

# SUBJECTS AND OBJECTS IN EXILE



I SEE HUMANS  
BUT NO HUMANITY

A PUBLICATION OF L'INTERNATIONALE BOOKS

# SUBJECTS AND OBJECTS IN EXILE

TABLE OF CONTENTS

4	137	188
<b>Introduction</b>	<b>A Few Notes on a Time of Uncertainties</b>	<b>Škart Maps</b>
	Merve Bedir	Đorđe Balmazović
9	146	192
<b>Objects/Subjects in Exile</b>	<b>The Shame and Misery of Liberal Democracy: Europe and Migration Flows</b>	<b>Interview with Oliver Ressler</b>
A conversation between Wayne Modest, Bonaventure Soh Bejeng Ndikung, and Margareta von Oswald	Carlos Prieto del Campo	By November Paynter
20	154	201
<b>Mapping Collections</b>	<b>The “Refugee Crisis” and the Current Predicament of the Liberal State</b>	<b>The Mediterranean: A New Imaginary. Conflated Scales—Deep Inconsistencies</b>
Christiane Berndes, Cristina Cámara Bello, Igor Španjol, Anders Kreuger, Antònia Maria Perelló	Denise Ferreira da Silva	Adrian Lahoud
36	161	218
<b>Apricots from Damascus</b>	<b>Migrants... Refugees... People!</b>	<b>Imperceptible Institutions</b>
Atıf Akın and Dilek Winchester with Nadia Al Issa, Hera Büyüктаşçıyan, Khaled Barakeh and Pınar Öğrenci	Ela Meh	pantxo ramas
	181	242
	<b>Brexit, New Nationalism, and the New Politics of Migrancy</b>	<b>Biographies</b>
	John Byrne	



# 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 Akın, 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



ideology”. Following on from this, Denise Ferreira da Silva requests that “we expand our political imagination” to meet the calls of the current humanitarian predicament. Her analysis of raciality that informs the nationalist trend now threatening to occupy the liberal state and the political discourse of the left opens towards a critique of global capital that could challenge both.

In her blog posts, Ela Meh develops a series of discourses that counter the dehumanising representation of migrants and refugees that emanates from humanitarian and securitarian policies. In light of the Brexit vote and of the newly elected president in the US, John Byrne remarks that in spite of the fact that the fall of the Berlin Wall in 1989 symbolised freedom of movement, access and the postcolonial collapse of the nation state, the breakdown of the global economy some twenty years later caused nothing of this happen in reality. Moreover, the year 2015 proved that the contradictory rhetoric of cultural liberalism, freedom of access and opportunity turned into aggressive defensive postures adopted by EU member states confronted with the flows of refugees.

Đorđe Balmazović’s text accompanies a series of maps, made by the Škart collective in the asylum centre in Bogovađa, Serbia, from 2013 to 2015. The maps were based on the testimonies of asylum

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 ramas' 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<sup>1</sup>?

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

1. Basu, P. 2011, “Object diasporas, resourcing communities: Sierra Leonean collections in the global museumscape”, *Museum Anthropology*, vol. 34, no. 1, pp. 28-42.



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<sup>2</sup>. Set to open in 2019, this

2. Bloch, W. 2016, “‘So etwas wie Unterwerfung’. Was soll das Humboldt-Forum? Ein Gespräch mit dem Wissenschaftler und Documenta-Kurator Bonaventure Ndikung”, *Die Zeit*, 21 January, viewed 23 January 2017.

3. For a critical discussion of Berlin’s Humboldt-Forum, see Von Bose, F. 2013, “The making of Berlin’s Humboldt-Forum: Negotiating history and the cultural politics of place”, *darkmatter. In the ruins of imperial culture*, 18 November, viewed 23 January 2017.

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 18<sup>th</sup> century Prussian castle, it is one of Germany’s, if not Europe’s, most hotly contested museum projects<sup>3</sup>. 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

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<sup>4</sup> 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

4. “Dictionary of Now #4: Sharon Macdonald, Tony Bennett & Arjun Appadurai – THING”, Ethnologisches Museum Berlin, 10 October 2016.





Kader Attia, *Entropie / Entropy*, 2016. Old wooden art object of Central Africa from the Ngbaka ethnic group, telescopic steel arm for screen. Exhibition view: Centre Pompidou, Paris. Photo: Vanni Bassetti. Courtesy: the artist and Galerie Nagel Draxler, Berlin/Cologne.

the “refugees are seen as artefacts of excessive 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? 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 abolishment 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



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 Kopytoff<sup>5</sup> 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

5. Kopytoff, I. 1986, “The cultural biography of things: commoditization as process”, in A. Appadurai 1986 (ed.), *The Social life of things: commodities in cultural perspective*, Cambridge University Press, Cambridge [Cambridgeshire], New York.



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 Attia<sup>6</sup>, presented an*

6. Attia has been working on the metaphor of repair and reparation in connection with the concept of reappropriation most prominently in his installation *The Repair*, for documenta 13 (2012). For an artist's statement, see for example: "Repair: Architecture, Reappropriation, and The Body Repaired", 2013, viewed 26 February 2017, <http://kaderattia.de/repair-architecture-reappropriation-and-the-body-repaired>.





Kader Attia, *Culture, Another Nature Repaired*, 2014, Teak wood sculptures on metal support, dimensions variable. Exhibition view: Musée cantonal des Beaux-Arts, Lausanne, 2015. Photo: Nora Rupp. Courtesy: the artist and Galerie Nagel Draxler, Berlin/Cologne.



*interesting alternative. In their eyes, it could mark the impossibility to return to an imaginary place and time before colonialism, “when things hadn’t been broken yet”, highlighting the necessity for a space which Modest frames as “the space for working through”.*

### *Wayne Modest*

The objects sit in a space of contested, entangled relationality. “Working through” implies that one has to question, debate, to feel uncomfortable; to box and fight about the objects and their meanings in the present. This is what Appadurai is getting at, I think. One should not only account for a temporal moment before the objects came here, which limits their meaning to their rituals, but also engage with their histories, with the unequal relationships which turned some subjects into objects, some humans to non-humans, and with the unequal power under which they moved. In such a process, one reflects on how we constitute the subject of the present, and the contestations over that subject. I think that one of the possible ways these objects can remain in Europe should be as ghostly presences, here to remind us of the trajectories to the present; that we are not as good as we sometimes want to think we are, or as kind as we think we are. Our present is formed from a disturbing past and we are implicated in this.

### *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<sup>7</sup>, 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:

7. Diawara, M. 2011, “One World in Relation. Édouard Glissant in Conversation with Manthia Diawara”, *NKA. Journal of Contemporary African Art*, no 28, Spring, pp. 5-19.



“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

this work. In addressing their very troubled histories, they are, in my view important structures for working through the difficult past, to open up to other forms of knowledges, to be part of a redressive framework in the present and to fashion more equitable futures.

## The Post-Ethnological Museum?

### *Margareta von Oswald*

Notions like the “post-ethnographic” and “post-ethnological” museum have recently been used by Clémentine Deliss<sup>8</sup> and James Clifford<sup>9</sup> to refer to alternative strategies of working with ethnographic collections. Do you find these notions productive?

### *Bonaventure Soh Bejeng Ndikung*

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

8. See for example Deliss, C. 2013, “Trading perceptions in a post-ethnographic museum”, *Theatrum Mundi*, 17 June, viewed 23 January 2017.

9. James Clifford discussed the notion during a recent presentation he made: “A post-ethnological museum”, *Musée du Quai Branly*, Paris, 30 September 2016, viewed 26 February 2017.



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.

construction of terms and names and don't really look at what is actually to be done. What are the concepts? What is behind those names? Who are the people doing this? And who are the people you aim to reach when you do this?

I talk about the three Ps: Public, Personal and Practice. How do you really want to affect these three Ps by changing the name? Let me put it this way: the best post-ethnological museum concept in London means little or nothing to someone in Nigeria who has no access to, nor possibility of seeing, the Benin bronzes languishing in a space with a fancy name for example. We hear about the concept of "shared heritage" too often from the likes of Professor Parzinger<sup>10</sup> and his acolytes. How shared is that shared heritage? Again, for that person in Nigeria, surely it is less about how the museum or practice is called, than it is about how he/she could live in the company of, practice a ritual with, or just fully experience his/her cosmogony.

### *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.



# 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

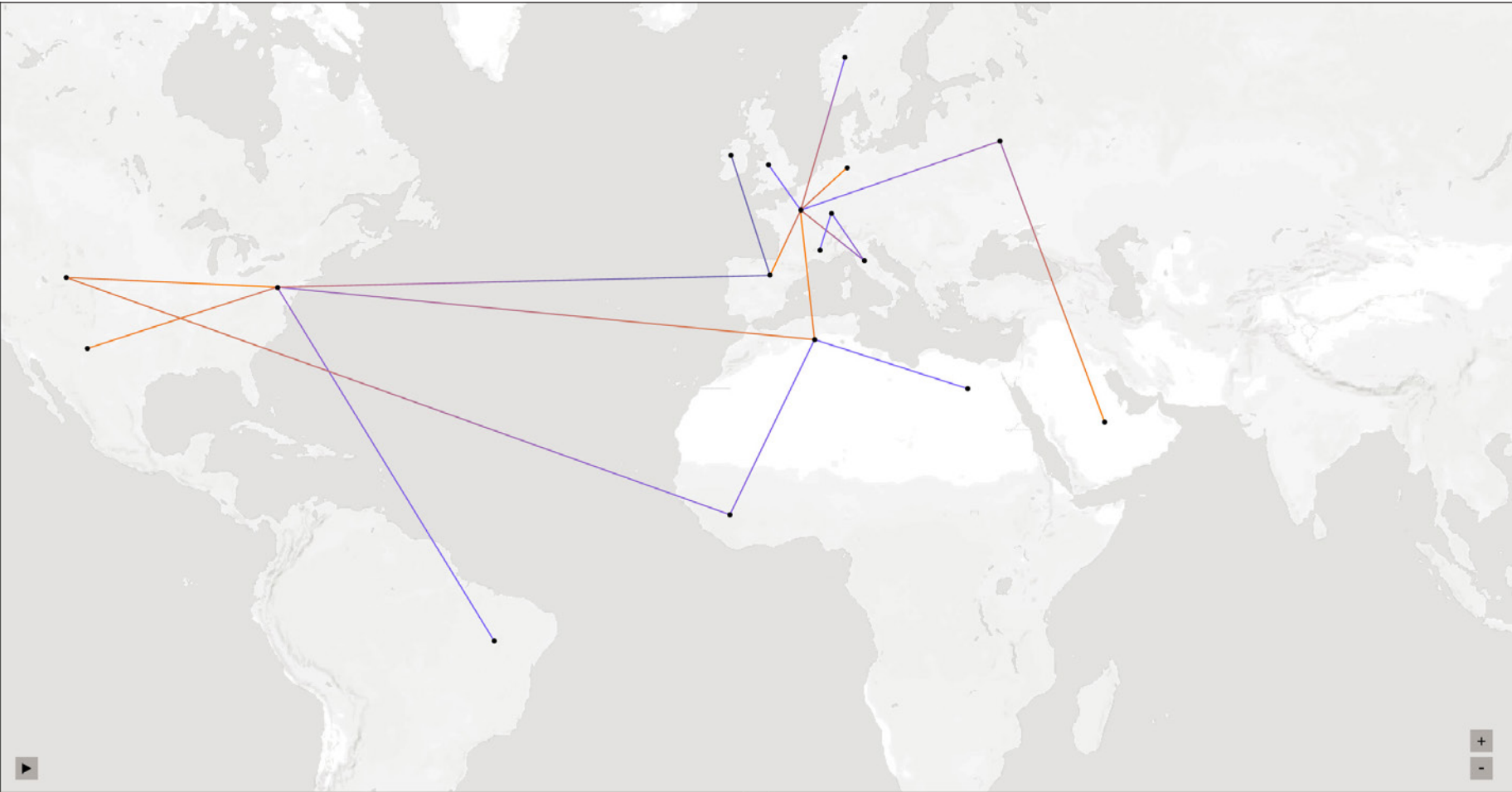
the cultural heritage of our institutions. Sometimes art can tell us how migrating influenced an artist's life, practice and perspectives on the world. As examples, you will find a text on one artwork from each collection featured on the map.

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

[mappingcollections.internationaleonline.org](http://mappingcollections.internationaleonline.org)

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

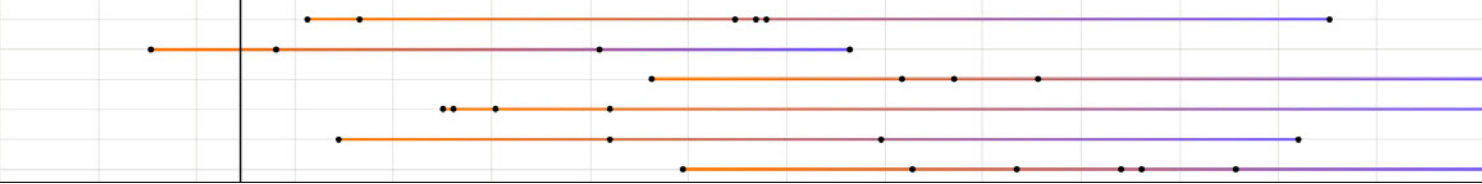




Sort by: NAME / SURNAME

1870 1880 1890 1900 1910 1920 1930 1940 1950 1960 1970 1980 1990 2000 2010

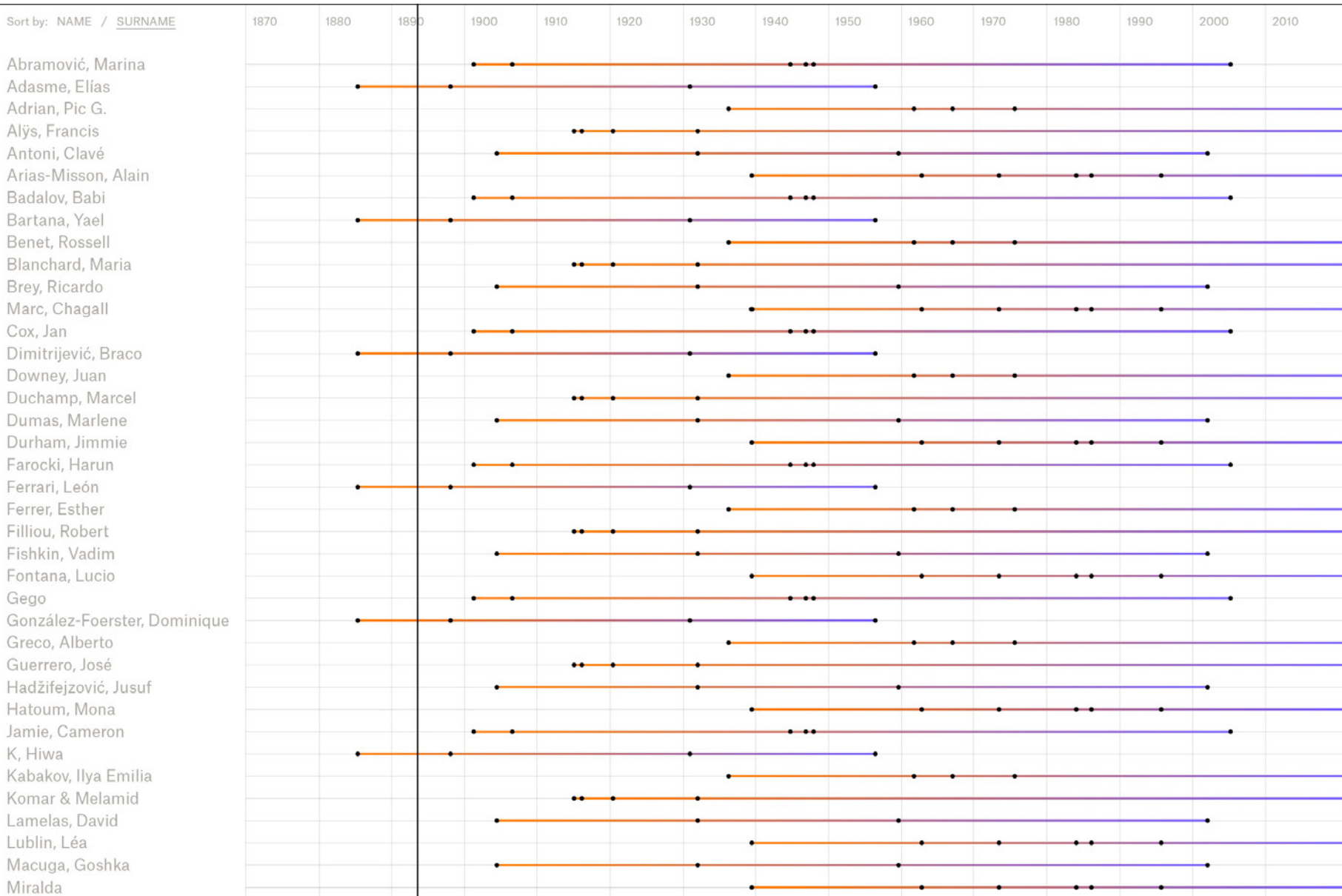
- Abramović, Marina
- Adasme, Elías
- Adrian, Pic G.
- Alÿs, Francis
- Antoni, Clavé
- Arias-Misson, Alain



MAPPING COLLECTIONS

MIGRATIONS OF ARTISTS III

Sort by: NAME / SURNAME





MIGRATIONS OF ARTISTS III

Introduction

Collections

Motives of migration

Economical

Personal

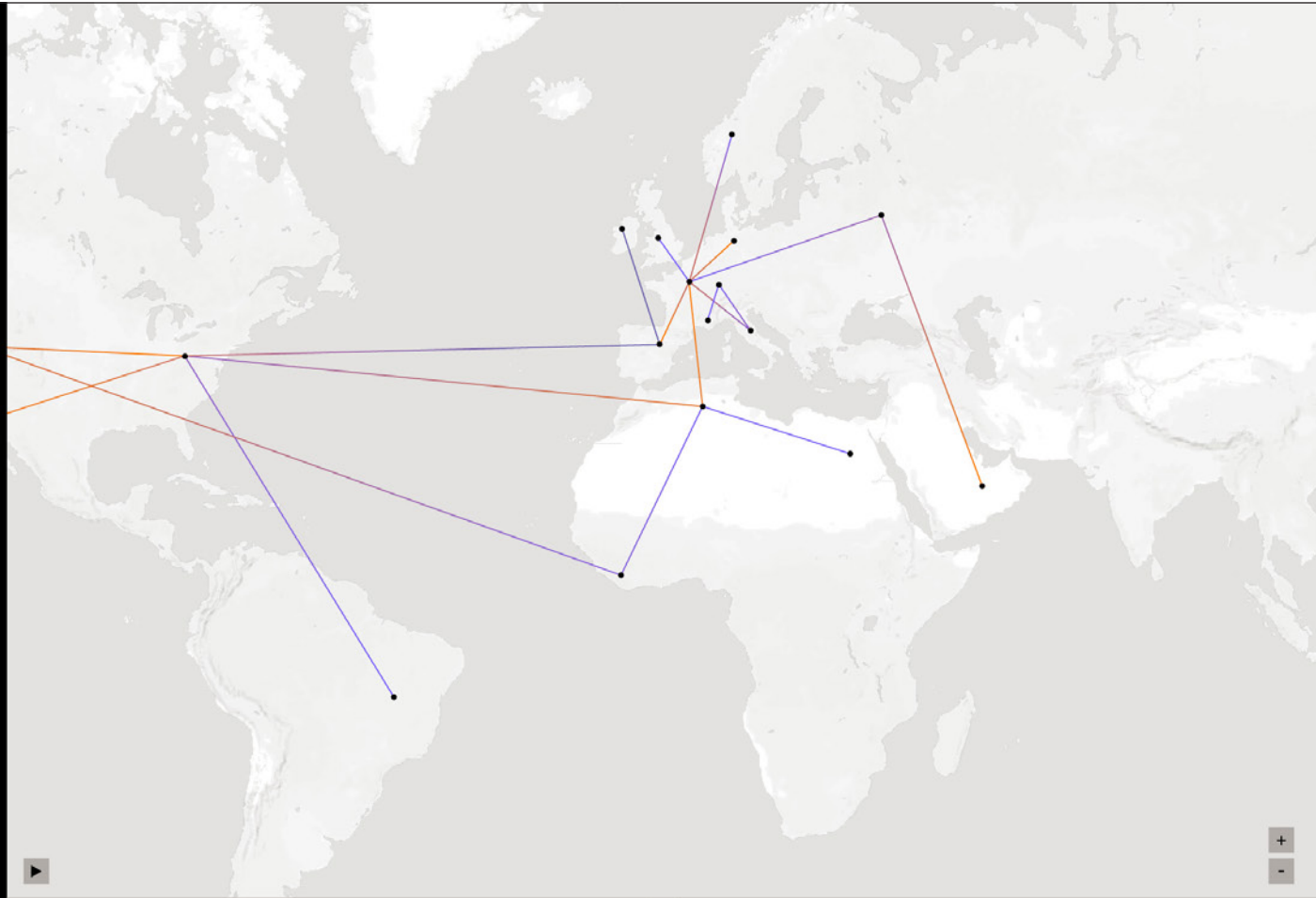
Political

Year of birth

Country of birth

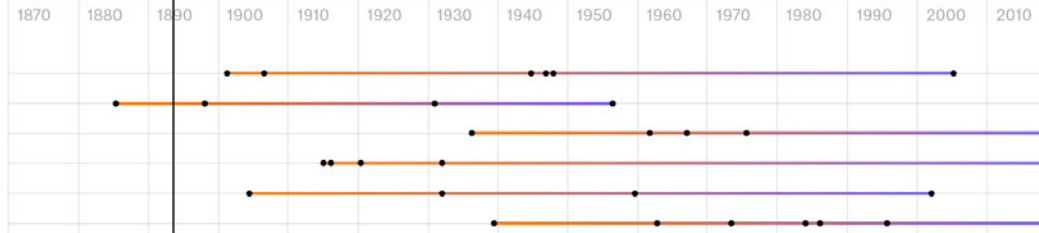
Historical background

Colophon



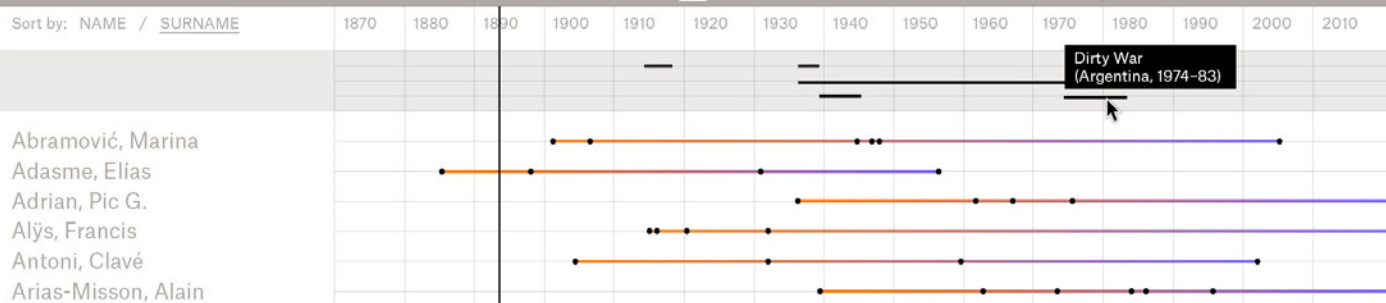
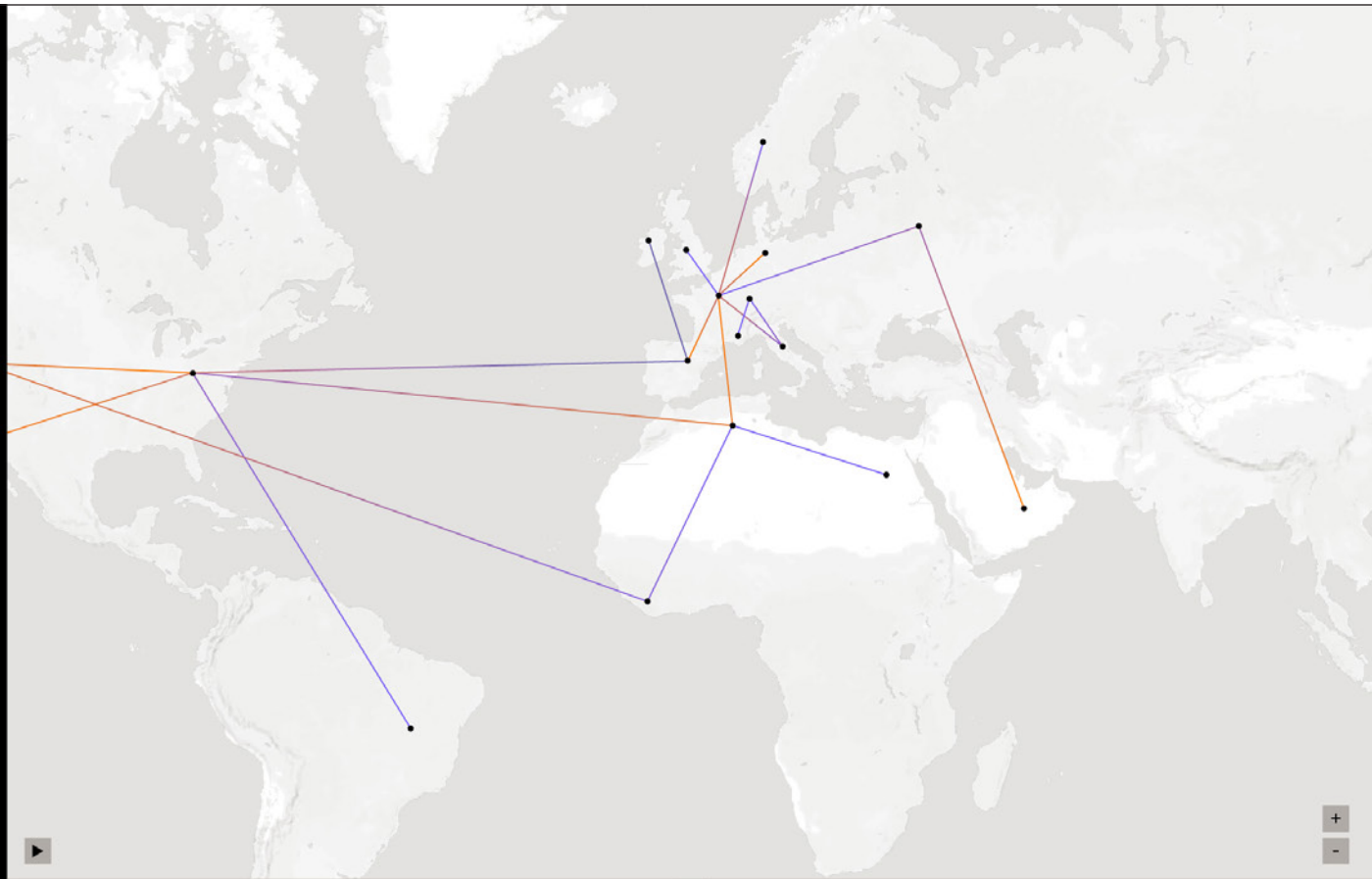
Sort by: NAME / SURNAME

Abramović, Marina  
 Adasme, Elías  
 Adrian, Pic G.  
 Alÿs, Francis  
 Antoni, Clavé  
 Arias-Misson, Alain

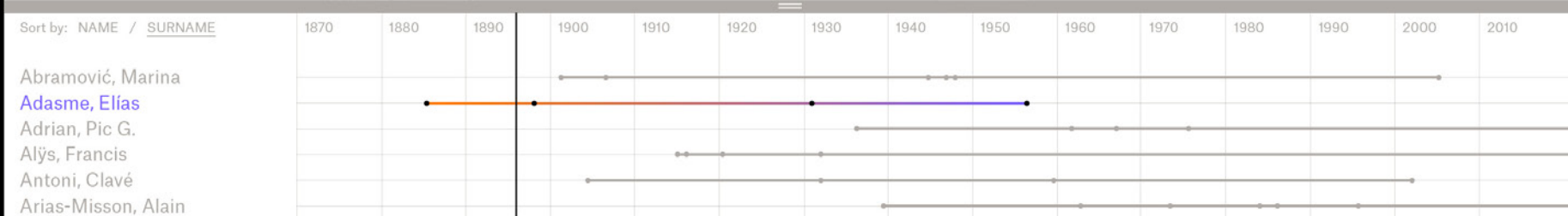
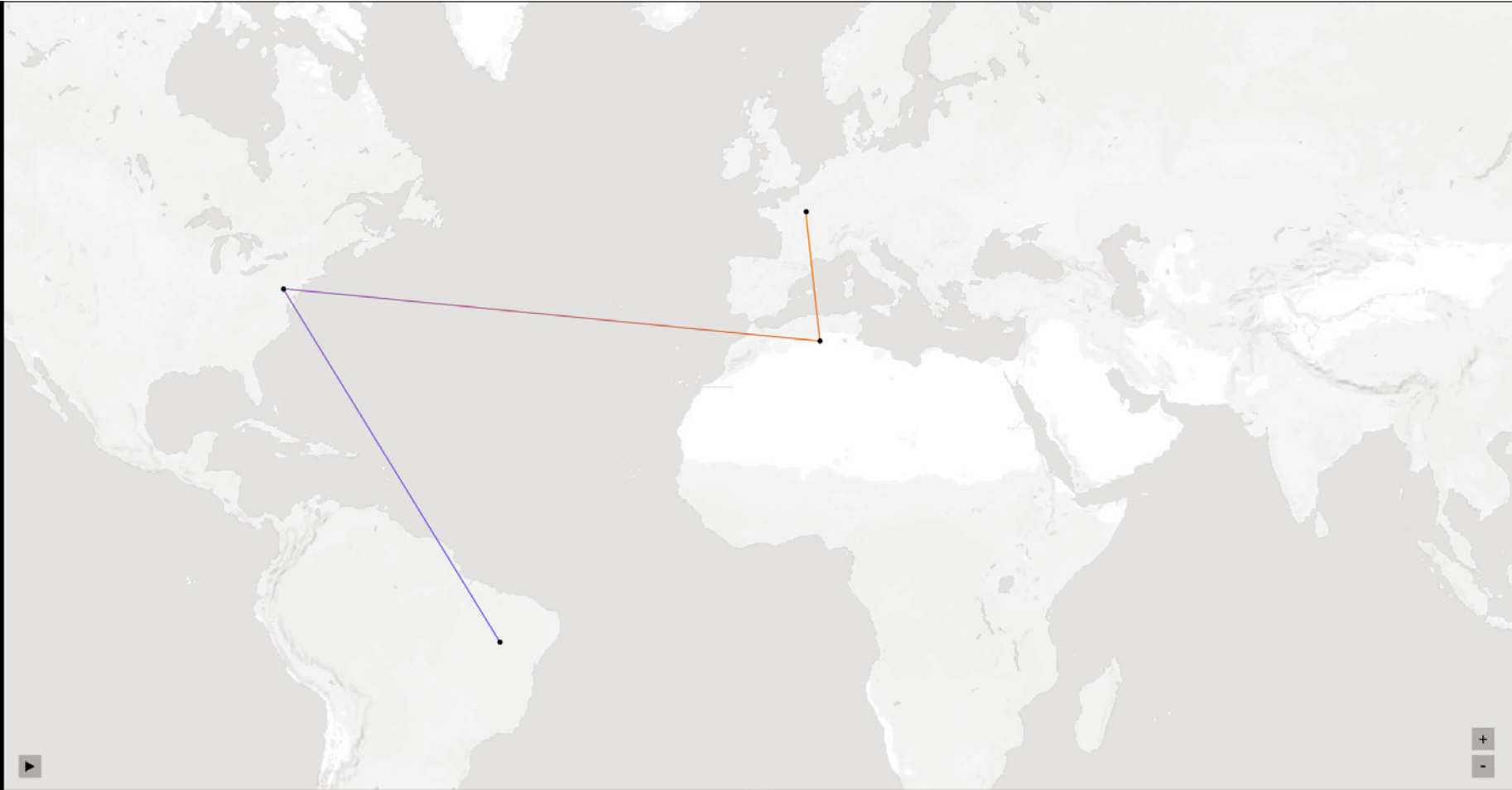


MIGRATIONS OF ARTISTS III

- Introduction
- Collections
- Motives of migration
- Year of birth
- Country of birth
- Historical background
- Show/Hide
- Colophon



MIGRATIONS OF ARTISTS III



## 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.*



Juan Downey  
*Video Trans Americas*, 1976. Video installation: dimensions variable, edition 1/3. Betacam SP, black and white, sound. Fourteen-channel video (*Yucatán*, 1973, 28'22"; *Guatemala*, 1973, 27'30"; *New York/Texas 1*, 1974, 20'; *New York/Texas 2*, 1974, 20'; *La Frontera I*, 1976, 14'18"; *La Frontera II*, 1976, 12'45"; *Lima*, 1975, 28'; *Machu-Picchu*, 1975, 28'; *Uros I*, 1975, 20'; *Uros II*, 1975, 20'; *Nazca I*, 1976, 10'08"; *Nazca II*, 1976, 10'08"; *Inca I*, 1976, 20'; *Inca II*, 1976, 20'; Betacam SP and DVD) and silhouette of the map of America. Collection: Museo Nacional Centro de Arte Reina Sofía, Madrid.

## 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



Juan Downey  
*Lima, 1975*. Still from the video installation  
*Video Trans Americas*. Collection: MACBA, Barcelona.

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

*Amnèsia-Memòria [Amnesia-Memory]*, 1991. Various dimensions. Iron, spotlight with copper pattern and print on cotton. MACBA Collection. Government of Catalonia long-term loan © Francesc Torres, VEGAP, Barcelona, 2017. Photographer: Rocco Ricci

## MAPPING COLLECTIONS

Ilya & Emilia Kabakov  
*Model of the "Ship  
of Tolerance", 2006.*  
115 x 186 x 52 cm. Bamboo,  
hot melt, rope, textile.  
Acquired in 2012.  
Donation Ilya & Emilia  
Kabakov. Collection: Van  
Abbemuseum, Eindhoven.



