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Essays on Mapping and the Logic of Place
Edited by Ruthie Abeliovich and Edwin Seroussi

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The entrance to Hansen House, Jerusalem. Photo: Josef Sprinzak

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Part 1: **Introduction**

Edwin Seroussi

On The Borderlines: Introductory Annotations

1 Experiencing Borderlines in Nature and Culture

The last days of August 2015 are unusually warm. Sitting at ease on the back porch of our tiny cottage in the White Mountains of New Hampshire on a late afternoon, I observe absentmindedly the restrained dance of the towering trees that mark the borders of our backyard. I am contemplating writing this introduction to *Borderlines*, an unfinished protocol of an amazing intellectual journey that I shared for the past three years with a remarkable group of young colleagues, students and visiting faculty at the Hebrew University. This collection of essays has occupied me throughout the summer. On this magical afternoon, writing an introductory article to such a textured and adventurous collection of essays, well beyond my field of expertise, appears a daunting task.

A miniscule detail appearing in the woods at the borders of the backyard sparks my somnolent inspiration. A yellowing leaf on the verge of turning into vivid red, the first one among the still sea of green leaves that my eye has captured this season, silently announces the beginning of the end of summer. This is a distinct sign of nature that one hardly experiences in Israel, where autumn is just a late, second summer waiting for the short winter to erupt. In the rapture of the intoxicating early evening of late summer, I experienced borderlines as a tangible embodiment, in lower case, of the otherwise abstract concept of *Borderlines* with a capital that constitutes the name of this volume. That fleeting moment of nature shifting its colors in front of my eyes provided me with a start. I had to write about an *unwritable* idea, to reflect on a word crucial to the mapping of our existence in the world, yet as illusive to grasp as the borderlines between the unbounded shades of the North Country autumn leaves.

From humankind's origins or, more specifically, from the beginnings of consciousness, monitoring nature's cycle of changing seasons was a crucial mechanism for survival. Cyclical and therefore predictable, even if sometimes surprising in its appearances and disappearances, the transition of the seasons marked the rhythms of social life and conditioned the emotional life of the individual psyche through the changes: from the plentiful light and heat of summer to the gloominess of autumn, the darkness and chill of winter, and the joy of spring's renewal. The borderlines between seasons however, are hard to determine. Humans first learned about the forthcoming changes intuitively, from the shifting patterns in nature's behavior. Later, astronomers learned to measure the seasons scientifically based on the cyclic movement of the earth around the sun: 21 September, 21 December, 21 March, and 21 June always re-turn on the "same" date to mark precisely the end of a season and the beginning of the next one. From time immemorial, humans have marked these dates with special rituals.

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Scientists cannot, however, delineate the phenomenological borderlines of seasons because they vary in each latitude of the globe. This is a moment when the concepts of place and borderlines coalesce. Borderlines also vary, as we have noticed, in the deep latitudes of our consciousness. As the leaf in my backyard turned red this year on 30 August, in my innermost subjectivity, I experienced on this date – not on 21 September – the borderline between this summer and the ensuing fall, *pace* astronomers.

Ever since that late summer afternoon of initial inspiration and while editing the essays in this publication, I saw, heard, and felt borderlines at every step on my way, and they all shared one quality: they were all either blurred or blurring. Let me flesh this out with specific examples. Just a few weeks ago, I experienced shifting borderlines among passing, casual voices and bodies at the Frankfurt Airport, that gargantuan modern crossroads leading from and to every imaginable borderline. My impressions truly resonate with Zali Gurevitch's essay in this volume, aptly titled "On the Border: Barriers, Passages, Journeys."

For example, a young woman next to me was talking on her cellphone with earphones, oblivious, as is normative now, to her surroundings. (I was trying quite unsuccessfully to compose a section of the text you are reading at this moment.) What struck me was her language, a fluid, effortless, integral and obviously unconscious hybrid of (acquired) American English and (native) Russian. This was not the speech of a newcomer inserting a word here and there from her native language into the acquired one. It was rather a solid, unified language performed by a *virtuosa*, her intonation moving naturally from one language to the other, challenging the obvious syntactic, semantic and sonic borderlines that separate them.

In a second scene, a few minutes later (flights were, of course, delayed), I bumped into an extremely heterogeneous, from the point of view of bodily features, group of teenagers. They were interacting, as teenagers usually do, with close physical contact while chitchatting very fast, as teenagers usually do, in an unfamiliar language. As a cluster, they resembled a United Nations assembly (or an ad for United Colors of Benetton), so diverse were their colors, eyes, and complexion. Their language of communication however, was flawless, energetic, in short, very natural, in contrast to their stark physical dissimilarity. Trying desperately to identify this language (is it Finnish? Icelandic?), I felt abashed trying to solve this dissonance between voices and bodies, mortified by the underlying racial prejudice of my curiosity that kept me listening to these diverse bodies sharing the same language so naturally. Borderlines came back to my preoccupied mind, again, this time in the disguise of the embedded, axiomatic intuition that different bodies must speak different languages. Finally, I yielded to my nosiness and asked them. They were not surprised, for they obviously noticed my listening to them over several minutes.

These two incidents (clearly, I could find many others in every nook of the Frankfurt Airport) show that we live in an era of, as I articulated above, blurred and blurring borderlines. Languages, those discrete components of communication

carved out by humans from raw sound material since ancient times and turned into key markers of what was called "culture," appear now as endangered species, wiped away by a hybrid American English inculcated through mass media and technological gadgets. Moreover, bodies are not homologous with languages any more. Bodies and technological devices have become one. Do not read for nostalgia here (a fleeting sensation that itself challenges borderlines of time and space) for a past of clear borderlines between cultures, languages, bodies and instruments, the human and the nonhuman. Read these scenes just as triggers, collected in spontaneous fieldwork, for deeper thinking about *Borderlines*.

By the way, it was Norwegian….

2 Genesis of a Project and its Borderlines

Technically a collection of essays, *Borderlines*, as hinted above, is also a form of protocol. Six years ago, while serving as head of the newly established School of the Arts at the Hebrew University of Jerusalem, I invited a group of young scholars who had approached me for diverse reasons to an informal reception at our home on French Hill. This varied group of scholars (involved in theater, performing arts, visual arts, digital arts, music, sound studies, folklore, etc.) were, for the most part, concerned in some way with the impact of new technologies on the arts. "Diverse reasons" is a euphemism for seeking a future in academia near the end of the doctoral phase or in the early post-doctoral one. I had nothing concrete to offer these remarkable young people except my genuine attention, which is (still) not budgeted by the university. The dialogue was lively and engaging, the agenda an open one.

To make a short story shorter, we decided on taking two steps. The first was to establish a collaborative seminar at the Hebrew University at which the group would meet regularly but also would be open to a new generation of students interested in the intersections between the arts and new technologies. The second step depended on the first; if after the first experimental and highly interdisciplinary seminar, we felt we were accomplishing something, we would narrow our focus to more specific issues and try to recruit the necessary means of support. It thus happened that, in May 2013, the Israel Science Foundation announced the awarding of a most generous grant to a group of professors from several Israeli universities of which I was a part. Da'at Hamakom, The Center for the Study of Cultures of Place in the Modern Jewish World (I-CORE in the Study of Modern Jewish Culture, grant no. 1798/12), an academic think tank, thus came into being. With the backing of Da'at Hamakom, we dedicated the second seminar (2013) to Maps, and a third one (2014) to Soundscapes. We also benefited from support by the Jack, Joseph, and Morton Mandel School for Advanced Studies in the Humanities at the Hebrew University.

In light of Da'at Hamakom's goals, the seminars then turned their focus on the concept of place as constituted in the arts through acts of mapping and sonic representations, while continuing to examine the role of new technologies in these creative processes. The budget enabled us to invite two guest scholars from abroad who are renowned for their scholarship on the relations between new technologies and the arts in relation to place, Irit Rogoff from the Department of Visual Cultures at the University of London (Maps) and Brandon Labelle from the Bergen Academy of Art and Design in Norway (Soundscapes).

The seminars were experimental, challenging the borderlines of established academic disciplines and hierarchies. Furthermore, they contested the separation between the academy and the "outside world" itself. Senior professors worked together with outstanding graduate students at the start of their careers; scholars interacted with performing artists in the fields of sound and visuals and with social activists; and the public at large participated, actively or passively, in several events generated or produced by the seminars.

Some of these events took place off the campus, on the streets of Jerusalem (such as on the Jerusalem light rail discussed below) or at the Hansen House (formerly Leprosarium Jesus Hilfe), an innovative center for art, design, and technology, which became a second home for our seminars. Hansen House hosts the Mamuta Art and Media Center run by the Sala-Manca Artists Collective, and these associations became deeply involved with and committed to the academic endeavors of the seminars. The Maps seminar, in fact, opened with an artistic happening called *Borderline*, which, in the long run, inspired the title of this collection. The event was part of *Traces 5 – The 5th Biennale for Drawing in Israel* produced by Sala-Manca and curated by Tal Yahas with the participation of Josef Sprinzak, Hadas Ophrat, Lezli Rubin-Kunda, Adi Kaplan, and Shachar Carmel with Dudu Carmel, and Shira Legman with the ensemble Musica Nova. The liminal nature of the Hansen House and its history became the subject of artistic and theoretical reflection at this happening as manifested in the studies by Diego Rotman, "The Fragile Boundaries of Paradise: The Paradise Inn Resort at the Former Jerusalem Leprosarium," and by Josef Sprinzak, "Map Song – Poetic Intersections between Sound, Maps, and Performance," included in this volume.

In addition, the Hebrew University campus on Mount Scopus itself became an object of critical inquiry in both the Maps and Soundscapes seminars, leading to a reflexive examination of the very place where students and faculty were meeting. Artistic interventions into the nature of this place are the subject of the essay "Three Trees: Environmental Projects on Mt. Scopus, 2003-2015" by Ran Morin, the artist who reshaped symbolically-loaded sites on Mount Scopus and its slopes. These performances, exhibitions, and interventions thus became an integral part of an ongoing learning process rather than a regular university "course."

The Maps and Soundscapes seminars generated discussions focusing on concepts of borders and their markings as expressed in the arts. The distance from

those seminars to the present book shortened, as it became clear that a protocol of these discussions could be shared with the public at large in an ongoing conversation. We therefore expanded the borders of *Borderlines* through a public call for papers to colleagues from around the globe who share similar concerns.

The present, multifaceted volume thus includes analyses of works of art generated by or related to our seminars, theoretical reflections by some of its participants on place, boundaries, and the arts, and original contributions from peers who responded to our call to meditate on borderlines. As expected, this protocol is by nature fragmentary. It is a modest posting on the side of an endless road running from the very origins of human communication— one based on difference (and therefore on the institution of borderlines, such as those separating discrete phonemes to generate language)—to the unpredictable frontiers of the "fourth revolution," where humanity appears to dissolve within the technologies it designed.

3 Borderlines of Language

Borderlines as a plural form of the noun "borderline" is not a *bona fide* term in English, according to "normative" dictionaries, which define "borderline" as either an adjective or an adverb (and even as such it is, not surprisingly, a very modern one, first documented in 1907). Until recently, "borderlines" as a noun existed only as an unhyphenated two-word concept, "border lines," used to denote ultimately unambiguous partitions, as in Daniel Boyarin's *Border Lines: The Partition of Judaeo-Christianit*y (University of Pennsylvania Press, 2006). In Boyarin's argument, border lines emerge at a critical moment for Western civilization, when Judaism and Christianity split. Border-makers imposed from the top down the ultimate distinctions between Judaism and Christianity, defining some beliefs and practices as Christian and others as Jewish or heretical. Boyarin contends that these border-makers mobilized ideas, behaviors, and people to one side or another of the artificial, yet definitive border lines of no return – at least for the moment. As we shall attempt to show, this semantic irreversibility embedded in the compound word "border lines" contrasts with the plasticity of the combined single word "borderlines." Clearly, in this case, written language actually visualizes meaning with iconicity.

Language, however, is "normative" as much as conventions permit. The semantic field of "borderline" thus acquired a life of its own as any symbol does. As an adjective, "borderline" belongs mainly to the language of psychologists, and it is not an auspicious term. Borderline personality disorder addresses precisely the perimeters of the existential condition we routinely understand as "normality." Notably, by joining border *and* line into a "borderline" mental condition, language actually comes to denote the removal of the barriers that define the normal Self as it was constructed by society. A "borderline personality" experiences the world as fluid,

confusing reality with fiction, real with imagined voices, and so forth. This usage of borderline already points to its problematic, highly subjective nature. Moreover, we feel its treacherous overtones that problematize social order and the embedded possibility of abusing the ostensibly consensual power relations between community and individual.

Indeed, Madonna's 1984 hit "Borderline" (from her debut album that transformed her into an icon) was one of the earliest and widespread English texts to transmute this term from an adjective or adverb into a noun. "Borderline" in Madonna's voice (of course, the performing voice that we believe is speaking, not the actual author of the lyrics) is a zone, an undetermined, treacherous place at the edges of the most intimate and delicate (and cultural historians would claim, constructed) intersubjective relationship, love. In the ambiguous phrasing of the song, borderline seems to acquire a certain corporeality. The betrayed person appears to address it as a subject: "Borderline, feels like I'm going to lose my mind / You just keep on pushing my love over the borderline." We have all experienced too well this shifting zone in our existence, as did even the dispassionate compilers of the dictionary, who understood borderline as an "intermediate position or state, not fully classifiable as one thing or its opposite, [such as] a borderline state between waking and sleeping" (Webster).

4 Mapping Borderlines

"Between waking and sleeping" – I could not have thought of a more poetic counterpart to the shifting zone between the seasons of nature with which I opened these remarks. By pushing the noun "borderline" into its plural in the present project, we have attempted to emphasize its multidimensionality. Borderlines as a concept and image evolved, of course, from our delving deeply into mapping. First and foremost, borderlines are associated with strokes drawn on a two-dimensional paper map that symbolically trace the partitions between real territories we call "countries." The term "country," of course, denotes both an amorphous plot of land (as in countryside) and the territory acquired by a political entity through force in the course of history, whether recently or in a more remote past. From this perspective, borderlines are a violent irruption upon the once unbordered land of the planet.

Borderlines, however, are generally not marked on the territory itself; they exist only for those who have access to the map and were trained to decode it. Borderlines materialize in real life only when passing through a frontier marker, in fact a point within the continuum of the borderline, when moving from one territorial unit to another through officially determined routes, such as airports or highways. Borderlines thus often invite subversion, because the authorities try to prevent those who feel trapped within an undesirable territory from crossing from one side to

another (see the essay "Can we talk about Cartography without Borders?" by Eylat Van-Essen in this volume).

Today more than ever, borderlines are vividly haunting us from the media screens and political platforms. They confront us, for example, in the form of the corpse of a Syrian child who drowned in the Mediterranean in a failed attempt to transgress borderlines. The beloved sea that supposedly signifies the blurring of borderlines has become a graveyard for those aspiring to reach the other side of borderlines. Moreover, this tragedy paradoxically engendered the transgression of another tenuous borderline, that between reality and art. The image of the Syrian toddler, which has become iconic of the brutality inherent in geopolitical borderlines, has undergone several artistic recreations that challenge the borderlines between original and copy, between the realistic and fabricated image.

From this perspective, the long wall now separating the territory of the State of Israel from the West Bank is a unique, gigantic and perturbing on the ground translation of the stroke that marks the borderline on the map, which, in this case, was drawn unilaterally by agents of the Israeli state. During the 2016 American election campaign, this concrete borderline (in all senses) has become a model for emulation for those proposing to concretize (in all senses) the historically porous Mexican-American borderline. Not by mere coincidence, *Borderlands*, the natural cognomen of *Borderlines*, is the title of one of the most memorable albums celebrating the wildly borderless music stemming from that contested frontier.[1]

These concrete borderlines, however, can also became the largest canvases, once the artistic imagination challenges the impenetrability of the material borderlines via intensive and extensive graffiti that erase the gray immutability of the separation wall. One can even go a step further and transform the ground itself into a canvas on which borderlines are drawn. Performing artist Francis Alÿs did this in his work *The Green Line*, in which he walks the Green Line, a temporary cease-fire borderline whose temporality is, for the time being, fixed. Here the borderlines between the temporal and the ex-temporal appear to collapse.

A unique part of our Maps seminar was, on one of our fieldtrips to the edge of our Mt. Scopus campus, the opportunity to perceive the colossal wound of concrete separating Israelis from Palestinians, carved deep on the ground of a land that many experience as holy, as a tangible object rather than as an image. This trip entailed

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1 *Borderlands: From Conjunto to Chicken Scratch* (Smithsonian Folkways 40418, released in 1993). The album exemplifies the musical culture of the Rio Grande Valley of Texas and southern Arizona. It is a mix of musical styles and genres that defies any clear categorization, including "Yaqui Pascola dance, Tohono O'odham fiddle band music, and Native American Chicken Scratch sound with traditional conjunto polkas and corridos, Latino-influenced big bands, northern Mexican and German-rooted norteño, modern conjunto and orquestra Tejana" (from the album's jacket notes).

transgressing palpable borderlines, a project whose images one can view on the webpage that will accompany this book.[2]

5 Sonic Borderlines

If the Maps seminar triggered *Borderlines*, the Soundscape one elicited even more abstract conceptualizations of the term. Unlike most courses on Soundscapes, our seminar on this subject focused on mapping through sound. Our guest, Brandon Labelle, a scholar and artist, invited us to a journey along the path of Jerusalem's relatively new light rail, an iron wound in an already wounded city that crosses its urban landscape from north to south. Olga Levitan's contribution to this volume succinctly summarizes the complex bundle of "big" geopolitical issues and "small" everyday practices evoked by the light rail partially through the format of a diary, which Labelle asked the participants to write as a graphic testimony of their journey[s].

The Soundscape seminar reminded me of two sonic borderlines that have been perennially at the back of my mind, the one between speech and song and, more significantly, the one between silence and sound in nature and culture. The significance of the relationship between speech and song is an ongoing issue in ethnomusicology and linguistics. While writing these lines, I received an announcement that the 23rd International Council of Traditional Music Colloquium, which took place on 20-22 May 2015 in Nanterre, France, was titled "Between Speech and Song: Liminal Utterances," additional proof that the topic is far from exhausted. The symposium was convened to address "liminal utterances, at the border between speech and song … utterances such as laments, nursery rhymes, Qur'anic chanting, recitative or the use of the monotone voice in liturgy, iconicity of language, scat, glossolalias, melodized narrations, sung tales, vocal intonation in poetical performances and in political discourses, among others."

Soundscapes of traditional synagogues, one of my main areas of research and a specific focus in the projects of Da'at Hamakom, certainly challenge the borderlines between sonic categories such as noise, glossolalia, speech, recitation, cantillation, and melody. This inexhaustible palette of sound configurations of synagogues is rooted in other sets of borderlands that mark and reflect the foundations of Jewish life – between studying and praying, petitioning and thanksgiving, experiencing the daily and cleaving to the supernal, the responsibilities of the individual and the demands of community, purity and impurity. Each Jewish prayer assembly is fixed and open, repeated and unique, cyclical and distinctive. It evolves between the borderlands of individual silent devotion, dialogue between leader and congregation, thick clouds of

2 The *Borderlines* webpage will be embedded in the website www.daat-hamakom.com.

sound with diverse degrees of heterophony, concerted singing, and any combination of them.

Confronting the sounds of nature with human-generated ones, a second concern of my inquiry, opens a new line of thinking about borderlines. I do not need to detail here the alarming proportions that human intervention in nature has reached in our age. One ethereal aspect worth mentioning (the issue arose in our seminar, too) is the idea of human-generated sound as pollution and the struggle to curb it through legislation. For example, the U. S. National Park Service's draft of management policies on soundscapes[3] is illuminating precisely because it derives from the public sphere rather than from an academic initiative. It delves into the borderlines of language signification in its legislative attempt to cope with the borderlines between the sounds of nature and humanly generated sounds:

> Natural sound cannot be protected if the soundscape of which it is part is not protected. While the words "protect," "preserve," and "conserve" can have different connotations for different readers, the proposed policies state at the outset that these three words have "interchangeable" (by which we meant "synonymous" or "identical") meanings for the purposes of policies. Therefore, in respect to the natural sound and the soundscape, the proposed policy calls for preventing or minimizing unacceptable impacts to this natural resource. Although the words "undesirable" and "unacceptable" have different levels of intensity, in both case in respect to soundscapes, the policy direction is to prevent the intrusion of those noises caused by humans that either would disrupt the natural processes mediated by the natural soundscape or reduce the level of enjoyment experienced by park visitors. The soundscape policy has been modified to reflect better the diversity of the NPS, which in addition to many natural parks includes sites such as the New Orleans Jazz National Historical Park and the George Washington Memorial Parkway, and numerous urban sites for which it would be virtually impossible to minimize or eliminate human-caused sounds.[4]

Sonic borderlines are complicated here by a discourse of intrusion into a primordial, pre-human natural order and the enjoyment that primordialism can offer to humans. A romantic return to the sonic natural order is the kernel of a paradox embedded in this impersonal senatorial dialogue. Only the hearing apparatus of the human listener (from ear to brain) can "materialize" the sounds of nature. The issue is thus not a nature/culture clash, "culture" meaning the very loud symphony of progress orchestrated by noisy machines, and less noisy but nevertheless equally annoying smartphones, but rather a public attempt to monitor the borderlines between different human practices of hearing.

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3 The draft came up for discussion in 2005 at a hearing before the U.S. Senate Subcommittee on National Parks.

4 This subcommittee belongs to the Committee on Energy and National Resources, United States Senate, One Hundredth Nine Congress, First Session, November 1, 2005, U.S. Government Printing Office (2008), 66–7.

The text quoted above reflects modern anxieties about the extinction of the natural order. Individuals such as acoustic ecologist George Hempton trace these borderlines of sonic tolerability. Hempton, "who has traveled the globe recording the vanishing sounds of nature, reported that the average daytime noise-free interval in the USA wilderness areas and national parks has shrunk to less than five minutes."[5] Nature's sounds become a resource to protect because, as Hempton claims, "the extent to which the natural sound space is marred by the din of generators, cell phone ring tones, and tinny noise leaking out of loose iPod earphones reflects the extent to which its intrinsic character is compromised."[6] The political clout that such an argument has accrued led the U.S. National Park Service to declare sound as a natural resource to preserve, leading to the establishment of the Natural Sounds Program to "protect, maintain, or restore acoustical environments throughout the National Park System."[7] The NSP argument in the above statement is telling: "Our ability to see is a powerful tool for experiencing our world, but sound adds a richness that sight alone cannot provide. In many cases, hearing is the only option for experiencing certain aspects of our environment." Put differently, our existence in the world is marked, according to this document, by two senses, seeing and hearing, and both need consensual public monitoring of their borderlands.

