global warming, forms of resistance and social alternatives. He has shown extensively internationally with a major exhibition at SALT Galata in Istanbul in 2016/17 and a retrospective of his films at Centre d’Art Contemporain in Geneva in 2013. He is the co-curator of an exhibition cycle on the financial crisis, It’s the Political Economy, Stupid, and co-curator of Utopian Pulse – Flares in the Darkroom at Secession, Vienna, 2014. Ressler is the first prize winner of the newly established Prix Thun for Art and Ethics Award, 2016.

pantxo ramas

pantxo ramas is an activist and researcher. He is based in Barcelona, where he collaborates with Barcelona en Comú and with Radio Nikosia. In Italy he also participates in Conferenza Permanente per la Salute Mentale nel Mondo in Trieste, and with the blog euronomade.info. pantxo ramas’s research and activism deal with the issue of precarity and public policies in the fields of culture, migrations, health, and urban rights.
Bonaventure Soh Bejeng Ndikung

Bonaventure Soh Bejeng Ndikung, PhD, is an independent art curator and biotechnologist. He is founder and artistic director of SAVVY Contemporary Berlin, editor-in-chief of SAVVY Journal for critical texts on contemporary African art, and co-artistic director of Galerie Wedding, Berlin. He is Curator at Large for documenta 14. Recent curatorial projects include Unlearning the Given: Exercises in Demodernity and Decoloniality, SAVVY Contemporary, 2016; The Incantation of the Disquieting Muse, SAVVY Contemporary, 2016; An Age of our Own Making in Holbæk, MCA Roskilde and Kunsthall Charlottenborg Copenhagen, 2016-17, The Conundrum of Imagination, Leopold Museum Vienna / Wienerfestwochen. His lectures have taken place at Tyler School of Art Philadelphia; Deutsche Bank Kunsthalle; Aalto University Helsinki; Art Basel; Villa Arson Nice; Muthesius Kunsthochschule Kiel; MASS Alexandria; HfbK Hamburg; Gwangju Biennale; among others.

Dilek Winchester

Dilek Winchester studied at Central Saint Martin’s College of Art and Design in London and is currently based in Istanbul. Translation, literature, language, drama, oral history, and emotional expressions are among the subject matters that she deals with in her work. Her recent research project has been about the alphabet reform in Turkey and the literary canon with a particular emphasis on Karamanlidika and Armeno-Turkish books from the 19th Century.

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