## 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

(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 TELL, 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*



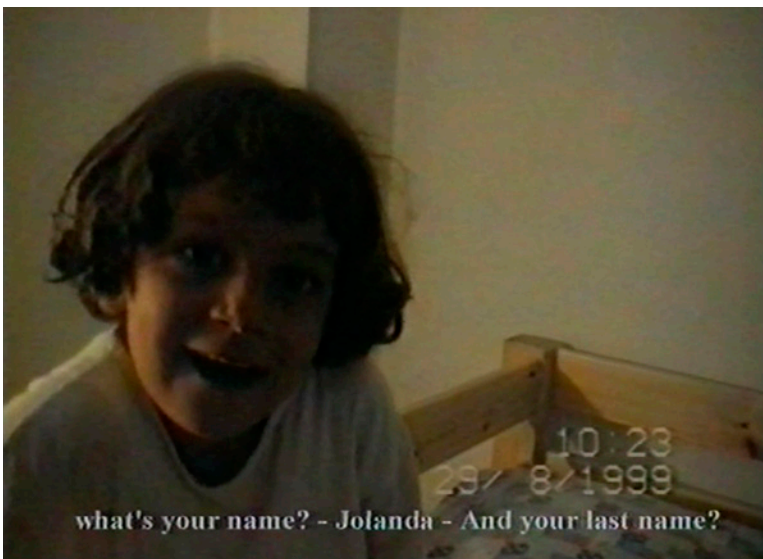
## Adrian Paci (Shkoder, Albania, 1969)

*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*



# APRICOTS FROM DAMASCUS

ATIF AKIN AND DILEK WINCHESTER  
WITH NADIA AL ISSA, HERA BÜYÜKTAŞÇIYAN,  
KHALED BARAKEH AND PINAR ÖĞRENCİ

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 Atif Akin, pays homage to Andre 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, Akin, 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 Atif Akin, Nadia Al Issa, Hera Büyüktaşçıyan and Dilek Winchester, Khaled Barakeh and Pınar Öğrenci, that most closely relate to the themes of this e-publication are reproduced here.

The complete list of participants in *Apricots from Damascus* included: Atif Akin, 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.



**Apexart Curatorial Program**  
 291 church street new york, ny 10013  
 t: 212 431 5270  
 info@apexart.org www.apexart.org

apexart is a 501(c)(3), not-for-profit organization and does not engage in sales or sales-related activities. apexart is a registered trademark.

apexart's exhibitions and public programs are supported in part by the Information Arts Fund, Andy Warhol Foundation for the Visual Arts, The Green Art Collector LLC, Lambert Foundation for the Arts, Foundation for Contemporary Arts, Contemporary Arts Council, and the New York City Department of Cultural Affairs and the New York State Council on the Arts. This exhibition is supported in part by SALT.

Thanks To: adir, Basia Arabi, Ali Emre Doganmusa, Hamsch, Güven İncirlioğlu, Erme Koyuncu, Maha Maamoun, Zeynep Öz, Douaa Sheet, Superpool Architecture, Christine Toromé, Hilli Zwick

Apexart from Damascus is an apexart Franchise Exhibition  
 For more information, visit: <http://apexart.org/exhibitions/apexartfromdamascus> or  
<http://apexartfromdamascus.net> Contact: [dilek.owin@apexartfromdamascus.net](mailto:dilek.owin@apexartfromdamascus.net)

You can support what we do at [apexart.org/support.php](http://apexart.org/support.php)

apexart © 2015  
 ISBN: 978-1-933247-87-5

Cover image: Felixas Publishing Practices, Excerpt from Apricots from Damascus Issue 02, Berlin, 2015

Canvas  
 SATELLITE  
 NON SENTENCE  
 DISYCHRONOUS  
 THEOLOGY  
 PERTINENT  
 THE IN  
 LANGUAGE  
 ANSWERE  
 HISTORICAL  
 LEARNED  
 AMBIVALENCE  
 UNDERDEVELOPMENT  
 UNDERM  
 ENSEMBLE  
 MASTERY  
 UNDERLYNG  
 DEVELOP  
 VARIABILITY  
 MODERNIZED

اللوح القمش المع للرمش  
 مشلا  
 قمر صناعي  
 تعميق المعنى  
 ذات دلالة غير محددة  
 «تزامني»  
 عن ، خال من  
 سببية أو التاريخية  
 درجة عاليتن  
 (أو عبارة مع تضاد  
 لالة مع تضاد  
 بلدان العالم  
 ذشكل أو  
 خلاف  
 بنية متكاملة  
 خدمة هنا اسماً لا  
 «يتبطن»  
 (وي  
 كون الأشدة بلة  
 معطاة صفة الحداثة

**Sam'da Kayısı**  
 on view at  
**SALT Galata**  
**İstanbul, Turkey**  
**Dec 23, 2015 - Feb 21, 2016**

Participants:  
 Atif Akin  
 Marwa Arsanios  
 Khaled Barakeh  
 Sezgin Boynik  
 Hera Büyüktaşçıyan  
 Ergin Çavuşoğlu  
 Nadia Christidi  
 Fehras Publishing Practices  
 Angela Harutyunyan  
 Minna Henriksson  
 Armine Hovhannisyán  
 Marianna Hovhannisyán  
 Güven İncirlioğlu (The Pope)  
 Banu Karaca  
 Pınar Öğrenci  
 Zeynep Öz  
 Aras Özgün  
 Dilek Winchester

apexart-istanbul

One publishes to find comrades!  
 Andre Breton, 1920<sup>1</sup>

*Apricots 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. *Apricots 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* in Istanbul. Each issue of the zine was edited and designed by a prominent, politically engaged artist or group, including Atif Akin. *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 knick knacks for sale. These car-battery-operated pushcarts are part of the informal economy of Istanbul's hyper-urban landscape, 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.

*Apricots from Damascus* translates, in Turkish, to "Sam'da Kayısı." *Sam'da Kayısı* is part of an idiomatic expression meaning "It does not get any better than this" (Bundan iyisi, Sam'da kayısı). In most Romance languages, the word for 'apricot' is 'damasco', which indicates that the sweet fruit was associated with Damascus, in Syria. The apricot, however, was also known in Armenia during ancient times, and has been cultivated there. Its scientific name, *Prunus armeniaca* (Armenian plum) derives from this origin. In *Apricots from Damascus*, the apricot – its origins and history – symbolically represents the multilayered issues such as history of mobility and language in the region, that the project addresses and attributes a positive connotation to the situation.



Güven İncirlioğlu, B&W Photography, Izmir, 2015

Though the term 'refugee' is often regarded as a technical and political term with bureaucratic connotations, it accurately represents the stated condition: a refugee is a person seeking refuge. We acknowledge the differences and specificities of the terms refugee, immigrant, and expatriate; however, Edward Said's thoughts on 'exile' are very relevant to the context of this project therefore we use it as an all-embracing term.

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."<sup>2</sup>

Said's reflections remain accurate in the age of global war today. He describes modern warfare, 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 life in exile 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."<sup>3</sup>

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. *Apricots 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 Babylonian 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. *Apricots 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 analysis 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. *Apricots 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 2015, 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.

Atif Akin and Dilek Winchester © 2015  
 Franchise Program Winner 2015-16

<sup>1</sup> Branwyn, G. (1997) *Jamming The Media*, Chronicle Books  
<sup>2</sup> Said, E. (2000) *Reflections on Exile and Other Essays*, Harvard University Press



Atif Akin, Excerpt from *Apricots from Damascus* Issue 06, New York, 2015



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 Akin and Dilek Winchester. For more information, visit us at  
<http://apexart.org/exhibitions/akin-winchester.php>

Contact  
[delicious@apricotsfromdamascus.net](mailto:delicious@apricotsfromdamascus.net)

Graphic Design: Ali Emre Dogramaci  
Translation: Rasha Arabi

apexart - istanbul

October 2015

Nadia Al Issa, Cambridge, MA

Apricots from

Damascus Issue 01 61





**B is for  
Botany  
as / is for  
Identity:  
Reading,  
Writing  
and Act-  
ing with  
Plants**



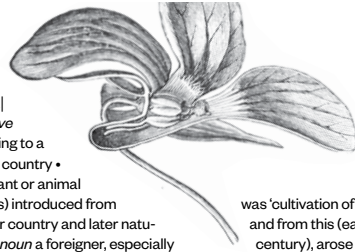
Terminology and discourse surrounding identity and relocation – or dislocation – are replete with references to botany. One hears, for instance, of the pull of roots, the cross-fertilization of cultures, the dispersal of immigrants, and – derogatorily – germinating refugee crises and the need to weed 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.

**alien**

**alien** | 'eɪliən| *adjective* belonging to a foreign country • (of a plant or animal species) introduced from another country and later naturalized *noun* a foreigner, especially one who is not a naturalized citizen of the country where he or she is living • a plant or animal species originally introduced from another country and later naturalized. *ORIGIN:* Middle English: via Old French from Latin *alienus* 'belonging to another, from *alius* 'other.'



**cultivation:**

In late Middle English the sense was 'cultivation of the soil' and from this (early 16th century), arose 'cultivation (of the mind, faculties, or manners).'

**diaspore** | dɪˈæspɔː| *noun*

a spore, seed, or other structure that functions in plant dispersal; a propagule. **diaspora** | dɪˈæspɔː(rə)| *noun* the dispersion or spread of any people from their original homeland • people who have spread or been dispersed from their homeland. *ORIGIN:* Greek, from *diasperein* 'disperse,' from *dia* 'across' + *speirein* 'scatter.' The term originated in the Septuagint (Deuteronomy 28:25) in the phrase *esē diaspora en pasais basileias tēs gēs* 'thou shalt be a dispersion in all kingdoms of the earth.'

**endemic** | ɛnˈdɛmɪk| *adjective* 1 (of a disease or condition) regularly found among particular people or in a certain area 2 (of a plant or animal) native or restricted to a certain place • having a natural distribution restricted to a particular geographic region.\*\* *ORIGIN:* Mid 17th century (as a *noun*): from French *endémique* or modern Latin *endemicus*, from Greek *endēmios* 'native' (based on *dēmos* 'people').

**germinate**

**germinate** | 'dʒɜːmɪneɪt| *verb* [no object] (of a seed or spore) begin to grow and put out shoots after a period of dormancy • [with object] cause (a seed or spore) to germinate • come into existence and develop. *ORIGIN:* Late 16th century; from Latin *germinat-* 'sprouted forth, budded', from the verb *germinare*, from *germen*, *germin-* 'sprout, seed.'

**graft** | ɡrɑːft| *verb* [with object and *adverbial*] 1 insert (a shoot or twig) as a graft • insert a graft on (a trunk or stem) 2 combine or integrate (an idea, system, etc.) with another, typically in a way considered inappropriate. *ORIGIN:* Late Middle English *graft*, from Old French *grafe*, via Latin from Greek *graphion* 'stylus, writing implement' (with reference to the taper of the scion), *graphein* 'write.'

**habitat** | 'hæbɪtæt| *noun* the natural home or environment of an animal, plant, or other organism. *ORIGIN:* Late 18th century; from Latin, literally 'it dwells', from *habitare*.

**home-grown** *adjective*

grown or produced in one's own garden or country • belonging to one's own particular locality or country.

**hybrid** | 'haɪbrɪd| *noun* 1 the offspring of two plants or animals of different species or varieties 2 a thing made by combining two different elements. *ORIGIN:* Early 17th century (as a *noun*): from Latin *hybrida* 'offspring of a tame sow and wild boar, child of a freeman and slave, etc.'

**indigenous** | ɪnˈdɪdʒɪnəs| *adjective* originating or occurring naturally in a particular place • native to the area, not introduced, and not necessarily confined to the region discussed or present throughout it (hardly distinct from 'native' but usually applied to a smaller area).\*\* *ORIGIN:* Mid 17th century; from Latin *indigena* 'a native.'

**native** | 'neɪtv| *noun* 1 a person born in a specified place or associated with a place by birth, whether subsequently resident there or not • a local inhabitant • (dated, often offensive) a non-white original inhabitant of a country, as regarded by European colonists or travelers 2 an animal or plant indigenous to a place • naturally occurring in an area, but not necessarily confined to it.\*\* *ORIGIN:* Late Middle English; from Latin *nativus*, from *nat-* 'born', from the verb *nasci*.

**naturalize** | nətʃ('ɑː)rəlaɪz| **(also naturalize)** *verb* 1 [with object] (often *be/become naturalized*) admit (a foreigner) to the citizenship of a country • [no object] (of a foreigner) be admitted to the citizenship of a country 2 (usually as *adjective naturalized*) establish (a plant or animal) so that it lives wild in a region where it is not indigenous • (with reference to a cultivated plant) establish or become established in a natural situation. *ORIGIN:* Mid 16th century; from French *naturaliser*, from Old French *natural*.

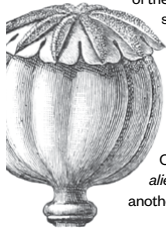
**parasite** | 'pærəsɪt| *noun* 1 an organism which lives in or on another organism (its host) and benefits by deriving nutrients at the other's expense 2 a person who habitually relies on or exploits others and gives nothing in return. *ORIGIN:* Mid 16th century; via Latin from Greek *parasitos* '(person) eating at another's table', from *para-* 'alongside' + *sitos* 'food.'

**root** | ruːt| *noun* 1 the part of a plant which attaches it to the ground or to a support, typically underground, conveying water and nourishment to the rest of the plant via numerous branches and fibers 2 the basic cause, source, or origin of something • (roots) family, ethnic, or cultural origins, especially as the reasons for one's long-standing emotional attachment to a place or community *phrases:* *put down roots* (of a plant) begin to draw nourishment from the soil through its roots • (of a person) begin to have a settled life in a particular place. *ORIGIN:* Late Old English *rōt*, from Old Norse *rōt*; related to Latin *radix*, also to *wort*.

**weed** | wiːd| *verb* [with object] 1 remove unwanted plants from (an area of ground) 2 (weed someone/thing out) remove an inferior or unwanted component of a group or collection. *ORIGIN:* Old English *wēod* (*noun*), *wēodian* (*verb*), of unknown origin; related to Dutch *wieden* (*verb*).

**transplant** | trænˈsplɑːnt, -nɪz-| *verb* [with object] move or transfer (someone or something) to another place or situation • replant (a plant) in another place. *ORIGIN:* Late Middle English (as a *verb* describing the repositioning of a plant); from late Latin *transplantare*, from Latin *trans-* 'across' + *plantare* 'to plant.'

**uproot** | ʌpˈruːt| *verb* [with object] 1 pull (something, especially a tree or plant) out of the ground 2 move (someone) from their home or a familiar location.



**cross-fertilize** *verb* 1 [with object] fertilize (a plant) using pollen from another plant of the same species • [no object] (of two plants) fertilize each other 2 stimulate the development of (something) with an exchange of ideas or information. *ORIGIN:* (fertilize): Late Middle English; via French from Latin *fertilis*, from *ferre* 'to bear.'

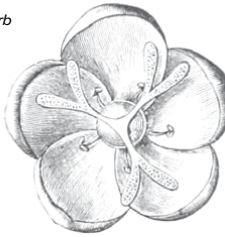
**cross-pollinate** *verb* [with object] pollinate (a flower or plant) with pollen from another flower or plant.

**culture** | 'kʌltʃə| *noun* 1 the ideas, customs, and social behavior of a particular people or society 2 the cultivation of plants. *ORIGIN:* Middle English (denoting a cultivated piece of land): the *noun* from French *culture* or directly from Latin *cultura* 'growing,'



**Glossary\***

\*Unless otherwise noted, all definitions are taken from the Oxford Dictionary of English  
\*\*Definitions taken from the Wikipedia Glossary of Botanical Terms



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's 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 1865, 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 germ cell. The fusion produces a seed, which eventually develops into an offspring plant. Reproduction in plants takes place within the flower, where the reproductive organs - the stamen and the pistil - are located. (see fig. 1)

The anther, 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)

Fertilization, which follows pollination, occurs when the pollen that has reached the stigma develops a tube that extends down the style and into the ovule. Within the ovule, the female and male germ cells 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) These flowers are capable of self-pollinating. An imperfect flower contains either the stigma or the pistil. Imperfect flowers that contain the stigma are staminate 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 joined together in a flower 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**

- 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.

- 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 been 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 Next, 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 Now uncover 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 place 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.

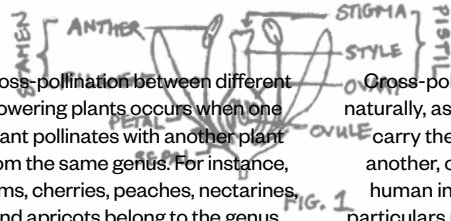


FIG. 1

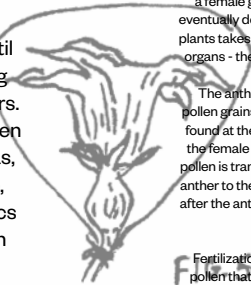


FIG. 2

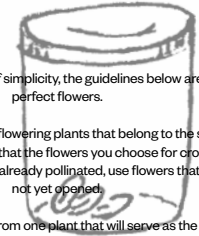


FIG. 6

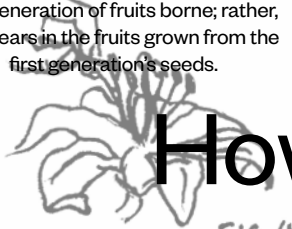


FIG. 4

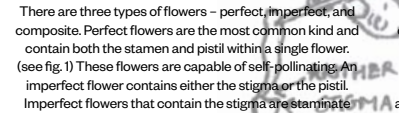


FIG. 5



FIG. 3

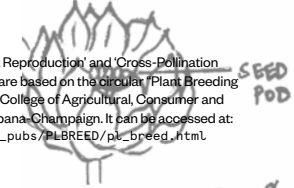


FIG. 8

\*The sections 'Background Information on Plant Reproduction' and 'Cross-Pollination Instructions,' as well as accompanying illustrations, are based on the circular 'Plant Breeding as a Hobby' by J.D. Butler and N.F. Oebker at the College 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](http://www.aces.uiuc.edu/vista/html_pubs/PLBREED/pl_breed.html)

# How to Cross-Pollinate Different Flowering Plants to Produce Hybrids



FIG. 2

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  
Atif Akin and Dilek Winchester. For more information, visit us at  
<http://apexart.org/exhibitions/akin-winchester.php>

Contact  
[delicious@apricotsfromdamascus.net](mailto: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, and one of the Founding Fathers of  
the United States.

Museum Map 



 The Met App  
Download Today  
[metmuseum.org/app](http://metmuseum.org/app)

FALL 2015

apexart - istanbul  
November 2015

by Atif Akin, New York, November 6

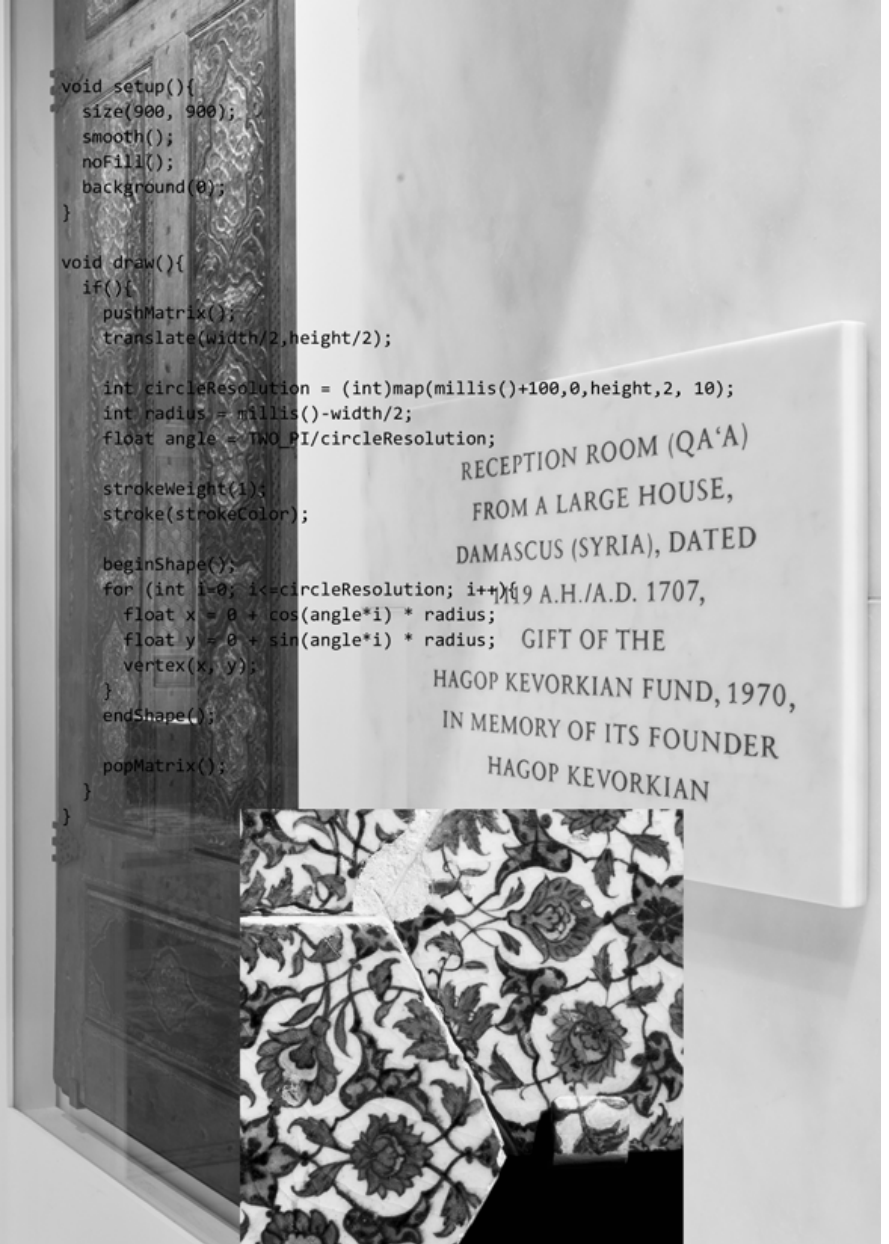
Apricots from Damascus Issue 06  
Apricots from Damascus Room  
The Damascus Room



APRICOTS FROM DAMASCUS - ATIF AKIN



Hagop Kevorkian (Armenian: Հակոբ Գեորգեան; 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.



```
void setup(){
  size(900, 900);
  smooth();
  noFill();
  background(0);
}

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

    int circleResolution = (int)map(millis()+100,0,height,2, 10);
    int radius = millis()-width/2;
    float angle = TWO_PI/circleResolution;

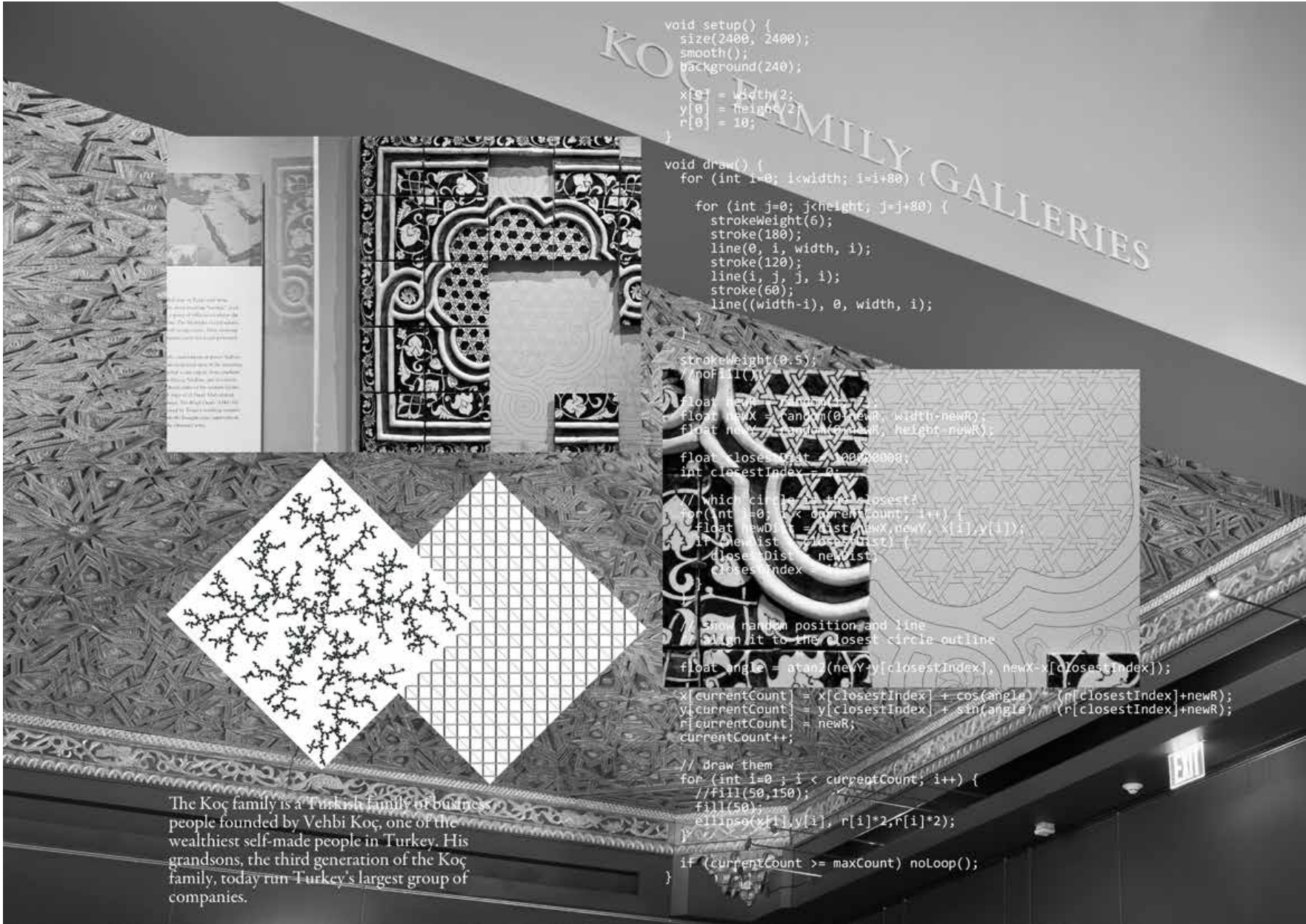
    strokeWeight(1);
    stroke(strokeColor);

    beginShape();
    for (int i=0; i<=circleResolution; i++){
      float x = 0 + cos(angle*i) * radius;
      float y = 0 + sin(angle*i) * radius;
      vertex(x, y);
    }
    endShape();

    popMatrix();
  }
}
```

RECEPTION ROOM (QA'A)  
FROM A LARGE HOUSE,  
DAMASCUS (SYRIA), DATED  
19 A.H./A.D. 1707, GIFT OF THE  
HAGOP KEVORKIAN FUND, 1970,  
IN MEMORY OF ITS FOUNDER  
HAGOP KEVORKIAN

KOÇ FAMILY GALLERIES



Informational text panel on the gallery wall, partially obscured by the diamond artwork.

The Koç family is a Turkish family of business people founded by Vehbi Koç, one of the wealthiest self-made people in Turkey. His grandsons, the third generation of the Koç family, today run Turkey's largest group of companies.

```

void setup() {
  size(2400, 2400);
  smooth();
  background(240);
  x[0] = width/2;
  y[0] = height/2;
  r[0] = 10;
}

void draw() {
  for (int i=0; i<width; i=i+80) {
    for (int j=0; j<height; j=j+80) {
      strokeWeight(6);
      stroke(180);
      line(0, i, width, i);
      stroke(120);
      line(i, j, j, i);
      stroke(60);
      line((width-i), 0, width, i);

      strokeWeight(0.5);
      //noFill();

      float newR = random(0, newR, width-newR);
      float newA = random(0, 360, height-newR);

      float closestDist = 10000000;
      int closestIndex = 0;

      // which circle is the closest?
      for (int i=0; i<currentCount; i++) {
        float newDist = dist(newX, newY, x[i], y[i]);
        if (newDist < closestDist) {
          closestDist = newDist;
          closestIndex = i;
        }
      }

      // show random position and line
      // align it to the closest circle outline

      float angle = atan((newY-y[closestIndex], newX-x[closestIndex]));

      x[currentCount] = x[closestIndex] + cos(angle) * (r[closestIndex]+newR);
      y[currentCount] = y[closestIndex] + sin(angle) * (r[closestIndex]+newR);
      r[currentCount] = newR;
      currentCount++;

      // Draw them
      for (int i=0; i < currentCount; i++) {
        //fill(50,150);
        fill(50);
        ellipse(x[i], y[i], r[i]*2, r[i]*2);
      }

      if (currentCount >= maxCount) noLoop();
    }
  }
}

```

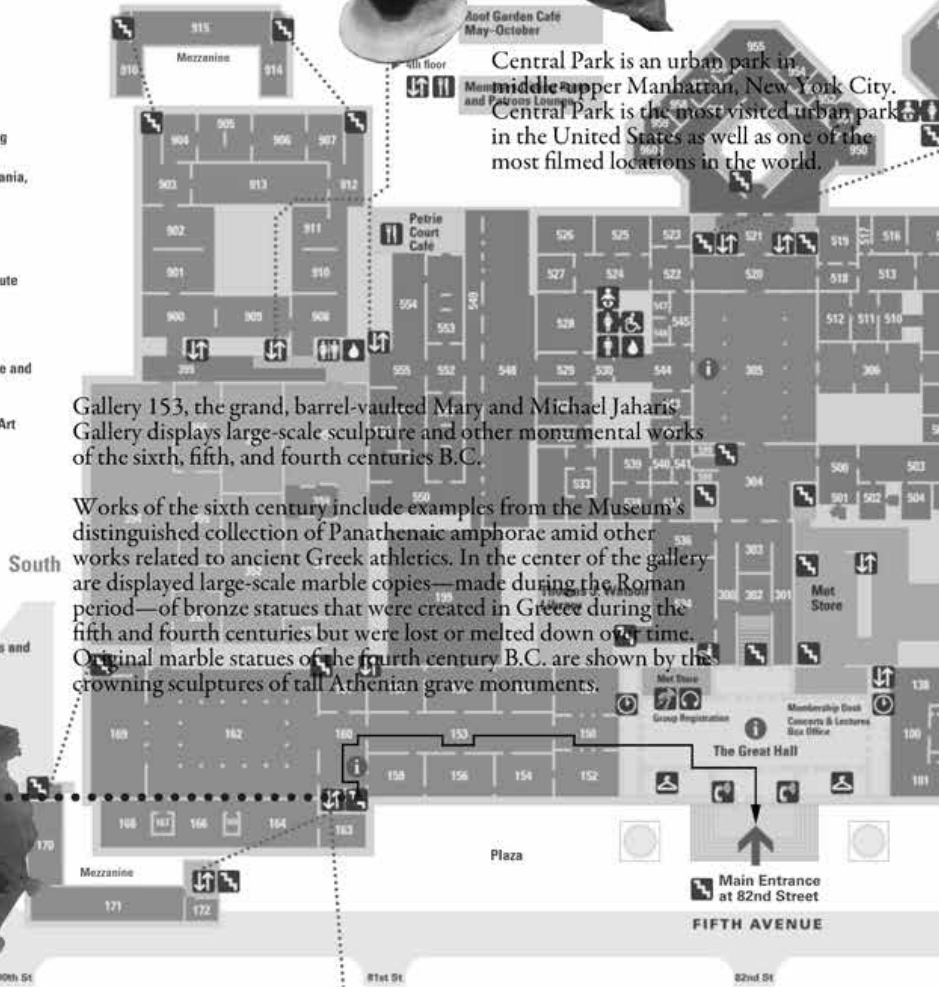
Gallery 461, The Damascus Room, previously known as the Nur al-Din Room, is a reception chamber from an upper-class home in Damascus and an important early eighteenth-century example of domestic Ottoman architecture. A high point of the 2011 installation is the repositioning of the room within its proper regional context, off the gallery dedicated to the arts of Ottoman Istanbul (Gallery 460), underscoring the influence of the imperial Ottoman arts on those of the provinces. An extensive scholarly examination and conservation effort has resulted in a more accurate reinstallation of the room, closer to its original layout.

## 2nd and 3rd Floors



Galleries 463 and 464 unify the rich holdings of the Islamic and Asian departments in grand adjoining spaces, thus presenting for the first time a historically cohesive and visually spectacular overview of the many facets of the art of the region. The two galleries highlight the artistic and cultural diversity of the Indian subcontinent and its wider connections with the Islamic world, Europe, and beyond.

## 1st Floor and Mezzanines



Central Park is an urban park in middle-upper Manhattan, New York City. Central Park is the most visited urban park in the United States as well as one of the most filmed locations in the world.

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 amphiarae 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.





APRICOTS FROM DAMASCUS - ATIF AKIN



```
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);
    else translate(x, y);

    fill(5, 133, 170);
    quad(0, -c, b, -b, 0, -a, -b, -b);
    fill(1, 40, 76);
    quad(-b, -b, 0, -a, 0, a, -b, 0);
    fill(155);
    quad(b, b, 0, 0, a, 0, -a);

    popMatrix();
  }
}
```

APRICOTS FROM DAMASCUS - ATIF AKIN



*Apricotier*



DEFINITION Prunus armeniaca phytoene desaturase mRNA, complete cds.