Basing our experience of living exclusively on images and sounds ignores another clear borderline that is taken for granted. Many, especially the seeing- and hearing-impaired, would argue in favor of taking into account the tactile and olfactory senses. Prioritizing the eye and the ear unjustifiably separates our sensorial experience into two exclusive areas. Our seminars, however, did favor the visual and the sonic as the defining means to address the concept of place. This *a posteriori* reflexive critique benefits, as one can see, from thinking about borderlines.

6 Writing Borderlands

The essays in this volume "write" borderlines from a wide variety of perspectives, as one may expect from scholars and artist-scholars representing diverse disciplines, educational backgrounds, countries, and generations. The pervasiveness of borderlines as an intellectual, and no less important, as an artistic and political preoccupation in the contemplations of these authors, however, is noteworthy.

The diverse nature of the borderlines featured in this compilation shows the plasticity of the concept. Rivers, at times, are clear, majestic, natural borderlines that

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5 Leslee Goodman, "Gordon Hempton: On The Search For Silence In A Noisy World," *The Sun* no. 417, September 2010, http://thesunmagazine.org/issues/417/quiet_please, accessed August 5, 2016.

6 Ibid.

7 https://www.nps.gov/orgs/1050/index.htm, accessed 5 August 2016.

determine human geographies. Creative artists, however, can map them in depth, excavate them as it were, as Selina Springett demonstrates. In her essay, “Deep Mapping the River: a Palimpsest,” she renders the most varied interpretations and understandings that, in turn, have the potential to nurture social responsibility. She calls for the abolition of established mapping practices in favor of what she calls deep mapping, “a language for describing alternative frameworks that can be used to confront processes of inclusion and exclusion, while also striving towards a more democratic, socially engaging, and environmentally present storytelling.” In contrast, in Ayala Amir’s “Crossing Literary Borderlines,” borderlines appear in the context of fictional texts, as creations of language, marking boundaries of subjectivity and the personality of fictional figures. Amir is thrilled to push the concept of borderlines beyond mapping, transforming it into a tool of literary criticism. These two examples alone, so distant from each other, are nonetheless linked by the principle of separation between realms that nurture each other in the process of interpretation.

Modern sophisticated technologies appear in some essays as a major factor in the blurring of experiential borderlines that, until relatively recently, were taken for granted. Interestingly, the visual and the aural come to the forefront again as the senses through which one experiences borderlines and their fading. Yaron Jean discusses the sharp shift in the sonic experience of war, i.e., the gradual detachment of the visual from the sonic, a process that started with the adoption of new techniques of aircraft combat in World War I. This process culminated in the most sophisticated modern weaponry that distances combatants almost completely from their objectives via technologies of total surveillance (satellites, drones), precise targeting (powerful computing), and devastating firepower. Referring to this “mute warfare” as a “borderline experience that detaches the virtual from the real,” Jean provides another compelling case study that fleshes out the new alignment of the senses characterizing the era of the “fourth revolution.” In another instance, Hava Aldouby illustrates how the experience of place becomes dynamic and fluid through the artist’s use of modern techniques that extend the borderlines between canvas and celluloid. In these borderlines between visual arts media, memory paradoxically asserts itself precisely at the moment in which images disappear from view. Clearly, these are borderlines between potential representations of “the world out there” that collapse in their encounter with new technologies.

Theater, the ultimate illusion blurring the gap between the real and the imagined in terms of space and time, offers a unique stage (so to speak) for meditating on mapping and borderlines. In “Un/Mapping Mindscapes in David Greig’s Theater,” Dilek Inan examines Greig’s “portrayal of the contemporary human condition as transnational and moving beyond borders.” By moving between cartography and the theater stage, this Scottish playwright champions a sensual dimension of space marking that blurs the borderline between the real and the imagined. The protagonist of Greig’s play, as analyzed by Inan, fails in his attempt to write the cartography of

his real Berlin walks because he is possessed by his own memories of the city. The mappable Berlin and the Berlin of his imagination are thus in dissonance.

Similarities and divergences between the experience of visual and sonic borderlines pairs Inan's essay with Ruthie Abeliovich's "Vocal Borderlines: A Study of a Lamentation Recording from Habima's Performance of *The Eternal Jew*." Her essay attempts to deconstruct the unique sound of lament. Building upon Gershom Scholem's argument that lament "is neither speech nor silence" and that "it negates content and thus reveals nothing, yet at the same time, it conceals nothing," Abeliovich addresses the borderlines implicit in the unique performance of a lament by the actress Hanna Rovina. The actress simultaneously gives voice to modern Hebrew speech and a traditional synagogue intonation. Rovina emits the quintessential sound of secular Zionism alongside the diasporic Eastern European chant that indexes the "cultural and mental Jewish world that the Zionist enterprise sought to supersede." By performing on the borderline between what at the time was perceived as conflicting conceptions of Jewish culture, Rovina's voice "posited the sonic memory as representative of an introverted recognition of belonging to a place and thus presented the borderline as a fluid place."

Brandon Labelle's contribution, "Invisibilities," based on his keynote address at our Soundscapes seminar, considers borderlines as implied in the concept of invisibility in relation to the visual practices that dominate the experience of modern subjectivity. We were initially surprised that Brandon addressed the negation of visualization as a topic for a seminar dealing with sound. He appealed to us to "understand the oppositions between visibility and invisibility as a complex borderline around which issues of belonging, empowerment, expulsion, and disappearance play out." Furthermore, he declared, being invisible "means operating beyond accountability" and visibility "operates as a powerful borderline defining the limits of the permissible and shaping how we may imagine and enact our own agency." Eventually, sound does appear in Labelle's text – as an invisibility. Sound, he claims, "continually supplements, disrupts, and animates what we see. ... Sounds move invisibly within and through the spatial volumes of rooms and buildings." Sound is elusive but also intensively present because we hear more than we can see; it thus "offers a compelling medium for invisible practices, for negotiating the powers of visualization, and for producing another form of public potential." New forms of political action ("public engagement" in LaBelle's vocabulary) can surface from the new borderlines emerging from the invisible, borderlines that are "often hidden or obfuscated by the power plays of the visible."

LaBelle's theoretical platform finds a local and intense application in Nili Belkind's detailed ethnography of System Ali's cultural interventions across the very concrete borderline between the cities of Bat Yam and Jaffa, south of Tel Aviv. Through everyday expressive practices and sociality, this project, or "platform" as Belkind defines it, opens a public space for voices and visibilities that narrate a sense of alterity and displacement rendered invisible by political authority. By intervening

in the sanctioned social order, these actors create a place where their visibility is expressed in unprecedented dialogues. In this case study, the movable place that materialized ex nihilo is the borderline where alienated subjectivities find each other to become visible at least for the window of time in which the event takes place.

LaBelle's final comment that "invisibility demonstrates that borderlines are sites of disputed processes that at times solidify but at other times disappear to reappear elsewhere" succinctly summarizes one of the main themes that occupy this volume. Our project departed from clear borderlines drawn on traditional maps whose stability was shattered by their illusiveness. Emphasizing the diverse powers and interests embedded in the ostensible solidity of borderlines and their potential cruelty, as we have seen above, we moved into a critique of the modern concept of place as a space defined by borderlines. Borderlines emerged as porous, uncertain, negotiable, ephemeral, and erasable. The line's ambiguity camouflages the instability of the concept of borderlines, which, indeed, represents a wide zone of contention rather than a thin area of certainty. The arts, the focus of our project, constitute the sphere that effectively and dramatically stimulate public awareness and a critique of the centrality of borderlines to human experience.

7 Bottomlines

This ongoing project, for we have learned that *Borderlines* can never be final or static, benefited from many students and colleagues who participated in the seminars and the various related conferences and informal gatherings. Naming all will produce a long list. They all know how thankful we are for their inspired contributions. Many of the pillars of this scholarly and artistic adventure are the writers whose essays are included in this volume; you can enjoy their scholarship and artistry first hand. The remaining names appear in the testimonies of the seminars uploaded onto the webpage of *Borderlines* (see note 2 above).

One exception, however, is due. This project would never see the light of the press were it not for the diligence, authority, and patience (particularly with me) of my co-editor of this volume, Dr. Ruthie Abeliovich.

Finally, we owe special thanks to our language editor, Dr. Stefani Hoffman, for her professionalism and erudite comprehension of the heterogeneity of this compilation.

Edwin Seroussi
Bethlehem, New Hampshire, between August 2015 and August 2016

Zali Gurevitch

On The Border: Barriers, Passages, Journeys

A border is a place of encounter, a place as encounter.[1] Powerful encounters, interesting conversations, political and cultural tension take place on the border. To be on the border is to be at the edge, on the brink, in a place via which one passes to another place. In terms of extent, too, the border is a critical concept. It is a limit that divides the refined from the crude, laughter from gravity, the permitted from the forbidden.

Both formally and esthetically, then, the border sets up two poles representing a dichotomy of values in which worse is less good and saner is less mad. We can express this dichotomy in behavioral-experiential terms if we understand the border as signifying containment – the border as a halt, an obstacle, a last restraint before an outburst, a perversion, a distortion, or the loss of wits. It follows that the border is supposed to be on the edge, the tip of the tongue, on the verge of. It is a state of transition involving loss and liberation, release and trance, digression from the usual, familiar self. As such, a border not only lies outside, between things, but is also internalized socially, psychologically, and intellectually.

In what way does the phrase “being on the border” differ from simply “the border”? There are always borders, barricades, walls, and crossings. To be on the border, in a borderline state, however, is a rare experience; at least, the awareness of it is rare, perhaps because it requires great concentration, greater than in situations far from the border. Being on the border carries the risk of ejection from the soothing waters of the usual.

We tend to construct and maintain borders that we do not inhabit. On the contrary, they distance us from ourselves, by surrounding us, delineating a horizon, forming a conceptual skeleton around which we create a world and wrap ourselves with it, live in it as within an enclosed sphere, rather than on the brink of empty space. Alfred Schutz, in the manner of his teacher Edmund Husserl, described this imaginary, shared world as a universe of meaning, perpetuating itself as self-explanatory, a “taken-for-granted-world,” endowed with a patina of familiarity covering or even permeating realness and restraining, habituating, and domesticating it.[2]

Sometimes the habitual order is disrupted, as when people find themselves on opposite sides of a border that was suddenly brought to the fore. The border may have always been there, but it is now exposed, overriding anything else. It overwhelms the existing routine and becomes the focus of the relationship; every action, every

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1 This essay is an abridged English translation of a chapter in Hebrew that appeared in *Al Hamakom* [On Israeli and Jewish Place] (Tel Aviv: Am-Oved, 2007).

2 Alfred Schutz, *On Phenomenology and Social Relations*.

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utterance veers towards the border, touches it, agitating all that is involved. The border becomes an electric fence. Tolerance and patience are pushed to the limit.

Constant electrification of the borderline constitutes a chronic state of conflict, like the Israeli-Palestinian conflict. The political, cultural, religious, and historical borderline widens and hardens, until nowadays it has taken on the physical form of a separation fence made of solid concrete. The border is the emblem and the crux of all aspects of the dispute. Its history is also the history of the place, because the place is constantly on the border, electrified; the slightest touch startles it along cracks and fault lines that have become familiar over the border's long history.

Reaching the border may trigger a significant moment of friction, fear, curiosity, concentrated energy, an outburst and explosion; it is the opposite of being at home. At home, a person wishes to be as far as possible from the border, away from an electrified fence, unlike a soldier on the border who carries a rifle and is alert, in touch, his eyes sensitive to every minute detail or movement. In war, this is heightened, as the border becomes the site where the conflict reaches a climax. In Hebrew, the word for battle, "*krav,*" shares the same root with the word for close, "*karov*." On the front, the most distant is the closest; the terrible paradox of closeness and distance is played out to the death.

At the same time, the border can be seen as a seam. The Hebrew term "seam-line," which refers to the fuzzy region between the West Bank and Israel, stresses in particular the frayed edges of the area, charged with suspicion, infiltration, and violent encounters.[3] The more reparative function of the seam is to hold the border together, preventing the rift from widening and gaping open. It can even join and heal by mending, bonding, bridging, ferrying, or tunneling. The acrobat Phillip Petit crossed from the old to the new city of Jerusalem, from Arab to Jewish neighborhoods on a thin rope suspended over the Ben Hinnom Valley. In so doing, he created an artistic installation of a seam that metaphorically sews up the gap between the two opposing sides.

According to Lacan, the subject himself is merely a seam, a "suture," at once rupture and reparation, presence and absence, a fabric threatening to unravel.[4] In a three-dimensional space, the seam is like the knot tying and sealing a sack or balloon, treasuring and keeping (a secret) within it.

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3 For discussions of the sociology of Israel's borders, see Adriana Kemp, "Hagvul kifnei Yanos: Merhav vetoda'ah leumit beyisrael" (The border as a Janus face: space and national consciousness in Israel) and Danni Rabinowitz, "Borders and their Discontents: Israel's Green Line, Arabness and Unilateral Separation."

4 Jacques-Alain Miller, "Suture."

1 Identity and "Who-ness"

The phenomenology of being on a border may be described schematically in two ways. I call the first a "thick border," which separates the similar from the different, mine from not mine, myself from the other. It defines both sides as complete entities, moving them as on a horizon, providing (making) a name, limiting and separating worlds. The second, which I call a "thin border," means being on the border rather than on one or the other side of it. The thick border encloses and the thin border opens up; the thick border answers and the thin border asks; the thick border thickens, lays to rest, calms, whereas the thin border disquiets and challenges.

This distinction between thick and thin is not binary but rather spectral. It indicates vectors of motion and change between which the border is blurred, in one case, thickening and spreading out, in the other, thinning and tightening. The thick border can never be traversed entirely, either personally or collectively. It is never possible to completely "go native," as anthropologists call it, or to leave one world behind in order to enter another, to undergo a transformation of worlds, to erase the past and begin afresh. On the other hand, it is also impossible to remove all otherness and make the border disappear, and to exist as a pure, whole self, at one with itself and with its place, unmarked by anything outside it.

What we call "identity" is, actually, two contradictory and not necessarily well-balanced motions of thickening and thinning. The thick border implies a place, an identity, whereas the thin border implies non-place, being on the edge of place, in a state of hesitation. Being on the thin border is thus being in a state of limbo, which Victor Turner called "betwixt and between,"[5] a liminal state between two categories, no longer belonging to the first but not yet having reached the second, suspended between before and after, outside of structure, in a confused, contradictory, sometimes paradoxical state.

This condition is analogous to the one described in Mary Douglas's anthropological study of Jewish biblical texts, in which she highlighted the troubled border between pure and impure and the sense of danger provoked by the mixing, the hybrids that make up that culture. Judaism is a culture of meticulously guarding the limits, the safety fences monitoring the religious rules of separation and differentiation in all aspects of life: between men and women, inside the dwelling place and out of bounds.

One should distinguish between crossing a border in the sense of transformation or conversion and crossing a border while maintaining one's identity. Commandos or spies who cross borders are, in principle, guarding the thick border between themselves and the world they have infiltrated, subsisting with a threatened identity in this foreign world.

5 Victor Turner, "Betwixt and Between: The Liminal Period in Rites of Passage," in *The Forest of Symbols: Aspects of Ndembu Ritual*.

Guarding the border necessarily involves great awareness of limit, retreat, digression, and the fragility and instability of the border, which requires ever more vigilance. The border guard sometimes serves an institutionalized role, acting as a moral, behavioral, arbitrary "border police" that exists in one way or another in every family, through psychologists and educators' recommendations for "setting limits," or insisting that "enough is enough!"

A familiar figure associated with the border is the observer, like the man who stands apart in Cezanne's "Card Game," between play and non-play, between the point-in-the-game (winning) and the point-of-the-game (what for?). He stands and watches the game, on the edge of participation, in the game but also outside it, looking at it from its periphery.

Another type of border figure is not concerned with watching and monitoring but with highlighting and signposting it for others, as, for instance, charismatic messengers, shamans, geniuses; they dwell between worlds, between life and the netherworld, sanity and madness, human and divine. The liminality of these figures, who are both here and there, enables them to serve as mediums and go-betweens.

Sometimes exile involves an actual border, living a life on hold, not there and not here, as in Louis Urrea's descriptions of life on the Mexican-American border.[6] Or else, it might be Jewish or other exiles, where a dual identity develops, with tremendous sensitivity to the passages between identities and a constant shift between external and internal states necessitated by living simultaneously in different languages, different customs, different and even conflicting allegiances and loyalties that enrich each other and permit a critical perspective on existence. One can find this perspective in the recent anthropological literature on diaspora, an anthropological theoretical concept that has become a critical trope in an age of crossing borders, transitions, migrations, with fault lines everywhere threatening to burst and to rock the stable, fixed world.[7]

The border is thus sometimes a place or a phase, but, generally, it is essential to understanding identity as not only a defined robust entity enclosed on itself, but also as a side among sides. Identity always borders on "otherness." Otherness, too, cannot be understood except in relation to what or who it is other than. The other is different, in attributes such as color, sex, and nationality and in minute distinctions of individual differences among people. More than just difference, however, otherness indicates a separate being, an independent life set at an irreducible distance, even in the case of identical twins.

In terms of the thick border, otherness is either a residual category of all that is beyond the border, that which is not me, or else it is an independent identity, that which I am not. The first sets the "I" at the center and relegates the "other" to beyond

6 Luis Alberto Urrea, *By the Lake of Sleeping Children: The Secret Life of the Mexican Border*.
7 James Clifford, "Diasporas," *Cultural Anthropology*.

the border, to the margins, whereas the second situates the "other" at the center, rendering the "I" as other. The transition from one focus to the other is the beginning of the shift from a thick to a thin border of identity. The border opens up as a real space stretched between me and the other. A shared world and a common language cannot be taken for granted. The silence between us, charged with the complexities of dialogue, rises to the surface.

Moreover, the inception of the concept and the experience of otherness create new possibilities for understanding identity. It is not merely that I am aware that the other sees me as other, but I also see myself as other from my own point of view. Otherness is internalized and with it the border. Becoming both self and other, the "thick border" between entire identities now runs through me. I am on both sides of the border.

This self-awareness, the ability to understand the self from an alien perspective, from the outside, leads to an even more pronounced otherness: not the other as "another me" nor me as "another other." Rather, the "Other" as that which has no "I." The Other of I-ness. Human language is one manifestation of this type of otherness. Language is part and parcel of identity. It gives one a name, a means of communication and self-expression; it defines, articulates, and forms. At the same time, however, language is beyond subjectivity and cannot be identified with a particular person. It has no self nor desires of its own.

The same type of otherness can be attributed to a system, whether natural, social, cultural, or symbolic. The body is such a system, a system that has no self. In theology, this otherness is exemplified by transcendence and the idea of the holy as ultimate distance. God is the "wholly Other" as Rudolf Otto put it, not another someone but other than anyone and anything. [8]

The concept of border changes when otherness is turned inwards to split the self, especially when it is the system otherness described above. The thick border defines difference and distance and creates order through that difference. Otherness turned on the self, on the other hand, can no longer keep identities distinct and intact; neither can it preserve the categorical order of the world, where everything is in its place, and clear borders are sustained between things as between people. Otherness, one may say, becomes a fundamental, inner component of identity itself, which cannot be projected onto the other. It is always already within. It is no longer possible to keep the entire self within the bounds of the border and the entire "other" outside it. The self has become the other and the other has become the self.

A notion of a border that is thin rather than thick is usually used to indicate the subtle calibration of appropriate and inappropriate, serious or not, good or bad taste, and so forth. It is a nuanced form of the thick border. Eviatar Zerubavel uses the term "fine line" to show how borders exist in every sphere in life, defining and assigning

8 Rudolf Otto, *The Idea of the Holy*.

identity, traits, and alternatives, not by an inevitable force of nature or a "natural border" but as the product of social construction that creates distinctions and marks degrees.[9]

In this essay, however, the "thin border" does not refer to the distinction and separation between things, between identities, not even when finely tuned, but rather to an essential, reflexive aspect of distinction both between a person and another and between a person and himself. The thin border is an internal border, an otherness within identity. Both sides of the thick border permeate each other and create internal relations. Finding oneself simultaneously on both sides of the divide, one cannot settle the question of identity and reduce it to some bottom line. If the thick border is premised on an answer, the thin border entails a question mark.

Introducing the border to its thinness creates an external awareness from within, a self-knowledge that is not founded on a central symbol and on identification but rather on alienation, which in Hebrew (*nikur*) shares its root with the word for recognition (*hakara*). The Book of *Zohar*, attributing great significance to the query, states that the question "mi eileh?" (Who are those?) is the secret anagram within the word "Elohim" or God, as opposed simply to "eileh" (those) recalled in the verse "eileh eloheicha Israel" (this is your god, Israel), which was said about the golden calf. This idol constituted an answer, a definite form, therefore a narrow and diminished one, in comparison to the question "*mi*" – *Who* is God, as the fulcrum point, the divine secret alluded to and encapsulated in the name of God.[10]

The distinction between "who" and "this" is similar to the distinction between the current Hebrew word for "identity" (*zehut*) and the word which was initially proposed by Eliezer ben Yehuda but was not adopted into spoken Hebrew: "who-ness" (*mihut*). The word "identity" implies an answer: "*ze hu*" (this is he! This is it!). By contrast, "who-ness" places emphasis on the question: "who? "Who is it?" In this, it resembles its sister word "*mahut*" (essence), which is current in vernacular Hebrew (although the question is elided from it). It alludes to the fact that every naming of an essence incorporates a question "*ma hu*" (what is it?). This question does not disappear even when answered. The question is in the answer.

What we usually designate as identity, then, is its affirmative side; it answers to a variety of questions. It involves an attribution of a name, forming a symbol, a center, a concentration, a place. Borders are drawn defining inside/outside or center/horizon, even if the horizon is not circular but a dim, possibly disrupted line. It inevitably involves, moreover, an act of exclusion, simultaneously defining (who) is and (who) is not. Identity is an exclusive matter. Its play depends on the creation of a national, ethnic, social, religious, and personal imaginative circle as a mode for including the

9 Eviatar Zerubavel, *The Fine Line: Making Distinctions in Everyday Life*.
10 Introduction to the *Zohar*, 2a.

individual in the group and, in turn, placing the "other" on the other side of the fence. Everyone inside must differ in the same way from everyone outside.

Thus, identity is determined concurrently both positively and dismissively. It cannot declare: "this is" without implying: "this is not" or "this is not it." The mad define the sane, the corrupt the honest, the gentiles the Jews, the barbarians the Greeks, the secular the religious, Israelis the Palestinians, and vice versa. Thus, in Hebrew, the word "*zulat*" meaning "other," refers to all the rest, all the others who are not me.[11]

From within the circle, this ethnocentric otherness is essentially unconscious. The other is noticed and seen as other but not in the full sense of an alternative, albeit distant, world with its focus, values, and authority of reality, and thus it is not deemed essential for a definition of self-identity. This perception always sees the other as marginal. Thus, for the Greeks, the barbarian "babbles" and cannot speak coherently because he is not part of "our world," "our civilization." The religious person views the secular one as an empty vessel and the sane views the madman as lacking logic.

Distancing the other into some residual category of otherness happens every day, when we watch or read about some awful deed or disaster that has occurred somewhere else. This "somewhere," its population walled off by a thick border dividing the reality of there from the reality of here as a sort of insulating partition, distancing ourselves immediately from the events. In this context, the distinction made between victims of terror and of road traffic accidents or illness is telling. Terror aims at the collective and injures the collective body, thus inducing rapid identification by those who are of that collective. Perhaps, this is the purpose of terror, not merely to claim as many casualties as possible but also to disrupt the thick border that is deemed to envelope the group, to bring it to the heart of a city and to turn city dwellers into people who live on the border.

Stepping out of the envelope and realizing that the other is focused on another world and can be recognized and met face to face is a critical moment in the development of the journey of identity. On occasion, it emerges as a confrontation, an agonistic encounter, changing from a circular horizon to a front line dividing this side from the opposite bank. Confrontational otherness creates, in turn, a theory of crossing over, of dialogue, a dialectic—or a theory of recognition. For recognition to persist focused intent is required, although beholding the other's presence and authority on reality is not merely the result of an act of will and may happen involuntarily, either consciously or, more importantly, unconsciously.

In his famous chapter in *The Phenomenology of the Spirit* on the master-slave dialectic, Hegel refers to this issue of identity when he defines the underdeveloped person who has not yet had to confront another's identity. He possesses selfhood,

11 K. T. Erikson argues that society deports perverts beyond its borders so that they can serve to define those borders. Thus, social perversion is not only a corruption or distortion but also a vital element in the social morality and order we call "normativity." See K. T. Erikson, *Wayward Puritans*.

Hegel argues, but a simple kind of selfhood, of existence as self, which has not achieved self-awareness.[12] In order to attain self-awareness, one must develop a sense of border, at least minimally, to acknowledge the question of "who?," to recognize that identity has limits, and beyond those limits lies otherness. To deny the other is to limit one's ability to achieve self-awareness.

This approach incorporates a radical unraveling of conventional assumptions about identity. In opening up the identity equation, "this is it" reveals that it is manmade and insoluble. The question always remains. This understanding has far reaching implications beyond the well-known relativist position, which critiques the egocentric or ethnocentric monologue of a single, exclusive world. The relativist position holds that the solution is found in the plurality or multiplicity of worlds.

The radical approach of internalizing otherness, on the other hand, holds that the idea of multiple worlds is itself problematic because it assumes that each of those worlds constitutes a complete identity. If otherness were internalized, this would be impossible both philosophically and realistically. The relativist position, despite its value as a critique, still lies within the realm of thick borders between separate whole entities. A notion of identity that stresses the thin border diverts attention to the fundamental split and duplication within identity. It throws into relief the recognition that no form or statement of identity can do away with the question: "Who?"

2 Beside-ness, Neighborhood and Walkabout

The division described above, including arrival at the thin border, is, for the most part, transverse. It occurs at the point where two sides, "me" opposite the "other," or two well-defined identities, sane and insane, encounter each other. There may be a no-man's land between the two parties, or else a battlefield; or there might be a bridge, a well-marked crossing. There might be a rite of passage in order to move from here to there, from state to state, and between sleep and waking, inside and outside, one age and another, life and death, beyond the Lethe River.

Every transverse crossing assumes the existence of a barrier even if only of time; if there is no barrier, there is no experience of passage. St. Christopher, the patron saint of travelers, stands on the bank of the river, always ready to carry us across, or perhaps waiting on the threshold of the cold pool of the other world, helping the hesitant to take the leap, to reach the "other side."

There is, however, a passage along which one neither returns nor reaches one's destination, but instead always proceeds onward; a passage in which one never steps

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12 G. W. F. Hegel, *The Phenomenology of Spirit*. For a discussion of the master-slave dialectic in the context of identity, see Z. Gurevitch, "Dialectical Dialogue: The Struggle for Speech, Repressive Silence and The Shift to Multiplicity."

in the same spot twice, whose perspective lines do not merge at a distant point.[13] This passage has no closure, no conclusion, as the vanishing point is recast again and again along the way. There is no fait accompli or absolute fact; only circumlocution, going round in circles, going and coming back, but never truly arriving, only walking about.

Every passage is both transverse and longitudinal. Every short line incorporates a long line in its very line-ness, its existence as distance, as a passage. On the other hand, long lines, which may take years, stretching over continents, can be thought of as short lines connecting far places or moments in time. Nevertheless, the difference between long and short lines is critical. Transverse passage stresses the short, impatient line that struggles to arrive as quickly as possible at the other side, the goal. The short line implies a shortcut, urgency, being goal oriented and therefore denotes determination, opposition, cutting across other lines, overcoming obstacles, disruptions and distractions.

Crossing the thick border is at the heart of every categorical division or dichotomy between places, concepts, beliefs, and opinions. It is, therefore, also at the heart of every dialogue, dialectic, and discourse. Common language and a common world are necessary; yet, at the same time, vital dialogue requires a space for otherness. The thin border enables one to avoid being drawn to one side only or to content oneself with dialogic bridging or separation. The border is in the heart and cannot be glossed over, dismissed, or shaken off. The thin border is an ongoing state, a long line that is not crossable. The other is already here, everywhere you are. You are always also another.

Otherness, however, can be modulated in another way – by being-beside, where the sides are not face-to-face, but move along the border or space between them. Thus, the movement along the border is doubled in a "with" rather than "against" mode. It is a kind of walkabout, going along side by side with no endgame or endpoint but in an ongoing journey, constantly opening up the double (or multiple) perspective(s) as the conversation or the joint venture unfolds, lending itself to the passage of time, to an open, unrestricted field.

The movement does not have to be a physical walk or travel. Besideness is a mode in any state, as is evident in relations that switch from estrangement, fixed distance, and frontal opposition to dwelling side by side as neighbors. Besideness is the mode of crossing the thin border, along the border not across it. In local, political terms, this is the state we call "peace." This means transforming the wall, the barrier that fixes the border, into a neighbor's fence, one which separates but does not alienate, opening up an alternative relationship – not just across from each other but also side by side.

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13 For an extensive discussion of the vanishing point and of perspective in Western art, see Norman Bryson, *Vision and Painting: The Logic of the Gaze*.

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Part 2: **Journeys**

Olga Levitan

The New Jerusalem Light Rail Train as a Performance Space

The Jerusalem *rakevet kalah* (Light Rail Train, henceforth "LRT" or "train"), a relatively new phenomenon in Jerusalem daily life, raised a variety of social, political, urban, and cultural issues.[1] Its inauguration in 2011 opened an unfamiliar, new space in a unique city characterized by religious and national contestation on a local and global scale. The challengers for the city's "ownership" assert their claims via the construction of monuments and museums and in performative acts, transforming the urban space of the city into a constantly evolving stage. Daily social performances become performance art and, in accordance with the laws of theater, they bring the conflicting parties closer, both emphasizing and reconciling conflicts. In this essay, I shall explore the blurring of boundaries between life and theater in relation to the new complex reality created by the Jerusalem light rail.

Plans called for the train to begin operating in 2006. The five-year delay in its inauguration drew official criticism by the state comptroller[2] and generated a wide range of city folklore, jokes, and prophecies. As a resident of the city, I recall numerous taxi conversations, in which drivers mainly cursed this innovation, predicting the disasters that the LRT would cause. These included traffic disruptions because the main traffic artery in the city center would be closed for all transport except the train. People also predicted that passengers would experience difficulties because of the cancellation of a number of bus lines in the city center. Finally, some critics envisioned that the train would exacerbate the intercultural and political problems endemic to the socio-cultural reality of Jerusalem. The train route is particularly important with regard to this last point.

The existing LRT line (more lines are planned for the future) is T-shaped. Its first half crosses the city from north to south; the second one, from east to west. The first half of the train route organically links the northeastern sections of the city, in which most residents are Palestinians, to the Old City and the predominantly West Jerusalem downtown. This route evoked undisguised anxiety among large parts of the Jewish population and undisguised resentment among the Palestinian population toward these Jewish fears. Jewish taxi drivers talked about the risk of terrorist attacks, stone throwing, and possible damage to stations and train cars when the train crosses the Palestinian neighbourhoods. Palestinian taxi drivers emphasized to me that the Arab population of Jerusalem was entitled to the same right to enjoy the various benefits

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1 I would like to express my deep gratitude to Professor Edwin Seroussi for his valuable contribution to the socio-geographical issues discussed in this article.

2 Shahar Hazelcorn, "The Comptroller: Significant Deficiencies in the Light Rail Project in Jerusalem" (Hebrew).

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of urban development. The Jerusalem light rail became, as predicted by many taxi drivers, an extraordinary urban intervention in the city of Jerusalem, stitching together with unprecedented intensity the profound tensions inherent in the complex social and national nature of the everyday in Jerusalem.

This essay examines the new performative situation that the Jerusalem LRT created in the context of performance studies and performative ethnography. It is based mainly on my own field observations and diaries during the four years 2011–2015. In my analysis, I utilize the ideas of a number of contemporary scholars such as Frederick Douglas, Homi K. Bhabha, Guillermo Gómez-Peña, Jill Lane, and several others who described different aspects of socio-cultural urban life in terms of performance studies.[3] I examine the specific characteristics of Jerusalem's geopolitical and multicultural reality through the mechanisms of the day-to-day performance practices displayed in and around the LRT.

The Jerusalem LRT can be studied as an example of intercultural "partial representation," the place where "the observer becomes the observed," as described by Bhabha. One can also approach it as a naturally created spectacle of bodies, as discussed by Gómez-Peña.[4] The LRT intrudes as a foreign body upon the city's urban space, connecting different parts of the city landscape that had been previously estranged from each other by the conscious decision of its Palestinian Arab and Jewish constituencies. It thus erases social and cultural borders and creates a number of dramatic interactions between people, spaces, and institutions that were previously disassociated. The train is simultaneously a link, a borderline, and an arena for the daily display of socio-cultural conflicts and political tensions.

The novelty of the train as a performance stage in the Jerusalem landscape is unquestionable. Its modern slickness, its prophylactic closed space, and its sounds are a total innovation, introducing a Swiss-like relaxed and clean atmosphere into a city whose public spaces are marked by relatively old buses and a noisy convulsion of crowds passing through dirty streets. The short stories about Jerusalem buses by Israeli writer Yossel Birstein, collected and published as a book *Stories Dancing in the Streets of Jerusalem* (2000) and considered a masterpiece of Israeli literature,[5] can serve both as a stimulus and as a background to my ethnography of the train. I derived inspiration from Birstein's stories, which depict public transportation as a space of existential drama and of the intercultural and cross-denominational experience of everyday Jerusalem life. Birstein's plots belong to a genre of transportation stories, startling in their minimalism, combining humor with sadness, philosophy, and documentary accuracy of description. They explore city life as a poetic play, and

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3 See *The Performance Studies Reader*, edited by Henry Bial.

4 Homi K. Bhabha, "Of Mimicry and Man," in *The Performance Studies Reader,* 282; Guillermo Gómez-Pena, "Culturas-in-extremis: Performing against the Cultural Backdrop of The Mainstream Bizarre," in *The Performance Studies Reader,* 294–295.

5 Menachem Perry. "Afterword," in Yossel Birstein, *Stories Dancing in the Streets of Jerusalem*.

public transportation as an intensely closed meeting point of multiple realities. I thus transformed the structural model of Birstein's stories into an analytic one.

In contrast to the usual genre of train stories in twentieth-century literature and cinema,[6] Birstein's stories generally do not contain elements of crime and adventure. Their power lies in their specific, existential, physiological nature, in which urban vehicles serve as a scenic framework for daily city performances. In his Jerusalem narrative, Birstein uses the expression "human landscape" to depict different performative situations occurring inside and outside the bus. In "Blood Relation," the opening story, told during a bus ride, an Arab woman asks a Jewish friend of Birstein's to help her advocate for her son, who is sitting in an Israeli prison although, according to her, he is innocent. The events take place approximately at the end of the 1980s or the beginning of the 1990s, a period known as the first Palestinian intifada. The Jewish man is Yohanan Zaid, son of a famous Israeli hero Alexander Zaid, who was killed during the Great Arab Revolt in 1938. At first, Yohanan refuses to go to the prison and intercede with officials on behalf of the son or for a woman he does not know. She insists, however, claiming that he must help her because there is a blood relationship between the two of them: her father killed his father. Hearing this, Yohanan Zaid immediately agrees to help, but he discloses to Birstein the reason for his decision only after their joint bus trip in Jerusalem. Although the writer did not comment or offer a detailed explanation of the situation, it seems that the city, with its dense multicultural reality, served as a final, powerful argument, leading to the idea of a true blood connection between the nations.[7]

This story, like the others, reveals the meaningful interplay between the personages inside and outside a means of public transportation and the surrounding urban landscape. The significance of an encounter acquires a variety of meanings in conformity with its participants: a meeting between different people who found themselves for a moment in a limited closed space; a meeting between those who are in the enclosed space with those who are in the open space; a meeting between humans and urban spaces; a meeting between groups and individuals. Similar meetings take place in the Jerusalem LRT, but I shall affirm their uniqueness because of the specific characteristics of this means of transportation and the path it transverses. Likewise, "translating" and interpreting the above-mentioned characteristics of the LRT encounters into the terms of theater art, I would like to propose a model that describes and analyzes the Jerusalem Light Rail as a *performance space*. This analytical process comprises the three following elements that are in fact three types of performative situations: the simultaneous stages, the external, and the internal train performances.

6 For example, *The Signal* by Charles Dickens, *The Adventure of the Bruce Partington Plans* (1908) by Conan Doyle, *Murder on the Orient Express* by Agatha Christie, *Strangers on a Train* (1950) by Patricia Highsmith, and many others.

7 *Stories Dancing in the Streets of Jerusalem,* 9–17.

1 Simultaneous Stages

From the very beginning, the LRT served as a meeting place for Jerusalem's multicultural and multi-ethnic population. City residents from the heterogeneous national, religious, and cultural communities, who previously met infrequently in conventional, everyday situations, found themselves in unprecedented physical proximity. Jerusalem was a divided city until after the Six Day War in June 1967. The Israeli government proclaimed that it was "unified" and thereafter officially declared the "unified" city as the capital of the State of Israel in 1980. Until 2011, however, Palestinian and Jewish residents remained largely segregated by choice, with the exception of the Old City Arab market – a neutral place that functions as a tourist venue for both Jewish shoppers and Palestinian vendors – and a few Palestinian enclaves within Jewish neighborhoods such as Abu Tor. Residents of the East (Palestinian) and West (Jewish) parts of the city developed different systems of public transportation, continuing a pattern that was largely in place from before the 1967 war. Although nominally unified, with the passing of time after 1967 and two violent Palestinian uprisings later, the city in 2011 remained *de facto* divided. The LRT abruptly challenged this situation.

The unexpected cohabitation dictated by the inauguration of the LRT route temporarily produced a tenuous sense of normality. The route of the train passes through or alongside very different areas of the city. It crosses Jewish secular and religious quarters, districts that are exclusively Arab, and passes near the Old City – the historical and religious city center – and near the Arab market at the northern fringes of the Old City walls. This is an area that marked the former border between East (Jordanian) and West (Israeli) Jerusalem. It also crosses the heart of downtown, the Jerusalem Town Hall and municipality, a number of city courts, the police detention center, the commercial city center, the pub district, the open market – Mahaneh Yehudah – and the Central Bus Station.

The train, however, also engulfs the Arab neighbourhoods, positioning them between the station of departure and the end-of-the-line stations that are emblematically called "Heil Avir" (Air Force, the name of a street in Pisgat Zeev, a new Jewish neighborhood in northeast Jerusalem) and "Mount Herzl" (named after the military cemetery where the founder of modern territorial Zionism lies). The names of both stations appear prominently, in Arabic characters as well as English and Hebrew, at the front of each train. Moreover, the loudspeakers announce the names of all stations in English and Hebrew, whereas they give the Arabic name for only a few stations. Originally, all stations were announced according to their names in Arabic, too, but somehow those appellations disappeared from the recording. The Givat Ha-Tahmoshet station (Ammunition Hill, where one of the most critical battles of the 1967 war in Jerusalem took place) was called Sheikh Jarrah in Arabic for a short

period.[8] In spite of its democratic and liberating appearance, the train thus also marks the Israelization of the city, of which the new means of transportation is yet another tool.

As mentioned, the route of the train is also problematic. The first section going from north to south was fixed exactly on the borderline between the eastern and western parts of the city, thus literally tracing the boundaries of the national, social, and religious communities of Jerusalem. In fact, the train supersedes many Palestinian bus lines that continued to serve its constituencies after 1967 and used to follow the same route, from the Palestinian neighbourhoods to the Old City and back. Jews seldom travelled on those buses, and after the second intifada (2000–2005), they completely stopped using those lines. Therefore, although the train has created a renewed physical meeting space and a viewing platform where Jewish and Palestinian passengers stealthily examine each other, it has also exacerbated intercommunity relations by means of a most visible incision at the heart of the Palestinian areas. It is important to note that this shared space is partial at best. Most Arab passengers use the north-south route, getting off at the Old City (Damascus Gate/Bab el 'Amud) station. From there on, most of the passengers are Jewish.

The performative effect of the LRT is reinforced by the existence of several scenic platforms – inside the train and outside of it – on which multiple actions take place simultaneously, affecting each other. This variety of scenic platforms recalls the phenomenon of multi-platform performance, a theatrical practice of medieval pedigree that appears in Western avant-garde theater. As Ariane Mnouchkine's famous play *1789* demonstrated, multi-platform performances require spectators to be alert during every minute of scenic action: they must choose exactly which scene they want to see and decide when to shift their attention from one stage to another. Whereas a representation on multiple stages obviously diminishes the spectator's deep understanding of the occurrences on each specific platform, it does allow him or her to create a more textured perception of the complexity of the represented reality.[9]

Similarly, while riding the LRT, the passenger-spectator is forced to decide what scene she or he prefers to observe, to shift attention between scenes taking place inside the train's car and those occurring outside of it, and to accommodate to the rapid change of scenes and performers.

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8 Sheikh Jarrah was an Arab medieval physician, whose tomb is located nearby; the Arab neighborhood in front of Ammunition Hill was named after him.

9 Judith G. Miller, *Ariane Mnouchkine*; Catherine Vilpoux, *Ariane Mnouchkine: l'aventure du Théâtre du Soleil* (film), 64–76.

2 External Train Performances

Performances taking place outside of the train car are generated by the objects flashing past the gaze of the traveling spectator and by the street and other urban activities taking place along the LRT route. Such activities are more frequent around the stations, where the train comes to a temporary halt, opens its doors, and allows the viewer more time to watch and listen to what is taking place on the "screen," i.e., on the wide windows of the train car. For example, a short walk from the train's route are some important Jerusalem museums celebrating the Jewish and also the intercultural history of the city, each characterized by an extremely picturesque view and presenting a unique aspect of the city's memorialization. Among them are The Museum of the History of Jerusalem, situated in a medieval citadel at the entrance to the Old City's Jaffa Gate, referred to as David's Tower, which aims at presenting "a grand 3000-year cross-cultural architectural collaboration."[10] Another, The Museum of Underground Prisoners, situated in a building that was originally a Christian pilgrims hostel and later a Mandatory prison, commemorates the history of the Jewish underground during the British Mandate.[11] Train travel is often part of the experience of visiting these sites, whose missions and activities create a picture of non-stop performance of Jerusalem history.

In comparison to the other museums, however, one museum, The Museum on the Seam, stands out, in both its shape and content and its unique physical proximity to the Shivtei Israel LTR station. This museum is situated precisely on the site where the main checkpoint between the two sections of the pre-1967 divided city was located. The building, formerly a villa that belonged to a prominent Palestinian family, was confiscated to serve as a military position during the 1948 War. Its aim is to present "art as a language without boundaries" and to support tolerance and dialogue between different cultures and populations.[12] Its symbolic, bunker-shaped form, which preserves intact bullets in the walls as vivid remainders of the wounds inflicted by the battle for Jerusalem, is a stage that must, even if unconsciously, arouse various reflections daily by the train spectators, including the sizeable Palestinian contingent that will get off a station later. On the other hand, the world famous and emotionally-charged Yad Vashem Holocaust Museum that stands off to the side of the last station of the train trajectory going south-west has meaning mainly to the Jewish passengers that ride this last segment of the trajectory.[13] The museums along the train

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10 Museum of the History of Jerusalem, http://www.gojerusalem.com/items/235/The-Tower-of-David-Museum/, accessed 1.1.2016.

11 The Museum of Underground Prisoners, http://www.gojerusalem.com/items/234/Museum-of-the-Underground-Prisoners, accessed 1.1.2016.

12 Museum on the Seam, http://www.mots.org.il/Eng/TheMuseum/TheMuseum.asp, accessed 1.1.2016.

13 Yad Vashem Holocaust Museum, http://www.yadvashem.org/yv/en/museum/index.asp, accessed 1.1.2016.

route frequently serve as spaces for urban projects – festivals, conferences, historic and festive performances, as well as site-specific, ironic, and reflexive postmodern performances.