SOURCE Prunus armeniaca (apricot)  
ORGANISM Prunus armeniaca

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

TITLE Ethylene regulation of carotenoid accumulation and carotenogenic gene expression in color-contrasted apricot varieties (Prunus armeniaca)

```
1 tttcttctc cccccccc cattgggcgc tgaactcagc cccatcatca cattcacaca
61 acctctcctt cctcctcctt tttttttctc ccccacaaca caattggagc tgaagaaagc
121 tccctttctt cgctcagcag ctaagactcc tgttctgtgc acaactgtt tgataaatgt
181 ctcagtgggc ttgtgtctct gctgctaact tgagctgcca agctagcatc atcaacactc
241 aaaagctacg aaacactccc agatgcgatg ccttttcatt taaaggtagt gaatttatgg
301 ctcaaagctg tagattttta agcccacaag ctatttatgg aaggccgagg aatggtgctt
361 gccctttgaa ggtggtttgc gttgattatc caagaccaga ccttgacaat actgctaatt
421 tcttagaagc tgcataatcc tcttccactt tccgagcctc tcctcgtcca gctaagccgt
481 tgaaggtcgt gattgctggg cgaggtttgg ctggtcttgc aactgcaaaa tatttggtctg
541 atgcaggctc taaacctatc ttactggaag caagagatgt tctaggcgga aagtggtcag
601 catggaaga taaggatgga gactggtacg aaacaggcct ccatatcctc ttggggcctt
661 atccgaatat tcagaacctg ttggtgagc ttggtattga tgatcgattg cagtggaagg
721 agcattctat gatatttgcg atgccaaaca aaccaggaga attcagccgg ttgtatttcc
781 ctgaagtttt accagcacc ttaaatggaa tatgggcatc attgaagaac aatgagatgc
841 tgacttggcc agagaaaata aagtttcaa ttggactact gccagcaatt ctgtgtgggc
901 aggcttatgt tgaagcccaa gatggcttga gtgtaaaaga ttggatgagg aaacagggca
961 taccggatcg agtgactact gaggtgttta ttgccatgtc aaaggccctg aactttatta
1021 accctgatga actttcaatg caatgcatat tgattgcttt gaaccgattc cttcaggaga
1081 aacacggttc caagatggct ttcttggatg gtatgcccc tgagagactc tgtgcaccaa
1141 ttgttgatca tatccagtcg ttgggctggt aagtccgaat taattcccga atacagaaaa
1201 ttgagctaaa taaagatggg accgtgaaga gttttgtact aaataatggg agcatgattg
1261 aagcagatgc ctatgtatct gccactccag ttgacatcct aaagcttcta ttgcctgata
1321 actggaaga gatcccatat ttcaagaaat tggagaaact aattggcgtt ccagttatca
1381 atgttcacat atggtttgac agaagactga agaacacata tgatcateta ctttttagca
1441 ggagtcctct ttaagtgtc tatgctgaca tgtccgtaac atgtaaggaa tattataatc
1501 caaaccagtc tatgctggag ttggtttttg caccagcaga agaatggatt tcatgcagtg
1561 attcagaat tattgatgct acactcaaag aacttgcaa actctttcct gatgagatag
1621 ctgcagatca gagcaaagca aagattttga agtaccatgt tgtgaaaaca ccaaggtcgg
1681 tttacaanae tgtaccagat tgtgaacctt gccgtccctt gcaaagatct cccctagagg
1741 gtttctattt agctggtgat tacacaaaac aaaagtattt agcctcaatg gaaggtgctg
1801 ttctgtcagg gaaactttgt gcacaagcaa ttgtacagga ttacgaattg cttgttgctc
1861 ggggacaaac aaggttggct gaggcaagcg ttcggtgaca aaaaaacctt gaagtagagg
1921 caagctgtgc agttttttt ggatgataat ttaaaaatgg gttagtgcct gtaaatgatt
1981 ggatttcaac aatttaggca ccaatcatcc ccttaaggca atgtatgtgg agacaattct
2041 ttgagcactt ttggtgtgca tctcttaaaa aacggtgta tcctttgtac cctatcattg
2101 agcgtgtacg tcatataat ttgatttgag cgtttatcca aaaaaaaaaa aaaaa
```

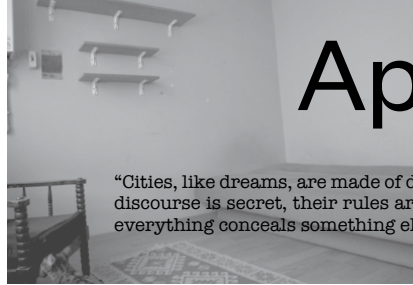
APRICOTS  
FROM DAMASCUS  
*ISSUE 7*

PINAR ÖĞRENCİ

This article, published in Art Unlimited and Radikal in February 2015, revised for *Apricots from Damascus*. Images are acquired from the facebook pages of the artists with their permission. <http://apricotsfromdamascus.net>

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

Contact [delicious@apricotsfromdamascus.net](mailto:delicious@apricotsfromdamascus.net)



“Cities, like dreams, are made of desires and fears, even if the thread of their discourse is secret, their rules are absurd, their perspectives deceitful, and everything conceals something else.”

Italo Calvino, *Invisible Cities*

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

The last movie of Kiarostami's "Koker Trilogy" *Through the Olive Trees*, produced in 1994, focuses on the impact of the 1990 Iran Earthquake on the daily lives of the affected villagers. The leading character of the movie Hüseyin, a construction worker, is in love with Tahire. His proposals are constantly turned down on the grounds that he is uneducated and does not own a house. On the night of an ordinary day in which his insistent proposals keep being turned down, an earthquake hits the village tumbling everything down. In the movie intertwining reality with fiction, Hüseyin and Tahire have to work on the same movie set (Kiarostami frequently works with unprofessional actors and actresses and writes his scripts after getting to know them). In the famous road sequence in which Hüseyin talks with the director, he says that his lack of a house was thrown into his face so many times that his very sadness might have led to the earthquake. After the earthquake Tahire does not have a house any more nor does the rest of the village. Now Hüseyin thinks that everybody is all equal.

When I went back one evening to Van, the city where I grew up, after the earthquake, all I did was to try to find my sister and her family. They had been living in a decently comfortable apartment downtown, but everything changed suddenly with the earthquake. Now they were living in a small and dim tent on the coast of Lake Van with tens of strangers. I cannot forget that night we spent in the tent under heavy rain. A month later, they took refuge in a container and spent the rest of the year here including the whole winter. They had to send away the children to İzmir to my mother's house because they could not endure the living conditions in the container. However, this did not really protect them from dealing with many physical and psychological problems for months. Disasters such as earthquakes and wars equate the lives of everyone in the negative sense. Having lost their house, their belongings, and the worst of all, their dreams about the future, millions of people share the same destiny. Syrians who had to leave their countries after the war are now dispersed over many countries.

In this essay, I will talk about a specific group among those immigrants whom we tend the code as Arabs or Syrians and reduce them to their desperate existence on the streets: Syrian artists.

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



apexart - istanbul

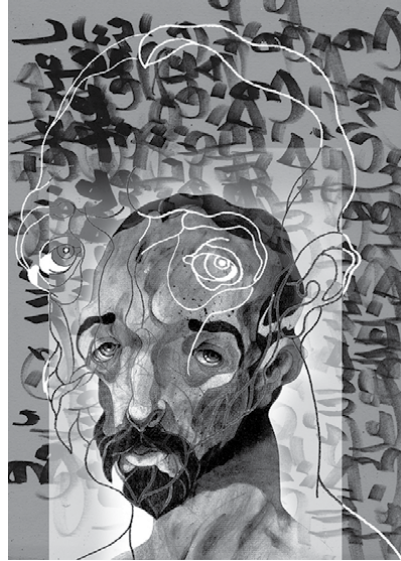
November 2015



Öğrenci, İstanbul, November

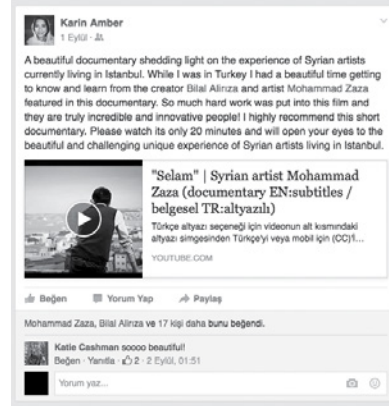
Apricots from Damascus Issue 07 by Pinar Öğrenci

**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 İstanbul one and half year ago and now lives in an apartment in Siraselvler. 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 İstanbul, 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 İstanbul quite inspiring. Nowadays Zaza is preparing for his upcoming solo exhibition in İstanbul.**

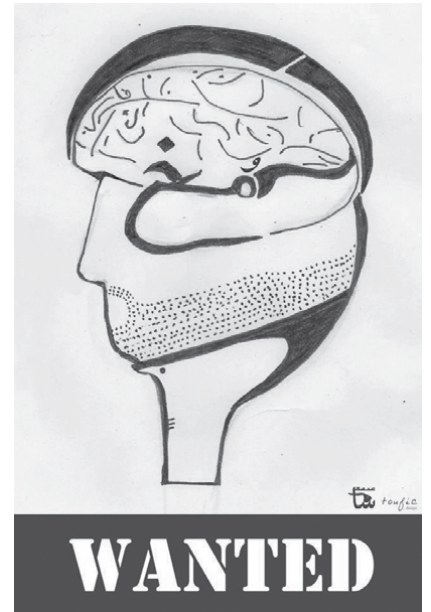


**Zaza: As I was working on a text, I got stuck with the Arabic word “hawa” which means “razed to the ground”, and it provoked and inspired me. Later I kept going on with my work, but my mind kept revolving around this word. As I turned back to my text, I was hearing the “music” of this word that goes 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.”**

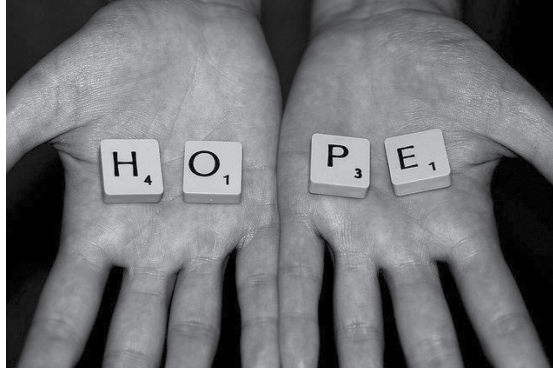
**Toufic Hamidi (Aleppo, 1988) came to İstanbul in March, 2014. His family still lives in Aleppo, but Toufic found a flat for himself in Aynalıçeşme. Toufic had been studying lithography and was still a student when the war broke out. He came to İstanbul immediately after graduating and still lives here.**



**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.**



**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 İstanbul. 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.**

Istanbul has a magic Middle est  
Istanbul is love

Mybe here lm save more  
But i don't have good live and job

**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 İstanbul, 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 İstanbul 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 İstanbul. 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.**

APRICOTS FROM DAMASCUS – PINAR ÖĞRENCİ

**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.**



My dear friend Pinar

Im in Germany now

You are in the heart



**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 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.**



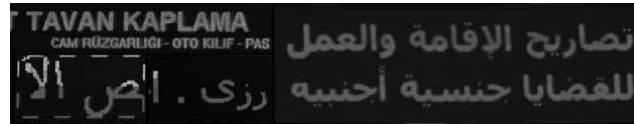
For all the artists, İstanbul, Damascus, and Aleppo all resemble one another. It is clear that they are not unfamiliar with the architectural elements and the urban planning of İstanbul. The oriental, unplanned development under the influence of communal relations and the process of modernization in the 20th century are common characteristics of oriental centers of culture and commerce such as İstanbul, 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 İstanbul 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.



ahları siler temizler." "Namaz dinin



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 İstanbul art community when they communicate only with one another.



Istanbul is getting more diverse demographically as it gets closer to the sky and turns into a big mass of concrete. Syrians in İstanbul 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 İkitelli. 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 İstanbul, and this social pressure forces them to stay close to one another.



APRICOTS  
FROM DAMASCUS  
*ISSUE 8*

HERA BÜYÜKTAŞÇIYAN AND DILEK WINCHESTER

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 Akin and Dilek Winchester. For more information, visit us at  
<http://apexart.org/exhibitions/akin-winchester.php>

Contact  
[delicious@apricotsfromdamascus.net](mailto:delicious@apricotsfromdamascus.net)

### You have got a letter from Ivi Stangali

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 Eyüpoğlu 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.

# Apricots from Damascus



Issue 08 Dedicated to Ivi Stangali

apexart - istanbul

December 2015  
Hera Büyüktaşçıyan & Dilek Winchester

APRICOTS FROM DAMASCUS - HERA BÜYÜKTAŞÇIYAN AND DILEK WINCHESTER

November 10<sup>th</sup>, 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.



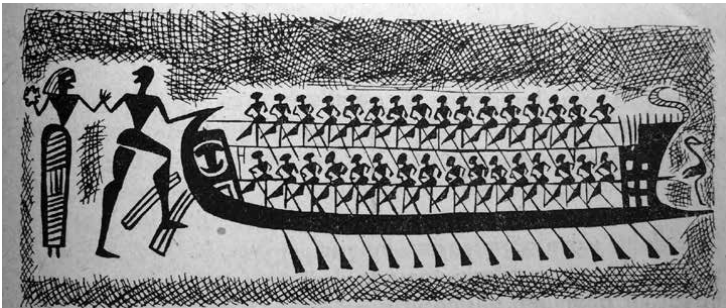
Many people were crying on the plane, and I, more than others. But as soon as we started descending to the Athens Airport, everybody started laughing, joking around with one another. And I, how can I say, I felt something like death.

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.



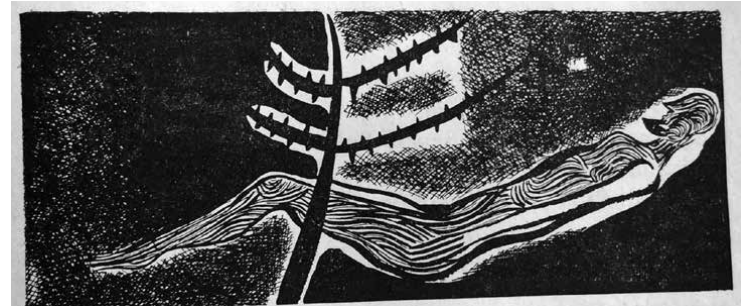
Journalists surrounded us with their flashing cameras, constantly taking photos. I was able to avoid them by turning my back, but Maya could not save herself. She was the one whom they bothered the most, and showing her to one another, they were saying "A dangerous person for Turkey" and laughing all together.

...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...



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.



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.



I have been searching for a way to go back to İstanbul, 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 İstanbul.

“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  
Atif Akin and Dilek Winchester. For more information, visit us at  
<http://apexart.org/exhibitions/akin-winchester.php>

Contact  
[delicious@apricotsfromdamascus.net](mailto:delicious@apricotsfromdamascus.net)

# Apricots from Damascus Issue

apexart - istanbul

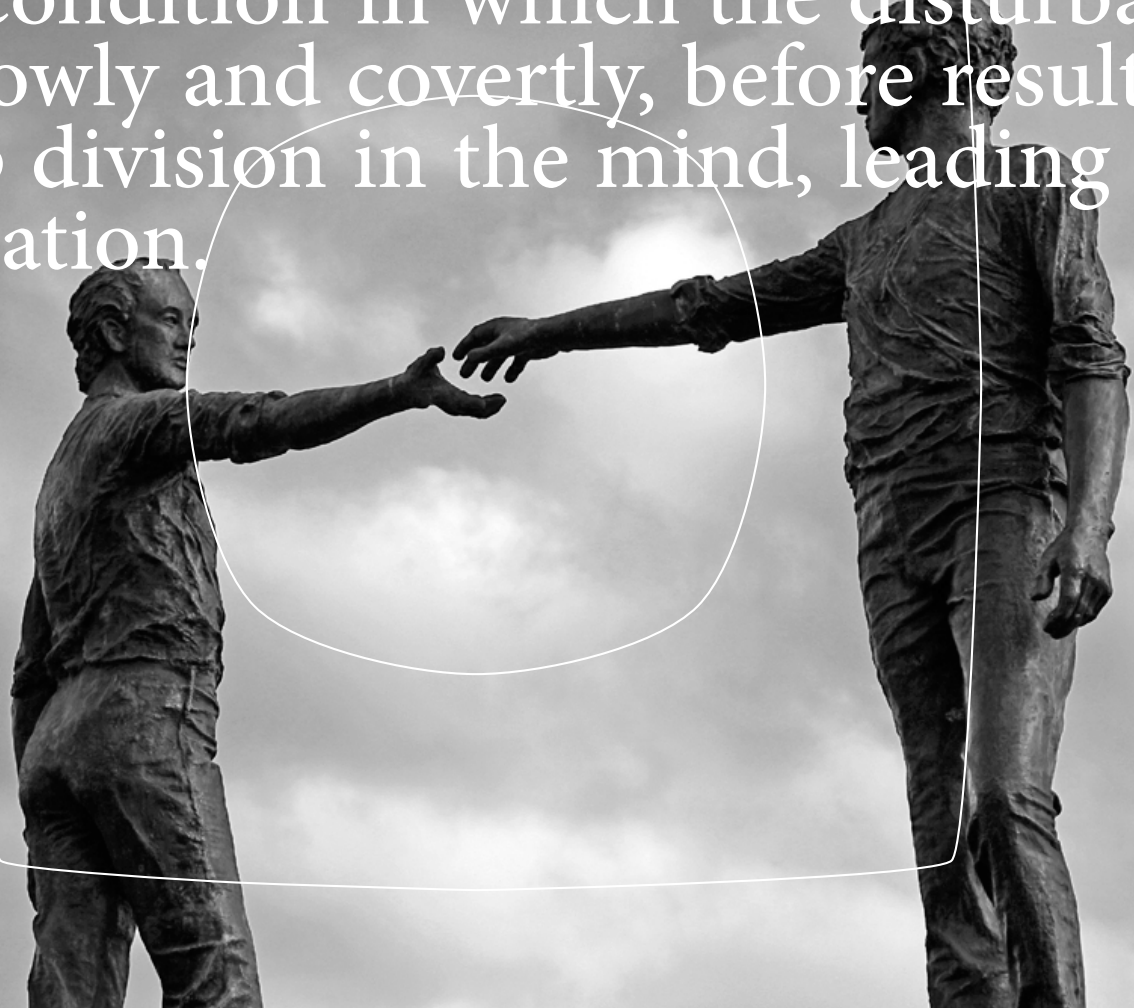
December 2015

13 by Khaled Barakeh, Berlin,

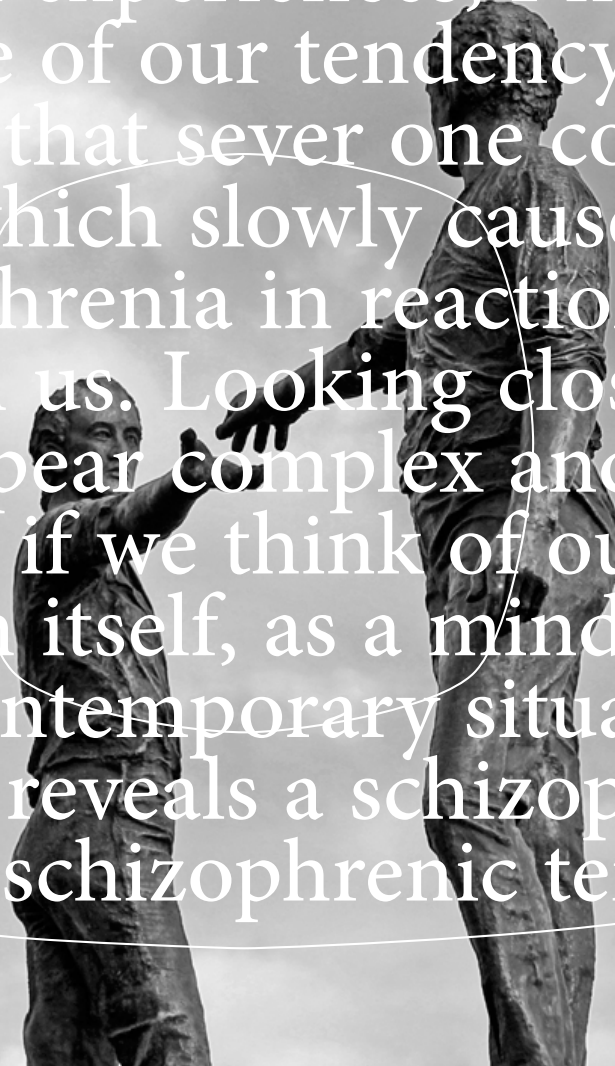




Etymologically in psychology, the term Schizophrenia means failure to distinguish reality, a condition in which the disturbance evolves slowly and covertly, before resulting in a sharp division in the mind, leading to social isolation.



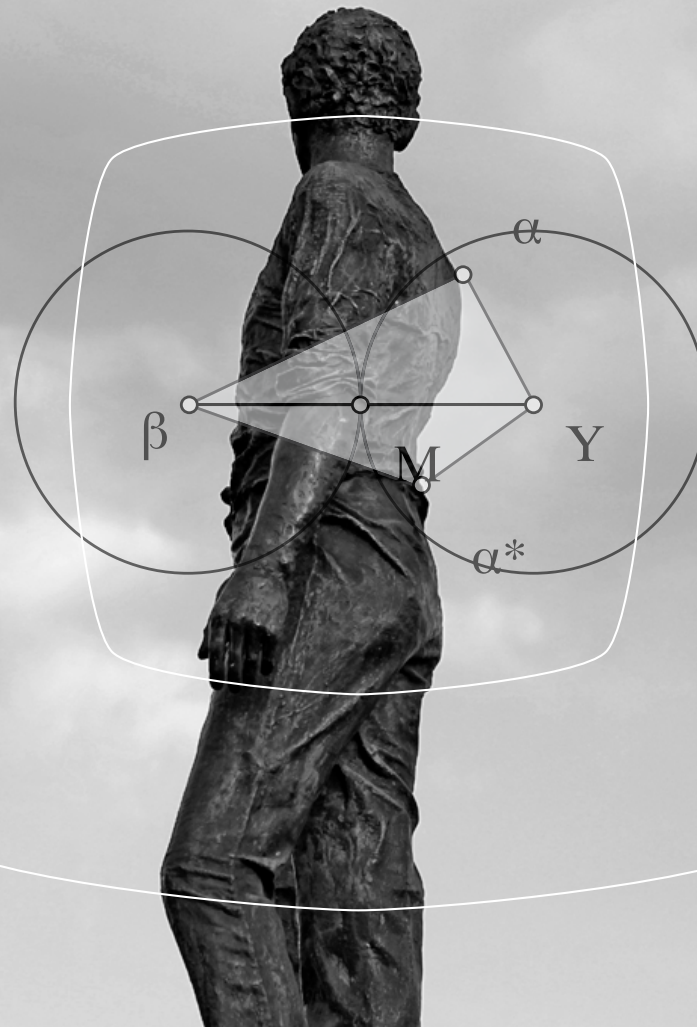
With the passage of time and the accumulation of experiences, I have become ever more aware of our tendency to show internal divides that sever one community from another, which slowly cause us to develop schizophrenia in reaction to all that is different from us. Looking closely at these divides, they 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.



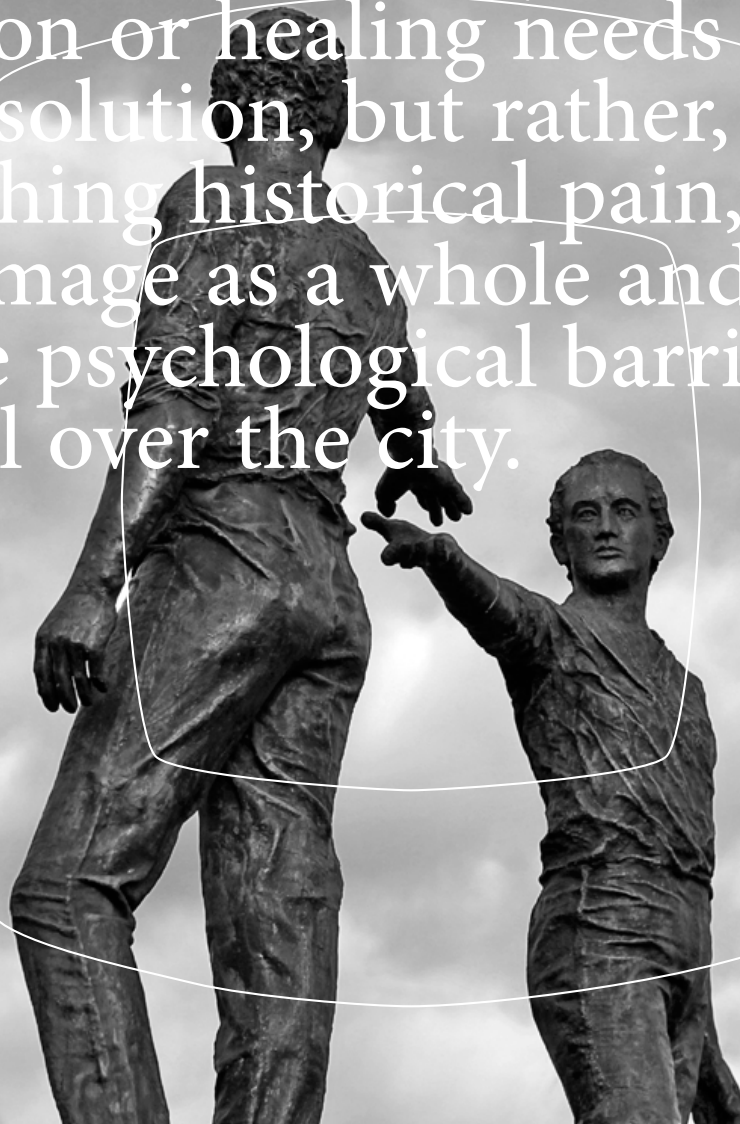
What happens when one finds himself facing  
this division more intimately?

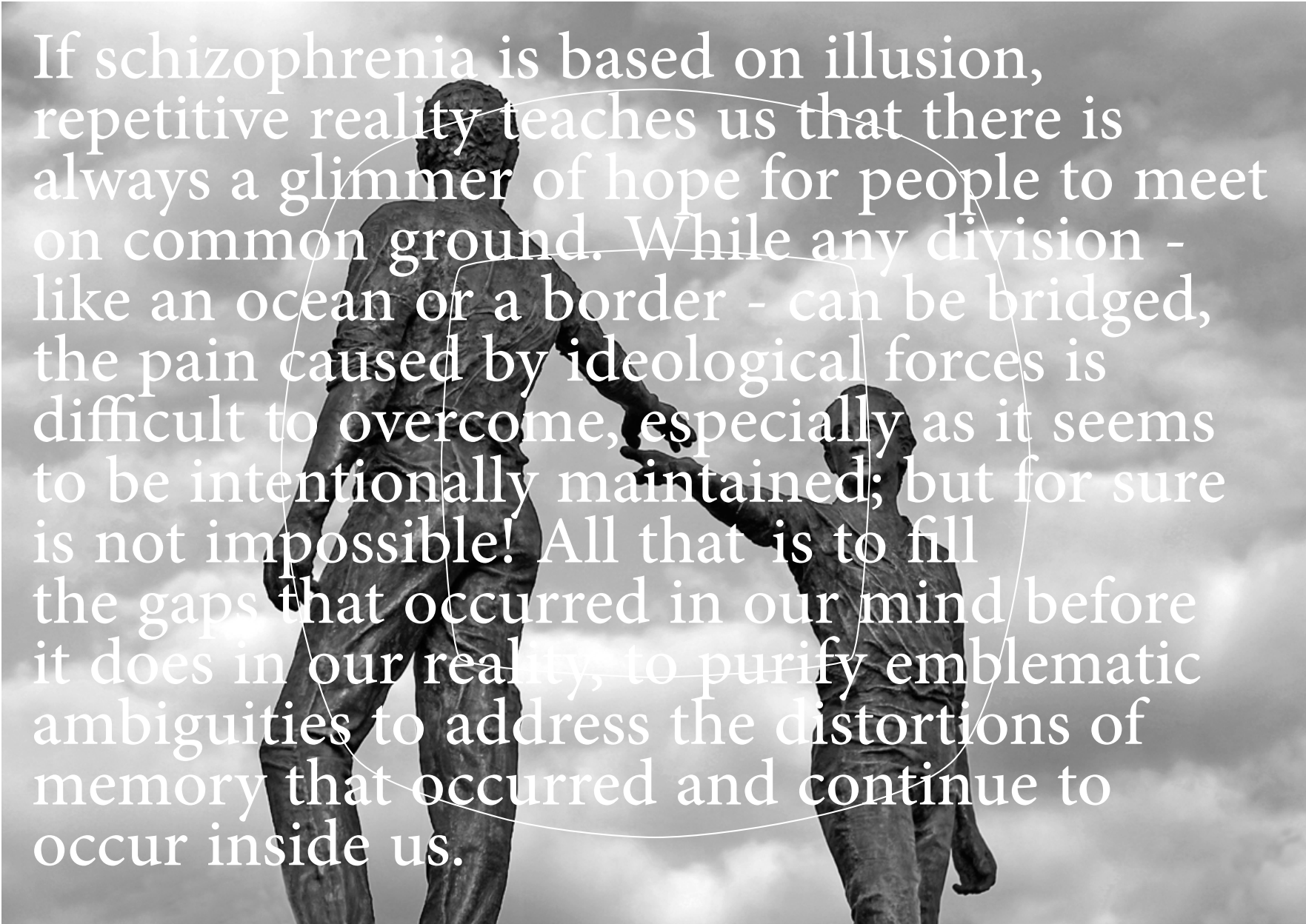


When one is confronted with what was once so opaque, so consistently overlooked?

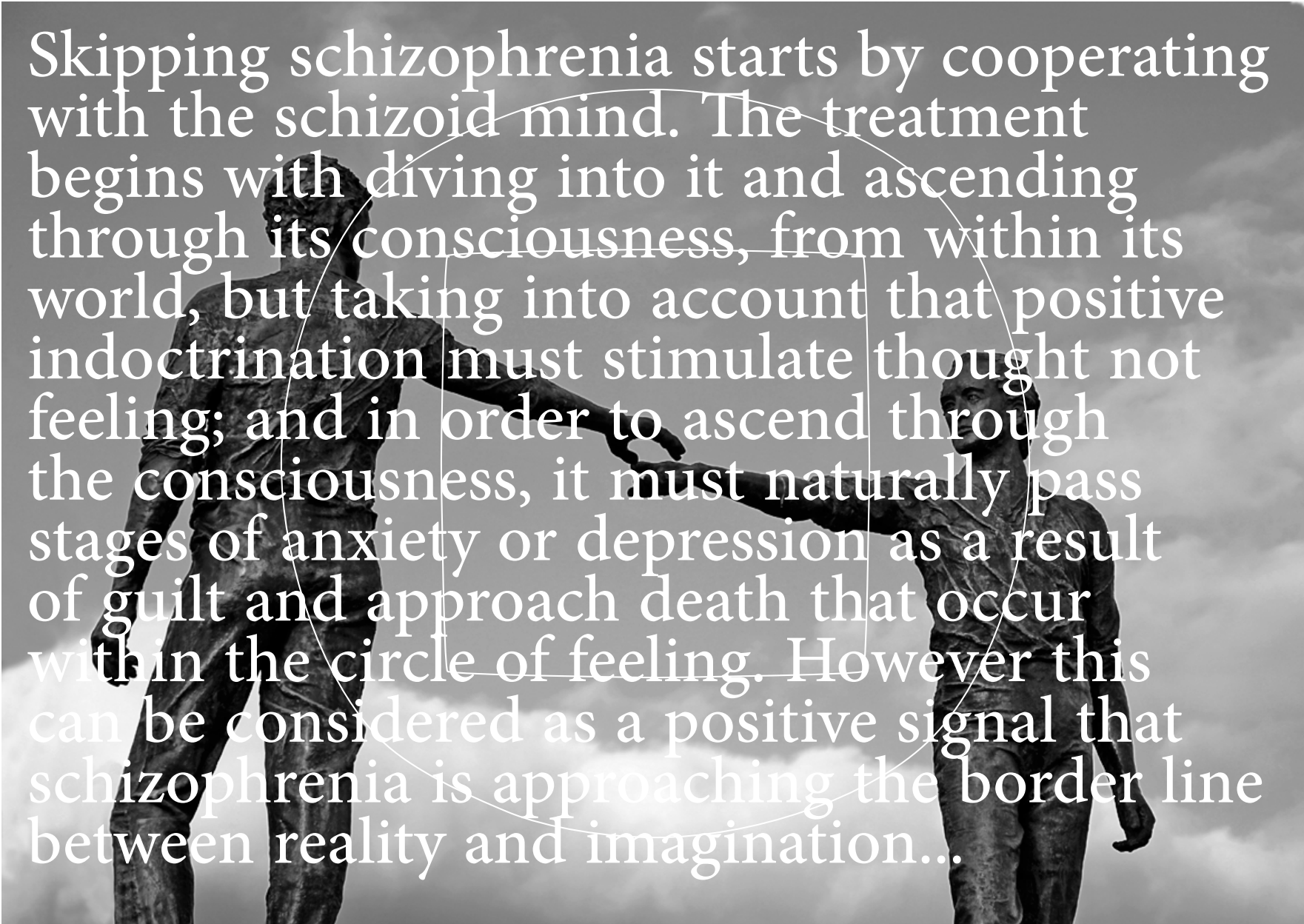


There is no doubt that any sort of reconciliation or healing needs time, not a quick-fix solution, but rather, a process of relinquishing historical pain, realizing their own image as a whole and striving to get over the psychological barrier that is engraved all over the city.