In addition, train passengers can experience site-specific performances comprising numerous performers and spectators that take advantage of particular locations in the city. These performances take place outside the space of the train at the nearby areas of the Mahaneh Yehudah city market, the Nahalat Shiv'a promenade, and at Safra Square, site of the City Hall compound. Some performances are related to events in the Jewish and state calendars, whereas others are performed in the framework of international and local arts festivals. Street musicians often choose to play at the LRT stations in the city center. Interactive artists like to position their performative objects along the LRT route as well. The most impressive among these objects is the 'Giant Red Lilies,' located at the Mahaneh Yehudah market station. This interactive sculpture resembles constantly sighing creatures, free and at the same time connected to the site, sad and smiling at the same time.[14]

These live urban performances comprise a substantial component of what I have defined as the "external performances" that train passengers can view. These performances lend a provocative and sometimes bohemian character to the fleeting experience of the casual spectators who happen to find themselves inside the train at a time and place that coincides with the street performance.

Museums and street performances take place mostly in the Jewish segment of the train's trajectory, namely, in West Jerusalem. Palestinian exposure to these performative stimuli is minor and in any case, their ability to decode them in the same way as Jews may do is questionable. However, external train performances do take place in the Arab segment of the train path, especially in the neighbourhood of Shu'afat in the northwestern segment of the LRT. The Shu'afat refugee camp, a site of bitter encounters between the Israeli state authorities and the inhabitants, is located nearby and casts its militant mode onto the neighborhood. At this point, the train crosses the main artery of this densely settled and politically volatile part of town in close proximity to the local shops and institutions. This area of the city, one of the most overtly hostile to Israeli authority, is, according to media reports, controlled by gangs belonging to the Hamas movement. A majority of the local citizens regard the train's daily passage over this segment as a regular reminder of what they consider an illegal occupation of their homeland.[15] The main performers in Shu'afat are buyers, sellers, and passers-by. The intercultural aspect of the performances taking place outside of the train is choreographic, i.e., the mute multilingual signs and advertising. The multilingual signs along the train route mirror the very different entities that seek to control the place and the situation. The names of the variety of shops, bakeries,

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14 Abigail Klein Leichman, "Urban Art Spices up Jerusalem's Famous Mahane Yehuda Market."

15 For example, Avi Issacharoff, "Stuck Between Israel and the PA, Shu'afat Refugee Camp Seethes."

restaurants, and drugstores are written not only in Arabic but also in Hebrew and/ or English. The names of institutions, however, rarely appear in a language other than Arabic. This choreography shows the ambivalence towards the Israeli/Western occupier; the shop owners show an interest in attracting clients and increasing their material capital.

The other component of intercultural performative action taking place outside the train in Shu'afat concerns the mutual Arab – Israeli wrath and fear. When the enmity erupts, Arab youths throw stones at the train, powerfully enough to endanger the lives of passengers. As mentioned earlier, in this segment, the train is trapped in the narrow space it crosses, turning it into a very easy target. Because of the shockproof glass in the windows of the train, such attacks usually end without casualties. Many of the train windows are "decorated" by fanciful patterns created by the rocks hurled at them. One can consider these "decorations" as a sign, in a purely semiotic sense, of the intercultural "performance" occurring outside the train. Groups of three to five Israeli police officers or soldiers who are sent to Shu'afat's main street at periods of civil unrest complete the scene.

The culmination of this "performance" occurred in the summer of 2014, in the context of the kidnapping and murder of Mohammed Abu Khdeir**,** a sixteen-year-old boy from Shu'afat, by Israelis, including two minors. The murder was a vendetta for the kidnapping and assassination of three Israeli youth by Hamas (which eventually led to Operation Protective Edge). Newspapers and other mass media reported that "he was beaten and burnt while still alive." The families of the murdered Israeli teens condemned this crime and sent their condolences to the family of Abu Khdeir. A higher level of vandalization of the ticket machines at the train stations in Shu'afat and clashes between groups of angry Arab youths and Israeli police ensued. Most of the time, however, the LRT proceeded to follow its usual route as a conventional means of city transportation, as a detached island of desirable normality and peaceful existence that seemed not to reflect the manifestations of anger, fear, and disturbances. The LRT itself turned into a physical borderline in motion between the harsh reality of war and revenge and the banality of everyday routines.

I started to write my personal train diary in the aftermath of the horrific Abu Khdeir assassination, prompted by an inner need to document my own anxiety. Aware of Walter Benjamin's city diaries, my path into this documentary genre was a different one than his. Initially, I did not associate my short diary notes with Benjamin's way of exploring the city.[16] I did not intend to discover, only to document, as my personal reaction against unconstrained forgetting and the elusiveness of memory. Unavoidable thoughts about Benjamin's philosophy of the city and his idea of the importance of subjectivity in interpreting the world sustained my attempt to create a personal account of the Jerusalem train performances as I experienced them.

16 For example, Walter Benjamin, *Moscow Diary*.

The following passages from my diary focus on my own involvement as spectator in a number of performances on the train and outside of it.

3 July 2014

A huge poster featuring a portrait of the murdered Arab teenager Mohammed Abu Khdeir appeared on the front facade of one of Shu'afat's buildings along the LRT route. It creates the impression that it matches the dimensions of the house in size, although in reality, it is much smaller than the building. The boy in the picture has a long, thin neck, his lips look as if he wants to smile, but his eyes are sad. He is serious and somewhat fragile. The train passengers see him every time they pass through Shu'afat. It is impossible not to look at this portrait. In fact, this is the only thing that the living can do for the dead. I look into his eyes, feel horror, and want to cry, but I do not. Nor are the others crying. People seem to be going about their business, taking the boy's picture, whether consciously or unconsciously, to their destination. I feel that the portrait somehow represents not only the Arab boy, Mohammed, but also the three Jewish boys, murdered a few days earlier. This is our crazy intercultural train performance. Perhaps someone thinks that Mohammed's picture emphasizes the borders between Arabs and Jews in Jerusalem…. I argue that the borders in the above-described situation have been erased. This performance seems to be an instrument of collective multi-intercultural memory.

4 September 2014

I'm back in Israel after the usual summer activities in Europe – working as a guide in Scandinavian countries, holidays in Marienbad, a conference in Athens. The boy's portrait still hangs in the same place. The train passes by the house, but the passengers, for the most part, do not look at it. Likewise, I just throw a quick glance and continue to read. The impressions from the summer events, in which Hamas subjected Israeli cities to nonstop bombing and Israeli troops destroyed a part of Gaza, has suppressed the emotions. The portrait has lost its power.

5 October 2014

The train moves from one station to another inside Shu'afat. The day is sunny. A young man, perhaps an adolescent, appears in one of the side streets. His face is hidden, wrapped in black; his half-naked, strong body gleams, emanating a fascinating energy

of youth, power, and beauty. He is tall. He raises his arm, swinging it through the air, and throws a stone at the train. His movements seem both very fast and very slow. The train stops for a few minutes; one of its windows is damaged and the passengers are frightened. The police arrive, but the youth with the shining body has disappeared. The dissonance between the youth's physical vitality and beauty and his destructive action is stunning. What was it – a terrorist attack? A piece of performance art, or just a surrealistic performative reality of Jerusalem?

6 November 2014

The portrait of the murdered Arab boy has disappeared from the wall. Empty space…. At first, his absence seems stronger than his presence. The media says that Jerusalem officials demanded that it be removed. The poster on the building was illegal, and the family must pay a fine. Then everything is forgotten.

The reality and circumstances of traveling on the Jerusalem LRT revealed the difference between a train passenger and Benjamin's *flâneur*, characterized "as a paradigmatic urban dreamer."[17] The mere geopolitical resonance of the LRT route that I discussed above and the significantly anxious context of time and place in which I wrote my diary created this gap between my chronicle writing and Benjamin's dreamer.

Whereas the city in general allows one the freedom to dream, the Jerusalem LRT exacerbates the sense of reality, sharpens the dramatic energy of the meeting place, and constitutes a communicative act both determining and restricting the limits of one's freedom. Furthermore, one can argue that the LRT creates its own specific performative reality, whose geopolitical intensity, reflected in its unique path as a kind of wound running through a bleeding city, can be compared to the intensity of dramatic theater as described by Peter Brook.[18] I therefore found that my experience as a scholar of performance art and my awareness of the discourses about this experience could be useful tools in describing and analyzing the Jerusalem LRT as a performative space.

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17 Jacob Abraham Latham, "The City and the Subject: Benjamin on Language, Materiality and Subjectivity."

18 Peter Brook, "Life in a More Concentrated Form," in *The Shifting Point*, 111–114. Avant-garde performative practices and theories deal with the traumatic as well as the human power of communication between individuals. See Antonin Artaud, *The Theater and its Double*, 84–105; Tadeusz Kantor, "The Situation of the Artist," in *A Journey Through Other Spaces*, 129–131; Jerzy Grotowski, "Performer," in *The Grotowski Sourcebook*, 374–378. See also, Michael Kobialka, ed., *On Borders and Thresholds*.

7 Interior Train Performances

The performative character of the internal train encounters is obvious. All passengers simultaneously become spectators and performers. Every gesture inside the train – body language, signs of sympathy and civility, speech, hostility and ill feeling – signals indexical and symbolic signification. The limited car space restricts the area in which the performers operate. It also forces a continuous role reversal between performers and spectators. The peculiarity of the situation lies in the fleeting encounter of large groups of citizens, not only individual Jews and Arabs, in an enclosed space from which there is no escape except for the stations. The train performance, in my view, thus works as a natural stage, complicating, even if for a few minutes, the daily demonization of the Other. Using the language of performance studies, I would argue that the presentation of the performance, including clothing, looks, gestures, and facial expressions reveals, for both Jewish and Arab residents of all classes, the conventional human features of the other nation.[19] By consenting to ride the train together, the performers from both sides display patterns of normal everyday behavior that the context of the LRT dictates.[20] The spectators from both sides of the ethno-religious and national divide naturally discover that the performers are in many ways similar to themselves, even if they do not speak the same language. The performance has both an implicit and an explicit character: The passengers discover each other as performers but, delicately, refrain from openly acknowledging the fact.

As riding the LRT was free of charge during the first two weeks of its operation, large groups of residents immediately began to ride for fun. Regarding it as a festive event, they did not pay attention to the practical details – it was not important to them that the traffic at intersections was improperly adjusted or that it took a long of time to reach the destinations. The two main festive passenger crowds were groups of Arab and Jewish teens, entering the train without practical aims, talking loudly and excitedly, and getting off after two or three stops. Their behavior was similar, although they speak different languages. They were not interested in the adult passengers and pretended that the car was a moving playground, leaving the adults in the role of spectators.

The reaction of Arab and Jewish adult audiences was largely similar as well. The adults smiled and identified with the teens' enjoyment, although part of the Jewish audience obviously felt uncomfortable watching the loud games of Arab teens and vice versa. According to my observations, these situations usually evoked disparaging remarks by adult Jewish spectators against Jewish kids or adult Arab spectators against Arab kids, with virtually no cross-cultural dialogue. Both sides were cautious

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19 Erving Gofman, "Performances. Belief in the Part One is Playing," in *The Performance Studies Reader*, 61.

20 Marvin Carlson, "What is Performance?" in *The Performance Studies Reader,* 70–71.

regarding direct contact, apparently sensing some unwritten rules of a new border area.

Later, when everyone had to start paying a fare, the teenagers calmed down and retreated into the background of the performative space of the train car. The focus shifted now to those passengers who found it difficult to comprehend the rules for purchasing and using the tickets. Train inspectors and security guards enforced an aggressive policy of hauling in the hapless passengers. These encounters resulted in a number of recurring, truly dramatic situations inside the train: when the passengers – mostly religious Jewish women, working class and elderly individuals of various ethnicities – would make a mistake in punching their tickets, the inspectors would treat them as criminals.

Sometimes the scene resembled a full-blown hunt: Upon capturing his prey, the inspector, with the joy of a successful hunter lighting his eyes, would triumphantly demand that the frightened and shocked passengers pay the 180 shekel (roughly fifty dollars) penalty, a large sum for the average lower-class passengers of the LRT. In addition, the offender was required to provide his identity card for processing the fine and issuing the receipt, and he was obliged to leave the train at the nearest station together with the inspector. Some women started crying; some of the elderly experienced heart problems. The others, the "not-guilty" passengers, turned into spectators of a "cruel" theater, experiencing emotional shock and identifying with feelings of unexpected helplessness and humiliation. The liminal nature of the situation was expressed in the unbelievable and typically Jerusalemite rapidity with which a festive urban experience can suddenly turn into a traumatic one, as seen during the second Palestinian intifada when in a split second, public cafés turned into sites of death and devastation.

As a rule, the spectators' response to the train's "theater of cruelty" depended on their national identity. As in the festive performative situations related to the teenagers, a physically invisible border between people of different national origin continued to determine their behavior. Thus, Jewish spectators openly sympathized with Jewish transgressors and sometimes even tried to interfere, to speak up in their defense, and to protest against the inspectors' manifest determination to punish. On the other hand, confrontations with Arab transgressors were met, for the most part, with silence and indifference. Spectators preferred not to interfere, not to manifest their feelings towards the punished. How could one interpret such a double standard toward the victims if not through the lens of the power relations in which the Palestinians inhabitants of Jerusalem remain second-class citizens?

8 January 2015

I am writing these lines on the day after an event that occurred yesterday, late in the evening, on my return home from the student theater festival at the Hebrew University, strongly impressed by a surprising sound performance. Three students from the Theater Studies Department presented a performance on the power of the spoken word and its influence on the human unconscious. They did so through the ironic utterance of abusive, swear words at social strangers, criticizing and patently parodying popular and notorious tendencies of xenophobia. On the train, I was thinking about the message of the performance, pleased to discover a young generation of theater activists who want to change and heal the world.[21] The train was empty; not more than four to five passengers were sitting inside.

At the first station inside Shu'afat, a large Arab neighborhood located close to the university, two Jewish youths, seventeen- to eighteen-year-old teenagers, entered the train. They behaved as if they owned the place, projecting an aura of confidence and security. Suddenly, they approached another youth, sitting in the middle of the train, and demanded that he show them his identification documents. At that moment, I understood that the seated passenger must be an Arab, although it was not obvious to me despite twenty-five years of living in Jerusalem. The Arab teen looked like a regular Israeli high school student and was the same age as the Jewish teens. There were no visible differences between him and them, except that he clearly belonged to a wealthier stratum of society. He displayed his identity card immediately, without saying a word. It was like a play with pre-assigned roles. They ordered him to get up. He got up. They ordered him to empty his pockets. He did so, and pulled out a cell phone, asking, "Who are you and what right do you have to demand this?" They said, "It's none of your business," and they added the same abusive, swear words that I had heard half an hour before in the Hebrew University student play. This, however, was not a satirical show, but a real threat. The Jewish youths showed just for one second something that could have been an identity card of the community police or some other license and continued to harass the Arab youth, putting on a show as if they were protecting national Jewish interests. Looking humiliated and wrathful, the Arab youth nevertheless carried out their orders. The situation blew up when they demanded that he turn his pockets inside out to show that they were empty. At that point, he shouted: "Where are the cameras in this train? I want it all to be captured by the camera." He jumped to a place where an invisible camera was supposedly installed and turned out his pockets. At the nearest station, he jumped like lightning out of the train. The Jewish youths did not succeed in stopping him, but this did not

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21 This play was created in the framework of the *Voice, Word and Performance* workshop, under the artistic supervision of Josef Sprinzak of the Theater Studies Department, The Hebrew University of Jerusalem on 27 January 2015.

seem to disappoint them: They seemed quite satisfied with demonstrating who "the king of the hill" was.

Why did I keep silent? Why did I not say a word, not interrupt, not try to stop the Jewish youth, who, in front of my eyes, shamelessly humiliated a human being of a different ethnic and religious origin…. What overcame me in that reprehensible situation – fear, weakness, feelings of helplessness? All the other passengers in the train remained passive and silent as well. In fact, in my eyes, the worst aspect of this very unpleasant encounter was not the Jewish teenagers' bullying actions – repelling as they were – but my own behavior. Considering that it was not a role-playing game, but a true-life border-situation, I felt that I failed completely to act in the manner that I considered was proper.

9 Post-train Performances

In 2014–2015, the Jerusalem LRT became the subject of a fringe theater play performed by a group of young Jerusalem artists (Asaf Ofek, Liat Shabtay, Doron Lev, Yonatan Bek). They called it "For the Passengers' Information" citing from the train's standard public service announcement, ironically combining the language of bureaucracy with impressionistic sketches of brief train encounters. The play was presented in a small studio room in the Jerusalem Center for Fringe Arts, Beit Mazia, where the audience was seated as if in the interior space of the train. Spectators sat in two rows facing each other, and between them, in an extremely narrow space, the performers acted. The setting thus recreated the situation of the train space, where spectators and performers exchanged roles, with those entering the room as spectators turning into performers and vice versa.

This provocative situation reconstructed the performative setting of the Jerusalem LRT, presenting it as an event devoid of any beginning or end, like the circular train ride. The young creators of this performance did not refer at all to the Arab-Jewish issue; rather, they presented the train as a universal model of the experiential world, where everyone is a grotesque stranger, everything occurs by chance – talks, encounters, physical contacts – without any sequel. In this universe of the train, there is no distance between humans, but the loneliness is total.

The same poetic, dystopian features appeared in the album *Tranzit Jerusalem*, printed in 2015 by an association called "A New Spirit Project," which aims at supporting young artists in Jerusalem. The album consists of about eighty black and white photos of streets, train stations, and train passengers, taken by a young Jerusalem photographer, Ouria Tadmor. These photos, combining melancholy picturesqueness with a grim atmosphere, show a world consisting of blurred objects. Streets, men, and women are all blurred and are photographed through the train windows. Whether sitting inside the train and photographed by Tadmor from the outside or walking

somewhere in the city and photographed by him from inside the moving train, all of the subjects appear as utterly lonely, shapeless people. The surrealistic effect of Tadmor's pictures created by an artificial viewing through windows that dominate the landscape presents a grim reality of disintegrating human bodies.

In both works of art, the improvised theatrical performance and the black and white photo album, the Jerusalem LRT appears as a confining space in which the drama of daily existence plays out. This space is neither an urban attraction nor a neutral means of transporting human beings but rather a stage in which the universal tribulations of modern urban life are enacted.

10 Final Remarks

Light rail trains nowadays crisscross the urban landscapes of many major modern cities. As many other bounded urban spaces, they serve as stages for the theater of daily existence. The Jerusalem LRT shares many of these qualities with other similar transportation services around the globe but, as I tried to show in this essay, in many ways, it is a unique setting. Jerusalem's Jewish politicians hailed it as a game-changing innovation in the city's transportation system that was supposed to be more comfortable, efficient, and punctual than the old bus system. In fact, it was supposed to upgrade the bus system by diminishing bus traffic throughout the city. Its ultimate implications were unexpected, at least for those who thought that it would become just a more efficient and neutral means of transportation in the city. Nothing, however, can be neutral in a city such as Jerusalem, probably one of the most contested urban spaces in the world.

As I tried to indicate, the LTR runs through the city as an open wound in two different directions, north-south (serving dense Palestinian areas) and then east-west (a mostly Jewish area). The Old City functions as a symbolic pivot point where the train sharply shifts its direction and its human landscape. Considering the uniqueness of the route that the LRT traverses and the volatile ethnic, religious, class, and national tensions characteristic of Jerusalem, it comes as no surprise that the train as a moving stage plays such an active role in the daily drama of Jerusalem.

The LRT's interior offers a unique site of encounter between citizens of different classes and backgrounds who met infrequently prior to the train's operation. Jerusalem has two separate bus systems, an Israeli one that serves mainly the Jewish residents of the western sections of the city and a Palestinian one serving the Arab neighborhoods to the east. The LRT is unique in that both constituencies ride it regularly. It creates a performative space in which different groups of Israelis and Palestinians, Jews, Muslims, and Christians, religiously observant and secular, male, female, and alternative, working class and middle class (and some tourists and foreign students) encounter each other in an enclosed, fairly self-contained moving

Figure 1: The Arab segment of the train route: multilingual signs and advertising. Photo by Noam Feiner.

Figure 2: The external train performance: entrance to the Old City. Photo by Noam Feiner.

Figure 3: The light rail crosses downtown and Jerusalem City Hall. Photo by Noam Feiner.

space and serve as both spectators and actors. This rich human texture of the train generates many liminal situations.

The train is also a barometer; the performances taking place in and outside of it measure the fluctuations in the city's geopolitical atmosphere. In November 2014, the Palestinian Arab citizens of East Jerusalem almost stopped using the LRT and reverted to the local Arab buses as the demonization of the Other and the mutual fear returned to Jerusalem in the wake of yet another round of Israeli-Palestinian hostilities. In a sense, the LRT became a victim of its temporary success in suspending hostility and fear.

The Jerusalem LRT cannot be reduced merely to a stage for the representation of geopolitical tensions, ethnic conflicts, power relations, or social discontents. As I have shown, during 2015, several Israeli artists attempted to interpret the Jerusalem LRT as a universal vehicle for expressing the sadness and disruption of daily human relations in modern urban settings.

The LRT, in short, has succeeded in transforming the landscape of Jerusalem in the deepest sense. The train silently performs its daily routine of crossing the streets of this agonizingly contested city as a *mirage*, creating the illusion as if Jerusalem were Zürich. Throughout its route, it has brought together once separated Jewish and Arab citizens, particularly those of the working classes, the disfranchised ones,

the very young, and the very old. At the same time its steel tracks have redrawn and re-entrenched the borderline it was meant to erase.

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Josef Sprinzak

"Map Song": Poetic Intersections Between Sound, Maps, and Performance

Map Song is a live sound performance that I created and performed at Hansen House, a former lepers' hospital in Jerusalem. It explored the borderlines and relationships between sounds, maps, and the performative arts. In a reflexive critique of my own artistic work, I examine a number of performative acts of mapping through sound – the sound-recorded walk, the sacred Songlines of the Australian Aboriginals, and the vocal navigation instructions of GPS devices. By shifting between artistic practice and theoretical analysis, my presentation brings out the relationship and interaction between sound and maps, which oscillate between cooperation and resistance. At the same time, this process illuminates the bonds between orientation and memory. This movement opens up new poetic possibilities of telling spatial stories through sound in a way that reflects upon the effect of contemporary location-based technologies on our relationships with the surrounding space.