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* 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](mailto:delicious@apricotsfromdamascus.net)

Grafik Tasarım: Ali Emre Doğramacı  
Çeviri: Rasha Arabi

apexart - istanbul

Ekim 2015

M.A. tarafından, Cambridge,

Şam'da Kayısı  
Sayı 01 Nadia Al Issa tarafından



# Botani- ğin *B*'si, Kimliğin *K*'si: 1 Bitkilerle Okumak, Yazmak ve Eyle- mek



Kimlik, yer deęiřtirme ve yerinden edilmeye iliřkin terminoloji ve syem, botanik atflarıyla doludur. Sz gelimi kklerinden koparılmadan, kltrler arasında apraz tozlařmadan, gmenlerin daęılımından ve kmseyici bir biimde filizlenen mlteci krizinden ve mltecileri ayıklamak gereęinden sz edildięini duyarız. Bu gibi terimler zerine dřnmek bu dilsel geiřlerin neye iřaret ettięine iliřkin bir deęerlendirme imknı saęlar. Neden kimlik kkn botanikten alır ve bu, kimlięi nasıl Őekillendirir? Kimlięin byle Őekillendirilmesi hangi amaca hizmet eder? rneęin diaspora kořullarını doęal ya da doęa dıřı kılma gibi bir iř grebilir mi? Bu doęallařtırmanın ya da doęa dıřına itmenin ne gibi siyasal sonuları vardır? Kimlięi, aidiyeti ve yerinden edilmeyi, metafor olarak ya da dz anlamıyla, bitkilerle birlikte dřnmenin getirileri nelerdir?

Modern İngilizcede ekmek/dikmek anlamlarına gelen *plant* fiili Latince'de "bir yere sabitlemek, dikmek anlamındaki" *plantare*'den gelir. İngilizcede *re-* ya da *trans-* gibi nekler aldıęında ise bu kelime orijinal sabitlenmiřlik anlamından uzaklařarak yeni fakat doęal olmayan bir hareketlilięe iřaret eder. Dz anlam dzeyinde sabitlik ve hareketlilik bitkiler lemini de karakterize eder. Sz gelimi kimi bitkiler endemik olup yařam alanları belirli doęal ekosistemlerle sınırlı kalırken, spektrumun teki ucundaki bazı dięer bitkiler de dnya zerindeki btn ekosistemlerde olmasa bile ok sayıda ekosistemde bulunacak Őekilde dnya zerinde daęılmıřtır. stelik bitkiler serpilip geliřecekleri ve hkim olacakları ya da rzgar, insan ve dięer hayvanlar sebebiyle kk salamayacakları ekosistemlere daęıtılmıř, taksim edilmiřtir. Bu yzden bitkilerin hem fiziksel hem metafiziksel olarak bařka bir alana geirilmesi farklı trde hareketlilik, duraęanlık ve bunların ynetimi arasındaki baęlantıları (ister bitkiler arası tozlařma, zirai tohum iřlahı, koruma teknolojileri ister insan bedenlerinin sınırlar ařır dolařımı olsun) ele almak iin elveriřli bir alan aar. Hayatın bu Őekilde yeniden dzenlenmesi en kkten en byye ok eřitli leklerde genetik, taksonomik ve/ veya coęrafi olarak haritalandırılabilir transplantasyonlar ya da nakiller retilir.

Burada sz konusu olan yalnızca bitkilerle birlikte deęil, aynı zamanda ekme edimleriyle birlikte dřnmektir. Ekim, potansiyel bir siyasi gc olan yaratıcı bir eylem olarak kavranmaktadır. Bylesi bir yapı ekimin sivil aktivizmle i ie gemiř olan tarihi zerine kurulur. Bu tarihi Birinci Dnya Savařı ve İkinci Dnya Savařı sırasında mttefik lkelerin stlerindeki gıda retimi baskısını hafifletmek zere ortaya ıkmıř, tepeden inme zafer baheleri ile kresel ziraat endstrisinin hegemonyasına alternatifleiren, tabandan ykselen kent bostanlarını dhil edebiliriz. apraz tozlařma ve apraz dllenme gibi ekim edimleri, faydacılıklarının tesinde, statkoya mdahale etme, geleceęi tahayyl etme ve bařka imknlar nerme kipleri olarak okunmaktadır.

**(Alien) Yabancı Sıfat:**

1. Başka bir milletten olan, başka devlet uyruğunda olan (kimse), bigâne, ecnebi
2. Başka bir milletle ilgili olan

3. Aileden, çevreden olmayan (kimse veya şey), özge
4. Tanınmayan, bilinmeyen, yad
5. Aynı türden, aynı çeşitten olmayan
6. Bir konuda bilgisi, deneyimi olmayan
7. Belli bir yere veya kimseye özgü olmayan

-TDK

**(Cross-Fertilization) Çapraz Döllenme Fııl:**

Bir bitkinin aynı türden başka bir bitkinin polenleri ile döllenmesi.

-OİS

**(Cross-Pollination) Çapraz Tozlaşmak Fııl:**

Bir çiçeği ya da bitkiyi başka bir çiçek ya da bitkiden polenle tozlaştırmak.

-OİS

**(Culture) Kültür İsim:**

1. Tarihsel, toplumsal gelişme süreci içinde yaratılan bütün maddi ve

manevi değerler ile bunları yaratmada, sonraki nesillere iletmede kullanılan, insanın doğal ve toplumsal çevresine egemenliğinin ölçüsünü gösteren araçların bütünü, hars, ekin

2. Bir topluma veya halk topluluğuna özgü düşünce ve sanat eserlerinin bütünü

3. Muhakeme, zevk ve eleştirme yeteneklerinin öğrenim ve

yaşantılar yoluyla geliştirilmiş olan biçimi

4. Bireyin kazandığı bilgi
5. Tarım
6. Uygun biyolojik şartlarda bir mikrop türünü üretme

**(Diaspore/ Diaspora) Diaspora İsim:**

1. Herhangi bir ulusun veya inanç mensuplarının ana yurtları dışında azınlık olarak yaşadıkları yer
2. Herhangi bir ulusun yurdundan ayrılmış kolu, kopuntu
3. Bitkilerin yayılmasını sağlayan spor, tohum ya da herhangi bir başka yapı

-TDK ve OİS

**(Endemic) Endemik Sıfat:**

1. Sadece bir bölgede yetişen veya yaşayan (bitki, hayvan)
2. Belli bir bölgede salgın olmaksızın sık görülen (hastalık)

**(Germinate) filizlenmek Fııl:**

1. Bitki filiz vermek
2. Gelişmeye, büyümeye başlamak

**(Graft) Aşılacak Fııl:**

1. Vücutta bağımlılık yaratmak veya yerleşmiş bir hastalığa karşı koyabilmek için hazırlanmış bir aşırı vücuda vermek, aşı yapmak
2. Başkasına hastalık geçirmek
3. Elde edilmiş istenilen herhangi bir ağacın bir parçasını anaç üzerine kaynaştırarak üretmek
4. Birtakım düşünce veya duyguların başkasına benimsetilmek, telkin etmek, etkilemek

-TDK

**(Habitat) Habitat İsim:**

1. Yerleşme, oturma
2. Bitkinin doğal olarak yetiştiği yer, yurt

**(Home-grown) Ev mahsulü Sıfat**

Kişinin kendi bahçesinde yetiştiği mahsuller.

-OİS

**(Hybrid) Melez Sıfat**

1. Değişik türden hayvan veya bitkiden üremiş (hayvan veya bitki), kırma, azma, hibrit, metis
2. Değişik ırkta ana babadan doğmuş olan (kimse)
3. Katışık, karışık

-TDK

**(Indigeneous) Yöresel Sıfat**

1. Belli bir yöre ile ilgili, yerel, mahallî, mevzii, lokal
2. Belli bir yöreye özgü

-TDK

**(Native) Yerli Sıfat**

1. Taşınmayan, başka yere götürülmeyen
2. Yurt içinde yapılan veya bir yurdun kendine özgü niteliklerini taşıyan
3. Belli bir bölgede yetişen, otokton
4. Bir yerin ilk sakini olan, otokton
5. Oturduğu bölgede doğup büyüyen, ataları

# Sözlükçe

da orada yaşamış olan

6. Amerika, Avustralya ve Afrika'nın uygarlıktan uzak, ilkel biçimde yaşayan kimi halklarına verilen ad

-TDK

**(Naturalize) Vatandaşlık vermek/ Yerleştirmek Fııl**

1. Birini ülkenin vatandaşlığına kabul etme
2. Bitkileri ya da hayvanları yöresi dışında yetiştirme

-TDK ve OİS

**(Parasite) Parazit İsim**

1. Asalak
2. Radyo, televizyon, telsiz vb. aygıtların yayınına karışan yabancı ses veya cızırtı
3. Herhangi bir işte, olayda sorun çıkaran kimse

-TDK

**(Root) Kök İsim**

1. Bitkileri toprağa bağlayan ve onların, topraktaki besin maddelerini emmesine yarayan klorofilsiz bölüm
2. Süsünde olduğu gibi yer üstüne sap çıkaran çok yıllık yer altı gövdesi
3. Bazı şeylerde dip bölüm
4. Sapiyla çıkarılan bitkilerde tane
5. Dip, temel, esas

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

-TDK

**(Terrestrial) Karasal Sıfat:**

Toprak üzerinde yaşayan

-OİS

**(Transplant) Nakletmek Fııl:**

1. Nakil işini yapmak, bir yerden başka bir yere geçirmek, iletmek
2. Anlatmak, aktarmak

-TDK

**(Uproot) Kökünden sökmek Fııl:**

1. Bir şeyi, özellikle bir ağacı ya da bitkiyi yerinden sökmek.
2. Kişiyi evinden ya da çevresinden uzaklaştırmak

-OİS

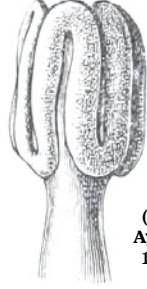
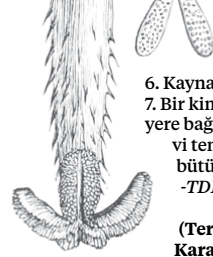
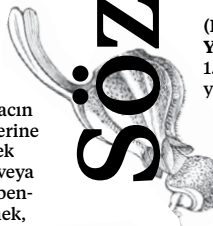
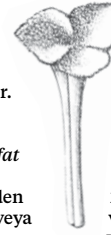
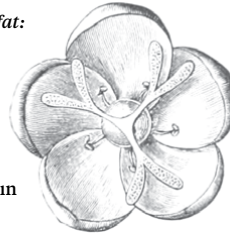
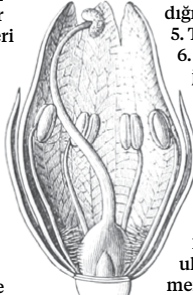
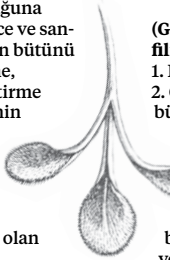
**(Weed) Ayıklamak Fııl:**

1. Bir şeyin içinden, işe yaramayan, gereksiz veya istenmeyen taneleri ayırıp

çıkarmak, temizlemek

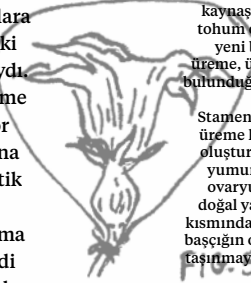
2. Bir görevde gereksiz görülenleri işinden ayırmak

-TDK



Farklı çiçekli bitkiler arasında çapraz tozlaşma aynı cinse ait farklı iki bitki arasında tozlaşmanın gerçekleşmesiyle olur. Söz gelimi erik, kiraz, şeftali, nektarin ve kayısı *Prunus* cinsine aittirler ve bu yüzden bunlar arasında çapraz tozlaşma mümkündür. Çapraz tozlaşma sürecinde farklı bitkilerin genetik malzemeleri karışır ve nihai olarak hem orijinal bitkilerin çeşitli özelliklerini gösteren hem de başlı başına yepyeni bir çeşitlilik alanı yaratan bir melez oluşur. Melezleşme ilk nesil meyvelerde ifade bulmaz, daha ziyade birinci neslin tohumlarından üretilen meyvelerde kendini gösterir. Çapraz tozlaşma rüzgârın, arıların

ya da kelebeklerin polenleri bir bitkiden diğer bitkiye taşınması gibi doğal yollarla olabileceği gibi insan müdahalesiyle de gerçekleşebilir. Bu sürecin detayları her ne kadar 1860'lara kadar bir sır olarak kaldıysa da, bitki ıslahı binlerce yıldır uygulanmaktaydı. Uzunca bir süre bezelyeleri melezleme konusunda deneyler yapan Gregor Mendel 1865 yılında kalıtım yasasına son şeklini verdi ve böylelikle genetik alanını kurarken aynı zamanda çapraz tozlaşmayı bilimsel bir çalışma konusu haline getirdi. Burada kendi melezlerinizi yapmanızı sağlayacak adım adım bir çapraz tozlaştırma rehberi bulabilirsiniz.



#### Bitkilerin Üremesine İlişkin Genel Bilgiler

Çapraz tozlaşmaya yoğunlaşmadan önce bitkilerin üremesine dair temel unsurları anlamak gerekir. Bitkilerin üremesi çoğunlukla bir erkek ve bir dişi üreme hücresinin kaynaşmasıyla gerçekleşir. Bu kaynaşma bir tohum oluşturur ve bu tohum da nihai olarak yeni bir bitki meydana getirir. Bitkilerde üreme, üreme organlarının (stamen ve pistilin) bulunduğu çiçek bünyesinde gerçekleşir. (Şekil 1)

Stamenin uç kısmında bulunan başçık, erkek üreme hücrelerini barındıran polen tozlarını oluşturur. Dişi üreme hücrelerini barındıran yumurtacıklar da pistilin dibinde bulunan ovaryumda bulunur. Tozlaşma, polenlerin doğal ya da suni yollarla başçıktan pistilin uç kısmındaki stigmaya aktarılmasıdır. Bu aktarım, başçığın olgunlaşması ve açılarak polen tozlarını taşıyıcı hale getirmesi sonrasında gerçekleşir. (Şekil 2)

Tozlaşmayı takip eden döllenme ise stigmaya ulaşmış olan polenin boyuncuktan ovaryuma doğru bir kanal oluşturmasıyla gerçekleşir. Ovaryum içinde erkek ve dişi üreme hücreleri kaynaşır ve bir tohum meydana getirirler. (Şekil 3)

Üç tür çiçek vardır: tam, eksik ve erselik çiçekler. Tam çiçekler en yaygın çiçek türüdür ve aynı bir çiçek içinde hem stamen hem de pistil barındırır. (Bkz. Şekil 1) Bu çiçekler kendi kendilerini döleyebilirler. Eksik çiçeklerde stigma ve pistilden yalnızca biri bulunur. Stigma barındıran eksik çiçeklere stamenli çiçekler, pistil barındıran çiçeklere pistilli çiçekler denir. Stamenli ve pistilli çiçekler aynı ya da farklı bitki üzerinde gelişebilirler ancak tozlaşmanın gerçekleşmesi için birbirlerine ihtiyaç duyarlar. Erselik çiçekler ise taçyaprağına benzeyen ve bir kömçte birleşen çiçekçik yahut çiçek gruplarından oluşur. Çiçekçikler her iki üreme organını barındırabileceği gibi (disk çiçekçikleri) yalnızca pistilli de barındırabilir (ışın çiçekçiki). Erselik çiçekler de yalnızca disk çiçekçiki grubundan oluşabileceği gibi hem disk hem de ışın çiçekçiki gruplarını barındırabilir.

#### Çapraz Tozlaştırma Yönergesi

##### Malzemeler:

- İp (iki ayrı renk)
- Cimbız
- Büyüteç
- İspirto
- Selofan torba
- Birkaç ataç
- Küçük plastik kap

Dikkat: Kolaylık açısından aşağıdaki yönerge tam çiçeklere göre oluşturulmuştur.

1 Aynı cinse ait farklı iki çiçekli bitki bulunuz. Çapraz tozlaşma için seçtiğiniz çiçeklerin hâlihazırda tozlaşmayı gerçekleştirmediğinden emin olmak için henüz açılmamış olan çiçekleri kullanınız.

2 Bir çiçeği polenleri sağlayacak erkek, başka bir çiçeği de polenlerin aktarılacağı dişi olarak belirleyiniz. Erkek olarak seçtiğiniz çiçeğin başçığında sarı toz bulunduğundan, dişi olarak kullanacağımız çiçeğin de parlak, yapışkan yahut tüylü bir stigmaya olduğundan emin olunuz. Çiçeklerin rollerini hatırlamak için farklı iplerle işaretleyiniz.

3 Dişi çiçeği hazırlamak için öncelikle stamenlerini etkisizleştirmek suretiyle çiçeğin kendi kendine döllenmesini önlemelisiniz. Çiçeği tam açılmamışken el yordamıyla yavaşça açınız ve cimbız kullanarak stamenleri ve başçıkları koparınız. Bu işlem esnasında gerekirse büyüteçten faydalanabilirsiniz. Daha sonraki aşamalara geçmeden önce cimbızınızı ispirto ile temizleyiniz. (Şekil 4)

4 Daha sonra hem erkek hem de dişi çiçeği, yabancı polenlere maruz kalmalarına mani olmak için birer selofan torba ile kaplayınız. Bu torbaları alt kısımdan büzerek ataçla yahut ipele sıkıştırınız. (Şekil 5)

5 Erkek çiçeği açınız ve stamenlerini yahut başçığını temiz cimbızınızla koparınız. Bu stamen yahut başçıkları ağız kapalı plastik bir kaba alınız. (Şekil 6)

6 Sonra dişi çiçeği poşetten çıkarınız. Cimbızla tuttuğunuz erkek çiçeğin stamenini yahut başçığını yavaşça dişi çiçeğin stigmasına sürünüz. Dişi çiçeği yeniden poşete sarınız. (Şekil 7)

7 Bu aşama tamamlandıktan sonra döllenme gerçekleşir ve böylece toplayabileceğiniz tohumlar gelişir. Eğer seçilmiş olan bitkiler meyve ya da sebze vermiyorsa, tohumları dişi çiçeğin tohum kapsülü kuruyup yarılmaya başladığında toplayabilirsiniz. (bkz. Şekil 8) Eğer seçilmiş bitkiler meyve veya sebze veriyorsa, tohumlar meyve ya da sebze olgunlaşıp tohumu taşıyan kısımlar gelişkin bir hal alınca toplamaya hazır hale gelir. Topladığınız tohumları bir pakete yerleştiriniz. Paketi ilk hafta boyunca ılık bir yerde tutunuz, daha sonra ise serin ve kuru bir ortamda muhafaza ediniz. Hazır hissettiğinizde hasat ettiğiniz tohumları ekilebilir ve melez bitkinizin büyümesini izleyebilirsiniz. (Şekil 8)

# Melez Oluşturmak Üzere Farklı Çiçekli Bitkiler Arasında Çapraz Tozlaşma Nasıl Sağlanabilir?



FIG. 2



FIG. 3

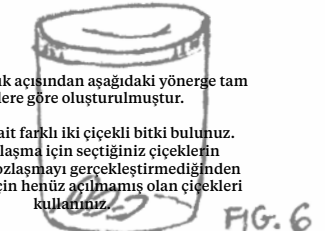


FIG. 6

FIG. 8

ŞAM'DA KAYISI  
SAYI 6

ATIF AKIN

Bu sanat yapıtı *Şam'da Kayısı* kapsamında üretilmiştir  
<http://apricotsfromdamascus.net>

*Şam'da Kayısı* Atif Akin 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](mailto:delicious@apricotsfromdamascus.net)

George Washington (22 Şubat 1732  
14 Aralık 1799) Amerika Birleşik  
Devletleri'nin ilk başkanı (1789-97),  
Amerikan Bağımsızlık Savaşı'nın  
başkomutanı ve Amerika Birleşik  
Devletleri'nin Kurucu Babalarından  
biridir.

Museum Map



The Met App  
Download Today  
[metmuseum.org/app](http://metmuseum.org/app)

FALL 2015

Şam'da Kayısı  
Şam Salonu'ndan Kayıslar  
M'den Kayıslar  
Sayı 06 Atif Akin

apexart - İstanbul  
2015

Aratından, New York, Kasım



Hagop Kevorkian (Ermenice: Յակոբ Գեորգեան; Doğum: 1872, Kayseri, Osmanlı İmparatorluğu- Ölüm: 1962, New York, ABD) Kayseri'de doğmuş, İstanbul'da Amerikan Robert Kolej'den mezun olmuş, 19. yüzyıl sonlarında New York'a yerleşmiş ve Amerika'nın Doğu eserleri konusunda bir zevk sahibi olmasına yardımcı olmuş Ermeni - Amerikan bir arkeolog, sanat uzmanı, koleksiyonerdi.

```
void setup(){
  size(900, 900);
  smooth();
  noFill();
  background(0);
}

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

    int circleResolution = (int)map(millis()+100,0,height,2, 10);
    int radius = millis()-width/2;
    float angle = TWO_PI/circleResolution;

    strokeWeight(1);
    stroke(strokeColor);

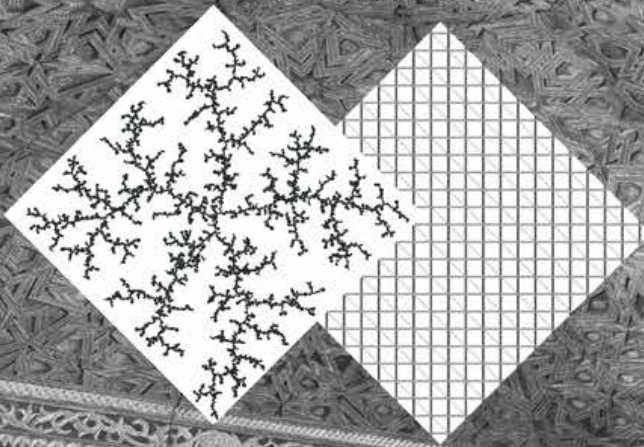
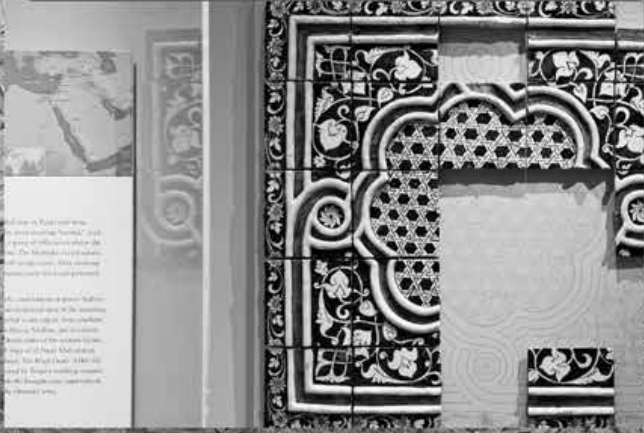
    beginShape();
    for (int i=0; i<=circleResolution; i++){
      float x = 0 + cos(angle*i) * radius;
      float y = 0 + sin(angle*i) * radius;
      vertex(x, y);
    }
    endShape();

    popMatrix();
  }
}
```

RECEPTION ROOM (QA'A)  
FROM A LARGE HOUSE,  
DAMASCUS (SYRIA), DATED  
19 A.H./A.D. 1707,  
GIFT OF THE  
HAGOP KEVORKIAN FUND, 1970,  
IN MEMORY OF ITS FOUNDER  
HAGOP KEVORKIAN



void setup() {  
 size(2400, 2400);  
 smooth();  
 background(240);  
  
 x[0] = width/2;  
 y[0] = height/2;  
 r[0] = 10;  
 }  
  
 void draw() {  
 for (int i=0; i<width; i=i+80) {  
  
 for (int j=0; j<height; j=j+80) {  
 strokeWeight(6);  
 stroke(180);  
 line(0, i, width, i);  
 stroke(120);  
 line(i, j, j, i);  
 stroke(60);  
 line((width-i), 0, width, i);  
 }  
  
 strokeWeight(0.5);  
 //noFill();  
  
 float newR = random(0, newR, width-newR);  
 float newC = random(0, newC, height-newC);  
  
 float closestDist = 10000000;  
 int closestIndex = 0;  
  
 //which circle is the closest?  
 for (int i=0; i<currentCount; i++) {  
 float newDist = dist(newX, newY, x[i], y[i]);  
 if (newDist < closestDist) {  
 closestDist = newDist;  
 closestIndex = i;  
 }  
  
 //show random position and line  
 //align it to the closest circle outline  
 float angle = atan(newY-y[closestIndex], newX-x[closestIndex]);  
  
 x[currentCount] = x[closestIndex] + cos(angle) \* (r[closestIndex]+newR);  
 y[currentCount] = y[closestIndex] + sin(angle) \* (r[closestIndex]+newR);  
 r[currentCount] = newR;  
 currentCount++;  
  
 // Draw them  
 for (int i=0; i < currentCount; i++) {  
 //fill(50,150);  
 fill(50);  
 ellipse(x[i], y[i], r[i]\*2, r[i]\*2);  
 }  
  
 if (currentCount >= maxCount) noLoop();  
 }  
 }



Koç ailesi Vehbi Koç'ın kurduğu şirketi yöneten Türkiye'li bir ailedir. Vehbi Koç kendi kaynaklarıyla kazanılan servet bakımından Türkiye'nin en zenginlerinden biridir. Torunları, yani Koç ailesinin üçüncü kuşağı bugün Türkiye'nin en büyük şirketler grubunu yönetmektedirler.

EXIT



Galeri 461, daha önceden Nur-al-Din Salonu olarak bilinen Şam Salonu, Şam'daki üst sınıf bir evin kabinası olarak 16. yüzyıl Osmanlı ev mimarisinin önemli bir örneğidir. 2011'deki yerleştirmenin önemli hamlelerinden biri bu odanın, emperyal Osmanlı sanatının bu vilayetlerin sanatı üzerindeki etkisini vurgulayan bir biçimde yeniden kendi bölgesel bağlamında, Ottoman İstanbul'un (Galeri 460) sanat eserlerine ayrılmış galerisinin dışında konumlandırılmasıdır. Geniş kapsamlı akademik incelemeler ve koruma amaçlı girişimler odanın orijinal düzenine yakın ve daha doğru bir biçimde yeniden kurulmasını sağlamıştır.

703-772 The American Wing

400-406 Ancient Near Eastern Art

450-464 Art of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia

200-253 Asian Art

690-693 Drawings and Prints

600-644 European Paintings 1250-1800

173-176 Greek and Roman Art

917-925 Modern and Contemporary Art

680-684 Musical Instruments

800-830 19th- and Early 20th-Century European Paintings and Sculpture

850-852 Photographs

Special Exhibitions and New Installations

Met Store

Cafés and Restaurants

Galeri 463 ve 464, İslam ve Asya bölümlerine ait zengin seçkileri birleştirerek büyük mekânlarda birleştirilmekte ve böylece ilk kez bölge sanatının farklı yüzlerinin görsel bakımdan görkemli ve tarihsel olarak tutarlı bir özeti sunulmaktadır. Bu iki galeri Hint yarımadasının sanatsal ve kültürel zenginliğini ve bu zenginliğin İslam dünyası, Avrupa ve hatta ötesiyle olan genel bağlantıları vurgulamaktadır.

## 1st Floor and Mezzanines



Central Park, New York City, Manhattan'da bulunan umumi bir parktır. Central Park, ABD'de en çok ziyaret edilen umumi park olmasının yanı sıra dünya üzerinde en çok filme çekilen yerlerden biridir.

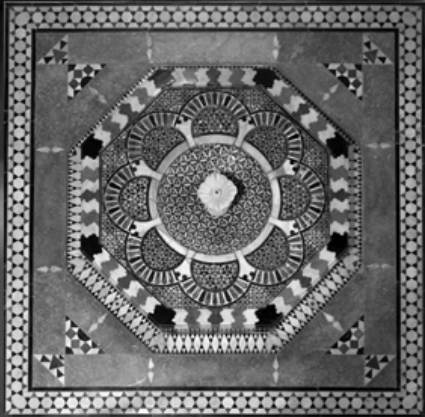
Galeri 153, beşik tonozlu büyük Mary ve Michael Jaharis Galerisi, İ.Ö. dördüncü, beşinci ve altıncı yüzyıllara ait büyük heykelleri ve diğer anıtsal eserleri sergilemektedir.

Altıncı yüzyıla ait eserler arasında Yunan atletizmine ilişkin çok sayıda eserin yanı sıra müzenin seçkin Panathenik Amforalar koleksiyonundan örnekler bulunmaktadır. Galerinin ortasında Yunanistan'da dördüncü ve beşinci yüzyıllarda yapılmış ama daha sonra kaybedilmiş ya da eritilmiş olan bronz heykellerin Roma döneminde yapılmış olan büyük mermer kopyaları sergilenmektedir. İ.Ö. dördüncü yüzyıla ait orijinal mermer heykeller Atina'ya ait uzun anıtsal yapılarının üstündeki heykelleri gösterilmektedir.

APRICOTS FROM DAMASCUS - ATIF AKIN



```
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);  
    else translate(x, y);  
  
    fill(5, 133, 170);  
    quad(0, -c, b, -b, 0, -a, -b, -b);  
    fill(1, 40, 76);  
    quad(-b, -b, 0, -a, 0, a, -b, 0);  
    fill(155);  
    quad(b, b, 0, 0, a, 0, -a);  
  
    popMatrix();  
  }  
}
```





*Abricotier*



```

1 tttcttctc cccccccc cattgggcgc tgaactcagc cccatcatca cattcacaca
61 acctctcctt cctcctcctt tttttttctc ccccacaaca caattggagc tgaagaaagc
121 tccttttctt cgctcagcag ctaagactcc tgttctgtgc acaactgtt tgataaatgt
181 ctcagtgggc ttgtgtctct gctgctaact tgagctgcca agctagcatc atcaacactc
241 aaaagctacg aaacactccc agatgcgatg ctttttcatt taaaggtagt gaatttatgg
301 ctcaaagctg tagattttta agcccacaag ctatttatgg aaggccgagg aatggtgctt
361 gccctttgaa ggtggtttgc gttgattatc caagaccaga ccttgacaat actgctaatt
421 tcttagaagc tgcataattc tcttcactt tccgagctc tcctcgtcca gctaagccgt
481 tgaaggtcgt gattgctggt gcaggtttgg ctggtcttgc aactgcaaaa tatttggctg
541 atgcaggtca taaacctatc ttactggaag caagagatgt tctaggcgga aagtgggcag
601 catggaanga taaggatgga gactggtacg aaacaggcct ccatatcctc ttggggcctt
661 atccgaatat tcagaacctg ttggtgagc ttggtattga tgatcgattg cagtggaagg
721 agcattctat gatatttga atgccaaaca aaccaggaga attcagccgg ttgtatttcc
781 ctgaagtttt accagcacc ttaaatggaa tatgggcat attgaagaac aatgagatgc
841 tgacttggcc agagaaaata aagtttcaa ttggactact gccagcaatt ctggtgggc
901 aggcttatgt tgaagcccaa gatggcttga gtgtaaaaga ttggatgagg aaacagggca
961 taccggatcg agtgactact gaggtgttta ttgccatgtc aaaggccctg aactttatta
1021 acctgatga actttcaatg caatgcatat tgattgcttt gaaccgattc cttcaggaga
1081 aacacggttc caagatggct ttcttggatg gtatgcccc tgagagactc tgtgcaccaa
1141 ttgttgatca tatccagtc tggggcggtg aagtccgaat taattcccga atacagaaaa
1201 ttgagctaaa taaagatggg accgtgaaga gttttgtact aaataatggg agcatgattg
1261 aagcagatgc ctatgtattt gccactccag ttgacatcct aaagcttcta ttgcctgata
1321 actggaanga gatcccatat ttcaagaaat tggagaaact aattggcgtt ccagttatca
1381 atgttcacat atggtttgac agaagactga agaacacata tgatcateta ctttttagca
1441 ggagtcctt ttttaagtgc tatgctgaca tgtccgtaac atgtaaggaa tattataatc
1501 caaaccagtc tatgctggag ttggtttttg caccagcaga agaatggatt tcatgcagtg
1561 attcagaat tattgatgct acactcaaag aacttgcaa actctttcct gatgagatag
1621 ctgcagatca gagcaaagca aagattttga agtaccatgt tgtgaaaaca ccaaggtcgg
1681 tttacaaaac tgtaccagat tgtgaacctt gccgtccctt gcaaagatct cccctagagg
1741 gtttctatt agctggtgat tacacaaaac aaaagtattt agcctcaatg gaaggtgctg
1801 ttctgtcagg gaaactttgt gcacaagcaa ttgtacagga ttacgaattg cttgttgctc
1861 ggggacaaac aaggttggct gaggcaagcg ttcggtgaca aaaaaacctt gaagtagagg
1921 caagctgtgc agttttttt ggatgataat ttaaaaatgg gttagtgcct gtaaatgatt
1981 ggatttcaac aatttaggca ccaatcatcc ccttaaggca atgtatgtgg agacaattct
2041 ttgagcactt ttggttgca tctcttaaaa aacggtgta tcctttgtac cctatcattg
2101 agcgtgtacg tcatataat ttgatttgag cgtttatcca aaaaaaaaaa aaaaa

```

TANIM: Prunus armeniaca phytoene desaturase mRNA, eksiksiz CDS.

KAYNAK: Prunus armeniaca (kayıt)

ORGANİZMA: Prunus armeniaca

Ökaryotlar; Yeşil Bitkiler; Streptofitler; Embriyofitler; Trakeofitler; Spermatofitler; Çiçekli Bitkiler; İki Çençliler; Gunneridler; Pentapetaliler; rosidler; fabidler; Güller, Gülgiller; Maloidler; Amigdaller; Prunus.

BAŞLIK: Karşıt Renkli Kayısı Varyetelerinde Karotenoid Birikiminin Etilen Regülasyonu ve Karotenojen Gen İfadesi (Prunus armeniaca)

ŞAM'DA KAYISI  
SAYI 7

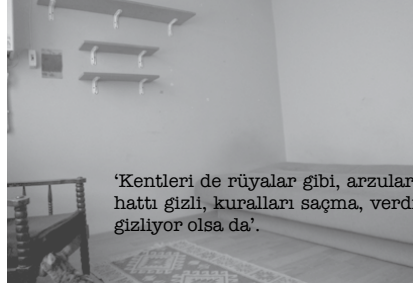
PINAR ÖĞRENCİ

Bu metin Şubat 2015'te Artunlimited ve Radikal'de yayınlanmış, *Şam'da Kayısı* için güncellenmiştir. Görseller sanatçıların izniyle facebook sayfalarından alınmıştır. <http://apricotsfromdamascus.net>

*Şam'da Kayısı* Atif 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



'Kentleri de rüyalar gibi, arzular veya korkular kurar; söylediklerinin ana hattı gizli, kuralları saçma, verdiği umutlar aldatici, her şey başka birşeyi gizliyor olsa da.'

Italo Calvino, Görünmez Kentler



Kasım, 2015

apexart - İstanbul

**İstanbul doğudaki kültür şehirleri arasında buluşulabilecek neredeyse tek merkez haline gelmiş durumda. Orta Doğu ülkeleri arasındaki gergin ve istikrarsız ilişkiler insanların seyahat özgürlüğünü etkiliyor. Bir İran'lı için Kudüs, İsrail'li, Suudi Arabistan'lı ya da Mısır'lı için Tahran'a gidip yaşama şansı neredeyse olanaksız... Bağdat savaş sonrası yeniden inşa edilirken hala yaralarını sarabilmiş değil. Halep neredeyse yok oldu ve Şam kan ağlıyor. Gazze daha kısa bir süre öncesine kadar ateş altındaydı. Bu durumda İstanbul hala güvenli bir merkez halindeyken Arap ülkelerinden gelen bütün göçmenlerle birlikte sanatçı, aydın ve bilim adamlarının yarasını sarmak ve onlara evsahipliği yapmak zorunda. Tarihsel olarak bunu gerçekleştirmesi belki de bir zamanlar sahip olduğu kültürel**

**çeşitliliği yeniden kazanması için bir fırsat olabilir. Suriyeli'ler kendilerinin Türklere, diğer Arap ülkelerinin vatandaşlarına göre daha çok benzediklerini düşünüyorlar. Biz ise hemen yanibaşımızda varolan bu kültüre karşı ne kadar da yabancıyız... Sadece İslamiyet ve hatta bugünlerde artan birşekilde mezhepler üzerinden kodladığımız bu kültüre dönüp bakmanın, zenginliğini farketmenin zamanı çoktan gelmedi mi?**

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

**Abbas Kiorostami'nin ünlü 'Köker Üçlemesi'nin son filmi, 1994 yapımı 'Zeytin Ağaçlarının Altında', 1990 İran Depremi'nin günlük hayattaki etkilerini konu edinir. Filmin baş karakteri, inşaat işçisi Hüseyin, Tahire'ye aşiktir. Tahire ile evlenme isteği, cahil ve evsiz olduğu için reddedilir. Defalarca teklifini yinelediği günlerden birinin geceyarısında, büyük bir deprem olur ve köyde taş taş üstünde kalmaz. Kurgu ile gerçek hikayelerin birbirine geçtiği filmde Hüseyin, Tahire ile aynı film setinde çalışmak zorundadır (Kiorostami sıklıkla profesyonel olmayan oyuncularla çalışır ve senaryolarını onları tanıdıktan sonra yazar). Hüseyin'in yönetmenle konuştuğu meşhur yol sahnesinde, evsizliğinin defalarca yüzüne vurulmasından o kadar çok üzülmüştür ki, üzüntüsünün depreme yol açtığını düşündüğünü söyler. Artık ne Tahire'nin evi kalmıştır, ne de köydeki diğer insanların; Hüseyin artık eşit koşullarda olduklarını düşünür...**

**Deprem sonrasında büyüdüğüm şehir olan Van'a gittiğim ilk gece, ablamı ve ailesini mülmeye çalıştım. Şehrin merkezinde konforlu sayılabilecek bir apartmanda yaşarken, bir gecede herşey değişmişti. Göl kıyısında küçücük ve karanlık bir çadırın içinde, tanımadıkları onlarca kişiyle birlikte kalıyorlardı. Şiddetle yağın yağmurun ıslattığı çadırın içinde geçirdiğimiz geceyi asla unutmuyorum. Bir ay kadar sonra bir konteyner bulup içine sığınmış, bütün bir kış ve koskoca bir yılı bu konteynerde geçirmişlerdi. Konteyner şartlarına dayanamayan çocukları İzmir'e, annemlerin yanına göndermek zorunda kalmış, aylarca fiziksel ve psikolojik sağlık sorunlarıyla boğuşmuşlardı...**

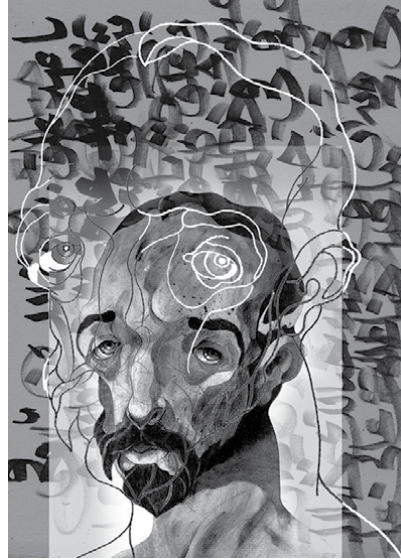
**Deprem ve savaş gibi kriz ya da felaket durumları, insanların yaşam biçimlerini negatif anlamda eşitliyor; evini, yurdunu ve daha kötüsü gelecekle ilgili bütün tahayyüllerini kaybeden milyonlarca insan aynı yazgıyı paylaşıyor. Savaş başladığından beri topraklarını terkedem milyonlarca Suriyeli, dünyanın bir çok ülkesine dağılmış durumda. Bu yazıda, Avrupa'ya ulaşmak için ölümü bile göze alarak denizleri aşan, Arap ya da Suriyeli lakabıyla kodlayıp, genellikle de sokaktaki çaresiz varoluşları ile tekileştirdiğimiz göçmenlerin içinde gözden kaçan bir guruptan bahsedeceğim: Suriyeli Sanatçılardan.**



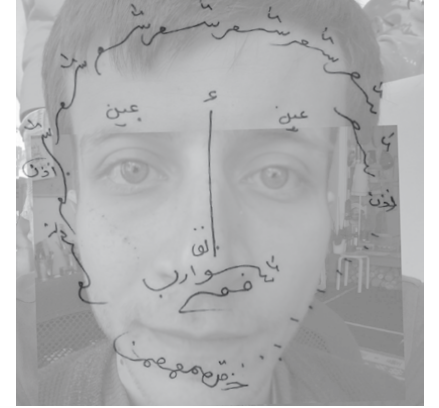
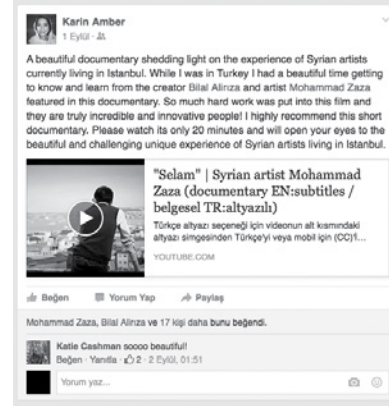
Öğrenci tarafından İstanbul

Kayısı Sayı 07 Pınar

Kürt kökenli Mohammad Zaza (Riyad, 1987) Suudi Arabistan'da büyümüş ve 18 yaşında Suriye'ye taşınmış. Bir buçuk yıl önce İstanbul'a gelen Zaza, Sıraselviler'de bir apartman dairesinde yaşıyor. Atölyesine gittiğim gün hava son derece soğuktuk ve ısıtma sistemi çalışmıyordu. Zaza, ısınmak için atölyenin ortasına bir soba kurmuş ve arkasındaki duvarın önüne yığınla odun taşımıştı. Suriye'den göç ettikten sonra resminde en çok neyin değiştiği sorusuna 'renkler' diye cevap veren Zaza, İstanbul semalarında sürekli yerdeğiştiren bulutların arasından sızan ışığın ve değişen renklerin kendisini çok etkilendiğini ve İstanbul'un kendisi için son derece ilham verici olduğunu söylüyor. Zaza bugünlerde İstanbul'da yapacağı solo sergi için hazırlanıyor.



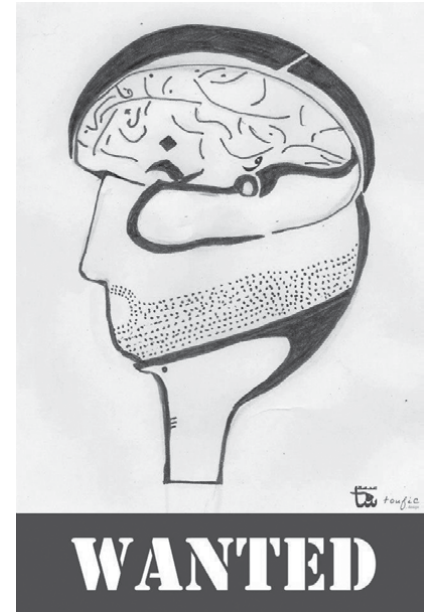
Toufic Hamidi (Halep, 1988) 2014 yılının Mart ayında İstanbul'a gelmiş. Ailesi hala Halep'te yaşıyor, Toufic ise kendine Aynalıçeşme'de bir ev bulmuş. Litografi eğitimi alan Toufic, savaş başladığında hala öğrenciymiş ve üniversiteyi bitirir bitirmez İstanbul'a gelmiş ve hala İstanbul'da yaşıyor.



Toufic: Evvelâ, bu süreç benim için sanat üzerinden kendimi her seferinde daha fazla keşfetme anlamını taşıyor. Özellikle savaş süreci ve sonrasında kişisel etkileriyle duyumsuyorum. Bu temel unsur, özellikle Suriye'den ayrıldıktan sonra, ülkeme dönüp, oradan gelen imgelere baktığımda etkili oluyor. Aynı zamanda oradan hakikat bağlamında gelenleri izlerken, 'Peki ben elimdekini nasıl sunabilirim?' anlamında bir hisle doluyorum. Herşeyden öte, orada sahip olduklarımızla ve daha önce vatanımızdaki mevcut herşeyle ilgili olumlu bir imajı verebilmeyi arzu ediyorum. Mekân değişikliği ile ilgili durum kendince hem olumlu, hem olumsuz etkileri var. Buna gittiğiniz kentin ruhunu veya dil sorununu örnek verebilirim. Ama günün sonunda, her şey sanatçıya ve emeğine bağlı. Son olarak, savaş her şeyi daha da berraklaştırdı ve hakiki hale getirdi. Artık savaş durumu ve onun günlük ayrıntıları üzerinden, kendim ve ailem hakkında daha fazla şey biliyorum.



Zaza: Bir metinle meşgul olduğum sırada, Arapça'da 'hawa' olarak nitelenen 'yerle bir' ifadesine takıldım ve bu benim kıskırtılıp meraklanmama yol açtı. Akabinde, çalışmamı sürdürdüysem de, beynim halâ bu kelimenin etrafında, tekrar tekrar dönüp durmaktaydı. Metnime döndüğümde, bu kelimenin kendi anlamını dahi aşan 'müziği'ni işitir vaziyetteydim. Bu, benim şiir mefhumu üzerine, kimlik ve isimler üzerine yeniden düşünmemi sağladı. Daha sonra bu kelimenin eylemsiz olduğunu ve geçen zamanla birlikte, giderek keskin bir şekilde herşeyin değişimi fikrinin de karşısında durduğunu düşündüm. Ve şimdi... Resim yapıyorum. 'Sevgi halâ büyümeyi sürdürüyor, ancak insanlık henüz bunu görebilmiş değil'.



**Maher Abdo (Idlep,1984) önce heykel daha sonra drama eğitimi almış. Bir süre sinema ve televizyon için dekor ve sahne tasarımı yapan Maher, daha sonra resim ve heykel alanına geri dönmüş. Savaş başladıktan sonra bir süre Mısır'a giden Maher, orada bir süre bir film projesi için çalıştıktan sonra İstanbul'a gelmiş. Maher'in ailesi ise Hatay'a göçmüş. Kendisini Kurtuluş'ta iyi korunmuş bir apartmanın bodrum katındaki atölyesinde ziyaret ettim. Sonunda bir atölyesi olduğu için çok mutluydu. Sohbetimiz sırasında 'mekan' üzerinde vurgu yapan Maher, mekanını kaybeden kişinin, karakterinin büyük bir bölümünden yoksun kaldığını ve bu yoksun yüzlerin giderek birbirine benzediğini söyledi. Atölyeden ayrılırken, içinde zencefil ve bal olan küçük bir şişe balı elime tutuşturan Maher'in hayat dolu bakışları vardı ve İstanbul'dan umutluymdu. Maher şimdi Almanya'nın güneyinde Sulzbach Rosenberg isimli küçük bir kasabada yaşıyor. Oturum iznini aldıktan sonra Münih'e yerleşmeyi düşünen Maher bugünlerde yabancı dil öğrenmeye çalışıyor.**



**Amjad Wardeh'in (Şam, 1984) ailesi Gaziantep'e yerleşirken kendisi İstanbul'a gelip, Bomonti'de bir ev bulmuş. İstanbul'daki ev sahiplerinin Suriyeli kiracılara karşı diğer yabancılardan daha temkinli davranıp iki depozito bedeli istediğini ve bu durumu pek çok arkadaşından duyduğunu söyledi. Amjad tanıştığımızdan beri çokça seyahat etti. G.antepe, Bodrum, Midilli, Viyana'ya giden Amjad şimdi Frankfurt'ta bulunuyor.**

Istanbul has a magic Middle est  
Istanbul is love

Mybe here lm save more  
But i don't have good live and job

**Amjad: Göç durumunun üretim tarzım ve ele aldığım konular üzerinde çok büyük etkisi olduğunu ifade edebilirim. Hemen her tuvalimde, adeta olağan bir biçimde gri renkler hakim, ancak sıcak renklerle daha fazla kontrast yaratmaya yöneldim. Suriye'deki devrim hareketi 2013'te başladığı günlerde her şey çok barışçıldı ve benim eserlerim de bunu destekler bir hal içerisinde idi. Kendimi ülkemde olanlardan ne kadar bağışık tutmaya çalışsam da, halâ bunu tuvalerimde görmem mümkün denebilir.**



**Maher: Suriye'den ayrıldıktan sonra, Mısır'a taşındım ve orada uzun süre kalamadım. Çünkü Mısır sınırında bulunan Suriyeli sanatçılarla herhangi bir iletişim kurma ve destek alma imkânım olmadı. Buraya, İstanbul'a geldim ve aslına bakılırsa, insan ilişkileri bakımından, sokaklarına varıncaya dek daha iyi koşullarla karşılaştım. Şu anda gördüğüm sorun o ki, Suriye'deki savaş henüz sona ermiş değil. Gelecekle ilgili büyük bir bulanıklık ve gizem mevzubahis.**





**Naser Nassan Agha (Idleb, 1961) ise Beylikdüzü'nde yaşıyor. Ailesi ile birlikte göç eden Naser'in iki çocuğu var. İstanbul'un daha merkezi semtlerinde yaşamının hayali kuruyor. Hepsini 80 kuşağının gençleri olan dört Suriyeli sanatçının içinde farklı bir kuşağı temsil ediyor. Sohbetimiz sırasında genç sanatçıların sanatı ile ilgili yorumlar yaparak katkıda bulunan Naser, resimlerinde mimarlık ve kente dair elemanlar kullanıyor. İstanbul'un tarihi kent dokusunu çok aşına bulan Naser, son zamanlarda tarihi referanslardan uzaklaşmaya çalıştığını söyledi. Bir süre önce bir sergi projesi için Almanya'ya giden Naser, baharda tekrar İstanbul'a dönmeyi planlıyor.**



My dear friend Pınar

Im in Germany now

You are in the heart



**Naser: 'Biz Suriyelilere daha ne kadar katlanacaksınız?'**

**Naser: Şu anda yapılması gereken, dürüst ve onurlu bir iletişim biçimi olan sanatı, politikanın önüne geçirmek ve insanları bir araya getirecek bir unsur olarak değerlendirmek olmalı. Savaş ve toplum üzerindeki sonuçları, insanları saygın bir yaşam sürmekten alıkoymuyor. Karanlık güçlerin ortaya koyduğu yıkım, en basit insan haklarını dahi hiçe sayıyor. Biz, birkaç arkadaş olarak tüm güçlüklerine karşın sanatı sürdürmeyi korumaya çalışıyoruz. Bu uğurda Suriye halkının, kültürünün ve tarihinin güzelliklerini yansıtır birkaç sergimiz dahi oldu. Ancak maalesef, bu arkadaşlarımızın çoğu artık yok ve bizler, birkaç kişi burada bekliyoruz. Rüyamız, soğuk kentlerin parçalanmış kaldırımlarında sürüyor. Bu uğurda küçük bir ılıklik dahi bize yeter oysa.**

Sanatçıların tamamı için İstanbul, Şam ve Halep birbirlerine çok benziyor. Mimari elemanların ve şehrin planlanma biçiminin onlara hiç yabancı gelmediği açık. İstanbul, Bağdat, Şam, Kahire gibi kültür ve ticaret merkezi olan şehirlerin, doğuya özgü, plansız, daha çok cemaat ilişkileri ile şekillenen tarihsel gelişimi ve 20. yüzyılda geçirdiği modernleşme süreçleri birbirlerine benzer nitelikler taşıyor. Cami etrafında gelişen mahalle strüktürleri, kapalı çarşı, bedesten, hamam gibi kamusal yapılar, konut mimarisindeki çok işlevli odalar benzer tarihi referanslardan sadece birkaçı... Sanatçılar, şehirdeki sosyal yaşamın da Suriye'deki yaşantıları ile çok büyük benzerlik taşıdığını, Türkçe bilmedikleri halde örneğin alışveriş yaparken, yemek siparişi verirken ya da yolda yürürken kendilerini evlerinde gibi hissettiklerini belirttiler.



ahları siler temizler." "Namaz dinin



Suriyeli sanatçılarla bir belgesel film çeken Bilal Alirıza da (Medine, 1988) kültürler arasındaki bu benzerliğin hayatı kolaylaştırdığına ancak sanatçıların sadece kendi aralarında görüştüğüne, İstanbul'daki sanat camiasına entegre olmakta güçlük çektiklerine dikkat çekti.



İstanbul hızla yükselip betonlaşırken demografik olarak da çeşitleniyor. İstanbul'a gelen Suriye'liler sınıfsal durumlarına göre farklı semtlere dağılmış durumda, Bilal Alirıza'nın deyimiyle, İstanbul'da da Suriye'dekine benzer şekilde merkez ya da periferiyi kullanıyorlar. Periferide yaşayanlar Beylüksüzü gibi uzak semtleri, zenginler Nişantaş'ını, alt-orta sınıflar Aksaray, Yusufpaşa, Karagömrük, Vefa civarını, en alt sınıflarsa İkitelli gibi semtleri tercih ediyor. Sanatçılar için de aynı durum geçerli; Mohammed Zaza Taksim'de, Naser Nassan Agha Beylüksüzü'nde yaşıyor örneğin. Anadolu şehirlerinde ise durum farklı, örneğin G.ante'p'de sınıfsal olarak ayrılma şansları olmayan Suriyeliler belli mahallelerde toplanmış. Anadolu şehirlerinde İstanbul'a göre daha çok dirençle karşılaşan göçmenler, yerel halkın ve koşulların baskısıyla bir arada kalmak gereği duyuyor.

# ŞAM'DA KAYISI *SAYI 8*

HERA BÜYÜKTAŞÇIYAN AND DILEK WINCHESTER

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

### İvi Stangali'den mektup var

İvi Stangali, 1942-1949 yılları arasında akademide Bedri Rahmi Eyüboğlu atölyesinde öğrenim görmüş ve 1949-1964 yılları arasında aynı atölyede asistan olarak çalışmış bir sanatçıdır. 1947 yılında kurulan On'lar Grubu'nun kurucu üyelerindedir. Stangali, 12 bin Rum vatandaşı sınır dışı edildiği, 1964 sürgünleri sırasında İstanbul'dan sürgün edilmiş ve yaşamının geri kalanına Atina'da devam etmiştir. Sanatçının üretimi konusunda bugüne ulaşabilen yegâne kaynaklar, resmetmiş olduğu kitaplardır. Bunlar arasında *Ütopya* (1986), *Ateş Yakmak* (1953), *Cüceler Çarşısı* (1955) ve *İlyada Destanı* (1962) bulunur. En bilineni Yunan vazolarından esinle, Azra Erhat ve A. Kadir'in İlyada çevirisi için yaptığı resimlerdir. Hera Büyüktaşçıyan ve Dilek Winchester bu araştırmayı, içinde İvi Stangali'nin izlerine rastlanan, "20 Dolar, 20 Kilo" ve "Bedri Rahmi Eyüboğlu ve Çağdaşlarından Mektuplar - Biz Mektup Yazardık" sergilerinden yola çıkarak gerçekleştirdiler. Sanatçının üretimini sekteye uğratan sürgün deneyiminin izlerini, Hoca'sına, Atina'ya gelmesinin hemen ardından yazdığı 10 Kasım 1964 tarihli mektubunda rastlayabiliriz. Sonrasında sanat üretimine devam ettiğine dair herhangi bir bulgu bulunmamaktadır. Kadın olması ve taşıdığı kimlik, Stangali'nin kırılğan bir görünmeziğe sahip olmasına neden olmuştur. Elle tutulur verilerle izi sürülemez de, Stangali'nin sanatsal pratiğinin izleri kitap sayfaları arasında saklı kalmıştır. Stangali'nin resmettiği İlyada kitabı yerinden edilen insanlığa hitap ederken, diğer yandan toplumsal, politik ve duygusal anlamda kendisine bir aidiyet alanı yaratmaya çabalayan ve dünyaya farklı gözlerle bakan bir sanatçının yerinden edilmişinin de izlerini taşır.

Bu çalışma, İvi Stangali'nin anısına gerçekleştirilmiştir.

## Şam'da Kayısı



apexart - istanbul

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

Sayı 08 İvi Stangali'ye İthafen  
Dilek Winchester & Hera Büyüktaşçıyan

10 Kasım 1964

Sevgili Hocam,

Buraya geleli 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 özleyorum. Resim yapabilirdim, fakat boylarım İstanbul'da, burada ise boylar 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 yöneltirse ovaya doğru  
Akıntının hızı altında hiç sarsılmadan,  
Aias'lar da öyle karşı duruyorlardı Troyalıların akınına.



Burada insanları da tanımak istemiyorum, hep İstanbul'dakilerle uğraşıyorum. Atölye...ev... Mühürdar, deniz kıyısı, martıların sesi, Saynur'un damı üzerindeki güvercinler... Yirmi gündür ne deniz, ne güvercin, ne martı sesi, ne de kedi.

Böyle ağlaşıyorlardı şehirde bir baştan bir başa.  
Gemilerine, Hellespontos'a varınca Akhalar dağıldı,  
Her Akhalı gitti kendi gemisine.



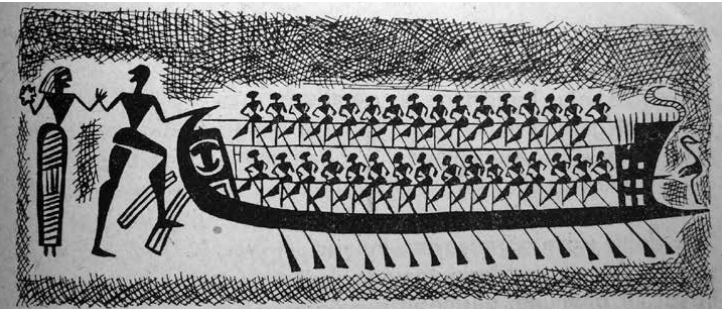
Uçakta bir sürü insan ağlıyordu, herkesten çok ben, fakat Atina Havaalanı'na inmeye başlayınca herkes gülmeye, şakalaşmaya başladı, ben ise...nasıl tarif edeyim bilmiyorum...ölüm gibi bir şey duydum.

...işte tıpkı öyle yanıyordu.  
Binlerce öbek ateş parlıyordu ovada.  
Elli adam vardı çevresinde her öbeğin.



Gazeteciler, flaşlarla, makinelerle etrafımızı sardılar, boyuna resim filan çekiyorlar.. Ben sırtımı çevirerek onlardan kaçabildim, fakat Maya kurtulamadı. En çok onunla uğraştılar ve birbirlerine göstererek ''Türkiye için tehlikeli insan'' deyip gülüşüyorlardı.

Atreusoğlu, tanrının duacısı Khryses'i saymadı diye İnsanlar kırılıp gidiyordu birbiri ardısına.  
Khryses kurtarmak için Akhaların elinden kızını  
Bir yığın kurtulmalıkla gelmişti tezgiden gemilerinde.



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

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



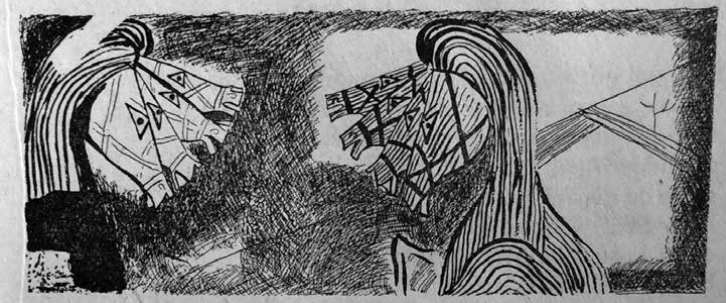
Ama kimseyi tanımak istemiyorum. Yalnız bir hanımla tanıştırmayı becerdi. Bu hanım bana Aliye Hanım'ı hatırlattı. Şarkıcı imiş, şimdi elliyi geçti, fakat gene de şarkı söylüyor ama az kazanıyor. Bu hanım beni bir editöre gönderdi, tanıştırdı daha doğrusu; o da beni bir dergi yayınevine gönderecek. Resimlediğim kitaplar yanımdadır, onları göstereceğim.

Sağlam bir duvar mı var belayı savacak?  
Duvarlarla çevrili bir şehir yok yakınımızda,  
Öcümüzü alacak bir ordu yok ki güvenelim.  
Sağlam zırhlı Troyalıların ovasındayız işte,  
Denize dayanmışız , çok uzağız 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 adımlarla?  
Sen bir ölümlüsün, bense ölümsüz bir tanrı,  
Ne diye azgınlık eder, direnirsin böyle,  
Benim bir tanrı olduğumu anlayamadın mı?  
Şu darmadağın ettiğin Troyalılarla  
Artık istemezsin herhal savaşmayı,  
İşte onlar sığındılar şehirlere,  
Oysa sen dönüp dolanıyorsun burada.  
Kaderin sana bağışladıklarından değilim,  
Öldüremezsın beni, bunu anla."



Nedim ne yapıyor? Nasıl olur da aramadı? Yazacağım Saynur'a da. Teyzeye yazdım, dün cevap aldım. Uzun zaman rahatsızmış, üzülmüş çok, döneceğim diye evin tozunu alıyor, havalandırıyor.

Bana uzun uzun anlatın oraları. Ne yapıyorsunuz, kimleri görüyorsunuz, neye kızılıyorsunuz, neye sevinyorsunuz...

Sakın bana kızmayın, şimdiye kadar yazamadım diye... Çok çok fenayım, anlatamıyorum.

Böyle dedi, ölüm kapladı gözlerini,  
Canı çıktı gövdesinden, uçtu gitti Hades'e,  
Bıraktı gücünü, gençliğini, kaderine ağlıya ağlıya...

Çok çok sevgilerle,

İvi Stangali

ŞAM'DA KAYISI  
*SAYI 13*

KHALED BARAKEH



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](mailto:delicious@apricotsfromdamascus.net)

Çeviri: Emre Koyuncu

apexart - istanbul

Aralık 2015

Khaled Barakeh Tarafından, Berlin, Aralık 2015

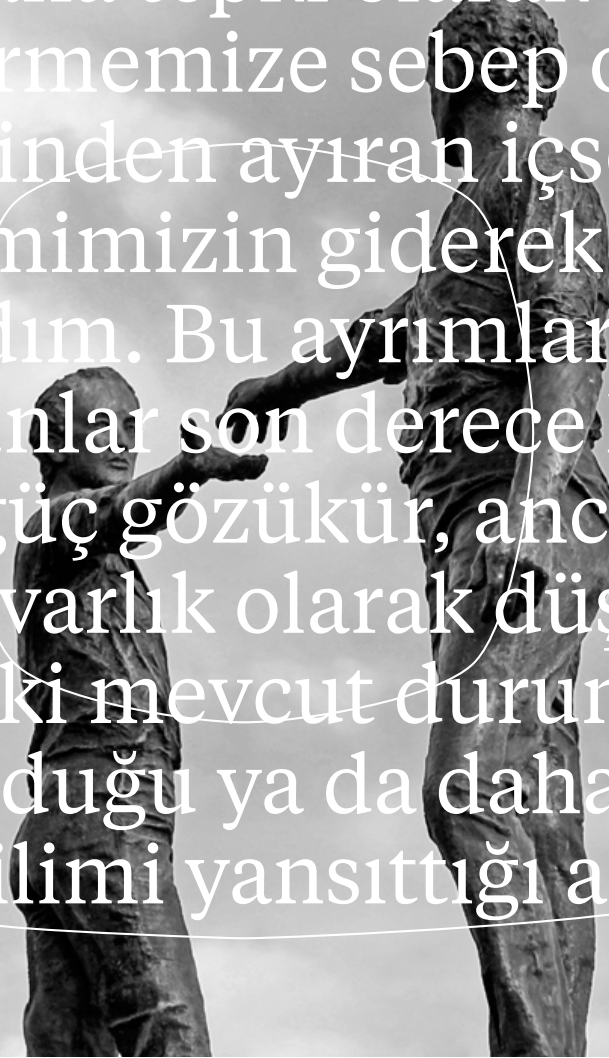
Şam'da Kayısı Sayı 13 Khaled Barakeh



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 geliştirme eğilimimizin giderek daha da çok farkına vardım. Bu ayrımlara yakından bakıldığında bunlar son derece karmaşık ve anlaşılması güç gözükür, ancak evimizi başlı başına bir varlık olarak düşünürsek, pek çok şehirdeki mevcut durumun şizofrenik bir olduğu ya da daha ziyade şizotopik bir eğilimi yansıttığı anlaşılır.



İnsan kendini bu ayrımla daha yakından  
karşılaşırken bulursa ne olur?



Bu kadar görünmez olan veya sürekli olarak görmezden gelinen o şeyle karşılaşınca ne olur?

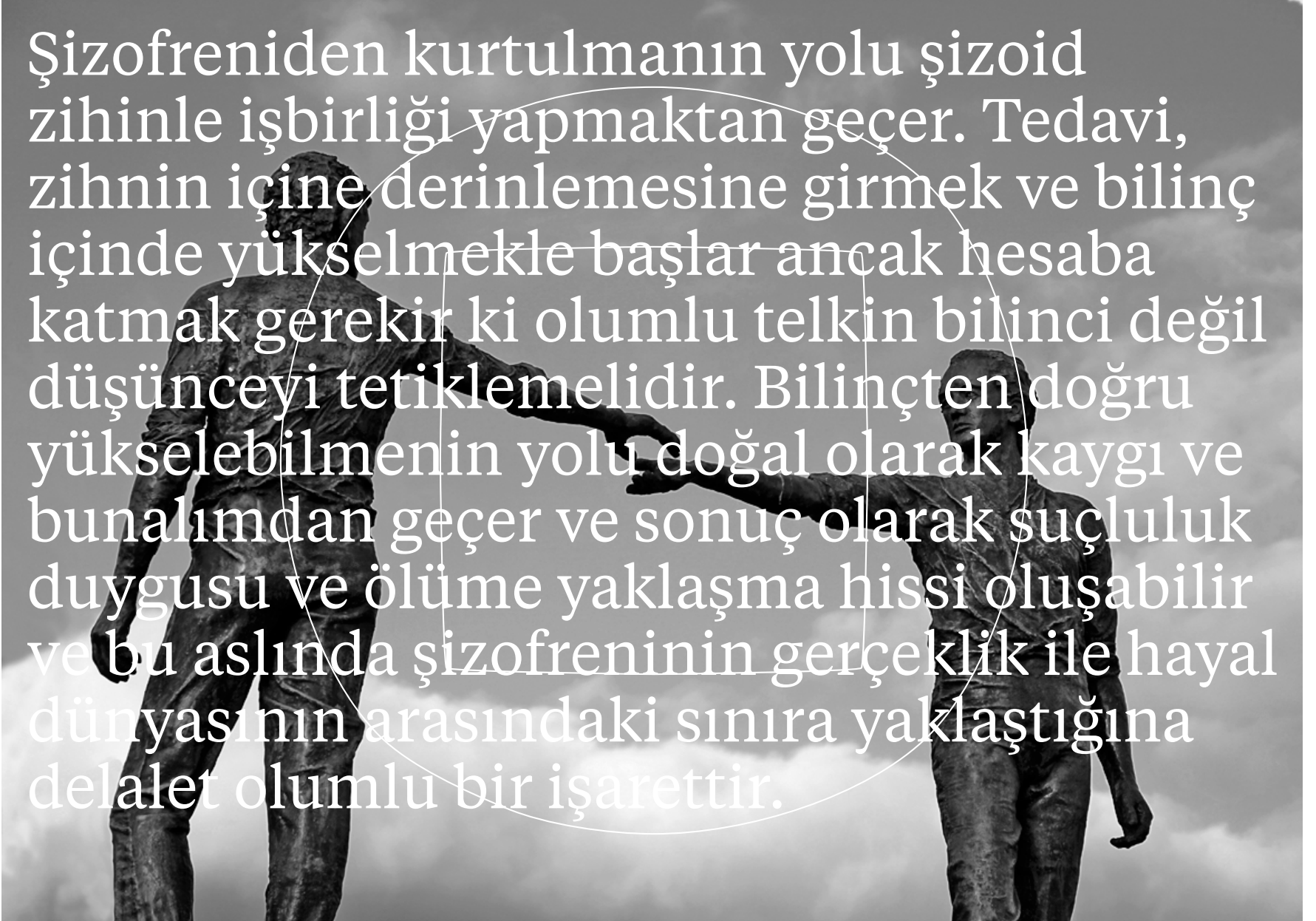


Şüphesiz ki her türlü uzlaşma ve iyileşme zaman alır, kolay yolu yoktur, bu daha çok tarihi acılardan uzaklaşma, insanın kendi imgesinin bir bütün olarak farkına varması ve bütün şehre işlenmiş psikolojik bariyerin üstesinden gelmeye çalışmasıdır.