Enter the garden through the gate
Turn Right
Walk on the path along the wall
Turn left with the path
Go up the path with the wall on your right
Bypass the broken branch
At the end of the path, continue straight ahead

You can see a gate with spearheads on its bars
You can see a chopped branch coming out of the wall
You can see a cactus with three green leaves

Go up the stairs to the main entrance
Enter the lobby
Take the first door on your left and walk through the old clinic
Don't turn left
Don't go up the stone steps to the long hall in the attic
Take the wooden stairway down to the courtyard
Continue walking towards the end of the southern corridor
Until you reach the place where I forget you.

Here I lose the feeling of your feet
Here I forget what your footsteps sound like
Here I forget how it feels when you touch my face
Here I don't remember which city you were born in
Here I forget how you look from behind
Here I can't recall what your room looks like

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Here I forget the rhythm of our footsteps together
Here I forget the shape of your mouth
Here I forget how you go down the stairs

- My love, it will take you 3 minutes and 26 seconds to get to the closed gate on the eastern wall
- My love, it will take you 3 minutes minus one second to run down the main path to the southern gate
- My love, if you take the stairway on your left, you'll have only 2 minutes and 22 seconds left to escape to the patio by the western attic
- My love, if you go through the southern cistern, it will take you a minute and 35 seconds to get to the barbed wire fence between the inner and outer walls
- My love, if you walk along the tiled path under the fig tree, you will be left with 32 seconds till you stop in front of the metal door in the northern wall

Figure 1: Hansen House (former Leprosarium "Jesus Hilfe"), West Jerusalem. Photos by Josef Sprinzak.

1 Walking and Routes

In one of his most oft-quoted studies, "Walking in the City," Michel de Certeau contrasts the panoptic point of view of New York from the top of the World Trade Center, where the city looks like a map, with the point of view of the city dwellers living below and circulating in the streets. These pedestrians appropriate the urban space through the daily act of walking, which, according to de Certeau, is analogous to the use of language. Just as a speaker expresses his or her individuality by appropriating language and the rules of grammar, the walker appropriates the planned or given urban space and creates a walking rhetoric that expresses his or her existence in the world. This is an invisible rhetoric, and any attempt to inscribe these walking patterns as a route on a map, making it readable, becomes a recipe for forgetting, where the trace replaces the practice.[1]

A description of a route was the earliest form of a map. The first maps in the Middle Ages, which mainly served pilgrims on their journey to holy sites, were descriptions of paths, road signs, and walking distances. Walking is a basic way of mapping space, and de Certeau confronts the description of space as a map with the description of space as a circuit or a tour:

> In a very precise analysis of descriptions New York residents gave of their apartments, C. Linde and W. Labov recognize two distinct types, which they call "the map" and "the tour." The first is the type: "The girl's room is next to the kitchen." The second: "You turn right and come into the living room." Now, in the New York corpus, only three percent of the descriptions are of the "map" type…" (de Certeau, 119).

Describing space as a tour, a method that most people prefer, according to de Certeau, is a speech-act that consists of instructions in the form of vectors creating a path. The narrative of the route has the structure of a travel story – actions that are demarcated by "citation" of the places that result from them (de Certeau, 120). In this travel story, the walker is storyteller and protagonist, and his moves cause the landscapes as well as the other characters surrounding him to appear and disappear from his gaze.
If walking on the route is telling a story, then the path can constitute its inscription. Archeologist Christopher Tilley goes one step further in de Certeau's analogy between walking and language: "… an analogue can be drawn between a pedestrian speech act and its inscription or writing on the ground in the form of the path or the track. Both are sedimented traces of activity, and both provide ways to be followed."[2]

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1 Michel de Certeau, *The Practice of Everyday Life*, 97–98. Further references to this work are indicated by the page number in the text.
2 Christopher Tilley, *A Phenomenology of Landscape: Places, Paths and Monuments*, 29–30.

The path (in Hebrew “*derech*,” which derives from the verb root “*darach*,” “to step on”) and its writing down are both pattern-traces to follow. They remain “alive” or open by means of repeated treading through or reading. They also share an intertextuality: “Just as the text is dependent on previous texts, the creation or maintenance of a path is dependent on a previous networking of movements, in particular, reiterated directions through a landscape.”[3]

2 Songlines

In this section, I shall indicate how the analogy between speech acts, movement in space, and their inscriptive practices, as outlined by de Certeau and Tilley, can exist in the domain of sound and voice. An embodiment of this idea is the Aboriginal Songlines, a network of paths crossing Australia that is recorded in songs as part of the Dreamtime belief. Bruce Chatwin describes the Songlines as a network of vocal maps:[4]

> … the whole of Australia could be read as a musical score. There is hardly a rock or a creek in the country that could not or had not been sung. One should perhaps visualise the Songlines as a spaghetti of Iliads and Odysseys, writhing this way and that, in which every “episode” was readable in terms of geology. … each totemic ancestor, while traveling through the country, was thought to have scattered a trail of words and musical notes along the line of his footprints.… A song was both a map and direction finder. Providing you knew the song, you could always find your way across country.[5]

The Songlines are a corporeal map, emitted, felt, and remembered through the body. Just like Aboriginal body painting,[6] Songlines are written down in the body that emits them, incorporating, as if were, the exterior space into the body. They are a complex mnemonic system that uses narrative, music, and poetic structures to remember and retrieve spatial relationships.

Mnemonics are prosthetics for memory, just as maps are a prosthetics for orientation. The mnemonic method of loci and images, widely used by the Greek and Roman rhetoricians, was based on mentally imprinting the topics to be remembered by locating them in a real or an imaginary place that the

3 Ibid., 30.

4 The Songline is not only a map but also a title deed to territory. Each segment of the Songline belongs to a certain tribe or clan, and the movement along it is limited according to this arrangement of ownerships (Bruce Chatwin, *The Songlines*, 57).

5 Ibid., 13.

6 Dolors Soriano and Victòria Medina, *The Body as Language and Expression of the Indigenous Australian Cultural Identity*, 3: 99–108.

practitioner remembers well. During his speech, the orator recollects the items by revisiting the places and collecting the items in the order in which they were placed.[7] The Roman orator Quintilian (Marcus Fabius Quintilianus) explained that the method is effective because a person's return to a place instinctively evokes memories associated with it.[8] In the case of the Songlines, the bond between location and memory is reciprocal: the ancestral myths help the walker to remember the paths, while walking the paths re-invokes the myths. By relating ancestral myths to actual places, the memory maps help forge the bond between the place and its people. These memory maps bind language and walking, not as the analogy outlined by de Certeau and Tilley, but as a literal relationship because the Aboriginals sing their actual walks on the land. If the voice is an embodiment of spatial movement, then the Songline is a path, an inscription by the voice in the form of a memorized song.

The relationships between walking, mapping, and sound have been explored by artists mostly through the genre of the sound walk since the 1970s and more recently through the use of global positioning systems (GPS) and locative technologies in contemporary media art.[9] Scholar and artist Karen O'Rourke points out that Bruce Chatwin's book about the aboriginal songlines inspired many contemporary media artists in the early twenty-first century. The idea of the songlines serves as an artistic model for works O'Rourke terms "spatial annotation projects": "Instead of 'colonizing space' as maps have often done by eliminating the traces of the practices that produced them, spatial annotation projects aimed to reintroduce layers of stratification into maps, allowing us to collectively haunt one another."[10]

O'Rourke refers to works in the form of augmented reality using wireless technologies and global positioning systems (GPS) to enhance the outer world with additional layers of digital information. In many of these cases, the additional layers are in the form of voice and sound, such as "Trace" (1999) and "34 West 118 West" (2003). This theoretical concern of mapping with sound from the perspective of Songlines also inspired my own work titled "Map Song," which is the subject of the following section.

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7 France Yates, *The Art of Memory*, 3.

8 Ibid., 22.

9 Andres Lombana Bermudez, *Urban Labyrinths, Ariadne's Threads, and GPS Data: Logging and Drawing Trajectories with a GPS Personal Navigation Device*; Dee Morris and Stephen Voyce, *Embodied Mapping, Locative Mapping, and New Media Poetics*. The concept of sound-walks will be discussed in the next section, and the vocal instructions of GPS systems will be discussed in the subsequent section.

10 Karen O'Rourke, *Walking and Mapping: Artists as Cartographers*, 143.

3 Inscribing Space by Sound

In our technological age, one can inscribe a path through sound by recording one’s own walking, turning it into a “sound track.” When one walks, the movement generates a sound composition. Environmental sounds fade in and fade out of our hearing range while changes in the landscape alter the acoustics and the reverberation of the surrounding space. The walker contributes his or her own sounds of footsteps, breathing, and other noises the movement causes, creating a constant presence that can be compared to the narrator’s voice escorting the listener along a story-path. By listening to the recorded acoustic inscription of a walk, one can mentally recreate the bodily experience of the walk.[11]

In “Map Song,” a sound performance whose name is a paraphrase of “Songline,” I attempt to transform a physical walk into a sound composition by means of an audio recording. I created this piece for and performed it at Hansen House, the former lepers’ hospital in west Jerusalem.[12] The raw material of this composition consisted of sound recordings of my footsteps as I walked in the corridors and paths of the Hansen compound and passed through its doors and gates. These recordings were cut into short clips, each one encapsulating the sound I made at a specific location (such as walking along a corridor, climbing a stairway, or passing through a gate). The clips were then hooked up to a control keyboard. When I played them back in their original order of appearance in my walk, I created a condensed sonic version of the walk. Playing them in other sequences created non-existent tours. In my one-man performance at Hansen House, the poetic tour guide appearing at the opening of this essay was recited while I played the sound clips on the keyboard. The audience, seated in one of the rooms at the compound in which the recordings were made, listened almost in the dark to an imaginary guided sound tour of the very same place where it was sitting.

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11 The aesthetic appreciation of a sound composition created by walking was realized in the artistic genre of the sound-walk. Soundscape artists Hildegard Westerkamp and Murray Schafer, for whom aesthetic appreciation of the environmental sounds was linked to an ethical and ecological stance, first used the term in the 1970s. The genre has subsequently developed and branched out into many subgenres and formats such as the “audio-walk,” a term used by the sound artist Janet Cardiff for walks in which the walker uses earphones to listen to recorded soundtracks during his or her stroll. For an overview of the genre, see Andra McCartney, *Soundwalking: creating moving environmental sound narratives*.

12 The compound, originally called Leprosarium “Jesus Hilfe,” was built in 1887 by the German-Protestant Moravian community in order to treat local patients who had what is today called Hansen disease. The patients that lived in the compound were locals of different religions, primarily Muslim Arabs, and the staff was primarily German Moravian nurses. In 1950, after the Israeli war of independence, the Israeli government purchased the house from the church, and the Arab patients left with the Moravian nurses to east Jerusalem and later to Ramallah. The place became an Israeli clinic for Hansen disease until its closure in 2009. Today it is an art and media center called Mamuta and part of Bezalel Art Academy. A small exhibition and the restored rooms of the clinic provide a representation of its past. More historical details can be found at http://mamuta.org/?portfolio=from-the-leprosarium-jesus-hilfe-to-hansen-houe.

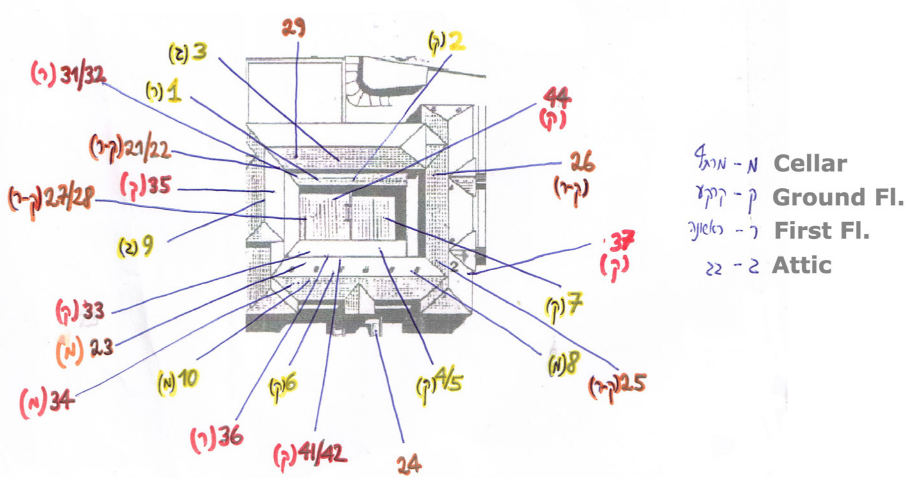

Figure 2: Map of sound clips, sketch from “Map Song” (2013) by Josef Sprinzak.

“Map Song” thus deals with the relationships between the map, the embodied spatial practice, and its trace on the map, as outlined by de Certeau. The invisible trace or inscription of the spatial practice takes the form of recorded sound units representing key stations spread along the trajectory of the walker. The “map” is, therefore, a composition created by playing these sound units on the keyboard, fitting these acoustic traces to the locations recalled by the spoken instructions of the tour guide.

Maps and mapping represent strategies to gain control over space through visibility. My sound performance “Map Song” is an attempt to control space through audibility. Performing the sonic traces of each locus eventually becomes an act of eavesdropping. In my conception of this sound performance, the idea of surveillance and eavesdropping played a central role, as it well suited the architecture of the former leper’s hospital. Typical of health institutions from the Victorian age, Hansen House is a secluded zone surrounded by inner and outer walls and gates. The main building is a panopticon: one can see all the movement in the corridors and the courtyard from every location. This architectural layout, designed to control the movements of patients and local staff, reflected a past in which daily life was based on rigid hierarchy, separation, and rules of conduct dictated by the European staff and respected by submissive patients and local employees. Hansen House, located in the western part of Jerusalem is, to my eyes, an indexical microcosmos of a city separated by walls and restrictions of movement marked by invisible religious, ethnic, and political borderlines that are manifested in many of its architectural and urban structures.

Figure 3: Josef Sprinzak “Map Song” (2013), photo by Dima Nof.

A tangible expression of this control over space in my performance of “Map Song” resides in the poetics of the narrator’s walking instructions. This tour guide adopts the constricted language characteristic of vocal navigation applications. The geographical positioning system (GPS) is the ultimate technological apparatus for human orientation, replacing the traditional printed map that served humanity for centuries. GPS epitomizes the contemporary human aspirations for strict spatial

control. Paradoxically, this maximization of spatial control has a cost: the loss of privacy because others are monitoring the walker or driver's movements. The GPS-like vocalized instructions system of the narrator in "Map Song" therefore integrates the panopticon – the anguishing sense that one is monitored all the time – with the voice of an automaton. The narrator-navigator's text ambiguously addresses the touring visitor-listener and the pursued lover with a vocabulary limited to the movement instructions, locations, and time measurements characteristic of the GPS. His instructions, however, never lead to a destination or an encounter but instead mark loci for forgetting intimate memories along the way.

The practitioner of mnemonics proceeds through his "memory palace," recollecting the images of things that he had positioned earlier. Similarly, the narrator of the guided tour of "Map Song" walks through the building, recollecting the sound images he left behind. The "map" of sounds is actually an archive of encapsulated moments. The map, an apparatus of orientation, controls space by actually annulling it through visual representation. The archive, the map's equivalent in the temporal dimension, is an apparatus of memory that performs a similar annulment of time. In "Map Song," the spatializing of memory is literal and explicit. I, the performer, actually walked and left sound images along my path through Hansen House, and the narrated sound story restores them. What appears (to the narrator and the audience) as an act of recollection, however, turns out to be an act of forgetting. Just as the attempt to inscribe the walking patterns as a route on a map does not capture the actual experience of the walk and becomes a procedure of forgetting, so, too, does the superficial attempt to resurrect the walk from its acoustic traces.

As "Map Sound" unfolds, the original spatial sequence of the sound units collapses. The new sonic sequences fail to correspond to the textual tour guide and to the actual locations at Hansen House. The keyboard plays out non-existing paths. In fact, the sound units are re-mapped by the keyboard according to their musical and textural characteristics. For example, stairways are mapped to one part of the keyboard. One goes upstairs through the white keys of the keyboard and downstairs through the black ones. Doors and gates opening – white keys, closing – black ones, etc. This rearrangement does not transform the sound units into actual musical pitches, but they retain their unique texture without having a clear pitch. These sounds can be played to create new textures that are musical and rhythmical. At this stage of the piece, music, not spatial movement, assumes the control of time. Unlike the archive or the map, music has the power to restore time, to resurrect Eurydice from the dead. Playing the sounds of my walk around Hansen House as music recreates emotional time and a new space. As the rhythmic patterns played on the keyboard become denser and the tempo grows faster towards the end of the performance, the narrator-navigator seems to enter a manic state of mind, suggesting to his trapped lover multiple escape routes from the compound. The actual space of Hansen House

is transformed into a space of desire, an erotic playground, the sounds of running footsteps and slamming gates building up a fugue of chasing and attempts at escape.[13]

4 The Song of the GPS

The voice of the GPS, which has become an integral part of our contemporary soundscape, suggests an interesting encounter between maps, spatial practices and sound. The vocal instructions of the GPS can be categorized as a mechanized voice similar to those of answering machines and information announcements. They also constitute part of the mobile soundscape like the portable audio player or the car radio that encircles the traveling individual.[14] The "talking map" of the vocal navigator integrates different levels of representation: maps, spatial practices and speech acts. The experience of listening to the talking map is different from that of watching its instructions through the interface of the visual screen. The fact that it tracks you and provides commands that guide your pre-programmed path makes it a kind of "robot map." Language and spatial motion intertwine in this technology because the speech is not only a result of the motion but also the mechanism that controls it.

As de Certeau pointed out, a description of a route is also the basic form of a narrative. It can thus be said that the vocal navigation system is a storytelling automaton, or, more accurately, a scriptwriting automaton coupled with a director, who reads aloud a script, which its "client" enacts as a performer. Indeed, it is a very dedicated writer, willing immediately to rewrite the script if one wishes to change direction, and it even offers improvements on its own initiative. The vocal navigator never really looks beyond the chosen path of the performer because its route-story is based on its internal map.[15] In this sense, it tells a "map story," or if one listens with a poetic ear to its short repetitive structured phrases, one can even say that it

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13 Many of the musical forms and terms originate from spatial terms. The word "fugue" comes from the Latin (and later on, Italian) word "fuga," which is related to both "fugere" (to flee) and "fugare" (to chase).

14 There are parallels between the roles assumed by the technologies of sound recording and satellite-based navigation systems as part of a surveillance culture. Sound recording was widely used for surveillance during the Cold War, a context that was manifested in many sound works during the 1960s and 1970s (Michael Davidson, *Technologies of Presence: Orality and the Tape voice of Contemporary Poetics*, 97–121). The identification of global positioning systems with surveillance is more recent. The systems were developed in the 1970s by the American army and first found civilian application during the 1990s. Only in 2000 did President Bill Clinton sign a policy directive authorizing their full civilian use.

15 One may claim that community-based navigation applications such as Waze also incorporate the viewpoint of the users, but this is only partially correct. The GPS monitors the other drivers' locations as data on the map. Only the drivers' messaging of events can be considered as observations from the actual location.

sings a "map song." Like the Aboriginal Songlines that sing the rocks, the trees, and the rivers in Australia, the GPS based "Songlines" sings the roads, the landscapes of junctions, roundabouts, interchanges, and street names.

Using the term "Songlines" for the instructions of the automated navigation system is ironic, of course, as they are actually their complete negation. The Aboriginal Songline individualizes each place, functioning as an embodied mnemonic to the land and its myths, whereas the "GPS Songline" creates a disembodied homogenous space, even stifling the very human ability of the traveler to remember his or her way. The logic that underlies the "songs" of the navigation system is quantitative and economic: how to get to your destination in the fastest way, what are the nearest shops, and which gas station is on your way. The title of each song is its arrival time: "12:37," "9:16," and "17:05." Every time one hears the beep signifying recalculating of the route, one knows that the name of the song has just been rewritten.

The widespread use of GPS devices in everyday life represents a new stage in human history when private movements in space are mapped out and turned into data available not only to us but also to a plethora of undesired partners such as the data-mining industries. If for de Certeau the walking routes of the pedestrian represented a domain invisible and beyond control or institutionalization, then today's combination of GPS with other devices of documentation, surveillance, and social networking invades these territories of quotidian practices, making them visible and mappable.

The computer-generated spoken texts calculated by a map, which I ironically termed "The Songlines of the GPS," are null travel stories that create uniform, non-memorable, and commercialized places. I found this voice interesting as artistic raw material and integrated it into "Map Song" because it portrays a contemporary aspect of the relationship between human beings and the spaces in which they reside.

5 Conclusion: Telling Places and Placing Tales

Maps assisted human beings to arrange multi-sensory and multi-dimensional information about space and place as a visual image. Modern technology enlists sound images to add a further layer to the mapping of space. The sonic map, as we have seen, resonates with the ancient mapping strategies of the Australian Aboriginals, who turned out to be sophisticated cartographers of their land by means of sonic mnemonic orality.

By mediating between us and the world, maps also fashion the ways we look, listen to, and are in contact with our surroundings. Our performance in the world results in maps, and it is controlled by maps. Just as sound-capturing technologies have drastically changed the way we listen to sound, remember it, and use it to represent the world, so, too, the automation of navigation systems affects our experience of

space. It thus seems plausible that new navigation technologies will affect the way we remember and tell stories.

Vocal maps and sound maps such as the Songlines highlight the connection between orientation and memory. To find your way, you must remember events and their spatial relationships, while being able to orient oneself helps one to remember the events that happened in those places. Although the idea of a sound map may sound at first like an oxymoron, in fact, sounds and maps are closely linked. My work "Map Song" explored some artistic possibilities immanent in this bonding, and in this essay, I attempted to point out the theoretical underpinnings of this artistic endeavor. As I have attempted to show, the visual map tries to push aside the dimension of time in order to achieve a static representation of spatial relationships. A sound map can never escape its temporality. The Songline, like my sound-walk at Hansen House, uses this characteristic to create a multi-layered and multi-temporal mapping of place, paving acoustic and polyphonic paths through which they tell their spatial stories.

The sound performance "Map Song" attempted to fuse sounds and maps in an expressive way, turning the robotic text of the vocal navigating system into a melancholic expression of the non-mapable and non-memorable. Within the context of the former leper's hospital in Jerusalem, this way of diverting the text caused the spatially controlled architecture of the hospital to resonate with territorial struggles haunting Jerusalem forever and with the troubling contemporary technologies of surveillance and control that, in a paradoxical turn, are recruited to maintain the city's borderlines. I do not claim that a melancholic-dystopian position is my only attitude towards orientation technologies or technologies in general. On the contrary, I believe that a dialogue with these technologies offers new means of artistic expression and possibilities of telling places and placing tales.

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Ayala Amir

Crossing Literary Borderlines in “A Simple Heart” by Gustav Flaubert

How can we speak of borderlines in a work of fiction? What are the spaces that stories demarcate? Who introduces us, the readers, to these spaces and makes us cross their borders? Along with a brief review of some spatial approaches to fiction and their treatment of the notion of borderlines, this essay will focus on a story by Gustav Flaubert. Following the movement – both physical and mental – of the story’s protagonist in the everyday space she inhabits, enables one to reflect on the meanings of boundary crossing in fiction. In the course of the discussion, the notion of borderlines will expand beyond its denotation as a mapping practice, as the story’s character and form present a challenge to other kinds of borders, such as the boundaries of subjectivity and personality.

The servant Félicité in Flaubert’s tale “A Simple Heart” (1877) misses her nephew, Victor. On the day of his departure, she had rushed to the harbor in Honfleur, where his boat was docked. On her way, Félicité has a vision of horses in the sky. These were the horses – she later discovered – that were hauled up into the air by a derrick and dumped into the boat. The boat sails, however, before she has the chance to bid farewell to her nephew. As Félicité’s knowledge of the world comes from an illustrated geography book presented to her mistress’s children by the lawyer Monsieur Bourais, she has only a vague notion of Havana – the destination Victor’s vessel had reached:

> Was it possible, she wondered, “in case of need” to come back by land? And how far is it from Pont-l’Évêque? To find out she asked Monsieur Bourais. He reached for his atlas and launched forth into an explanation of latitudes and longitudes, smiling like the pedant he was at Félicité’s bewilderment. Finally, he pointed with his pencil at a minute black dot inside a ragged oval patch, saying: “There it is.”
>
> She bent over the map, but the network of colored lines meant nothing to her and only tired her eyes. So when Bourais asked her to tell him what was puzzling her, she begged him to show her the house where Victor was living. He threw up his hands, sneezed, and roared with laughter, delighted to come across such simplicity; and Félicité could not make out why he was laughing – her intelligence was so limited that she probably expected to see an actual portrait of her nephew! (36).[1]

1 All quotes from the story come from Flaubert, “A Simple Heart” (1877), in *Three Tales*, with slight changes to the translation. Following references to this work are indicated by page number in the text.

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Félicité’s intelligence might be limited, but her wish to see her dear one’s face, in a map that simulates reality in real time, is shared by great minds, by Lewis Caroll, Jorge Luis Borges, and by the inventors of today’s Global Positioning System and interactive maps. In contrast, the atlas map – a maze of colored lines, imperceptible points, oval blotches, abstract representations of space – hurts her eyes. Likewise, the dogma recited in church wearies her mind. Félicité prefers the New Testament stories about Jesus, the man who “had chosen out of humility to be born among the poor, on the litter of a stable” and had lived in a familiar landscape of “the sowings, the harvests, the wine-presses” (29). In *Madam Bovary*, an imagined Paris “glimmered before Emma’s eyes in an atmosphere of vermilion.”[2] While ‘walking’ the streets of a Paris map with the tip of her finger, Emma willingly loses her hold on the “nearer things” and “immediate surrounding.”[3] The opposite is true for Félicité, who domesticates the geographically far and religiously sublime with the aid of the near, the familiar, and the mundane: Victor’s face, his house, Jesus’s lambs, and the stable in which he was born. At the same time, she maps her immediate surroundings, the commune of Pont-l’Évêque, with her routine acts, sketching her own lanes and routes by her regular walks: to the river to do laundry, to Geffosses’ farm when the weather is good, to the *Roches-Noires* every Sunday during her visit to Trouville. When Virginie, her mistress’s daughter, is dying, she goes every Tuesday to the monastery.

In his introduction to Flaubert’s *Trois Contes*, Raymond Decesse presents a map of the commune of Pont-l’Évêque at the time that “A Simple Heart” was written[4]; is it possible, however, to mark Félicité’s everyday trajectories on this map? The “maze of colored lines” on a map suggests the borderlines and lanes that represent, as well as regulate, one’s movement in space. How do these lines interact with the invisible lines drawn by Félicité in her daily movements? Do they conform to the logic of the map that Félicité fails to grasp or do they undermine them? The connection between these lines and borderlines, and their interplay with other literary borderlines and spaces, is the focus of my reading of Flaubert’s story. Before continuing with ”A Simple Heart,” however, I shall make a theoretical detour to touch upon some of the meanings that “borderlines” and “space” bear in narrative discourse. Subsequently, I shall apply some of these generalizations more specifically to my discussion of “A Simple Heart.”

In the basic sense, stories introduce us to different kinds of space with different kinds of borders. Some of these borders are natural: rivers, mountain ranges, seas, oceans. It is the ocean, an impassable boundary, which separates Félicité from her nephew. Sometimes the borders are human-made: fences, barricades, walls. Kafka’s “The Building of the China Wall” tells about the process of constructing such a border.

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2 Flaubert, *Madam Bovary*, 60.

3 Ibid., 61.

4 Raymond Decesse, “Introduction to *Trois Contes*” by Gustav Flaubert, 43.

It is a fragmented wall, strewn with breaches and holes, but it is still a border; on the other side, lurk the intimidating People of the North.

Stories also contain objects that create boundaries framing the space if one looks through them: windows, doors, peepholes, mirrors. Sometimes, a frame bounds another space embedded in the story, as in pictures or photographs. These framed spaces often form what is known as *mise-en-abyme* – a term that stresses their reflection and duplication of the story they inhabit.

Such framing is important in our context mainly because it is analogous to the metaphorical demarcation line inherent in fiction. As a convention (which is sometimes breached), a story sets boundaries between the reality in which it is told and the fictional space it invites us to enter for a while. The borders that surround this space have points of entry and exit: a beginning and an end.[5]

We thus slide from the segment of space into which the story places us into a segment of time that begins and ends. Indeed, we can access the story’s space or the space *in* the story only through temporal acts and practices that make it accessible: reading, telling, describing. These actions introduce us to fictional space, and when they end, we return to our point of origin or are transported to other domains. This transportation allows us to cross, as it were, the boundaries to a story’s space and mentally “move” across fictional spaces. In Greece, says Michel de Certeau in his discussion of “Spatial Stories,” the vehicles of mass transportation are called “metaphorai.”[6] “Stories,” he argues, “could also take this noble name; they traverse and organize places.” Therefore, “every story is a travel story.”[7]

The reader-traveler, sitting (adapting Proust’s simile) in a magic armchair that will “carry him at full speed through time and space,”[8] cannot, however, cross the boundary into fictional space or its internal boundaries without a little help from friends: narrators who describe this space and characters who see it and move in it. With their aid, the reader undergoes the miraculous, multisensory experience of immersion, which preoccupies writers, literary critics, and cognitive psychologists who are interested in the reading process.

Immersion, which transports readers from one place to another, involves boundary crossing in another, metaphorical sense. We assume that the drivers of the mass transportation of fiction, i.e., the characters, have borders between inside and outside, similar to those of people in the real world. In our spatial, metaphorical organization of experience,[9] these imaginary borderlines are what define one’s

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5 For this meaning of framing (beginning and end), see Jurij Lotman, *The Structure of the Artistic Text*, 75–77; Boris Uspensky. *A Poetics of Composition: The Structure of the Artistic Text and Typology of Compositional Forms*, 137–51.

6 Michel de Certeau, *The Practice of the Everyday*, 115.

7 Ibid.

8 Marcel Proust, *In Search of Lost Time: Swann’s Way*, 4.

9 As theorized by Mark Lakoff and George Johnson, especially in their discussion of orientational

separate identity, a physical and psychological interiority, only part of which is revealed to others. Furthermore, critical discourse presumes that fiction excels in its ability to enter, in the most refined and precise manner, the private domain of a character’s mind: his or her thoughts, emotions and sensations.[10] In Dorrit Cohn’s formulation, fictional minds are “transparent,” as fictional discourse has the ability to melt, as it were, the boundaries of another person’s subjectivity.[11] True, other minds are not completely opaque and most of us are capable, to some degree, of reading minds through body language, gestures, and facial expression – what cognitive psychology calls “theory of mind” (TOM). In fiction, however, according to Monika Fludernik, we truly enter another person’s mind, comprised of thoughts and feelings, and the more elusive embodied experience deriving from the body’s positioning in time and space. Narrative discourse succeeds in conveying this with its subtle tools: focalization, free indirect speech and metaphor. Thus, while crossing the border to another world, transported by narrators and characters, the reader might also cross boundaries of body and mind, or rather, be situated in the borderline. He or she can experience the world though another’s subjectivity yet still be situated in his or her own subjectivity. This intense, inter-subjective experience may not be as overwhelming as the ones offered by the creators of digital games and virtual reality; yet it is unequaled in terms of its subtlety, sophistication, and depth.

Are borders set only to be crossed? This idea appears, in different guises, in the writing of thinkers who are usually associated with Post-Structuralism. Thus, Gilles Deleuze and Félix Guattari maintain that art begins with the act of demarcation and framing; a work of art, however, contains “lines of flight” that, at the same time, break through the frame.[12] Jacques Derrida of the ambivalence of the frame (the *parergon*), which blurs, as much as it marks, the line between inside and outside.[13] De Certeau describes a “dynamic contradiction between each delimitation and its mobility.” The dynamic interactions that stories produce between characters initiate “distinctions resulting from encounters.” Stories reveal the “paradox of the frontier: created by contacts, the points of differentiation between two bodies are also their common points. Conjunction and disjunction are inseparable in them.”[14] The limit in stories is ambiguous. It subverts “the political freezing of the place” by turning “the frontier into crossing.”[15]

The writing of these thinkers itself intentionally blurs the boundary between the discourse of criticism and its poetic objects. Moreover, the writing about space

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metaphors and container metaphors (*Metaphors We Live by*, 15–20, 29–33).

10 See the works by Monika Fludernik, Alan Palmer, and David Herman listed in the bibliography.

11 Dorrit Cohn, *Transparent Minds: Narrative Modes for Presenting Consciousness in Fiction.*

12 Gilles Deleuze, and Félix Guattari, “Percept, Affect, and Concept,” in *What is Philosophy?* 186–8.

13 Jacques Derrida, *The Truth in Painting*, 15–47.

14 De Certeau, *The Practice of the Everyday*, 127.

15 Ibid., 128.

tends to be interdisciplinary, as it crosses boundaries between philosophy, literature, sociology, and the discourses of architecture and visual art. Geocriticism, a new interdisciplinary field, explores the meanings of ‘space’ in texts, as well as the acts of transgression it involves, both geographical and political.[16]

Before Post-Structuralism and Post-Colonialism took an interest in the political and cultural aspects of space and boundaries, space had been considered from a phenomenological approach. Focusing on the experience of literature – of characters as well as of readers, Bachelard introduced “Topophilia,” which explores the images of habitable places in literature.[17] These are spaces of introversion, intimacy, and dreaming that poetic texts both represent and create in the reading mind. Bachelard, and other phenomenologists such as George Poulet assume an encounter between the subjectivity of the character (or author) and that of the reader, as the reader is transported (hence, crosses the boundary) to a space experienced by other minds. From another direction, current scholars of narrative such as Monika Fludernik define narrative in terms of experientiality.[18] This complex term rests on the assumption that readers process stories using the same cognitive schemas that serve them in daily experience, especially embodied experience that derives from physical existence and positioning in time and space. Similar to the phenomenological approach, the narratological view suggests conjunction between the physical and sensory experience of the character positioned in a fictional space and that of the reader in his or her real space.

Taken together, these theoretical perspectives treat different aspects of boundary crossing in fiction: geographical boundaries (in the representation of space), esthetic boundaries (between the space of the work and the space of the world), and mental ones (between minds in the space of fiction and the space of reading). Keeping these different meanings of borderlines and crossings in mind, I shall now return to “A Simple Heart.” Drawing on the spatial approaches I have mentioned, especially that of de Certeau, I suggest that Félicité – both in her movement in space and in her mental dynamic – manifests a challenge to the boundaries imposed on her as a subject. At the same time, I would like to show how the story as “experientiality” – a venue of the encounter between the subjectivity of the reader and that of the characters – simulates this challenge to borderlines by its very form.

Félicité of “A Simple Heart” does not get along with maps or with dogma and abstract ideas. She has her own way of becoming familiar with space – mostly through the habitual movement of the everyday: “In return for a hundred francs a year, she did all the cooking and the housework, she sewed, washed, ironed. She could bridle a

16 Bertrand Wastphal, *Geocriticism*: *Geocritical Explorations: Space, Place, and Mapping in Literary and Cultural Studies*.

17 Gaston Bachelard, *The Poetics of Space*.

18 See the works by Monika Fludernik in the bibliography. See also Marco Caracciolo, “Experientiality,” in *The Living Handbook of Narratology*.

horse, fatten the poultry, and churn the butter, and remained faithful to her mistress, who was by no means an easy person" (17). The women (*les bourgeoises*) of Pont-l'Éveque envy Madame Aubain, her mistress, for having her. They regard Félicité as a valuable asset whose worth exceeds its price – a working person who "looked like a wooden doll working automatically" (18). It is the automatic or *habitual* movement, however, that turns space into a *habitable* place.

The description of Madame Aubain's house at the beginning of the story (17–18) – one of Flaubert's accomplished descriptions – is an example of the way the space is appropriated and becomes – as Deleuze and Guattari suggest[19] – habitable through habitual movement. Praising Flaubert's art of description,[20] and this description in particular,[21] readers have noted that it is more than a catalogue of objects. It conveys the depth and volume of the space by mentioning the interconnections between its outside and inside parts ("between an alley-way and a lane"; "Inside, there were differences in level"). It absorbs the movement of the body (the differences in level "make you stumble") and sensory impressions ("the whole room smelt a little musty, as the floor was on a lower level than the garden"). The description of the house unfolds in the order the house is revealed to one who enters it ("the first floor began with 'Madam's' room.… It led to a smaller room … then came the drawing room.… Next came a passage leading to a study"). Moreover, the description is fragmented, highlighting only segments. We get, for example, only one detail about the second floor: a dormer window lighting "Félicité's room, which looked out upon the meadows." The small window overlooking the open space (a view that will also close the story) seems to be symbolic, as the house and its description open toward the invisible realm of memory. We sense this in the glimpses of Madame Aubain sitting in the parlor as one of its silent objects or in the image of the bare cots of the children. The exact time of the description is impossible to pinpoint. Madame Aubain is mentioned but so is the bare cot whose mattress was taken after her death. This description does not represent the vision of an all-knowing, timeless eye; rather, it seems to accumulate memories from different times. These are probably the memories of Félicité, whose scratches of speech are embedded in the titles in quotations marks ("Madam's" "Monsieur"), and who preserves the house in her memory, as she collects the remains of its contents in her tiny room until her death. Indeed, this house, that no one seems to be interested in buying, has no exchange value except that given to it by memory.

Madame Aubain's house, wavering between layers of time in memory, embodies the lived place or "space" (*espace*) of de Certeau or the spaces of intimacy explored by Bachelard. In de Certeau's fine phrasing, "…it is the very definition of a place, in fact, that it is composed by these series of displacements and effects among the

19 Deleuze and Guattari, "Percept, Affect, and Concept," 105.
20 Gérard Genette, "Flaubert's Silence."
21 Ezra Pound, *Literary Essays*, 24 and "Canto VII," 26; Roland Barthes, "L'effet de réel," 84.

fragmented strata that form it and that it plays on these moving layers." The places people live in are for de Certeau "presences of diverse absences." They are haunted by spirits "one can 'invoke' or not." The place's inhabitants connect to "the in-visible identity of the visible."[22] The lived place inverts, according to de Certeau, the schema of the Panopticon, the mechanism that for Foucault stands for the surveillance powers of the modern political system. Whereas the Panopticon sees the individual without being seen, in a lived place, one's eyes are open to the invisible that eludes the gaze of power – the power that also sets boundaries, marks lanes, and maps an abstract, policed, and impersonal space.

De Certeau contrasts the map with the tour. Unlike the map, the tour is created by the walking person.[23] It is tentative, filled with bypasses and shortcuts, and forms a personal adaptation of the map's abstract structure. The tour does not consciously oppose the city plan, which often creates the space as much as it outlines its scheme. Rather, walkers are inside the mapped space and conform to it; yet, inside this maze of fixed lines they create – through walking and everyday movements – a "dynamic partitioning," transient and elusive.[24] Whereas space on the map is homogeneous, timeless, and confined by the boundaries it outlines, the space experienced by walking and by habitual actions is always in motion and shuttles between times: it is open to the past and to memory, and this infuses it with otherness, making its boundaries fluid. "Stories," therefore "traverse places," because, in addition, they enable displacement and transport one into the invisible identity of space, experienced in the memory of its inhabitants.

In fact, displacements are inherent to stories. De Certeau points to a triple analogy among walking, dream, and discourse. These three domains function within symbolic systems, but they stray from the systems' main roads, that is, from the 'literal meaning' of signs.[25] They accomplish this by the improvisations and drifting away of walking, the displacements and condensations of dreams, and the *topoi* of discourse.

Does "A Simple Heart" draw an analogy between Félicité's walking routes that cross the lines of the map and the discourse of the story? The story has few linguistic topoi. Félicité resembles a "wooden doll" (18). The long weeds at the bottom of the river wave back and forth "like hair of corpses floating in the water" (37), but these figures are exceptional. Flaubert's language in this story is lucid and factual. The lack of metaphors is compensated for, however, by the psychic dynamics of the plot, which can be described as a chain of metonymic and metaphoric displacements. Indeed, the metonymic detail plays an important role in the working of Félicité's memory: Virginie's plush hat or the articles of the old house that no one desires but her. The movement of displacement, however, also occurs in the chain of beloved creatures

22 De Certeau, *The Practice of the Everyday*, 108.
23 See Fredric Jameson, *Postmodernism, or, The Cultural Logic of Late Capitalism*, 51.
24 De Certeau, *The Practice of the Everyday*, 123.
25 Ibid., 100.

that substitute for each other in Félicité’s heart: Victor fills the place of Virginie; Loulou fills the place of Victor; and the stuffed parrot replaces Loulou. Completing this chain of displacements is the Holy Ghost envisioned by Félicité – a parrot instead of a dove. This ending renders the story, among other things, a reflection on the dynamic of substitution in the Catholic sacrament, which enables the transformation from the human to the divine and from the physical to the metaphysical. For Félicité, animals play an important role in this transformation: the lambs of Jesus, a parrot in the blue sky, horses up in the air. These manifestations of the process of metamorphosis underlying the story suggest that the demarcation lines defining subjects and identities are supple and changeable.

Furthermore, it is important to note that the psychic movement of displacement, where Félicité shifts her affection from one object to another, unlike the substitution of value in economic systems, does not devalue the “replaced” object of love. Rather, as in metaphors and in the condensation in dreams, both new and old objects of love co-exist in a tension of separation and conjunction. Félicité has a hard time understanding how the Holy Ghost is “not just a bird, but a fire as well, and sometimes a breath” (30). Yet the Holy Ghost revealed to her at the end of the story is a parrot transformed from a dove (as they are “linked together in her mind” (50), and the parrot is connected to Victor *and* Virginie, who are “linked together in her heart” (35).

In fact, the capacity to include many identities in one entity and the flexibility it suggests about the boundaries of identity are what distinguish Félicité. Her ability to feel deep empathy seems to blur her own identity. The story opens with a confusion of pronouns between Félicité and her mistress (as both are addressed as “she,” at first reading is hard to differentiate[26]); when people insult Loulou “every sneer cut Félicité to the quick” (44). On warm days, she suffers the thirst of her nephew in faraway lands, and in the stormy weather, she “saw him being buffeted by the very same storm” (34). The most striking manifestation of her exceptional empathy appears on Virginie’s communion day: “Félicité leaned forward to see her, and in one of those imaginative flights born of real affection, it seems to her that she herself was in the child’s place. Virginie’s face became her own, Virginie’s dress clothed her, Virginie’s heart was beating in her breast” (31).

In one sense, the elements associated with Félicité’s character – the erasure of the subject’s identity, its automatic functioning, the Sisyphean daily tasks, the accumulation of objects, the substitution – are all signs of the materialist society that Flaubert so poignantly depicts. In fact, Flaubert has been criticized for enhancing, rather than diminishing, the effect of these elements with his subjective, descriptive style.[27] In “A Simple Heart,” however, these very signs of the oppressive power

26 This is not the case in the English translation, which “corrected” this confusion.
27 George Lukács, *Writer and Critic and Other Essays*, 110–48.

structure of bourgeois (already capitalist) society also contain "exits"[28] or "lines of flight"[29] outside of the boundaries of this system and the borderlines that demarcate them. Objects thus become tokens of memory and exceed their monetary value; a chain of substitutes verges on the metaphysical; a daily movement constitutes a "tour'" outside the map's routes; and an empathetic displacement exceeds the boundaries of the subject as defined by outside forces.