Eğer şizofreni yanılısamaya 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 aşılabilirken, 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 yükselebilmenin yolu doğal olarak kaygı ve bunalımdan geçer ve sonuç olarak suçluluk duygusu ve ölüme yaklaşma hissi oluşabilir ve bu aslında şizofreninin gerçeklik ile hayal dünyasının arasındaki sınıra yaklaştığına delalet olumlu bir işarettir.





# مشمش من دمشق العدد ١

NADIA AL ISSA

تم إنتاج هذا العمل بمناسبة ممشش من دمشق  
<http://apricotsfromdamascus.net>

ممشش من دمشق هو معرض بوكالة أوكسارت، وبتنظيم عاطف أكين وديك وينشستر  
للمزيد من المعلومات، زر صفحتنا على  
<http://apexart.org/exhibitions/akin.winchester.php>

تواصل معنا  
[delicious@apricotsfromdamascus.net](mailto:delicious@apricotsfromdamascus.net)

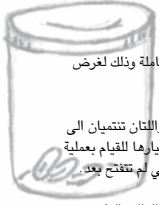
تصميم: علي امري دوغراماشي  
ترجمة: رشا عرابي

apexart - istanbul

تشرين الأول ٢٠١٥

شمش من دمشق  
العهد، ناديا  
الاصحاح، كاسية





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

١- اعثر على اثنين من النباتات المزهرة المختلفة واللذان تنتميان إلى نفس النوع، للتأكد من أن الأزهار التي تقوم باختبارها للقيام بعملية التلقيح لم يتم تلقيحها بعد. استخدم الأزهار التي لم تفتح بعد.

٢- اختر زهرة من نبتة واحدة من شأنها أن تمثل الوالد (الذكر) وهي التي ستوفر غبار الطلع واختار واحدة من نبتة أخرى من شأنها أن تمثل الأم (الأنثى) وهي التي ستقوم بتلقي غبار الطلع. تأكد من اختيار زهرة ذكر تحتوي على مسحوق أصفر كثيف على منابرها وزهرة أنثى لها قلم ميسم لامع ومكسو بالشعر وذو ملمس لرج. قم بتعليم الأزهار بخيوط مختلفة الألوان لامكانية تتبع وظيفتها.

٣- لإعداد الزهرة الأم لإيد اولاً من حمايتها من التلقيح الذاتي عن طريق إحصاء سداة الزهرة. قم بفتح الزهرة بلطف باليد وقم بغرض منابرها أو أسديتها بالملقط. (انظر رسم ٤) قم باستخدام العدسة المكبرة إذا لزم الأمر. قم بتبطين اللقط عن طريق الفرك بالكحول قبل المواصلة.

٤- يجب حماية الزهرة الأم والزهرة الأب من التلوث الناتج عن غبار طلع الأزهار الأخرى من خلال تغطية كل واحدة منهما بأكياس السيلوفان. قم بربط الأكياس من الأسفل بخيوط أو بمشابك ورقية. (انظر الرسم ٥)

٥- قم برفع الغطاء عن الزهرة الأب، وبغرض منابرها أو أسديتها بالملقط. ضع المنابر أو الأسدية في وعاء بلاستيكي صغير مغلق. (انظر الرسم ٦)

٦- الآن قم برفع الغطاء عن الزهرة الأم، واسك بالملقط إحدى أسدية الزهرة الأب ومرر بلطف منبرها عبر ميسم الزهرة الأم. (انظر الرسم ٧) قم بتغطية الزهرة الأم بكيس السيلوفان من جديد.

٧- فور الإنتهاء من عملية التلقيح يحدث الإخصاب وتنمو البذور بشكل كامل حتى مرحلة الحصاد. إذا كانت النباتات المنتقاة لا تنمر خضاراً أو فواكه يمكن وقتها حصاد البذور عندما يصبح جراب زهرة الأم جافاً أو يبدأ بالتشقق. (انظر الرسم ٨) أما إذا تنمر النباتات المنتقاة خضاراً أو فواكه فستصبح البذور جاهزة للحصاد عندما تستوي الشمرة وتكون الأجزاء الخاملة للبذور قد وصلت مرحلة النضج. ضع البذور المحصودة في كيس وخزنها في مكان دافئ لمدة أسبوع وبعد ذلك قم بحفظ البذور في مكان جاف وبارد. عندما تصبح جاهزاً، قم بزراعة بذورك المحصودة وراقب نمو نبتتك الهجينة.



### معلومات أساسية عن الكائنات النباتية\*

قبل الخوض في عملية التلقيح لابد أن نشير إلى أهمية فهم أساسيات عملية كائنات النباتات. يستلزم الكائنات النباتية في أغلب الأحيان انضهار خلية تناسلية أنثوية مع مثلثتها الذكرية، ويؤدي هذا الانضهار إلى إنتاج بذور تنمو وتصبح ذرية نباتية في نهاية المطاف. إن عملية التكاثر عند النباتات تحدث داخل الزهرة حيث توجد الأعضاء التناسلية للزهرة وهي السداة والمدقة. (انظر رسم ١)

المثبر، والذي يتواجد في الجزء العلوي من السداة، هو الذي ينتج حبوب اللقاح التي تحتوي على الخلايا التناسلية الذكرية. المبيض ويتواجد في قاعدة المدقة وهو الذي يحتوي على الخلايا التناسلية الأنثوية. التلقيح هو العملية التي يتم من خلالها نقل (بوسائل طبيعية أو اصطناعية) حبوب اللقاح من المثبر إلى الميسم المتواجد في الجزء العلوي من المدقة. ويحدث هذا الشيء عندما ينضج المثبر ويفتح مما يجعل الوصول إلى حبوب اللقاح ممكناً. (انظر رسم ٢)

يحدث الإخصاب، والذي يتبع عملية التلقيح، عندما يكون غبار الطلع الذي بلغ الميسم قد ندى أنبوباً يمتد إلى أسفل قلم الميسم و إلى المبيض. تتطور وتحدث الخلايا التناسلية الذكرية والأنثوية داخل البيض ومن ثم تتحول إلى بذور. (انظر رسم ٣)

هناك ثلاث أنواع من الأزهار، الزهرة الكاملة، الزهرة الغير كاملة، الزهرة المركبة. الأزهار الكاملة هي النوع الأكثر شيوعاً وتحتوي على كل من السداة والمدقة داخل زهرة واحدة. (انظر رسم ٩) وهذه الأزهار قادرة على التلقيح الذاتي، الزهرة الغير كاملة تحتوي إما على السداة أو المدقة، الزهور الغير كاملة التي تحتوي على السداة هي أزهار ذكرية أو سدائية بينما تلك التي تحتوي على المدقة هي الأزهار الأنثوية أو مدقية. قد تنمو الأزهار الأنثوية والذكرية على ذات النبتة أو على نبتين منفصلتين وتتطلب التلقيح من بعضها البعض. تتكون الأزهار المركبة من مجموعات من الزهورات التي تبدو وكأنها أوراق تويجية تلتقي معاً عند رأس الزهرة، ويمكن لهذه الزهورات أن تحتوي على كلا الأعضاء التناسلية (زهيرات قرصية) أو المدقة فقط (زهيرات شعاعية). أما الأزهار المركبة تتكون من مجموعة من الزهورات القرصية فقط أو من كلا الزهورات القرصية والشعاعية.

### تعليمات عملية التلقيح\*

الأدوات:  
خيط (لوتين مختلفين)  
ملقط  
عدسة مكبرة  
كحول للتطهير  
أكياس السيلوفان  
مشابك ورقية  
وعاء بلاستيكي صغير



الفراشات غبار الطلع من نبتة إلى أخرى أو بشكل غير طبيعي كنتيجة للتدخل البشري. وعلى الرغم من الغموض العلمي الذي كان يحيط بهذه العملية حتى عام 1860 فإن عملية النمو الانتقائي للنباتات (التلقيح) كانت تمارس منذ آلاف السنين. وفي العام 1865 استطاع غريغور مندول والذي قام بتجارب التهجين على البازلاء بصياغة قوانين الوراثة وبذلك وضع الأسس لعلم الوراثة وتحويل عملية التلقيح إلى مسعى علمي. وفيما يلي نقدم دليل مفصل عن كيفية القيام بعملية تلقيح نباتي والذي من شأنه أن يمكنك من الحصول على نباتات هجينة.

يحدث التلقيح بين النباتات المزهرة المختلفة عندما تقوم نبتة بتلقيح نبتة أخرى من نفس النوع. فمثلاً الخوخ والكرز والدراق والمشمش كلها تنتمي إلى نوع "برونس" ولذلك تتواجد إمكانية للتلقيح بينها. عندما تتم عملية التلقيح فإن المواد الوراثية للنباتات المختلفة تندمج لتنتج نبتة هجينة ذات صفات تنتمي لكلا النوعين الأصليين لكنها تتمتع بخصائص فردية. لا تظهر نتائج التلقيح في الثمرة المولودة من الجيل الأول وإنما تظهر من خلال الثمرة النامية من بذور ثمرة الجيل الأول. يمكن للتلقيح أن يحدث بطريقة طبيعية حيث ينقل الهواء أو النحل أو

# كيفية القيام بعملية التلقيح بين نباتات مزهرة مختلفة لخلق نباتات هجينة

\* إن القسمين "معلومات أساسية عن الكائنات النباتية" و"تعليمات عملية التلقيح" بالإضافة إلى الرسوم المساعدة مبنية على منشورة تحت عنوان "تلقيح النباتات كرواية" لجاي دي بلتر وأن أف أويكر من كلية العلوم الزراعية والاستهلاكية والبيئية في جامعة الينوي في أربانا-شامباين. ويمكن الحصول عليها من الموقع الإلكتروني: [http://www.aces.uiuc.edu/vista/html\\_pubs/PLBREED/pl\\_breed.html](http://www.aces.uiuc.edu/vista/html_pubs/PLBREED/pl_breed.html)

# مصطلحات

## اجنبي (alien):

صفة التي ينتمي الي بلد غريب  
• (عن نبات او حيوان) قدم من بلد  
اخر وتوطن لاحقا. الغريب،  
وخاصة الذي لا يحمل جنسية  
البلد الذي يسكن فيه • نوع  
نبات او حيوان جاء بالاصل  
من بلد اخر وتوطن لاحقا.  
الاصل: إنكليزي من القرون  
الوسطى: الفرنسية القديمة من اللاتيني  
من كلمة "الينوس" اي "الانتماء لبلد  
اخر" من  
"اليوس" أي  
"الاخر".

جهاز التشتت (diaspore):  
اسم. غبيرة، بذرة، او اي تراكيب  
اخرى لها وظيفة التناثر النباتي.  
تعفر (diaspora): اسم. التشتت  
وانتشار شعب/قوم ما من موطنه  
الاصلي • القوم الذي تناثر وتم تفرقه  
عن موطنه الاصلي. الاصل: يوناني من  
كلمة "دياسبيرين" وتعني "تناثر/تبدد"  
من كلمة "ديا" وتعني "عبر" مع كلمة  
"سبيرين" وتعني "تناثر". يعود اصل  
المصطلح الي الثورة العبرية المترجمة  
(Deuteronomy 28:25) الي اليونانية  
في العبارة "أس دياسورا ان باسيس  
باسيلياس تم جس" وتعني "سوف  
تكونون تناشرا في جميع الملكات على  
الارض".

## التخصيب (cross-fertilize):

فعل. ١- (مع مفعول به)  
تخصيب (نبته) عن طريق  
غبار طلع نبتة اخرى من نفس  
النوع • (بلا مفعول به، عن نبتتين)  
تخصيب بعضهما البعض ٢- الحث على  
تطور (شيء) عن طريق تبادل الافكار  
والمعلومات. الاصل (من جذر  
الكلمة "فورتايل"): إنكليزي من  
القرون الوسطى: عبر الفرنسية  
من اللاتيني "فورتيليس"، من  
الفعل "فورتيرة" ويعني "حمل".

## التلاقح (cross-pollinate):

فعل. (مع مفعول به) تلقيح زهرة  
او نبتة عن طريق غبار طلع نبتة  
او زهرة اخرى.

## ثقافة (culture):

اسم. ١- الافكار والعادات والسلوك  
الاجتماعية التي تنتمي لمجتمع او  
قوم معين ٢- زراعة  
النباتات. الاصل:  
إنكليزي القرون  
الوسطى (تشير  
الكلمة في  
اوائلها الي  
قطعة ارض  
مزرعة):  
الاسم من  
"كولتور"  
الفرنسية او  
من "كولتورا"

## تورع (germinate):

فعل. (بلا مفعول به). (عن بذرة او  
غبيرة) تبدأ بالنمو وتُصدَّر براعم  
بعد فترة من الهمود • يسبب  
في نمو براعم (البذرة او غبيرة) •  
يتكون ويتطور. الاصل: اواخر القرن  
السادس عشر: من "جيرميناتا"

اللاتينية بشكل مباشر أكثر وتعني  
"النمو، الزراعة". في اواخر إنكليزية  
القرون الوسطى المعنى كان "زراعة  
التربة" ومن هنا (بدايات القرن  
السادس عشر) نشأ معنى اخر  
وهو "صقل/تشذيب (القدرات  
والعقل او السلوك)".

## تطعيم (graft):

فعل. (مع مفعول به وعادة بشكل ظرف  
حالي) ١- عملية ادخال (غصن  
او غصين) لغرض التطعيم  
او التوحيد بين نبتتين •  
ادخال غصن التطعيم في  
(جذع) ٢- دمج او ضم ( فكرة  
او نظام) مع الاخر بطريقة تعتبر  
غير لائقة عادة. الاصل: اواخر  
إنكليزي القرون الوسطى من كلمة  
"غراف"، مصدرها الفرنسية القديمة  
من كلمة "غراف" عبر اللاتيني من  
"غرافيون" اليونانية ومعناها  
"قلم مستقيم الطرف،  
اداة للكتابة" لوزك  
بالإشارة الي  
رأس الملعون  
(الديب) ومن  
"غرافيون" اي  
فعل "الكتابة".

## الموطن الطبيعي (habitat):

اسم. المسكن او البيئة الطبيعية لحيوان،  
نبات، او اي كائن اخر. الاصل: اواخر  
القرن الثامن عشر: من "هابيتا" اللاتينية  
ومعناها الحرفي "يسكن الشيء".

## محلي النمو (home-grown):

صفة. منتج في حديقتك الخاصة  
او بلدك • تابع او ينتمي لمنطقتك او  
بلدك.

## هجين (hybrid):

اسم. ١- ذرية نبتتين او  
حيوانين من نوعين  
مختلفين ٢- شيء  
ناجم عن دمج عنصرين  
مختلفين. الاصل: اوائل  
القرن السابع عشر كاسم:  
من "هيبريد" اللاتينية  
بمعنى "ذرية خنزيرة  
مروضة وخنزير بري، الي  
اخره".

## محلي (indigenous):

صفة. ينشأ او يتواجد  
في مكان معين  
بشكل طبيعي  
• يقطن في  
بيئة ما من  
الاصل، وليس  
من ادخاله اليها،  
وهو غير محدود  
بالضرورة بالاقليم  
او البيئة التي نشأ  
منها •• (لا يختلف كليا  
عن معنى كلمة "تاينغ" أي  
"مقيم اصلي" لكن يستخدم المصطلح  
عادة للمناطق الاصغر حجما). الاصل:  
منتصف القرن السابع عشر، من  
اللاتيني "النديجا" وتعني "اصلي/  
محلي".

## مقيم اصلي (native):

اسم. ١- شخص ولد في  
مكان معين ومقيم بمكان  
ولادته سواء كان يقيم هناك  
ام لا • ساكن محلي (مصطلح  
مزدري وتعيق) ساكن اصلي ذو بشرة  
داكنة كما كان يعتبرونه المستعمرون او  
العالة الاوروبيون ٢- نبتة او حيوان  
ينتمي بشكل اصلي لمكان ما • ينمو  
داكنة كما كان يعتبرونه المستعمرون او  
العالة الاوروبيون ٢- نبتة او حيوان  
ينتمي بشكل اصلي لمكان ما • ينمو  
بشكل  
طبيعي في منطقة معينة  
لكن ليس محدد بها  
بالضرورة •• الاصل:  
إنكليزية نهاية القرون  
الوسطى: من اللاتيني  
"ناتيفوس" وتعني "طعام"  
"يولد" من الفعل "ناسي".

## توطن (naturalize):

فعل. ١- (مع مفعول  
به) عادة  
، جنس، او

حصل على  
الجنسية)  
الاعتراف

(للاجنبي) جنسية بلد ما • (بلا  
مفعول به) جنس الاجنبي (مبنى  
للمجهول) ٢- (عادة كالصفة  
متوطن) تأسيس (نبات او  
حيوان) لحياة طبيعية في اقليم لا ينتمي  
له اصلا • (بالاشارة الي نباتات  
مزروعة) التوطيد بطريقة طبيعية. الاصل:  
منتصف القرن السادس عشر:  
من الفرنسية "تاتوراليز" من  
الفرنسية القديمة "تاتورال".

## طفيلي (parasite):

اسم. ١- كائن حي يعيش  
داخل او على كائن اخر (حي  
مضيف) ويتغذ  
من استخلاص  
العناصر  
الغذائية على  
حساب الكائن المضيف  
٢- الشخص الذي عادة  
يستغل او يعتمد على الآخرين  
ولا يعطي شي بالمقابل. الاصل:  
منتصف القرن السادس عشر:  
من اللاتيني و قبلها اليوناني  
"پراسيتوس" اي "الانسان)  
الذي يأكل طعام الاخر".  
من كلمة "پرا" أي  
"جانب" مضاف اليها  
"سيتوس" وتعني "طعام".

## الجذر (root):

اسم. ١- جزء النبات الذي  
يثبتها بالارض و دعامة عادة  
تحت الارض وظيفتها نقل الماء  
او الغذاء لباقي النبتة عن طريق  
الانغصان والاياف ٢- المصدر او  
السبب او المنشأ الاساسي لشيء •  
(جذور) المنبت العائلي والعرق  
او الثقافي والاصح الذي  
يسبب بارتباط عاطفي طويل المدى  
لمكان او مجتمع ما. عبارات: اخمد  
الجذور: (عن نبتة) البدء باستخلاص  
الغذاء من التربة من خلال جذور  
موضوعة جديدا • (عن شخص) البدء



بالاستمتاع  
بحياة  
مستقرة في مكان  
جديد. الاصل: اواخر  
الإنكليزية القديمة من

كلمة "روت" وهي من "روت" من  
النورس القديم ومرتبطة ب "راديكس"  
اللاتينية وايضا ب "وروت".

## كوتري (terrestrial):

اسم. من سكان  
الارض. الاصل: اواخر  
الإنكليزية الوسطى  
(بمعنى: مؤقت وديوني):  
من اللاتينية "تريستريس"  
من كلمة "تترا" وتعني  
"الارض".

## ازدراع (transplant):

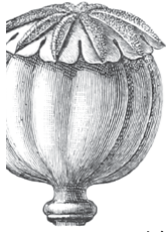
فعل. (مع مفعول به) نقل (شخص  
او شي الي مكان او وضع اخر •  
اعادة زرع نبات في مكان اخر. الاصل:  
اواخر الإنكليزية الوسطى كفعل يصف  
عملية اعادة توضع النبات: من اواخر  
اللاتينية "ترانسبلانتار" من اللاتينية  
"ترانس" اي "عبر" و  
"بلانتار" اي "زرع".

## استأصل (uproot):

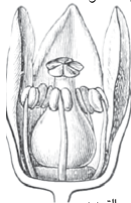
فعل. (مع مفعول به) ١-  
اقتلاع شئ (خاصة  
نبات او اشجار) من  
التربة ٢- نقل شخص  
من موطنه او من مكانه  
المألوف.

## انتزاع الأعشاب الضارة (weed out):

فعل. (مع مفعول به) انتزاع  
النباتات الغير مرغوب بها من منطقة  
او تربة ما ٢- (اقتلاع شخص او  
شيء) انتزاع عنصر يعتبر  
ردي، وغير مرغوب به من  
مجموعة او جماعة ما. الاصل:  
الإنكليزية القديمة من الاسم  
"ويد" والفعل "ويديان" غير  
معروف المصدر الاقدم. متصل  
بالفعل "ويدن" بالهولندية.



ص



\*جميع المعاني للمفردات الاعلى مأخوذة من معجم أوكسفورد للغة الإنكليزية إلا إذا تم ذكر مصدر اخر بالتحديد  
\*\*عذ المعاني بالتحديد مأخوذة من قاموس ويكيبيديا ومصطلحات علم النباتات

# علم النباتات

## وعالم

## الهوية:

## التقاطعات

## اللغوية

## والحرفية



تحتوي الخطابات و المصطلحات المتعلقة بالهوية واعادة التوطن - او النزوح - على كثير من الإشارات التي تتعلق بعلم النباتات فعادة ما نسمع، على سبيل المثال، بمصطلح "اقتلاع الجذور" او تلاقح الثقافات وتشتت المهاجرين، ومصطلحات اخرى مزدرية كضرورة "انتزاع اللاجئيين" (بالإشارة للأعشاب الضارة). يقدم لنا النظر في هذه المصطلحات فرصة للتأمل في هذا النوع من التقاطعات اللغوية ودلائها. ما هو سبب تجذر مفهوم الهوية في علم النباتات؟ وكيف يتم فهمها نتيجة هذا التجذر؟ إلى ماذا يهدف هذا النوع من تصوير الهوية؟ هل تظهر حالات الشتات من خلاله مثلا كظاهرة طبيعية أو غير طبيعية؟ ماهي الآثار السياسية الناتجة عن تقديم الشتات في شكل أحد هاتين الظاهرتين؟ ماهي الحصيلة الناتجة عن ربط مفاهيم الهوية و الانتماء والنزوح بعلم النباتات مجازياً أو حرفياً؟

يشترك الفعل "بلانت" في اللغة الانكليزية الحديثة من الفعل "بلانتار" اللاتيني ويعني "زرع" أو "ثبت في المكان" ولكن و عندما يضاف إلى الفعل بواء لغوية مثل "ري" أو "ترانز" يتحول معناه الجديد الى عملية نقل مفبركة تتنافى مع الثبات المقصود بالمعنى الأصلي فيصبح إعادة زراعة أو إزراع. إن الثبات والتحرك هي من مواصفات مملكة النباتات. فبينما تتوطن بعض أنواع النباتات في نظام بيئي محدد في منطقة جغرافية محدودة فان بعضها الآخر وبالعكس تماما تتمتع بتوزع شاسع في معظم - ان لم يكن جميع - النظم البيئية اللائقة بها حول العالم. بالإضافة الى ذلك فان النباتات تنتقل بين النظم البيئية من عبر التحرك بواسطة الماء والهواء والحيوان والانسان. و عندما تدخل هذه النباتات في أي بيئة جديدة فقد تزدهر متجانسة مع النباتات الأخرى أو تتفشى بشراسة أو تفشل بالتجذر كليا. إن التعامل مع علم النباتات لغويا كان ام فعليا قد يفتح مجالاً للنظر في التشابه بين اشكال التنقل والتثبيت المختلفة ومحاولات التحكم بها، سواء كانت تلك المتعلقة بتلاقح النباتات و التناسل الزراعي و تقنيات الحفاظ على التنوع البيولوجي او تلك المتعلقة بالتنقل البشري عبر الحدود. إن إعادة تنظيم الحياة الناتجة عن هذه التحركات الإرادية والارادية تؤدي إلى إعادة تكوين أشكال المخلوقات على جميع المستويات، كبيرة كانت ام صغيرة، والتي يمكننا متابعة تكوينها على الصعيد الجيني و التصنيفي والجغرافي.

إن ما يلي هو محاولة في التأمل ليس في النباتات فحسب وإنما في عملية الزراعة أيضا. فالزراعة هي عمل خلاق بما له من انعكاسات سياسية محتملة. إن هذا المنظور مبني على التاريخ المشترك بين الزراعة و النشاطات المدنية مثل "حدائق النصر" او "فيكتورني غاردينز" والتي ظهرت خلال الحرب العالمية الاولى و الثانية والتي كان هدفها التخفيف من ضغوط الانتاج الغذائي على الاقتصاد الوطني والحدائق حديثة العهد ذات الملكية المشتركة والتي تتميز بالمركية و تقدم مخرجا من الإحتكار العالني لشركات الزراعة الكبرى. وأخيرا، و فضلا عن فائدتها، فإن عمليتي التلاقح والتخاصب الزراعيتين يمكن إعتبارهما طرقا للتدخل في الوضع الراهن ولأقتراح احتمالات اخرى له ولتصور المستقبل بشكل جديد.

# مشمش من دمشق العدد ٦

ATIF AKIN







KOUCHE FAMILY GALLERIES

```

void setup() {
  size(2400, 2400);
  smooth();
  background(240);
  x[0] = width/2;
  y[0] = height/2;
  r[0] = 10;
}

void draw() {
  for (int i=0; i<width; i=i+80) {
    for (int j=0; j<height; j=j+80) {
      strokeWeight(6);
      stroke(180);
      line(0, i, width, i);
      stroke(120);
      line(i, j, j, i);
      stroke(60);
      line((width-i), 0, width, i);
    }
  }

  strokeWeight(0.5);
  //noFill();

  float newR = random(0, newR, width-newR);
  float newC = random(0, newC, height-newC);

  float closestDist = 10000000;
  int closestIndex = 0;

  //which circle is the closest?
  for (int i=0; i<currentCount; i++) {
    float newDist = dist(newX, newY, x[i], y[i]);
    if (newDist < closestDist) {
      closestDist = newDist;
      closestIndex = i;
    }
  }

  //show random position and line
  //align it to the closest circle outline

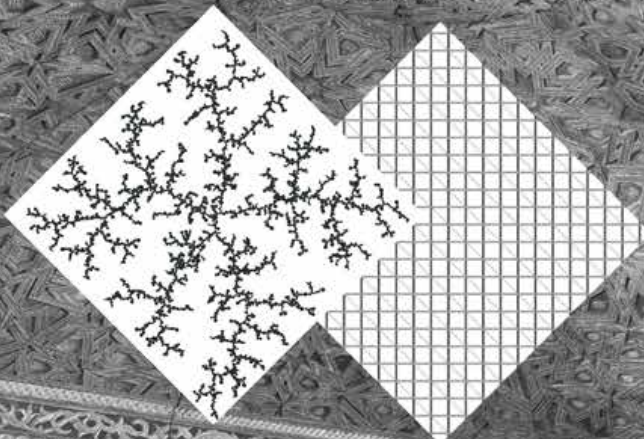
  float angle = atan(newY-y[closestIndex], newX-x[closestIndex]);

  x[currentCount] = x[closestIndex] + cos(angle) * (r[closestIndex]+newR);
  y[currentCount] = y[closestIndex] + sin(angle) * (r[closestIndex]+newR);
  r[currentCount] = newR;
  currentCount++;

  // Draw them
  for (int i=0; i < currentCount; i++) {
    //fill(50,150);
    fill(50);
    ellipse(x[i], y[i], r[i]*2, r[i]*2);
  }

  if (currentCount >= maxCount) noLoop();
}

```



عائلة قوج هي عائلة من رجال الأعمال أسست  
 من قبل وهبي قوج، أحد أغنياء تركيا،  
 الذي صنع ثروته بنفسه. أحفاده، أو الجيل  
 الثالث من عائلة قوج، يقومون بإدارة  
 بعض من أكبر الشركات في تركيا.

معرض رقم ٤٦١، الغرفة الدمشقية، كانت تُعرف سابقاً بأسم غرفة نور الدين، وهي غرفة ضيافة من بيت من أغنياء دمشق، وهي مثال مهم عن فن العمارة العثمانية في بدايات القرن الثامن عشر. من أهم النقاط لتجهيز سنة ٢٠١١ هو أن الغرفة تم وضعها ضمن سياقها الإقليمي المناسب، وهو إلى جانب المعرض المخصص للفن العثماني من اسطنبول (معرض رقم ٤٦٠)، للتركيز على تأثير الفن العثماني الإمبراطوري على الفن في الأقاليم. تم تجهيز الغرفة بشكل أقرب للحقيقة بفضل دراسة علمية مركزة و مجهود صيانة.



APRICOTS FROM DAMASCUS - ATIF AKIN



```
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);  
    else translate(x, y);  
  
    fill(5, 133, 170);  
    quad(0, -c, b, -b, 0, -a, -b, -b);  
    fill(1, 40, 76);  
    quad(-b, -b, 0, -a, 0, a, -b, 0);  
    fill(155);  
    quad(b, b, 0, 0, a, 0, -a);  
  
    popMatrix();  
  }  
}
```





*Abriocotier*



```

1 tttcttctc cccccccc cattgggcgc tgaactcagc cccatcatca cattcacaca
61 acctctcctt cctcctcctt ttttttctc ccccacaaca caattggagc tgaagaaagc
121 tcccttctt cgctcagcag ctaagactcc tgttctgtgc acaactgtt tgataaatgt
181 ctcagtgggc ttgtgtctct gctgctaact tgagtgcca agctagcatc atcaacactc
241 aaaagctacg aaacactccc agatgcgatg ccttttcatt taaaggtagt gaatttatgg
301 ctcaaagctg tagattttta agcccacaag ctatttatgg aaggccgagg aatggtgctt
361 gccctttgaa ggtggtttgc gttgattatc caagaccaga ccttgacaat actgctaatt
421 tcttagaagc tgcataatcc tcttccactt tccgagcctc tcctcgtcca gctaagccgt
481 tgaaggtcgt gattgctggg cgaggtttgg ctggtcttgc aactgcaaaa tatttggtg
541 atgcaggcca taaacctatc ttactggaag caagagatgt tctaggcgga aaggtggcag
601 catggaaga taaggatgga gactggtacg aaacaggcct ccatatcctc ttggggcctt
661 atccgaatat tcagaacctg ttggtgagc ttggtattga tgatcgattg cagtggaagg
721 agcattctat gatatttga atgccaaaca aaccaggaga attcagccgg ttgatttcc
781 ctgaagttt accagcacc ttaaatggaa tatgggcat attgaagaac aatgagatgc
841 tgacttggcc agagaaaata aagtttcaa ttggactact gccagcaatt ctggtgggc
901 aggcttatgt tgaagcccaa gatggcttga gtgtaaaaga ttggatgagg aaacagggca
961 taccggatcg agtgactact gagggttta ttgccatgtc aaaggccctg aactttatta
1021 acctgatga actttcaatg caatgcatat tgattgctt gaaccgattc cttcaggaga
1081 aacacggttc caagatggct ttcttggatg gtatgcccc tgagagactc tgtgcaccaa
1141 ttgttgatca tatccagtc a ttgggcggtg aagtccgaat taattcccga atacagaaaa
1201 ttgagctaaa taaagatggg accgtgaaga gttttgtact aaataatggg agcatgattg
1261 aagcagatgc ctatgtattt gccactccag ttgacatcct aaagcttcta ttgcctgata
1321 actgaaaga gatcccatat tcaagaaat tggagaaact aattggcgtt ccagttatca
1381 atgtcacat atggtttgac agaagactga agaacacata tgatcateta ctttttagca
1441 ggagtcctt ttaagtgtc tatgctgaca tgtccgtaac atgtaaggaa tattataatc
1501 caaacagtc tatgctggag ttggttttg caccagcaga agaatggatt tcatgcagtg
1561 attcagaat tattgatgct acactcaaag aacttgcaa actctttcct gatgagatag
1621 ctgcagatca gagcaaaagca aagatttga agtaccatgt tgtgaaaaca ccaaggtcgg
1681 tttacaaaac tgtaccagat tgtgaacctt gccgtccctt gcaaagatct cccctagagg
1741 gtttctatt agctggtgat tacacaaaac aaaagtattt agcctcaatg gaaggtgctg
1801 ttctgtcagg gaaactttgt gcacaagcaa ttgtacagga ttacgaattg cttgttgctc
1861 ggggacaaac aaggttggct gaggcaagcg ttcggtgaca aaaaaacctt gaagtagagg
1921 caagctgtgc agttttttt ggatgataat ttaaaaatgg gttagtgtt gtaaatgatt
1981 ggatttcaac aatttaggca ccaatcatcc ccttaaggca atgtatgtgg agacaattct
2041 ttgagcact ttggtgtgca tctcttaaaa aacggtgta tcctttgtac cctatcattg
2101 agcgtgtac gtaataat ttgatttgag cgtttatcca aaaaaaaaa aaaaa
    
```

DEFINITION Prunus armeniaca phytoene desaturase mRNA, complete cds.

المصدر برونوس أرمانيا (مشمش)  
فصيلة برونوس أرمانيا

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

العنوان تنظيم الإثيلين لتراكم الكاروتينات و تعبير الجينات  
الكاروتينية في التباين اللوني لأنواع المشمش (برونوس أرمانيا)

# مشمش من دمشق العدد ٧

PINAR ÖĞRENCİ





ماهر عبدو (إدلب، ١٩٨٤) درس أولاً النحت ومن ثم الدراما. 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 فلم هناك قبل أن يأتي إلى إسطنبول. هاجرت عائلة ماهر إلى هاتاي. زرته في محترفه في الطابق السفلي من مبنى في حالة جيدة في كورتولوس. كان شديد السعادة كونه وجد محترف خاص به. في حديثنا شدت على أهمية "المكان"، وأشار إلى أن أولئك الذين شردوا يحرمون من جزء هام من شخصيتهم، وأن وجوه الحرمان هذه تزيد تشابهاً مع مرور الوقت. وضع في يدي جرة من العسل والزنجبيل وأنا في طريقي إلى الباب. وكانت عيناه مليئة بالحياة، تشع تفاعلاً بمستقبل في إسطنبول. يقيم ماهر الآن في بلدة صغيرة اسمها سولزبج روزنبرغ في جنوب ألمانيا. إنه يخطط للانتقال إلى ميونيخ بعد أن يحصل على رخصة إقامة، ويعمل في الوقت الحاضر على تحسين لغته الألمانية.



ماهر: انتقلت إلى مصر بعد أن تركت سوريا ولكنني لم أبقى هناك لفترة طويلة. هذا لأنني لم أستطع العثور على فنانين سوريين آخرين يعيشون حول حدود مصر. لم أستطع الحصول على دعمهم. ثم جئت إلى هنا وصرامة، الظروف هنا أفضل بكثير سواءً من حيث العلاقات الإنسانية أو الجو في الشوارع. من وجهة نظري، إن المشكلة هي أن الحرب في سوريا لم تنته بعد. هناك عدم وضوح وغموض كبير حول ما سيحمله المستقبل.

Istanbul has a magic Middle est  
Istanbul is love

Mybe here lm save more  
But i don't have good live and job



أمجد وردة (دمشق، ١٩٨٤) وصل إلى إسطنبول ووجد شقة في بومونتي، بينما عائلته إستقرت في چازينتي. قال ان العديد من المالكين في الحي الذي يقيم فيه يتعاملون مع السوريين بحذر أكثر شديد ويطلبون منهم ضعف مبلغ الإيداع المتعارف عليه، وهي المعاملة التي ردها العديد من أصدقائه. تنقل أمجد كثيراً منذ أن التقينا. لقد ذهب إلى غازيانتي، بودروم، ميديللي، قبيانا، ولكنه الآن يعيش في فرانكفورت.

أمجد: أستطيع القول أن الهجرة كان لها أثر كبير على شكل إنتاجي والقضايا التي يتمحور عملي حولها. اللون الرمادي هو اللون السائد في جميع لوحاتي تقريباً، ولكنني بدأت بخلق تناقضا أقوى مع الألوان الدافئة. عندما بدأت الحركة الثورية في سوريا عام ٢٠١٣، كان كل شيء سلمياً وأعماله تعكس ذلك. بقدر ما أحاول أن أبقى نفسي بمعزل عما يجري في بلادي، إلا أنه يمكن للمرء القول أنه من الممكن رؤية كل ما يحدث هناك على قماش لوحاتي.



كان لقائي الأول بالثقافة العربية في المدرسة الابتدائية حيث كنا نتعلم قراءة القرآن. كنت أتعلم القراءة والكتابة باللغة التركية وقراءة القرآن باللغة العربية في نفس الوقت. كل ما كنت أتعلمه كان مجرد كيفية قراءة القرآن ولكن كان علي قراءته وفقا لقواعد القراءة الفنية، أي الإلقاء من خلال رفع وخفض الصوت والتشديد على بعض الأصوات عند الحاجة. شأئت الصدفة أن من أقرب أصدقاء العائلة كانت عائلة بائع أقمشة إنتقلت من فان إلى سيرت. كانوا يتكلمون التركية بطلاقة، لكن يفضلون العربية في أحاديثهم اليومية. أوردت أُمي 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 كوظيفة التي كانت تقوم بإحياء موالد لا تنتسى. في بعض الأحيان كان والدي يقوم بدعوة زبائنه الإيرانيين، والعرب، والإسرائيليين للعشاء ويطلب من والدي طبخ شيء مميز. كانت والدي غالباً ما تنزعج من هذه الدعوات المفاجئة، إلا أنها كانت تحب لقاء أناس جدد. بالرغم من عدم وجود لغة مشتركة، إلا أن الحاضرين كانوا دائماً يجدون طريقة للتواصل. الآن فهمت أن التجول في مختلف أنحاء الأناضول بطبيعة عمله رعرع لدى والدي نوع من أخلاقيات التاجر. كان يحب التعرف على أشخاص جدد بغض النظر عن دينهم أو عرقهم.



عندما كنا نحضر لعدد يتمحور حول فنانيين سوريين يقيمون في إسطنبول، كان علينا أن نقرر كيف وأين سنلتقي بالمشاركين. كان الحل البديهي لي، من دون أي تردد، اللقاء حول طاولة العشاء في محترف في عثمان بيه. جمع الناس حول مائدة العشاء هي عادة ورثتها من والدي، وأعتقد أن الجميع إستمتع بها. لاحقاً، عندما عاودت التفكير بالأمر، تجذرت قناعاتي بقيمة مشاركة الطعام مع هؤلاء الفنانين الخمس المشتتين في مختلف أنحاء اسطنبول ويعيشون في خطر ان يجدوا أنفسهم في ظروف جديدة تماماً في ليلة وضحاها، لأن التواصل والتعامل مع دوائر الفنانين في إسطنبول كان مشكلة مستعصية. النغمة الموسيقية للغة العربية ساهمت في كسر الجليد بيننا. حاولنا قدر الإمكان عدم التحدث عن الحرب، ولكن الحرب بواقعها القاتم كانت تمزق حديثنا إلى قطع.

ناصر حسان أغا (إدلب ١٩٦١)، يقيم في بايليكدوزو. إنتقل إلى تركيا مع عائلته وطفليه. ناصر يمثل جيل مختلف عن الأربعة فنّانين السوريين الآخرين اللذين ينتمون إلى الثمانينات. خلال حديثنا ابدى رأيه بأعمال الفنّانين الأصغر سنّاً. يستعمل ناصر في عمله عناصر من الهندسة المعمارية والمواد الحضرية. يجد النسيج العمراني في اسطنبول كونها مدينة تاريخية مألوفة جداً لكنه يحاول تجنب المراجع التاريخية في عمله في الآونة الأخيرة. ذهب الى ألمانيا للعمل على مشروع معرض منذ فترة، وينوي العودة إلى اسطنبول في الربيع.



My dear friend Pinar

Im in Germany now

You are in the heart



ناصر: "إلى متى ستتحملوننا، نحن السوريون؟"

ناصر: ما يجدر القيام به الآن هو وضع الفن قبل السياسة كوسيلة صادقة ومشرفة للتواصل واستخدامه كوسيلة لخلق التعايش بين الناس. الحرب وعواقبها الاجتماعية تمنع الناس من عيش حياة كريمة. الدمار الذي تخلفه قوى الظلام يتجاهل حتى أبسط الحقوق الإنسانية. نحن كمجموعة صغيرة من الأصدقاء نحاول مواصلة الفن على الرغم من كل الصعوبات. حتى أننا حضرنا معرضاً يعرف عن جمال الثقافة والتاريخ السوري. ومع ذلك، فإن معظم هؤلاء الناس لم يعودوا أحياء ونحن، بضعة أصدقاء، ننتظر هنا. حلمنا لا زال يعيش على الأرصفة المحطمة لمدن باردة. في الواقع، كل ما كنا نريده كان بعض الدفء.

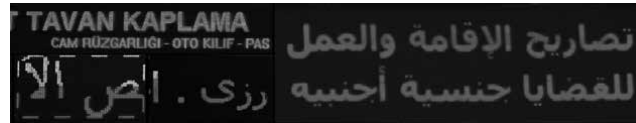
بالنسبة لجميع الفنانين هنالك تشابه كبير بين اسطنبول ودمشق وحلب. فمن الواضح أن العناصر المعمارية والتخطيط الحضري في اسطنبول مألوف جداً لديهم. الإنماء الشرقي والغير ممنهج الذي حصل إثر العلاقات الجماعية وعملية الحدائة في القرن العشرين هي خصائص مشتركة للعواصم الشرقية للثقافة والتجارة على مثال اسطنبول وبغداد ودمشق والقاهرة. المناطق السكنية الموزعة حول المساجد والأماكن العامة كالأسواق المغطاة، البازارات، والحمامات هي فقط البعض من المراجع التاريخية المشتركة ما بينهم. كما أشار الفنانون ان 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.



ahları siler temizler. "Namaz dinin

تصاريح الإقامة والعمل  
للقضايا حسية أجنبية

بلال علي رزا الذي صوّر وثائقي مع فنانين سوريين قال أن هذا التشابه بين المدن سهل حياة الفنانين، إلا أنهم سيجدون صعوبة في الاندماج في المجتمع الفني في اسطنبول إن لم يتواصلوا إلا مع بعضهم البعض.



يزداد تنوع اسطنبول الديموغرافي كلما قُرِبَت 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 المحيطة الموجود في سوريا. اللذين يقيمون في الأحياء المحيطة يفضلون أحياء الجزء الأعلى من المدينة كبيليك دوزو. الأغنياء يفضلون نيسانتاسي. الطبقة الوسطى تفضل أكساراي ويوسفبازا وكاراجومروك وجيقفا. وأدنى طبقة تفضل أحياء مثل إيكيتلي. هذا التوزيع ينطبق على الفنانين أيضا. على سبيل المثال، محمد زازا يقيم في منطقة تقسيم، بينما ناسي نسان أعا يعيش في بيليك دوزو. أما في مدن الأناضول الوضع يختلف تماما. في غياب تقسيم على أساس طبقي مثلا، يتوزع السوريون الذين يقيمون في جازينتيبي في أحياء معينة. يواجه اللاجئون معارضة أكثر حدة في هذه المدن مقارنة باسطنبول. هذا النوع من الضغط الاجتماعي يدفعهم إلى البقاء على مقربة من بعضهم البعض.



# مشمش من دمشق العدد ٨

HERA BÜYÜKTAŞÇIYAN AND DILEK WINCHESTER

# مشمش من دمشق

تم إنتاج هذا العمل بمناسبة مشمش من دمشق  
http://apricotsfromdamascus.net

مشمش من دمشق معربون بوجالة أبكسارت، وبتظلم عاطف أكين و ديك وينشستر  
للمزيد من المعلومات، زر موقعنا على  
http://apexart.org/exhibitions/akta-winchester.php

تواصل معنا  
delicious@apricotsfromdamascus.net

ترجمة: شيار يوسف

لقد وصلتك رسالة من أيفي س.

أيفي ستانغالي فنانة تدرت في ورشة بدري رحمي أيوب-أوغلو في الأكاديمية بين عامي 1942 و1949، وعملت هناك بين عامي 1949 و1964. وهي من الأعضاء المؤسسين لمجموعة "أون-لار" (On'lar)، التي تأسست عام 1947. وطرقت ستانغالي من تركيا خلال حملة الإقضاء عام 1964، التي تمخضت عن نفي 12 ألف يوناني. عاشت بعد ذلك في أثينا بقية حياتها. المصادر الوحيدة المتوافرة عن إنتاجها الفني هي الكتب التي قامت بتصويرها. ومن بين هذه الكتب: "يوتوبيا" (1986)، "إشعال حريق" (1953)، "سوق الأقرام" (1955) و"الإلياذة" (1962). وتعدّ الرسوم التي رسمتها للترجمة التركية للإلياذة، بترجمة عزرا أرهات و آ. قادر، أشهر أعمالها. وقد اعتمدت هرا بويوكطاشجيان وديك وينشستر على معرضين - "عشرون دولاراً، عشرون كيلوغراماً" و "رسائل من بدري رحمي أيوب-أوغلو ومعاصريه - كنا نكتب رسائل" - كنقطة بداية في بحثهما هذا. ونجد آثاراً لتجربة ستانغالي في المنفى في رسالة كتبتها لبروفيسورها بعد الوصول إلى أثينا مباشرة، بتاريخ 10 تشرين الثاني/نوفمبر 1964. وليس هناك دليل على أنها تابعت إنتاجها الفني بعد ذلك. ونظراً لهويتها وجنسها، فقد تمّ التعيم عليها لسنوات طويلة، لتبقى آثار ممارستها الفنية مخفية بين صفحات الكتب التي صورتها، دون توافر أية معلومات تذكر عنها في أي مكان آخر. وإذا تحدثت الإلياذة عن نزوح الإنسانية، فإنها تتضمن أيضاً آثاراً على نزوح فنانة ترى العالم من منظور مختلف وتصارع لتخلق لنفسها فضاءاً للانتماء، بالمعنى الاجتماعي والسياسي والعاطفي.

هذا العمل مهدى إلى ذكرى أيفي ستانغالي.

العدد ٨، مهدى إلى أجيالنا

مشمش من دمشق

apexart - istanbul

لا أريد التعرف على الناس هنا، فأنا مشغولة على  
الدوام بالأشياء في إسطنبول. المرسم... المنزل...  
ساحل مُهردار، صوت النوارس، الحمام على سطح  
ساي نور... لا بحر، لا حمام، لا صوت نوارس، لا قطط  
لعشرين يوماً.

هكذا راحوا يندبون في أنحاء المدينة  
بينما كان الأخيون، حين بلغوا هيليسبونت  
قد عادوا أدرجهم، كل إلى سفينته.



كان الكثيرون يبكون على متن الطائرة، وأنا أكثر  
من كل الآخرين. لكن حالما بدأنا بالهبوط إلى مطار  
أثينا، بدأ الجميع بالضحك والمزاح مع بعضهم البعض.  
أما أنا - كيف يمكنني أن أقول ذلك؟ - شعرت بشيء  
يشبه الموت.

كانت ألف نار تضيء في السهل  
 وخمسون رجلاً يجلسون في وهج كل منها  
 وقرب كل عرباتها كانت الخيول تقضم الذرة والشوفان  
 وتنتظر أن يطلع الفجر.

١٠ تشرين الثاني/نوفمبر ١٩٦٤

أستاذي العزيز،

مضى عشرون يوماً منذ أن وصلتُ إلى هنا، ولم أستطع أن  
أكتب لك سطرًا واحدًا. من يدري ماذا يدور في رأسك في  
هذا الخصوص؟ في الحقيقة، أجد صعوبة في الكتابة الآن  
أيضاً. ثمة خلاء فظيع في داخلي. لا أستطيع الانخراط  
في أي شيء... أثينا مدينة جميلة، لكن ليس في هذه  
الشروط. لا بيت، لا بحر. أحنّ لكليهما بشكل فظيع.  
أستطيع أن أرسم، لكن أصباغي في إسطنبول. الأصباغ  
غالية جداً هنا. كما أنه ليس لدي مكان للرسم.

مقلما تصدّ صخور الجبل اندفاع الماء  
 وهي تمتدّ عبر سهل واسع  
 حتى لو كان تيارَ نهر عظيم  
 إلا أنها تصدّه وتبعثه في أرجاء السهل  
 ويعجز أي سيل قوي عن تحطيمها  
 هكذا كان الإياسيون يصدّون هجمات الطرواديين  
 وبينهما اثنان مميزان  
 هما أينياس، ابن أنخيسيس، وهيكتور الباسل.



كانت تبدو على وجوههم ملامح الرأفة، رأفةً مبالغ فيها، وكانوا يتحدثون إليّ كما لو كنت شيئاً هشاً.

... وظللتُ أسقط طوال النهار  
حتى حططتُ على جزيرة ليمنوس عند الغروب  
بلا حول ولا قوة  
حتى جاء السيئتين واعتنوا بي.



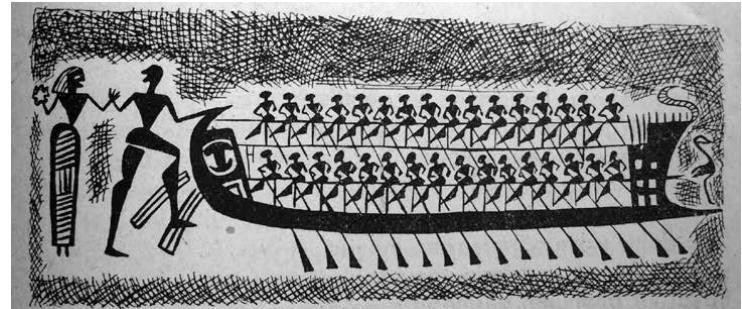
لا أريد أن أتعرف على أيّ أحد. تعرفتُ على سيدة واحدة فقط. ذكرتني هذه السيدة بـ «عليّة خانم». إنها مغنيّة، تبلغ من العمر أكثر من خمسين عاماً الآن. تكسب نقوداً قليلة، لكنها لا تزال تغني. دلّنتني هذه السيدة على محرّر - عرّفتني على المحرر، في الحقيقة. وسيدّلني المحرر على دار نشر. أحمل معي الكتب التي صوّرتها، سأطلعهم عليها.

هل بإمكاننا تمنيّ العثور على من سيأتي لنجدتنا بعد الآن  
أم إن جداراً سيحمينا أكثر من الجدار الذي لدينا؟  
ليس من مدينة منيعة بالقرب نستطيع أن نستمد منها قوات جديدة  
ونقلب الموازين.  
إننا في هذا السهل الذي يحتله الطرواديون المدججون  
والبحر من ورائنا، بعيدين عن بلادنا.  
خلاصنا، لذلك، في عمل أيدينا، وفي القتال باستبسال.



ق الصحفيون حولنا بكاميراتهم الومضة، لا يتوقفون عن التقاط الصور. استطعت تجنبهم بإدارة ظهري لهم. لكن مايا لم تستطع إنقاذ نفسها. كانت هي الشخص الذي أزعجه أكثر من أي أحد آخر، وكانوا يشيرون إليها ويقولون لبعضهم البعض «شخص خطير من تركيا» ويضحكون معاً.

لنقمته على الملك، ونشر الوباء بين الناس  
لأن ابن أتريوس قد أهان خروسييس، كاهن أبولو.  
والآن ها قد اقترب خروسييس من سفن الأخيين  
ليحرر ابنته...



# مشمش من دمشق العدد ١٣

KHALED BARAKEH



# مشمش من دمشق العدد ١٣، خريف

تم إنتاج هذا العمل بمناسبة مشمش من دمشق  
<http://apricotsfromdamascus.net>

مشمش من دمشق هو معرض بوكالة أبكسارت، وتنظيم عاطف أكين و ديك وينشستر  
للمزيد من المعلومات، زر صفحتنا على  
<http://apexart.org/exhibitions/akin-winchester.php>

تواصل معنا  
[delicious@apricotsfromdamascus.net](mailto:delicious@apricotsfromdamascus.net)

apexart - Istanbul

٢٠١٥ أول الألبوم، كاتبة، بيته، بيته

اشتقاقياً في علم النفس، مصطلح الفصام يعني  
الفشل في تمييز الواقع، حيث يبدأ الاضطراب  
بشكل خفي وبطيء التطور، قبل أن ينتهي إلى  
حالة من تقسيم العقل، والتي تفضي بدورها  
إلى نوع من العزلة الاجتماعية.



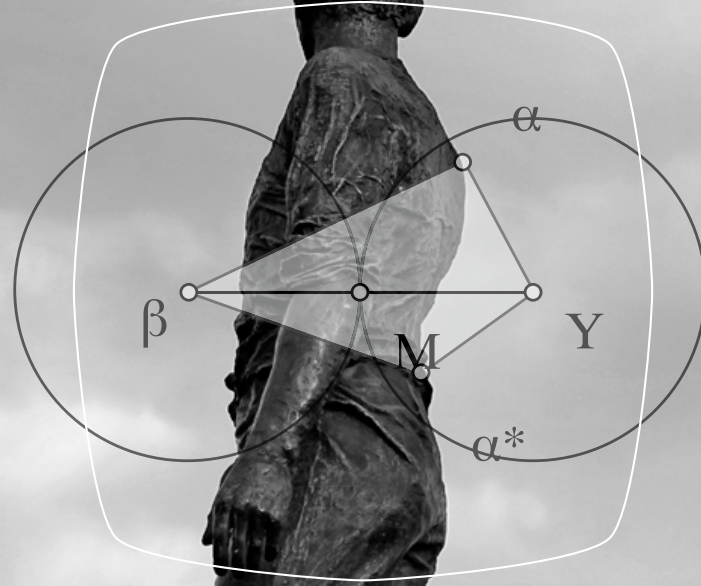
مع مرور الوقت وتراكم التجارب أصبحت  
أكثر انتباهاً من أي وقت مضى لميلنا الفطري  
لإظهار انقساماتنا الداخلية التي رويدا تساهم  
في فصمنا عن كل ما هو آخر أو مختلف.  
أبحث عن كثب في هذه الانقسامات، معقدة  
هي وصعبة على الفهم، ولكن إذا فكرنا في  
أوظائفنا بوصفها كيانات قائمة في ذاتها، كالعقل،  
نستطيع بوضوح رؤية العديد من المدن  
بشكلها المعاصر وهي لا تزال تعاني من حالات  
انقسام حاد.



ولكن.. ماذا يحدث عندما يحد أحدنا نفسه  
ولديه ارتباطاً وثيقاً مع هذا الانقسام؟



ماذا يحدث عندما نواجه أنفسنا علناً مع ما  
كان مرةً جلياً في الخفاء؟



مما لا شك فيه أن أي نوع من الشفاء قد  
يحتاج وقتاً لترميم نفسه، ولكن لتحقيق هذا  
لا بد لنا من عدم التشبث بتاريخ الأم للمضي  
قدماً. أن نفهم صورنا الحزنية المتنافرة ظاهرياً  
كوحدة متكاملة باطنياً. أن نعمل معاً على  
تجاوز الحاجز النفسي الوهمي بما يتماشى مع  
ما هو محفور في تاريخ جدران المدينة.



إذا كان الانفصام مبني على الوهم، فإن  
الواقع المتكرر علمنا بأنه هناك دائماً متسعاً  
من الأمل داخل الجماعات المختلفة للالتقاء  
مع بعضها على أرضية مشتركة والعمل معاً  
على تنقية الالتباسات الرمزية في محاولة  
لمعالجة تشوهات الذاكرة التي حدثت وما  
زالت تحدث في دواخلنا.



يبدأ إذاً تخطي الفصام العقلي بتعاون العقل  
المفصوم. تكون بداية العلاج بالغوص فيه  
والصعود بوعيه ضمن عوامله، مع الأخذ بعين  
الإعتبار أن التلقين يجب أن يكون من خلال  
تغذية وتحفيز الفكر للشعور.  
أثناء الشفاء يمر الوعي بمراحل من القلق  
أو الكآبة نتيجة الإقتراب من منطقة الذنب  
والموت ولقوعهما ضمن دائرة الشعور، ولكن  
في ذلك إشارة إيجابية تبشر بتحسين حالة  
المفصوم 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.”<sup>1</sup> 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

1. [“Aleppo hospital raid: Ex-Assad classmate speaks out”](#), *Al Jazeera*, 2 October 2016, viewed 13 October 2016.



A FEW NOTES ON A TIME OF UNCERTAINTIES – MERVE BEDİR



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.

have to leave our houses one day, we might have to flee...

*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”.

\*\*\*

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



A FEW NOTES ON A TIME OF UNCERTAINTIES – MERVE BEDIR

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



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



Graffiti in Calais, 2014, photo by Kemal Vural Tarlan.



Utopia 56, Grande-Synthe, France, 2016,  
photo by Léopold Lambert.

The highway separated from the Jungle in  
Calais, 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<sup>2</sup>. 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<sup>3</sup>.

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 Kowatli adds to this argument, wishing that those modern notions of human rights or democracy were not branded so easily, as they seem “suspended” 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.

\*\*\*

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 Kowatli referred to the Bulgarians’ Slavic Orthodox feeling of *collective guilt*, which is, for him, maybe the closest to *responsibility*. This

2. The Migrant Files, 2013-2015, viewed 13 October 2016, [www.themigrantsfiles.com](http://www.themigrantsfiles.com).

3. UNITED for Intercultural Action, viewed 13 October 2016, [www.unitedagainstracism.org](http://www.unitedagainstracism.org).



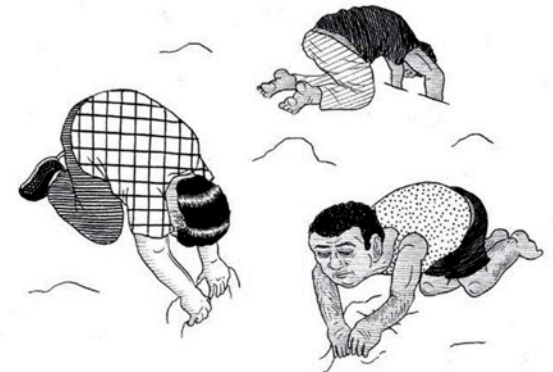


Last 'legal' migrant boat leaving from Lesbos to mainland Greece, 2016, photo by Merve Bedir.



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

THE DETAINEES  
DID CRAZY THINGS TO EXPRESS  
THEIR FRUSTRATION



I REMEMBER THIS ONE OCCASION  
WHERE SOME OF THE GUYS DECIDED TO  
DIG THEMSELVES GRAVES IN ONE OF  
THE COMMON AREAS.

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

- Bauman, Z. 2006, *Liquid Fear*, Polity, Cambridge.
- Borradori, G. 2003, *Philosophy in A Time of Terror: Dialogues with Jurgen Habermas and Jacques Derrida*, University of Chicago Press.
- Feher, M. 2013-2015, *The Journey to Self-Esteem: How Human Capital Blossoms*, Online Lecture Series, viewed 13 October 2016.
- Heller C. and Pezzani, L. 2012, *The Case of Left to Die Boat*, Report prepared for Amnesty International, Goldsmiths University, London, 11 April, viewed 13 October 2016.
- Lambert, L. 2016, “Report from Calais and Grande Synthe (Part 1): Two Political Architectures of (in)Hospitality”, *The Funambulist*, 21 April, viewed 13 October 2016.
- Mead M. and Baldwin J. 1971, *A Rap on Race*, J. B. Lippincott, Philadelphia/ New York.



**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, brutally 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.





Progetto  
**MELTING POT  
EUROPA**

#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 unfurls 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



for most of the twentieth century. It allows the demarcation of whom falls on either side of the law, namely the protective and the punitive. Put differently, law enforcement – in the form of the war on terror, the war on drugs, and border protection – has become global capital’s most effective political strategy. Why is it that contemporary political theorists and philosophers have so little to say about it? Why don’t critiques of state capital, of global capital, tackle this? I have a hunch: we need to expand our political imagination. At work in these strategies, the operative moment in global subjugation is the ethical grammar of raciality, which foregrounds the human being as a physical and cultural entity, establishes very distinct ethico-juridical subjects, a distinction that manifests in how they fare before the law. 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.

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 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. 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 or nationality. The 1984 Cartagena Declaration adds persons who flee their countries “because their lives, safety or freedom have been threatened by generalized violence, foreign aggression, internal





conflicts, massive violation of human rights or other circumstances which have seriously disturbed public order”. As any legal documents, the refugee protection framework establishes a negative right: the right not to be returned or the right to stay. Towards meeting this international legal obligation, to protect the right to stay, states – and multilateral entities such as the EU – set up juridical structures of law enforcement and management that have increasingly focused, over the years and in particular since 9/11, on keeping refugees away. This has includes outsourcing asylum seekers to neighbouring countries or keeping them in detention centres.

Not surprisingly, the European Union announced its response to the “refugee crisis” of 2015, with the release of the European Agenda on Migration – a migration management programme which releases extra financial and other resources to be allocated to border enforcement in Europe, the neighbouring countries in North Africa, and the places of origins of the refugees. When reading the document, it is difficult to miss the in/distinction between refugee protection and border protection. Virtually all measures announced to welcome refugees are designed to protect Europe: the president of the European Commission, Jean-Claude Juncker, introduced the measures by saying:

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.<sup>1</sup>

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 *affectable 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?

#### REFERENCES

- Ferreira da Silva, D. 2009, “No-bodies: Law, Raciality and Violence”, *Griffith Law Review*, vol. 18, no. 2, August, pp. 212-236.
- Ferreira da Silva, D. 2016, “Fractal Thinking”, *aCCeSsions*, Center for Curatorial Studies, Bard College, New York, 27 April, viewed 8 March 2017.
- Žižek, S. 2015, “We Can’t Address the EU Refugee Crisis Without Confronting Global Capitalism”, *In These Times*, September 9, viewed 8 March 2017.





**MIGRANTS...  
REFUGEES...  
PEOPLE!**

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 securitised 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



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](http://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 Berkasovo-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 even 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



Border-crossing point Berkasovo-Babska (Serbian-Croatian border), October 2015. Photo by Lucie Bacon, PhD candidate.

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





Belgrade, 2015. Storage space of an aid initiative for refugees. Photo by Lucie Bacon, PhD candidate.

## 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 romanticisation 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 comradeship – 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 triumphalist 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



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

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

defensive postures began to be adopted by EU member states confronted with the influx of refugees across roads, bridges, rivers, and railway lines<sup>1</sup>.

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'<sup>2</sup> 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

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.





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.

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.



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, precarity 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



Winston Churchill statue with a blue EU balloon during the March for Europe protest in Parliament Square, London.

Photo: Kathy deWitt.

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

- Fukuyama, F. 1989, “The End of History?”, *The National Interest*, Summer.



# ŠKART MAPS

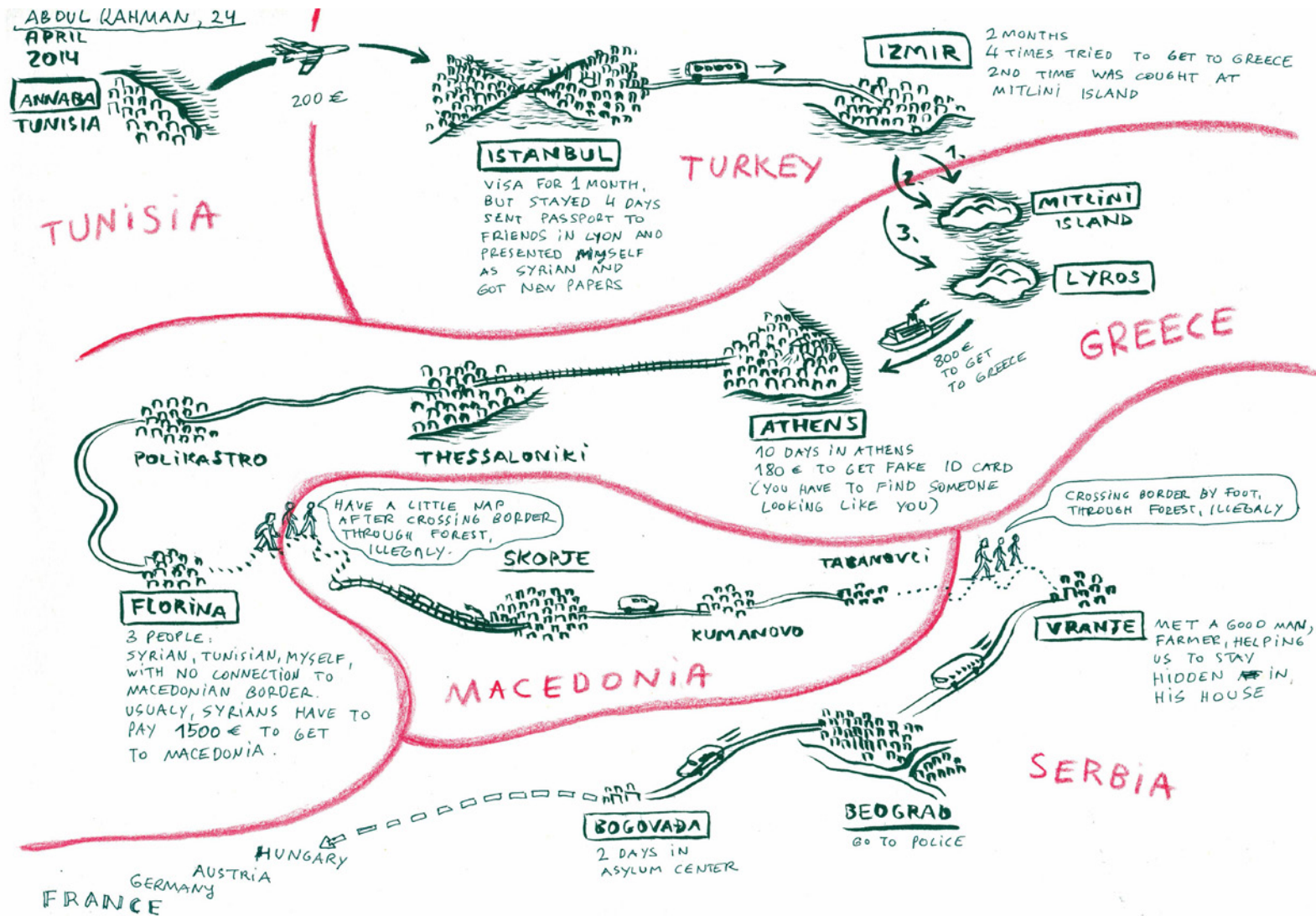
ĐORĐE BALMAZOVIĆ

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







**INTERVIEW  
WITH  
OLIVER RESSLER**

BY NOVEMBER PAYNTER





Oliver Ressler, stills from *There are no Syrian refugees in Turkey*, 2016.

*October–November 2016*

*November Paynter*

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 geographically 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, governing 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 configuring the capitalist world, through the creation of zones with different modes of labour, different kinds of exploitation and different forms of consumption. 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 political 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 unintentionally 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.