This double move – whereby the character is subjected to outer, defining, forces, and at the same time exceeds this definition through empathy – is reflected in Flaubert's formal compositional choices. Flaubert wrote the story under the influence of his dear friend, George Sand, who criticized him for the cold and satirical approach in his art (Flaubert 1930, 281).[30] In "A Simple Heart," Flaubert was determined to "move sensitive souls to pity and tears."[31] He wrote it originally in the first person, from the "inside" of his protagonist's experience, but he found it false, both esthetically and psychologically, and he rewrote it in the third person. Fortunately, he thus moderated Sand's sentimental influence and did not entirely relinquish his irony. In this version, he depicted Félicité from outside as "a wooden doll working automatically," a servant in the reifying bourgeois order, yet, as Decesse suggests, in a series of *Tableau Vivant*, which enhances the effect of the saint legend.[32]

Flaubert's decision to shift from first to third person narration offers an opportunity to reflect on a writer's possibilities when approaching a character's subjectivity. The first person mode seems to be a direct line to a fictional mind, as it presents the uninterrupted, inner speech of the character. This mode, however, is also subject to self-delusion and is hardly capable of conveying the unconscious, non-verbal levels of a character's psyche. In addition, the first person marks a definite division between the character, the narrator, and the reader. Can a reader be positioned, in terms of time and space, in a discourse issued by another "I"? On the other hand, in third person discourse, empowered by the potent devices of free, indirect speech and focalization, a reader can experience, from within, different aspects of another subjectivity – physical and psychological, verbal and non-verbal, conscious and unconscious – and still think of him or her as "he" or "she" – a skill we lack in everyday life. Flaubert developed and refined free, indirect speech – itself a borderline case: between narrator and character and between direct and indirect speech. This device enables a crossing to another subjectivity, which, unmarked by a shift in pronouns, is more ambiguous, subtle, and effective. The text of "A Simple Heart" often slides into free, indirect speech in the (sometimes ironic) rendition of Félicité's speech and thoughts; yet her experience is present far beyond the representation of inner speech. We see

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28 De Certeau, *The Practice of the Everyday*.
29 Deleuze and Guattari, "Percept, Affect, and Concept," 187.
30 Flaubert, *Correspondance. Septième Série*, 281.
31 Ibid., 307.
32 Decesse, "Introduction to *Trois Contes*," 39.

her from the outside, automatically moving in space; yet this space is imbued with her subjectivity. It is a habitable place, blending the movement of her body with the flow of memory and the movement of reading.

The habitable space is the space of stories. In it, tours take place, and they stray from the lanes of the homogeneous, policed space of maps. Through their form and language – their topoi, metaphors and analogies – stories simulate the displacements that transgress the order of space and language. De Certeau's insights about space and boundaries in stories, combined with the notion that fiction allows for transporting one to the inner experience of another subjectivity, reveal Flaubert's achievement in "A Simple Heart." This story of a person who, by "imaginative flights born of real affection" (31), melts boundaries of place and identity is also an invitation to reflect on the borders of space and mind that stories both present and challenge.

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Hava Aldouby

Tightrope Walking on the Threshold of Virtual Reality: Phil Solomon's Filmmaking in *Grand Theft Auto*

In the last two decades, moving-image artists have ventured into the world of popular video games, crossing the threshold and asserting agency in the game world. Filmmaking in the terrain of virtual reality was made possible around the turn of the millennium by the development of first-person shooter (FPS) games. Now able to interact with a real-time game engine, gamers could influence the narrative and move freely in virtual environments.[1] The present essay addresses the shift to filmmaking in video games, through a close look at one filmmaker's venture into the gamescapes of *Grand Theft Auto* (hereafter GTA), a widely popular game of street gang warfare.

Phil Solomon, an experimental filmmaker and a prominent figure in the American film avant-garde, shifted to virtual reality in 2005. Crossing over from film-based work to the virtual domain, he has produced a corpus of short films under the title *In Memoriam (Mark LaPore 1952–2005)*, referencing the suicide of his close friend and fellow filmmaker. An uncanny note suffuses these films, very unlike the irony that generally characterizes *machinima* – the generic title for in-game filmmaking. Machinima is primarily associated with "media resistance … entrenched in radical politics."[2] In the present essay, I prefer considering Solomon as a romantic tightrope walker, poised precariously on a thin dividing line and eternally suspended between unreachable points of safety.

Taking up Mieke Bal's concept of "migratory aesthetics,"[3] this essay will discuss Solomon's voyage through GTA's "unhomely"[4] spaces and how it maps onto the migratory condition that is deeply affecting contemporary culture.[5] Attention to the "aesthetic dimension of the social phenomenon of the movement of people," to quote Bal,[6] may shed new light on filmmaking in the liminal spaces of game worlds, as a cultural practice that taps migratory tensions and anxieties. As noted by Soraya Murray, the sites of *Grand Theft Auto* function as "stages upon which to act out modes of compensation for the extreme instability of … subject position, financial status,

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1 See Henry Lowood, "High-Performance Play: The Making of Machinima"; Thomas Veigl, "Machinima: On the Invention and Innovation of a New Visual Media Technology."

2 Elijah Horwatt, "New Media Resistance: Machinima and the Avant-Garde." n.p.

3 Mieke Bal, "Heterochrony in the Act: The Migratory Politics of Time."

4 Zach Whalen, "Cruising in San Andreas: Ludic Space and Urban Aesthetics in Grand Theft Auto." Kindle Location 2920.

5 Bal, "Heterochrony in the Act."

6 Ibid., 212.

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fluidity of identity … associated with modern life."[7] Solomon's migration into the game world merits critical attention as a simultaneously anxious and compensatory move, in that it both addresses and partakes of a current "post diasporic" condition.[8]

The concept of migratory aesthetics, as Bal emphasizes, addresses a globalized condition. It is "a quality of the world in which mobility is not the exception but on its way to becoming the standard."[9] While concurring with this extensive concept, which seems to leave individual migrant subjects out of the discussion, I shall adduce salient aspects of the artist's biography when these provide a significant contribution to the discussion.[10] A similar approach has proven productive in critical discussions of "accented," "diasporic," and "intercultural" filmmakers, by Hamid Naficy[11] and Laura Marks,[12] respectively, as well as in Irit Rogoff's [13] analysis of contemporary visual art.

Before embarking on a discussion of the *In Memoriam* trilogy, I shall touch upon Solomon's work in celluloid, whose themes and aesthetic are extremely pertinent to a discussion of the GTA videos.

1 An "Archaeologist in Reverse": Solomon's Early Film Style

After a formative encounter with the practice and aesthetics of avant-garde cinema and with European "art film," Solomon went on to develop the style that would become the hallmark of his filmic oeuvre from the late 1980s through the early 2000s. He made extensive use of optical printing (i.e., re-photography of existing films using an optical printer), enhanced by various optical manipulations that alter the original, sometimes beyond recognition. His appropriated footage ranges from home movies to well-known commercial films. Through manipulation of the light projected through the film in the optical printer, the source footage often reaches complete abstraction (fig. 1). In the mid-1990s, Solomon discovered a method for treating film with a chemical formula that dissolves the emulsion and thus radically affects the

7 Soraya Murray, "High Art/Low Life: The Art of Playing 'Grand Theft Auto,'" 97.
8 Hamid Naficy, "Multiplicity and Multiplexing in Today's Cinemas."
9 Bal, "Lost in Space, Lost in the Library," 23.
10 Unless otherwise indicated, the biographical information and citations from the artist that appear in this article draw on an interview conducted by the author during a research stay with the artist (August 2014). The author gratefully acknowledges the support of *Da'at Hamakom* (I-CORE) – Center for the Study of Cultures of Place in Jewish Modernity, which made this research possible. The author wishes to thank Phil Solomon for his generous sharing of information, materials, and reflections.
11 Hamid Naficy, *An Accented Cinema: Exilic and Diasporic Filmmaking*.
12 Laura Marks, *Touch: Sensuous Theory and Multisensory Media*.
13 Irit Rogoff, *Terra Infirma: Geography's Visual Culture*.

image. His mastery of optical and chemical manipulation enabled Solomon to treat the photographic image like a painting by controlling texture and shading.

Figure 1: Phil Solomon, *The Secret Garden* (1988). 16 mm, color, silent, 17:30 min. Image courtesy of the artist.

“I’m something of an archaeologist in reverse,” says the artist in reference to his optical and chemical decomposition of the film image. “I bury things rather than excavate them.” In *The Snowman* (1995), an 8:30 minute, 16 mm film, mold-affected home movies are re-photographed, in order to enhance the breakdown of the damaged celluloid strip. A child about three years old is seen playing in the snow using a shovel (fig. 2). The little figure flickers for a few seconds, only to be wiped out by a field of scratched or erased film. When the figure escapes our grasp, however, the film itself seems to “grab” at the beholder through the powerful suggestion of tactility elicited by the strange texture of moldy emulsion. Thus, while the image is no longer discernible, its suggestive quality is enhanced, arousing and challenging our tactile sensibilities through the thick and suggestively prickly texture of the surface.

Inlaying into the soundtrack a muffled and distant echo of a recording from a memorial service held for his father, Solomon conceives of *The Snowman* as a “kaddish” (Hebrew prayer of mourning). The concern with the elusiveness of both memory and film is evident; yet, one may perceive the attempt to bury the figure in matter, in the crumbling emulsion, as an effort to re-grasp a presence that had slipped

away. Paradoxically, the burial charges the decomposing image with sensory appeal, albeit at a certain loss of semiotic power. Although it is no longer possible to identify the image, the feeling of material presence strikes the senses with full force.[14]

Figure 2: Phil Solomon, *The Snowman* (1995). 16mm, color, sound, 8:30 min. Image courtesy of the artist.

Archaeology is anchored in time and place. Solomon, a self-described "archaeologist in reverse," elicits an uncanny temporal and spatial experience by treating the celluloid strip. The viewer can no longer orient within the space. The experience of place becomes dynamic and fluid. Fragments from a single scene are looped to create a circular movement of cinematic time. Layers of images and melted emulsion pile up, inviting the viewer to an archaeological quest into the depths of memory. Solomon's "reverse" archaeology, however, heightens the presence of memory precisely at the moment when the images disappear. At that very moment, the presence becomes more perceived and palpable. Dwelling on the unstable threshold of presence, Solomon's

14 See Hava Aldouby, "The Physical Anxiety of the Form Itself."

project gains salience with respect to the uncertainty associated with borders and transitional spaces in migratory culture.

2 The Tightrope Walker and the Swimmer: on Solomon's "Migrants"

A lone swimmer and a tightrope walker are recurrent figures in Solomon's films. In *Walking Distance* (1999), a 23:18 minute, 16 mm film, which progresses through a succession of life/death situations, the tightrope walker appears toward the ending, balancing amid what appears to be flames produced by the chemical dissolution of an unidentified source image (fig. 3).[15] *American Falls* (2000–2010), in turn, features chemically treated footage of "The Great Blondin" (fig. 4), a nineteenth century tightrope walker who earned his fame by walking over Niagara Falls while carrying his agent on his back. The tightrope walker engages the looming abyss from a literally unstable standpoint, or footing, the mere width of a rope. No matter how tenuously balanced, Solomon's tightrope walkers nevertheless progress through the flames, or over the Falls, as if at home in these precarious situations.

Tightrope walkers and swimmers occupy threshold positions. They remain in constant motion, dangerously suspended between places. Within the film material embedded in *Walking Distance*, we find two swimmers. The first derives from *Le Grand Bleu* (Luc Besson, 1989), which tells the story of a professional diver, obsessed with immersion in "the Big Blue" and the release from gravity that it affords. Solomon optically printed and manipulated Besson's climactic ending, where the diver hallucinates an ultimate dive into depths that a human cannot survive.[16]

Another lone swimmer that reverberates in Solomon's oeuvre comes from Frank Perry's film, *The Swimmer*. The film features Burt Lancaster as an affluent resident of an upper-class suburban neighborhood who attempts an absurd "swim home" across the neighborhood's swimming pools. The swimming voyage home reaches a tragic end when the protagonist realizes that he does not own his house any more, nor is his family still there. The simultaneously tragic and ludicrous homeless swimmer resonates in Solomon's oeuvre like the epitome of migratory anxiety. Indeed, the lone swimmer seems to have migrated into Solomon's GTA works with the shift from film to gaming, and one finds him in the ending of *Rehearsals for Retirement* (2007). The motif acquires a curious twist when a hearse carrying a coffin sails into the air and

15 For an extensive discussion of Solomon's working process and the use of what he calls "the chemistry," see Aldouby, "The Physical Anxiety of the Form Itself."
16 Ibid.

Figure 3: Phil Solomon, *Walking Distance* (1999). 16mm, color, sound, 23:18 min. Image courtesy of the artist.

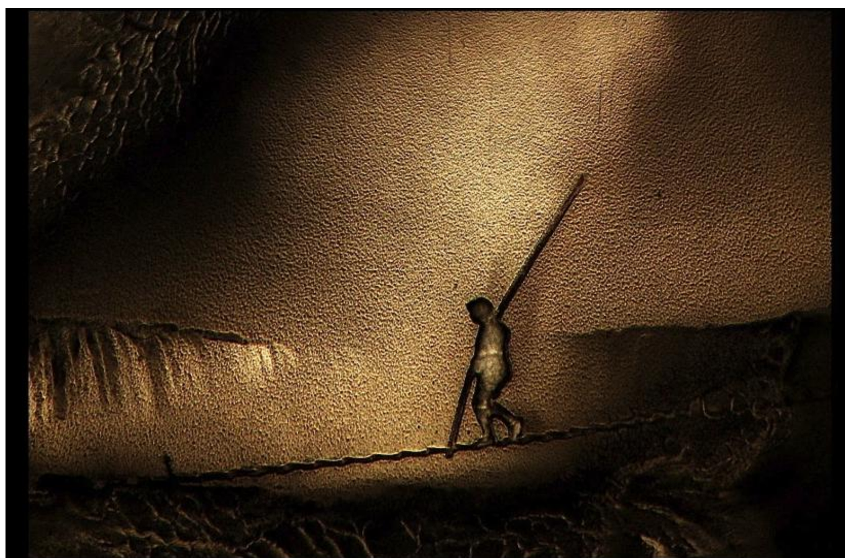

Figure 4: Phil Solomon, *American Falls*. Image courtesy of the artist.

Figure 5: Phil Solomon, *Rehearsals for Retirement* (2007). Digital video, color, sound, 12 minutes. Image courtesy of the artist.

then plunges into the sea in a floating motion that conveys transcendence of gravity, at once ominous and liberating. *Rehearsals* ends with the swimmer filling the screen, a dark silhouette immersed in the Big Blue (fig. 5). Although Solomon explicitly associates this scene with the tragic death of Mark LaPore,[17] the silhouetted swimmer fits into the line of swimmers who remain forever suspended, in deep water or thin air.

Inhabiting the game space entails a sense of unboundedness, mediated by avatars endowed with extended agency and free motion through space.[18] Solomon has commented on the liberating appeal of in-game filmmaking, "for one who has been weighed down by the increased gravity of age and illness in the present and rather cumbersome camera equipment in the past."[19] At the same time as they promise liberation, however, gaming environments are eerie: one experiences *place* as both convincingly real and pronouncedly a simulation. To quote Whalen, gamers caught in this cognitive dissonance "come in contact with the urban uncanny."[20] Solomon

17 Personal communication to author, August 2014.

18 This is especially salient considering Solomon's health, which considerably limits his freedom.

19 For the author's interview with the artist and additional material, see *Archaeology in Reverse: Phil Solomon*, accessible through the Da'at Hamakom website: http://www.daat-hamakom.com/newsandevents/phil-solomon-archaeology-in-reverse/.

20 Whalen, "Cruising in San Andreas," Kindle Locations 2969-2972.

has been explicit about this fertile dissonance, noting that he was "drawn to the game imagery ... precisely because it's *not* the real space. And it so 'wants' to be, and the poetry lies in that poignancy of its *failure* to do so."[21] The shift from camera-based filmmaking to machinima thus enables Solomon to experiment with the uncertainty of place within the game's promise of new territories, ready to reveal their uncanny aspect to an anxious migratory gaze.

The Secret Garden (1988), Solomon's 17:30 minute, 16 mm film, revolves around the forbidden garden of Frances Hodgson-Burnett's eponymous children's story. A gradually intensifying flicker renders the film very difficult to watch. Referring to the effect as "an expulsion, a literal expulsion, a visual expulsion," Solomon invokes the archetypal Expulsion from the Garden, conflating it with Hodgson-Burnett's, and his own personal Eden of childhood. "Here is the essential Romantic condition," says Solomon. "I want the garden, and I am expelled from it."[22]

Thus framed, the yearning for the Garden may be read – in a migratory rather than romantic context – as an urgent craving for safe footing, for a sense of "home." Artist Lily Markiewicz has brought up the notion of "artistic practice as dwelling." In the context of migratory culture, she writes, "'Dwelling' rather flips into 'possible instance[s] of losing oneself, of becoming *unaccommodated*."[23] Solomon's twist on *Grand Theft Auto*, to which I now turn, focuses attention precisely on this area of uncertainty between "housing oneself"[24] and becoming unaccommodated. Playing GTA against the grain, Solomon creates his own version of a world and a place for himself (and us) within it. The following discussion dwells on the particularities of this practice, in which gaming sessions become anxious migratory acts.

3 A Filmmaker in *Grand Theft Auto*

Since 2005, the quest for the Garden has taken Solomon into the world of video games, at once habitable and uncanny, alluring and unsafe. "[W]ithout resorting to my usual bag of photochemical, cine-texture magic – I was on my own again, nowhere to hide," he says.[25] What, then, is the nature of those game spaces, where one cannot hide safely but whose attraction seems doubly powerful?

The critical literature has commented extensively on the compelling sense of place conjured in the virtual cities of *Grand Theft Auto*.[26] Murray remarks on the

21 Aldouby, "Between Jerusalem and Liberty City."
22 Solomon, Personal communication to author, 2014.
23 Lily Markiewicz, "No Place – Like Home," 39 (original emphasis).
24 Ibid., 37.
25 Artist's statement, in *Phil Solomon: Archaeology in Reverse*, 9.
26 See the works by Soraya Murray, Ian Bogost and Dan Klainbaum, Zach Whalen, and Kiri Miller listed in the bibliography at the end of this essay.

"ability to act within a gaming environment … made palpable through the successful combination of image, tactility, and sound."[27] She further comments on the sense of geographical and topographical accuracy offered by GTA: *San Andreas*, where the cities of Los Santos, San Fierro and Las Venturas closely emulate the iconic urban centers of Los Angeles, San Francisco and Las Vegas. In the earlier versions of GTA, with Liberty City emulating New York City and Vice City (2002) as a virtual version of Miami, gamers navigate urban environments that are globally familiar through media representations.[28] Kiri Miller's ethnographic study has further demonstrated the extent of global identification with the American cityscapes of GTA, which are well known to gamers throughout the world via their mediated versions. As Miller notes, GTA presents "human communities …, commercial media, culturally specific technologies, a financial system, and invocations of both gameworld and realworld moral and political issues [which] play a significant role in their perceived realism, depth, and complexity."[29] Murray, in turn, points out the effectiveness of the game's tactile feedback, enabled through vibrating consoles, and the elaborately detailed treatment of temporality through changes in daylight, weather, and even traffic, in accordance with the time of day and year.[30] In this essay, however, I am particularly interested in the way that Solomon's twist on the game disrupts the aforementioned illusionist parameters, including the "notions of Newtonian space" upon which the game's immersive environments rest.[31] First, Solomon's GTA films do not afford interactive experience, as does gaming. Rather, they consist of recorded game sessions edited into film sequences. The films often amalgamate multiple sessions in superimposed layers. Notably, the visual effects are achieved in-game, utilizing cheats and maneuvers to undermine the easiness and naturalness of the game's production of reality. Solomon thus offers an intriguing take on virtual reality, in which he appropriates the game's image-generating engine only to weaken, and thus problematize, its reliance on a perceptually credible synthetic world.

"[W]hen I entered into the *Grand Theft Auto* world, which immediately demands that you *do* something …, that you have agency of some kind – I did just the opposite. I walked in as quietly and as invisibly as possible and did nothing but look. And I noticed all these things opening up, as I just watched."[32] Solomon seeks to inhabit the spaces of the game, revisiting the same locations until they become easily accessible, or habitable. Yet, his game sessions, transformed into movies, elicit a sense of unease. It is as if the game's promise of new-yet-familiar places backlashes with a powerful

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27 Murray, "High Art/Low Life," 92.

28 Bogost and Klainbaum, "Experiencing Place in Los Santos and Vice City."

29 Kiri Miller, "Grove Street Grimm: 'Grand Theft Auto' and Digital Folklore," 9–10.

30 Murray, "High Art/Low Life," 93. The game condenses the 24 hour cycle into 48 minutes of gameplay, a figure on which Solomon capitalizes, as I shall demonstrate shortly.

31 Bogost and Klainbaum, "Experiencing Place in Los Santos and Vice City," Kindle location 3114.

32 Aldouby, "Between Jerusalem and Liberty City."

alienating force, frustrating any venture into the virtual Garden. The pull of desire and the alienating "expulsion" alike rely on formal devices that enhance spatial and temporal dissonance. These, in turn, augment somatic response. Solomon's devices involve (1) privileging marginal and/or uninhabited zones of the game world; (2) eliminating human figures; (3) blurring sight; (4) denaturalizing motion; and (5) interfering with the progress of time. I shall dwell on their interface with migratory aesthetics.

Wandering on the outskirts of the game's urban centers, Solomon searches for operational glitches or instances and places that the programmers have not completely ironed out. In *Still Raining, Still Dreaming* (2009), we find ourselves in an empty space within the skeleton of a building, obviously not intended for gamers to explore. Moreover, the gamer's avatar, a figurative alter ego representing the player, is not visible throughout the scene. The avatar has a focal role in GTA. It is responsible for driving the narrative and enabling action. In order to eliminate the avatar from view, Solomon had skillfully to use vehicles, such as scooters, cars, and helicopters, to attain a position resembling a POV shot. Rather than following a human figure in action, as is the game's default mode, the viewer thus experiences a floating, disembodied motion through the strange, uninhabited space. The film cuts to a cloudy sky, offering a soaring view of the ocean at a height and ease of motion clearly not attributable to a human.