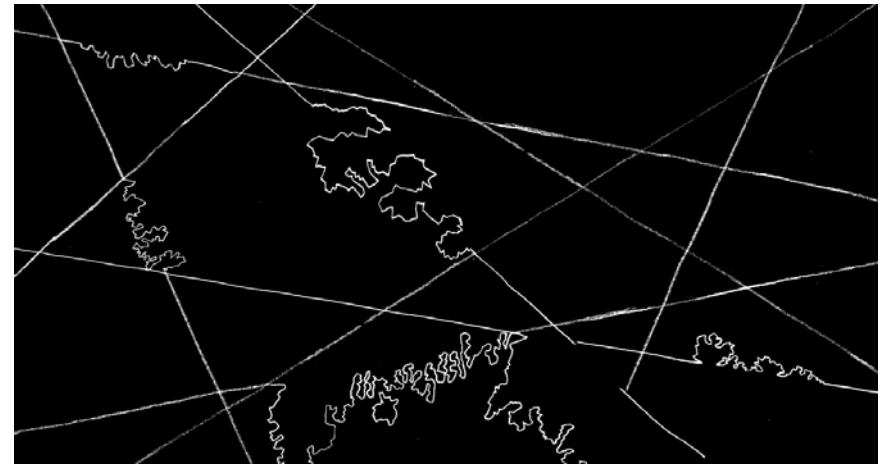
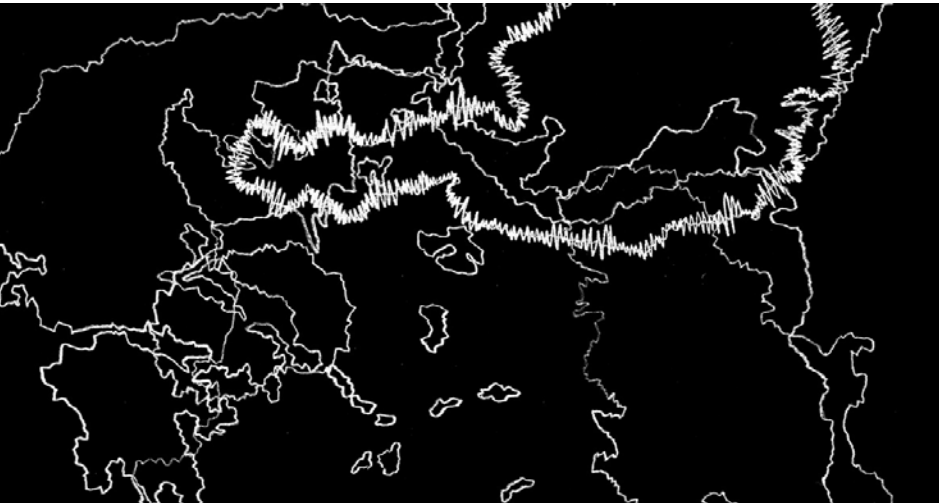
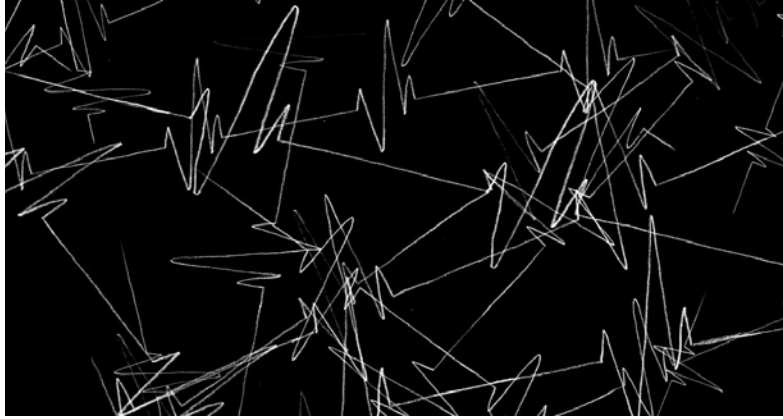
*November Paynter*

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,  
*Emergency Turned Upside-Down*, 2016.

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.

Oliver Ressler's work *There are no Syrian refugees in Turkey* (2016) premiered in his exhibition *Who Throws Whom Overboard* at SALT Galata, Istanbul (23.11.2016 – 15.01.2017).

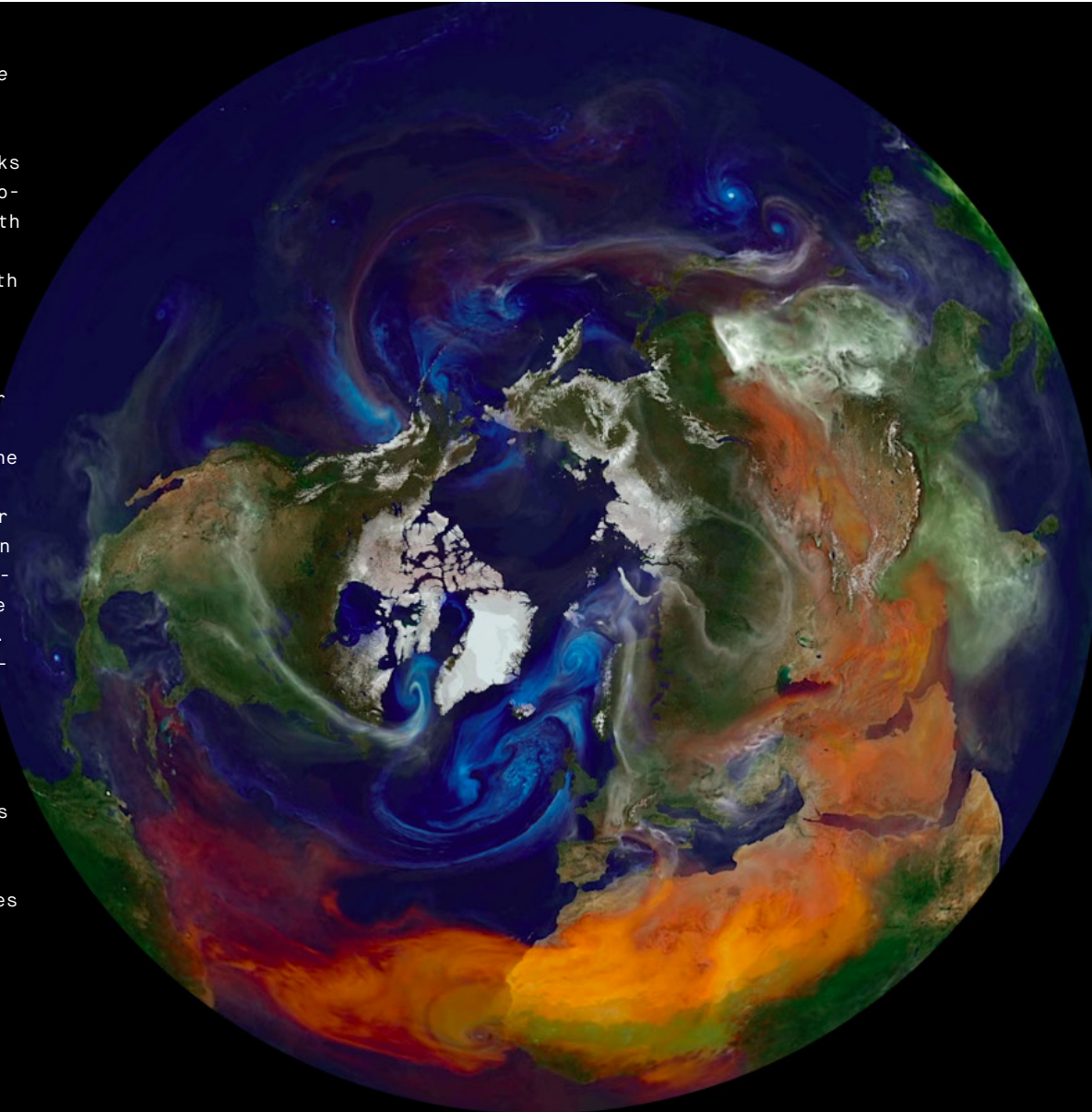




**THE MEDITERRANEAN:  
A NEW IMAGINARY.  
CONFLATED SCALES—  
DEEP INCONSISTENCIES**

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.”<sup>1</sup>

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.<sup>2</sup> 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

1. Chakrabarty, D. 2009, “The Climate of History: Four Theses”, *Critical Inquiry*, vol. 35, Winter, pp. 197–222, 216.
2. Crutzen, P.J. 2002, “Geology of Mankind”, *Nature*, vol. 415, p. 23.



3. De Waal, A. 2007, “Is Climate Change the Culprit for Darfur?”, *African Arguments*, Royal African Society, London, viewed 19 March 2017. See also: UNEP, 2007, *Sudan Post-Conflict Assessment*, United Nations Environmental Program, Nairobi, p. 9.

by 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”.<sup>3</sup>

## The Anthropocenic Equator

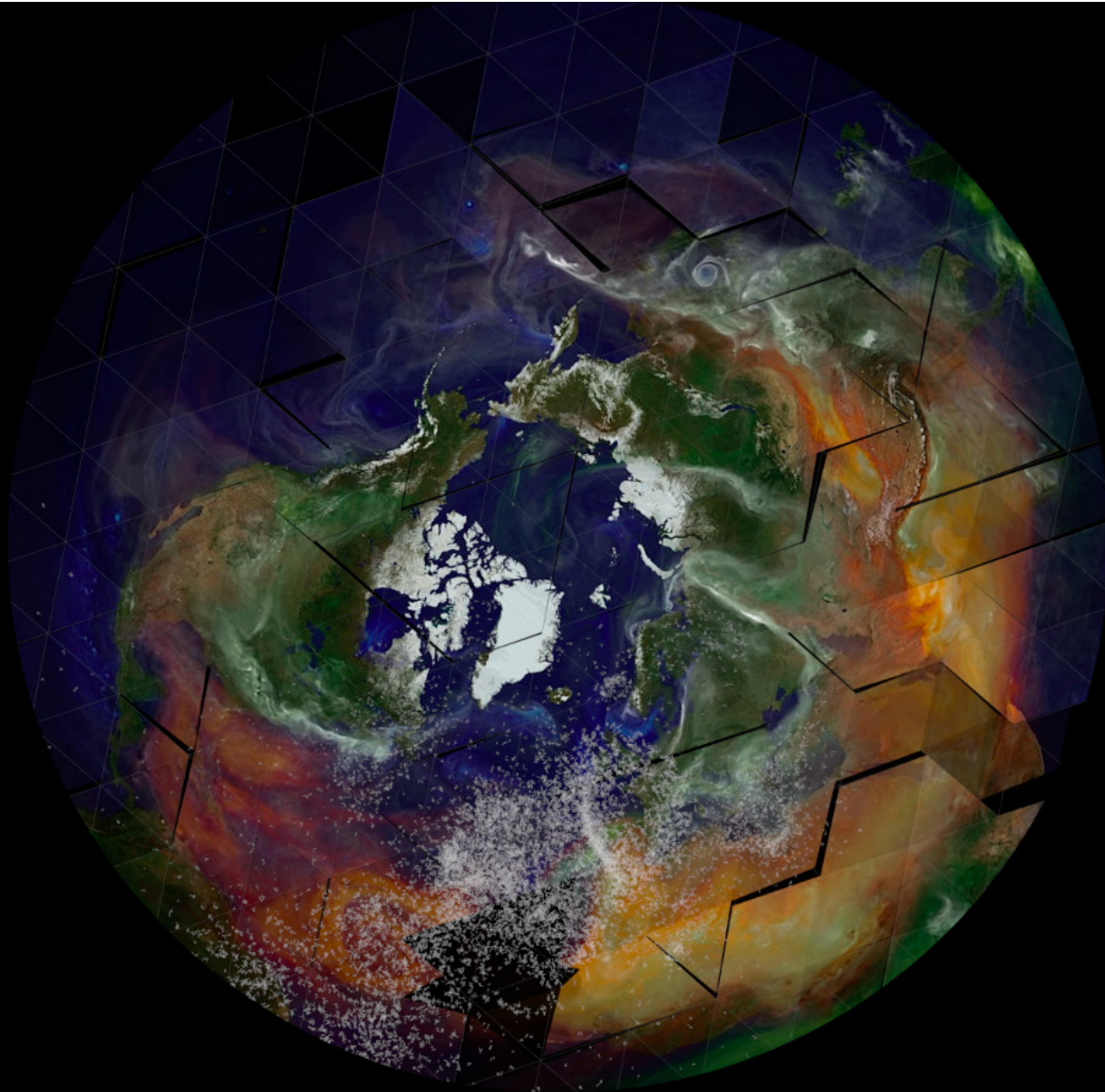
“Back then, the challenge was to stop a particular action. Now, the challenge is to inspire a particular action.”<sup>4</sup>

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

4. General Gordon R. Sullivan USA (Ret) Chairman, Military Advisory Board, Former Chief of Staff U.S Army, describing the shift from Cold War politics to Climate War preemption in G.R. Sullivan, F. Bowman, L. Farrell Jr., P.G. Gaffney II, P.J. Kern, J. Lopez, D. Piling, J.W. Prueher, J. Truly, C.F. Wald, and A.C. Zinni (eds.), *National Security and the Threat of Climate Change*, Security and Climate CNA.org, Virginia, p. 10.





5. Cassano, F. 2012, *For a Thought from the South in Southern Thought*, Fordham University Press, New York, p. 1.

humanity, and a legacy of camps, displaced persons, and famines reinforces the view of the Sahel as a space synonymous with violence and suffering. The percep-

tion of a landscape characterised by either warlords, jihadists, and child soldiers on one side, or drought-stricken adults and starving children on the other, leaves the Sahel in a bind, caught in a cliché of either hyper-aggressivity (genocide, terror, and massacre) or hyper-passivity (malnutrition and underdevelopment). While there is no doubt that serious issues are at stake and that many of them demand attention, it is no less important to note that the very constitution of the crisis state forms an integral element within the neo-colonial machinery and its management of foreign territories. The south is always posed as “not-yet” modern, “not-yet” complete project. It is framed in terms of its under development, described in terms of stagnations and pathologies which cannot but elicit sympathetic aid programmes and rescue packages from the ever vigilant North.<sup>5</sup>

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:

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.<sup>6</sup>

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

6. Moon, B.K. 2007, “A Climate Culprit in Darfur”, *Washington Post*, 16 June, viewed 19 March 2017.



7. Agamben, G. 1995, "We Refugees", *Symposium. A Quarterly Journal in Modern Literatures*, vol. 49, no. 2, pp. 114–119, 119.

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

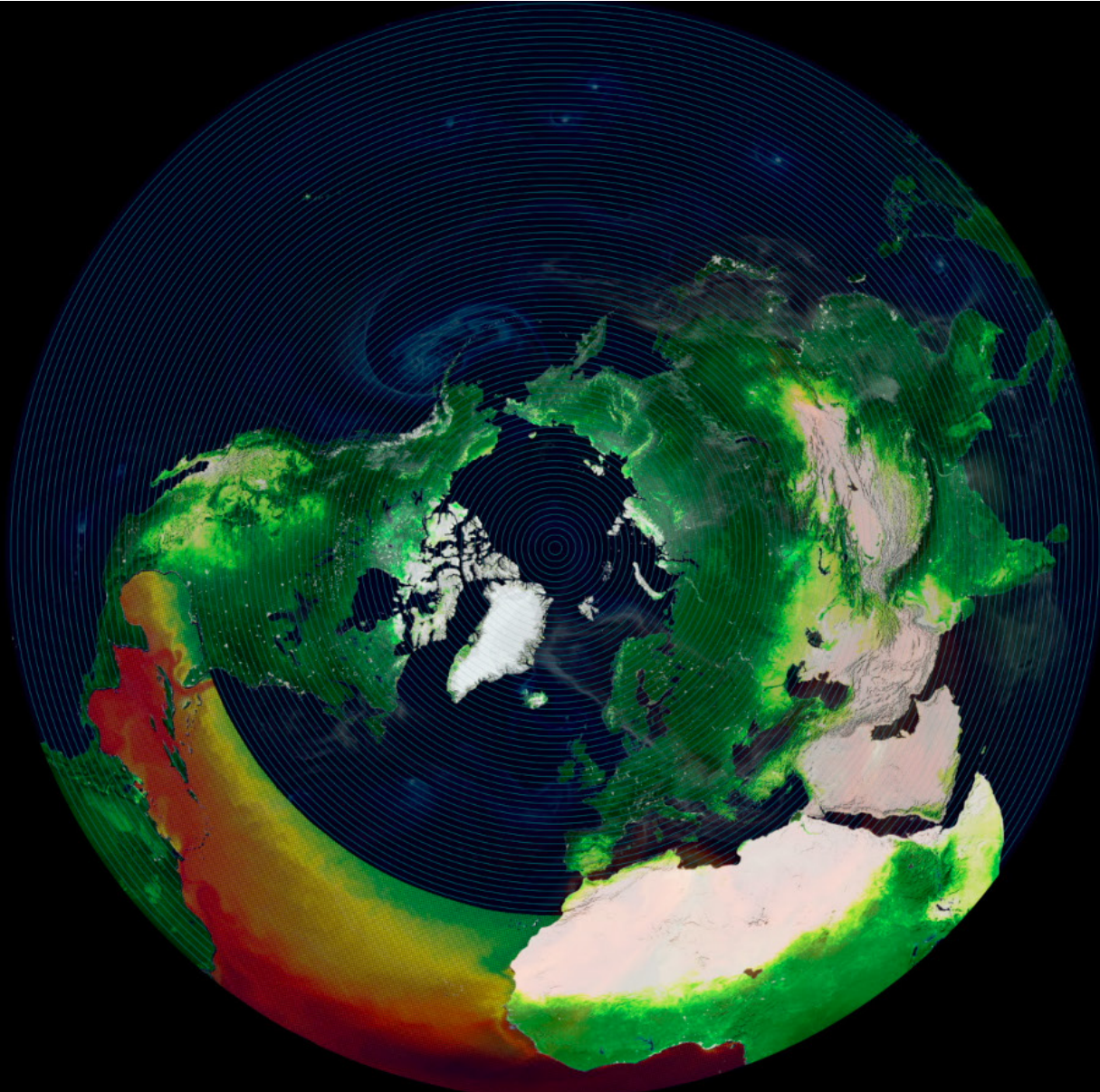
“... the refugee throws into crisis the original fiction of sovereignty.”<sup>7</sup>

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







8. Keenan, T. and Weizman, E. (eds.) 2012, *Mengele's Skull: The Advent of a Forensic Aesthetics*, Sternberg Press, Frankfurt.

9. Col. Qaddafi as reported by N. Squires, "Gaddafi: Europe Will 'Turn Black' Unless EU Pays Libya £4bn a Year", *Telegraph*, London, 2010.

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 geno-

cide and crimes against humanity used in trials such as that of Adolf Eichmann.<sup>8</sup> 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.”<sup>9</sup>

The European agency Frontex now assumes responsibility for controlling the shared European border.

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.<sup>10</sup> 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

10. G.A. Ariely, R. Warnes, D. J. Bijak, and R. Landesman (eds.) 2011, *Futures of Borders: A Forward Study of European Border Checks*, Liron Systems Ltd for Frontex, Warsaw.



11. Lodge, A. 2010, *Beyond the Frontiers. Frontex: The First Five Years*, Frontex, Warsaw.

of “pre-frontiering,” a kind of pre-cognition of illegality materialised through treaties and cooperative security frameworks.<sup>11</sup> 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.<sup>12</sup>

12. C. Heller and L. Pezzani (eds.) 2012, *Forensic Oceanography, Forensic Architecture European Research Council Project*, London, viewed 19 March 2017. C. Heller, L. Pezzani, and S. Studio (eds.) 2012, *Forensic Oceanography: Report on the ‘Left-to-Die Boat’*. (London: Centre for Research Architecture, Goldsmiths).





## 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.”<sup>13</sup>

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.<sup>14</sup>

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.<sup>15</sup> 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

13. Edwards, P.N. 2010, *A Vast Machine: Computer Models, Climate Data, and the Politics of Global Warming*, MIT Press, Cambridge, MA.

14. A. Giannini, M. Biasutti, I. Held, M. and Sobel A.H. (eds.) 2007, *A Global Perspective on African Climate*, International Research Institute for Climate and Society, Earth Institute at Columbia University, New York, p. 3.

15. Keenan, T. 2002, “Publicity and Indifference”, in T.Y. Levin, U. Frohne, and P. Weibel (eds.), *CTRL [SPACE]*, MIT Press, Cambridge, MA, pp. 544-61.



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 Alessandra 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 nonscientific 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

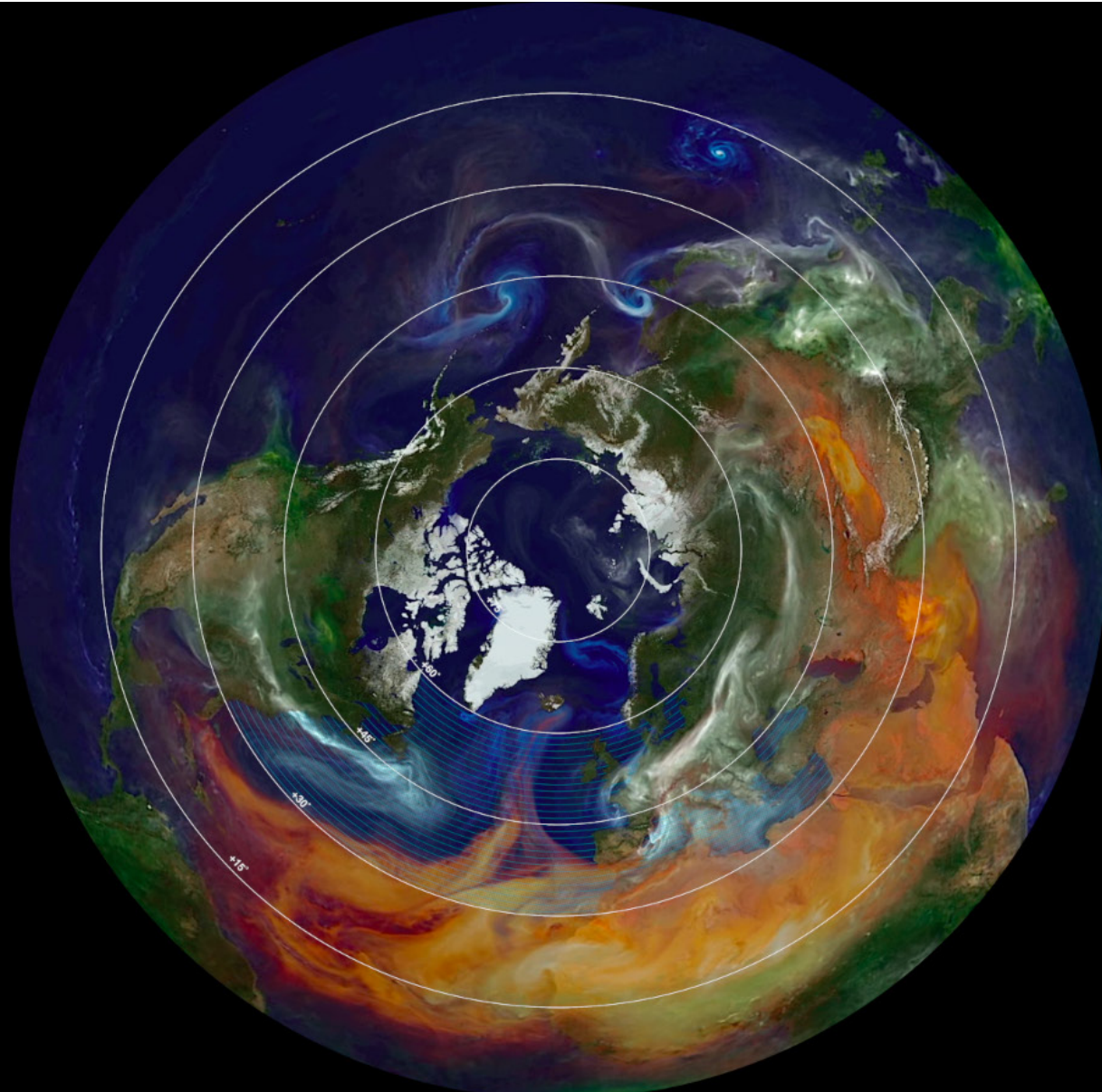
“The civilian, too, is an invention  
of recent date.”<sup>16</sup>

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.<sup>17</sup> That this drying exacerbates competition over resources, affecting

16. Gregory, D. 2006, “The Death of the Civilian?”, *Environment and Planning D: Society and Space*, vol. 24, pp. 633–638.

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





about the impact of local agricultural and land-use practices, see Claussen, M. 2009, *The Greening Desert*, Max Planck Institute for Meteorology, Hamburg.

18. Butler, J. 2012, “Can One Lead a Good Life in a Bad Life?”, Adorno Prize Lecture, *Radical Philosophy*, vol. 176, p. 9–18.

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 securitised waterway on Earth, moving from south to north across an

Equator that divides those who are grievable from those who are not.<sup>18</sup>

Because the mechanics of climate form a complicated transport system, redistributing the effects of pollution according to a trans-boundary, nonlinear 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.<sup>19</sup> 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

19. Further still, might not we dispense altogether with many of the scalar categories we use as short hands to describe the world such as the local, the urban, the regional or the global? Were they not so tied to governmental and legal structures with concrete effects the answer would surely be yes.



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.

*A longer version of this essay appeared in The Mediterranean, New Geographies 5, edited by Antonio Petrov and published by Harvard University Graduate School of Design, Cambridge, Mass., 2013.*







Adrian Lahoud, *The Shape of the Eclipse*, installation at the Surssock Museum, Beirut, for the exhibition *Let's Talk about the Weather. Art and Ecology in a Times of Crisis*, 2016. Photo by Nabū Productions.

# IMPERCEPTIBLE INSTITUTIONS

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 Brewis<sup>1</sup>, for social life as a whole.

1. Jo Brewis and Mustafa Özbilgin, “Recovery and Organization”, a special issue of *Culture and Organization*, volume 19, number 5, 2013.

Rearranging and translating Susan Leigh Star’s reflection on the visibility of infrastructures<sup>2</sup> 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 Moten<sup>3</sup> 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

2. Susan Leigh Star, “The Ethnography of Infrastructure”, *American Behavioral Scientist*, volume 43, 1999.

3. Stefano Harney and Fred Moten, *The Undercommons: Fugitive Planning and Black Study*, Brooklyn, NY: Minor Compositions, 2013.



Trieste, Pavillon of the former Asylum,  
September 1977, photo by Emilio Tremolada.



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





## 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 values<sup>1</sup>.

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.

powerless. 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 accompaniment 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





Street workers gathering in front of Barcelona City Council.  
Photo by Bue Hansen.

## Gathering and Instituting: An Encounter for Urban Citizenship and Migration Rights in Barcelona

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 “municipalism”, 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 treaties 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.



*pantxo ramas*

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”.



*pantxo ramas*

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







*Enter Outside*, Laboratorio P, 1997.

## 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.<sup>1</sup> 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?

1. Basaglia, F. (2005). *L'utopia della realtà*, Volume 296. Giulio Einaudi.

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 care<sup>2</sup>.

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 revolutions<sup>1</sup>.

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 agents<sup>2</sup>. 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”<sup>3</sup> 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 crisis<sup>4</sup>.

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 Basaglian 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”.

1. See Guattari, F. 1984, *Molecular Revolution: Psychiatry and Politics*, Penguin, New York.

2. See Rotelli, F. 2013, *Servizi che intrecciano storie. La città sociale*, ENAIP, Trieste; Basaglia, F. 2005, *L'Utopia della Realtà*, Einaudi, Turin.



Each of them came from a singular position. A few years ago, laconesi 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*<sup>5</sup>.

Posted 04 Oct 2016

5. See Giannichedda, M.G. 2005, “Introduzione”, in F. Basaglia, *L’Utopia della Realtà*, Einaudi, Turin.





## 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, instituent practices, under scrutiny. Secondly, the route constituted the ground to recognise how instituent 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<sup>1</sup>, 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<sup>2</sup>. The institution is not only in the city, but is a multiple body in the ecology of the city<sup>3</sup>.

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

1. I refer here to the Urban Political Ecology proposed by Heynen, N., Kaika, M., Swyngedouw E. 2006, “Urban political ecology”, in: *The nature of cities: Urban political ecology and the politics of urban metabolism*, Routledge, pp. 1-20.
2. Guattari, F. 2005, *The Three Ecologies*, Bloomsbury Publishing.
3. Mol, A. 2002, *The Body Multiple: Ontology in Medical Practice*, Duke University Press.





4. As referred to in a [previous post](#) Mitchell, T. 2006, "Society, economy, and the state effect", in: *The Anthropology of the State: A Reader*, A. Sharma (ed.), Wiley-Blackwell, pp. 169-186.
5. Star, S.L., and Griesemer, J.R. 1989, "Institutional Ecology, Translations and Boundary Objects: Amateurs and Professionals in Berkeley's Museum of Vertebrate Zoology, 1907-39", *Social Studies of Science*, vol. 19, no. 3, pp. 387-420.

(how to act) to an effectual logic in which norms and protocols are embedded within a series of realities<sup>4</sup>. The space of transition is therefore the one in which the institution is not configured through the prescriptive limits of norms, but through a catalogue of practices that intervene and develop in a living world. This catalogue is immersed in the urban ecology, inhabited by a series of agents and gatekeepers, regulated through boundaries and gateways, constantly reconfigured to open passage points and

funnel tensions and memories, or craft new realities. It implies permanent encounters and the engagement of subjectivities and materialities: a set of possibilities that is at the same time a realisation of an elsewhere. A common enterprise<sup>5</sup>.

This possibility of an irreversible transition does not lie in the invention of something new – the expanding revolution – but in a practice capable of destroying and inventing through the interdependence of cycles. It is a practice of social change always related to durability and, at the same time, transformation.

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



SUBJECTS AND OBJECTS IN EXILE

# BIOGRAPHIES

## Atif Akin

Atif Akin 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, Akin'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, Akin co-curated a seminal media art exhibition, *Uncharted: User Frames in Media Arts*, and edited an accompanying book. Akin 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.

Akin 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

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

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 coordinator 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 Chakravarty, Johns Hopkins University Press, 2013). She has written *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.

Drawing on nation building projects in the post-colonial period, early cybernetic forms of government and the mobilisation of climate research by the global south, Lahoud's PhD "The Problem of Scale: The City, the Territory, the Planetary" sets out a theory of scale drawn from architectural practice in the context of emancipatory struggles. Recent exhibits include "The Shape of the Eclipse" at "Let's Talk about the Weather: Art and Ecology in a Time of Crisis", Surssock Museum Beirut (curated by Nataša Petrešin-Bachelez and Nora Razian), "Secular Cosmologies" in "After Belonging, Triennial of Architecture Oslo", and "Floating Bodies" at "Forensis: The Architecture of Public Truth", Haus der Kulturen der Welt Berlin (curated by Anselm Franke and Eyal Weizman).



Recent publications include *The Mediterranean: A New Imaginary in New Geographies* (Harvard University Press), “Floating Bodies” in *Forensis: The Architecture of Public Truth* (Sternberg), “The Bodele Declaration” in *Grain, Vapour, Ray: Textures of the Anthropocene* (MIT Press), *Nomos and Cosmos in Supercommunity* (e-flux), “Fallen Cities” in *The Arab City: Architecture and Representation* (Columbia University Press), “Scale as a Problem, Architecture as a Trap” in *Climates: Architecture and the Planetary Imaginary* (Avery Review Lars Muller) and “A Mandala to a Model” in *Elements for a World: Stone, Water, Wood, Fire, Sky* (Sursock Museum, in collaboration with Ashkan Sepahvand).

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.

## 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".

## Margareta von Oswald

Margareta 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 EHES, 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.

Recent exhibitions include Aichi Triennale (2016), Century of Centuries, Salt Beyoglu, Istanbul (2015), Anyone Could Be a Sculptor One Day, Spot Production Fund, Istanbul (2014), HomeWorks 6, Beirut (2013), Here Together Now, Matadero Madrid (2013), Selling Snails in the Muslim Neighbourhood, Westfälischer Kunstverein, Munster (2013) and A Solo exhibition at the National Museum of Contemporary Art in Athens (2012).



# *Subjects and Objects in Exile*

## eBook publication

### PUBLISHED BY

L'Internationale Online  
[www.internationaleonline.org](http://www.internationaleonline.org)

### PUBLICATION DATE

2017

### ISBN

978-94-9156-406-2

### EDITORIAL BOARD

Nick Aikens, Başak Çaka,  
Diana Franssen, Nav Haq,  
Sònia López, November Paynter  
Nataša Petrešin-Bachelez,  
Carlos Prieto del Campo,  
Steven ten Thije,  
Adela Železnik

### EDITORS FOR

“MAPPING COLLECTIONS”  
Christiane Berndes

### DATA ANALYSIS FOR

“MAPPING COLLECTIONS”  
Štefan Jan Lebar

### GRAPHIC DESIGN FOR

“MAPPING COLLECTIONS”  
SJG (Joost Grootens,  
Julie da Silva, Silke Koeck)

### MANAGING EDITOR

Nataša Petrešin-Bachelez  
COPY EDITOR OF THE ENGLISH  
TEXTS IN THE RESEARCH SECTION  
Caroline Hancock

### CMS WEBSITE ASSISTANT

Fabiola Fiocco

### CONTACT

natasa.petresin@  
internationaleonline.org

### ART DIRECTION

Project Projects

### GRAPHIC DESIGN

Antoine Bertaudière

### WEBSITE DEVELOPMENT

Systemantics

### GENERAL COORDINATOR

KASK / School of Arts of  
University College Ghent

### PROJECT SUPPORT

SALT

### PROJECT LEADER

L'Internationale



General Coordinator web project:



HoGent



With the support of the Culture  
Programme of European Union



Attribution - NonCommercial-ShareAlike CC BY-NC-SA.  
This license lets others remix, tweak, and build  
upon your work non-commercially, as long as they  
credit you and license their new creations under the  
identical terms.

This project has been funded with support from the European  
Commission. This publication reflects the views only of  
the author, and the Commission cannot be held responsible  
for any use which may be made of the information contained  
therein.

The contents of this journal are published according to  
the terms of the Creative Commons License unless otherwise  
mentioned.