Eliminating the avatar enables Solomon to achieve his stated goal of an out of body experience.[33] Although the idea that virtual reality may offer an "out of body experience" has by now become clichéd, Solomon's notion of disembodiment within VR may be recontextualized to reveal a pregnant interface with the migratory. It is worth noting the ethnic specificity of GTA's avatars, who explicitly represent diasporic subjects: Tommy Vercetti, an Italian-American in Vice City, and Carl Johnson, alias CJ, an African-American from a disadvantaged neighborhood, in GTA*: San Andreas*.[34] Critical studies of GTA have noted that playing an ethnically specific avatar is crucial to the game's social irony and criticism.[35] At a certain point in *Rehearsals for Retirement* (2007), Solomon puts CJ in a gimp suit that tightly envelops his entire body, head and face, while retaining the African-American build of the figure's profile, a point that Solomon emphasizes.[36]

I propose considering Solomon's privileging of an "out of body experience" and his insistence on eliminating the avatar in the context of diasporic body anxiety. Significantly, Solomon has described a lifetime of bodily unease, remarking that he had "never felt at home" in his own body.[37] Although Solomon does not relate the

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33 Aldouby, "Between Jerusalem and Liberty City."
34 Miller, "Jacking the Dial."
35 Murray, "High Art/Low Life"; Miller, "Grove Street Grimm."
36 Solomon, Personal communication to author, August 2014.
37 Solomon, Personal communication to author, August 2014.

disturbed sense of body to identity politics, his telling association of *home* and *body* reflects a notion of the body as an unsafe dwelling, which deserves further attention.

At this point, the artist's biography becomes salient. Solomon was born in New York in 1954, to a family of Russian-Jewish origin. Reared in Monsey, New York, he describes life in a community easily definable as "migratory," recalling a mutually inquisitive coexistence between Jewish children who were born in New York City and moved to the suburbs and a diversity of Italian, African-American, and Latino middle class suburban kids.[38] Solomon even recalls having experienced, in childhood, sporadic violence on an ethnic basis.[39] Notably, as Karen Brodkin demonstrates, ethnicity – specifically conceived in terms of physiological difference – played a significant role in the formation of American Jewish identity, alongside that of South and East European migrant populations in America in the late nineteenth and early twentieth centuries.[40] Brodkin's ample information receives reinforcement in a collection of essays whose editors posit a concept of American Jewish identity as positioned "somewhere between the dominant position of the white majority and the marginal position of peoples of color."[41] Underlying these negotiations of American Jewish identity is the idea that a diasporic Otherness remains inscribed on the Jewish body, or body-consciousness, which I would like to associate circumspectly with the dissociation from the (black) body described by Frantz Fanon in "The Fact of Blackness."[42] Inevitably rooted in Solomon's biography, the emphasis on an out of body experience in the *In Memoriam* videos speaks to a diasporic body-consciousness at large, as a site of lack and pain and of desire for reintegration. With motion expressly detached from a human body, Solomon's GTA videos constitute their viewers as diasporic subjects, roaming the gameworld unmoored, faceless, and disembodied. At the same time, the avatar-free POV affords the relief of moving around unencumbered by uneasy body consciousness.

The avatar-free perspective not only abolishes the game's focalizing character from view but also, in most cases, it removes all human presence. As Miller notes, players of GTA are generally invited to engage with "communities in motion," as part of the construction of reality.[43] Whereas a diversity of people and vehicles usually populate the game's spaces, in Solomon's GTA works the gamescapes look strangely deserted. In fact, he developed a skill for blocking traffic in order to create these uncanny environments, void of human presence. Whereas interaction with other

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38 Aldouby, "Between Jerusalem and Liberty City."
39 Solomon, Personal communication to author, August 2014.
40 Karen Brodkin, *How Jews became White Folks and What That Says about Race in America*.
41 David Biale, Michael Galchinsky, and Susannah Heschel, eds., *Insider/Outsider: American Jews and Multiculturalism*, 5.
42 Frantz Fanon, "The Fact of Blackness," in *Black Skin, White Masks*, 112.
43 Miller, "The Accidental Carjack."

game characters is usually a requisite for the game experience,[44] it does not occur in the game locations of *In Memoriam*. In *Still Raining, Still Dreaming* (2009), to point out a single example, we find ourselves in vacant Chinatown streets in Liberty City, where a shadow rapidly crawls over the facades of residential buildings and closed storefronts, in an ominously accelerated shift from daylight to dusk (fig. 6). Solomon relates that he made immense efforts to empty each location of people. He then remained on the spot, motionless, watching the changes in daylight, and later, he sped them up during post-production. Twilight takes over the deserted streets while we watch, motionless.[45] In the absence of action, the experience during gaming and subsequent viewing centers intensely on *being in* the place, simply witnessing the passage of time.[46] Acceleration tampers with the game's perceptual apparatus, undermining the sense of coherent temporality.

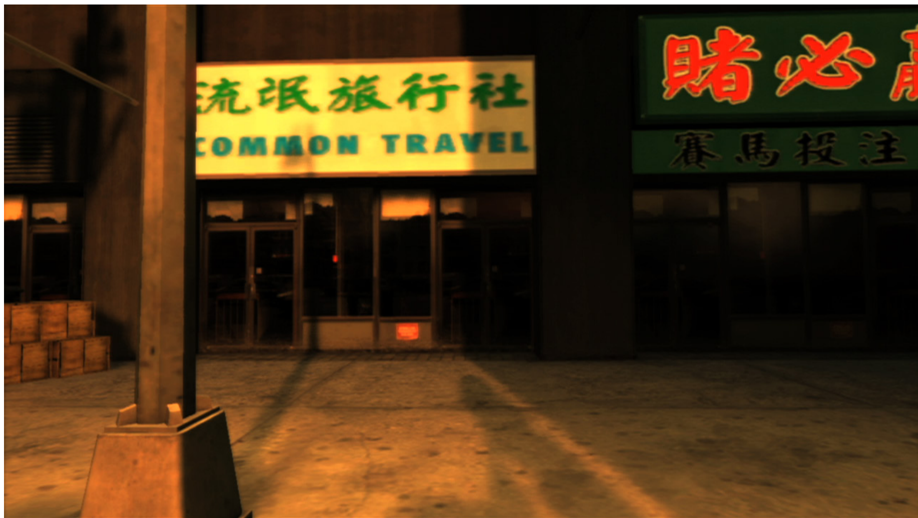

Figure 6: Phil Solomon, *Still Raining Still Dreaming* (2009). Digital video, color, sound, 12 min. Image courtesy of the artist.

44 Ijsselsteijn et al., "Presence: Concept, Determinants, and Measurement."
45 Motionless observation recurs in *Still Raining* and in *Last Days in a Lonely Place* (2006) and most emblematically in *Empire* (2008), Solomon's single take session of *Grand Theft Auto IV*, which re-performs the eponymous film by Andy Warhol (1964).
46 Michael Sicinski notes, "Solomon tackles the game on an ontological level, treating mere existence as the most arduous, most daunting task of all" ("Phil Solomon Visits San Andreas and Escapes, Not Unscathed," 33).

Bal's discussion of migratory aesthetics puts forth the Foucualdian concept of *heterochrony*, indicating a "multitemporality" that functions as "a primary point of intersection between the videographic and the migratory."[47] It is at this meeting point that the warped temporality of migratory experience gains "aesthetic, social, and semiotic actuality."[48] The absence of motion in the deserted Chinatown street intensifies the feeling of *occupying place*, of "mere existence,"[49] even as the cryptic environment and warped temporality induce a feeling of alienation, recalling the Expulsion invoked by Solomon with respect to *The Secret Garden* (1988).

Still Raining, Still Dreaming tackles globalization and diasporic concerns more directly than the other installments of *In Memoriam*. It does so through a complex network of imagery and appropriated sound-footage. "Shot" in *GTA: Liberty City*'s Chinatown, it opens with long seconds of slow tracking towards, then panning over, a shop window offering discounted Sari cloaks under banners that spell RAGE, which flank the storefront on both sides (fig. 7). The scene is layered with sound-footage derived from *Song of Ceylon*, a 1934 British documentary by Basil Wright. *Song of Ceylon* was a product of the British documentary film movement, whose implicit mission was to provide audiences with an exotic, idealized image of colonial exploitation, disguised as a beneficial project.[50] To add to the layered complexity of *Still Raining*, Solomon, drawing ironically on "city-symphony" films of the 1920s and 1930s, renders Liberty City as an enticing but eerie metropolis. The 1920s celebration of metropolitan architecture and city dynamics becomes bitterly twisted when projected, in 2009, onto sites of cultural alienation and social marginalization. Against the backdrop of the cheap Sari cloaks on a Liberty City street, the soundtrack appropriated from *Song of Ceylon* assumes an ironic, and at the same time uncanny, twist. Underlying the critical irony embedded in the game's treatment of Chinatown is an implicit note of anxiety, relatable to diasporic angst. Experimental filmmaker Ken Jacobs has labeled it "the Jewish predicament," and Solomon described this to me as "the sadness and lamentation about being a Jew, about knowing the darker side of life – and often anticipating the worst."[51]

For a final example, I return to *Rehearsals for Retirement* (2007), where, in a series of loosely strung together scenes, Solomon seems aimlessly to explore the gameworld. While the "camera" meanders through the game spaces, motion is denaturalized. This produces a disturbing sense of spatial ambiguity, especially conspicuous in two scenes that feature forward motion through a railway tunnel (fig. 8). The sensation of forward motion derives from clouds of mist moving toward the foreground, where, by implication, the gamer/viewer is situated. The approach of the

47 Bal, "Heterochrony in the Act," 217.
48 Ibid., 223.
49 Sicinski, "Phil Solomon Visits San Andreas."
50 Chan, "'Remember the Empire, Filled with Your Cousins.'"
51 Solomon, email to the author, 7 April 2012.

Figure 7: Phil Solomon, *Still Raining Still Dreaming* (2009). Digital video, color, sound, 12 min.

Figure 8: Phil Solomon, *Rehearsals for Retirement* (2007). Digital video, color, sound, 12 minutes. Image courtesy of the artist.

tunnel's arches corroborates the impression of forward movement, while at the same time, the tracks remain stationary. These irreconcilable indicators, which imply that one is simultaneously moving forward and remaining in place, induce a disturbing cognitive dissonance. Similar instances of spatial incongruity prevail throughout *Rehearsals for Retirement*, endowing the gameworld with an eerie quality that clashes powerfully with the game's production of a navigable, and by implication, habitable, world. Michael Sicinski and John Powers have noted the strangeness of the tunnel scene, Sicinski remarking on its collapse of "[t]he promise of secure human action and uncompromised aesthetic response."[52]

One by one, Solomon's films discard or partly sabotage the parameters for production of presence in VR,[53] and in GTA in particular.[54] Solomon not only removes the human subjects, but he also exerts a considerable effort to avoid representing even the game's protagonist. The constant atmospheric condition of fog and rain, which Solomon imposes by means of weather cheats, is also uncharacteristic of the game. The fog and rain serve to blur sight, interfering with object recognition and spatial coherence and radically limiting depth of field. The texturally suggestive graininess of several layers of fog and rainy mist, very unlike the videogame visuality, endows the screen-based image with a "skin," appealing to tactile sensibility.

Film and video art theorists such as Marks, Naficy, and Bal have presented the notion of "skin" as central to the aesthetic of "accented," or "migratory" moving images. The concept of tactile optics put forth by Naficy implies the privileging of senses other than vision as a sensual reminder of "seemingly irrevocable difference, loss, or lack of fit."[55] Marks, in her eponymous monograph, addresses "the skin of the film" in terms of a compensatory "effort to touch the image," in the face of the fragility of memory.[56] I envision the mist, which blurs vision and casts a textural veil, or skin, over Solomon's gameworld as producing a sensual interface with the virtual places of the game. Skin, both as concept and as phenomenological experience, easily flips from enclosing border to sensory interface, fluctuating between inhibition and invitation to engage. In this vein, Marks conceives of haptic cinema in terms of erotic encounter.[57]

The concept of migratory aesthetics here meets Solomon's GTA series, in that these films manifest an attempt to render the gameworld touchable, or graspable and thus habitable. In the context of migratory/diasporic aesthetics, the "skin" of

52 Sicinski, "Phil Solomon Visits San Andreas," 33; John Powers, *Darkness on the Edge of Town*.
53 See Ijsselsteijn et al., "Presence: Concept, Determinants, and Measurement," Waterworth et al., "On Feeling (the) Present"; and Riva and Waterworth, "Being Present in a Virtual World."
54 Murray, "High Art/Low Life"; Bogost and Klainbaum, "Experiencing Place in Los Santos and Vice City"; Whalen, "Cruising in San Andreas."
55 Naficy, *An Accented Cinema*, 28.
56 Marks, *The Skin of the Film,* Kindle Locations 3233–3234.
57 Marks, *Touch: Sensuous Theory and Multisensory Media*, 4.

Solomon's films thus functions as invitation rather than expulsion, if we recall the anxiety-laden invocation of the biblical idiom in his 1989 film. Whereas Biermann and Markgraf, in their discussion of Solomon's GTA venture, assert that "video games leave one literally empty-handed,"[58] and Sicinski highlights the "slipping away of materiality,"[59] I maintain that the skin of rain and mist renders the digital simulation and its addressee more present in terms of somatosensory arousal. The spatial ambiguity, blurry texture, and denaturalized motion of Solomon's works derange viewers' implicit sense of the body in space.[60] Readjustment of the brain-body system results in intense somatosensory arousal, facilitating a process whereby "an intuition of the space of the body takes the place of the intuition of an extended geometric space."[61]

Augmenting embodied self-presence through engagement of the brain-body system is thus a focal aspect of Solomon's game-based aesthetic. One may accordingly approach the *In Memoriam* series through the neurocognitive theory of Embodied Simulation (hereafter ES), postulated by Vittorio Gallese.[62] ES may contribute to understanding the compensatory aspect that Murray finds in the game sites of GTA,[63] which I deem significantly intensified in Solomon's cinematic version of the game. In brief, Embodied Simulation implies that when we perceive the world around us, our brain-body system facilitates pre-conscious understanding of perceptions through an apparatus of bodily identification, or "simulation." In its most radical implication, ES theory puts to rest the dichotomous idea of *actual* versus *mediated* experience, given the shared cortical activity between the two modalities. ES is thus of key importance in understanding apparatuses of multisensory, or haptic, engagement with visual art.

Gallese's empirical demonstration of sensorimotor arousal in situations where action is simulated in a sort of unconscious bodily identification, rather than actually undertaken, can be useful in discussing Solomon's gaming videos. Gallese and his collaborators were able to show that mere traces of action, such as brushstrokes or knife cuts on a canvas, suffice to arouse "mirrored" sensorimotor activation in viewers.[64] In light of these findings, the sense of presence, as understood in Hansen's terms, is to be sought precisely in those instances where the strongest challenge is put to the brain-body system, compelling mobilization of "those bodily 'senses' –

58 Biermann and Markgraf, "Found Footage, on Location," 37.
59 Sicinski, "Phil Solomon Visits San Andreas," 33.
60 Mark Hansen, *Bodies in Code*.
61 Mark Hansen, *New Philosophy for New Media*, 177.
62 Vittorio Gallese, "Before and Below: 'Theory of Mind.'"
63 Murray, "High Art/Low Life."
64 Freedberg and Gallese, "Motion, Emotion and Empathy in Esthetic Experience"; Sbriscia-Fioretti et al., "ERP Modulation during Observation of Abstract Paintings by Franz Kline."

proprioception, interoception, affectivity – that allow us to orient ourselves in the absence of fixed points or external orienting schema."[65]

Bal identifies in migratory aesthetics a number of formal traits that challenge perception, including "[v]ision made difficult; a slowed down temporality; uncontrollable, non-narrative figuration; and a sense of … skin."[66] Where vision is blurred, temporality warped, and spatial orientation deranged, touch is called upon to "grasp" the situation by unconscious brain-body simulation, or in Antonio Damasio's term, "the as-if body loop."[67] The ensuing sensory and motor arousal translates into an augmented sense of presence. Gallese and Guerra, in a recent monograph interfacing neuroscience and film studies, propose a notion of motor and tactile (or haptic) resonance between viewer and film.[68] This approach provides a neurocognitive account, supportive of phenomenological film theories that have suggested that moving images intensely stimulate intersubjective engagement.

Solomon, appropriating the GTA gaming platform, twists conventional VR experience and inflects it toward augmented presence. Drawing away from the illusion of participating in a synthetic world, as commercial game design endorses it, Solomon offers his viewers enhanced sensory and motor engagement. Gumbrecht has proposed the concept of *presence effect* to describe precisely the state of brain-body activation theorized by Hansen and empirically corroborated by Gallese. Gumbrecht bases his "new, presence-based ways of thinking aesthetics"[69] on a conception of aesthetic experience in terms of bodily intensity, rather than meaning-making or interpretation. *Presence effect* implies a non-hermeneutic condition, where connection is forged "with a layer in our existence that simply wants the things of the world close to our skin."[70]

4 Conclusion: Virtual Gamescapes and Migratory Tensions

The field of video games constitutes one of the most productive and profitable domains of contemporary visual culture. Gaming produces boundary zones, phenomenologically experienced as real and yet distinctly recognized as virtual. These interface with globalized migration and diasporic subject formations, affording liminal spaces in which to probe and sometimes temporarily resolve diasporic anxieties.

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65 Hansen, *New Philosophy for New Media*, 195.
66 Bal, "Heterochrony in the Act," 215–216.
67 Damasio, *Self Comes to Mind*, 103.
68 Gallese and Guerra, *Lo Schermo Empatico*, 216, 253.
69 Gumbrecht, *Production of Presence*, 20.
70 Ibid., 106.

Solomon's passage into the gameworld is fraught with tensions, between rootedness and weightlessness, place and dis-placement, belonging and "unbelonging,"[71] desire and alienation. These tensions project onto the game spaces, which Solomon occupies apprehensively, like a tightrope walker carefully poised at the threshold of the Garden. A sense of shifting ground haunts migratory culture, resonating in its moving images. Solomon's *In Memoriam* series counters it – if fleetingly and with an ironic undertone – with an augmented presence in the virtual expanses of the gameworld.

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Part 2: **Maps**

Selina Springett

Deep Mapping the River: a Palimpsest

Water, life.
Water, intervention.
I was the waters and I wept.
How can we find you in the midst of concrete and plastic?
Channels, and reclamations?
Even your mouth has been wiped off with a brutal hand to be sketched to the side, in its place a runway.
Scooped, dredged, filled, bloated; a drain.
Industrial legacies, the bastard children of the Anthropocene.
But you are not only here.
Not only where you have been named and sketched.
You, whose old name is forgotten, written over in a heavy hand by script loving boat people, who love to broadcast their words but have forgotten how to listen.
You, you flow out, go deep into the earth, reach backwards, draw from around you.
You are all at once now, then and tomorrow.
We are calling out, tracing your lines, not so people may hear, but so they listen.[1]

Urban rivers often clearly mark the primary topography of urban/natural boundaries. These liminal regions, where natural and urban environments converge, act as borderlines and retain stories that have been shaped and scarred by an anthropocentric idea of urbanization that is at odds with the underlying natural ecology. The river, although altered, is, in essence, a near immutable object, enduring as a constant landmark within place and through time, now and in the future. The story of the river reflected through layers of human and ecological history is a palimpsest – yet without the erasure – which allows glimpses of past mantles that the land has inscribed on its skin.

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Structurally, this piece adopts a "fictocritical"[2] form of essay, which consciously blurs or erases discursive protocols and functions as a type of textual performance.[3]

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1 Spoken word performance by the author created as part of *Where the River Rises: A River of Words.* Bankstown Arts Centre, Sydney Australia (see Rachael Swain, "Marregeku," in *Radio Beyond Radio*).
2 Fictocriticism, also likened to Hypertext, is predominantly an Australian and Canadian experimental academic writing genre that employs creative writing to fashion personal performative pieces that question the authority of discursive protocols. It has been linked to Feminism and experimental writings of the 1970s and 1980s by Helene Cixous, Luce Irigaray, and others. It is a useful vehicle for writing "deep mapping."
3 See the works in the bibliography by Schlunke and Brewster; Gibbs; Brewster; Kerr; and Prosser.

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I aim at creating a reflection of the methodological, eco- and sociopolitical functions of 'deep mapping'. This approach, on which I shall further elaborate in this essay, functions as a tool for crafting the concept of a layered, accumulative structuring of knowledge. Each section, although related to the overall topic, does not follow a linear, continuous form and is not necessarily contingent on the preceding or following sections. The stories, quotes, description, and analysis in each section serve as waypoints of navigation considered randomly, without a set route, but possessing discernible layers in a single spatiotemporal realm, forming a written palimpsest.

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Before textual inscriptions, particularly in an Australian context, there were spoken maps. These were the first journeys written of the land, writing the land, calling and singing it forth into being through movement and life. Trading in a spatiotemporality of place, this kind of mapping is arguably more adaptive in its truth claims than more conventional forms of cartography. Traditionally, maps have held a position of privilege and power, both as symbols of orientation and ownership and as projections of objectivity.[4] Cartographic[5] borders cast over the land a leaden weight of crossing lines and formations, often bending life around its zonings and warping the fabric of reality to conform to its own metadata. Maps project a mental image onto our spatial imaginations and dictate our access to spaces in the real world. One must only look to how state borders and the narratives of their formation, for example, are legitimized on maps, where they create physical borderlines and regulations of access and control. Private, public, or commercial spaces and their zonings or designations produce a similar effect. More recently, question have arisen about "the relation between object and subject in image making and their epistemic structures."[6] Cultural geographer Francis Hutchinson warns:

> Our sense of place, our sense of direction both spatially and temporally, our sense of the sacred or the secular, our sense of utopia and dystopia have often found expression in our mappings. Often ignored, however, have been how culture-bound and historically conditioned are our representations of what is real and what is potentially real. Other ways of knowing or representing the world may be edited out culturally and our own interpretive frames over-generalised and universalised in their truth claims.[7]

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4 See John Brian Harley, "Deconstructing the Map" and Francis Hutchinson, "Mapping and Imagined Futures: Beyond Colonising Cartography."

5 I use the term cartography and mapping interchangeably here in the sense that they involve an active process of charting associations.

6 Irit Rogoff, *Terra Infirma: Geography's Visual Culture*, 94

7 Francis Hutchinson, "Mapping and Imagined Futures: Beyond Colonising Cartography," 3.

Correspondingly, Irit Rogoff defines cartography as a mode of writing that functions only through structures of knowledge signification that use recognizable cultural codes.[8] It is, in effect, a generative practice that substantiates both location and identity. To be able to read a 'map,' one must have access to the codes. These codes function as signifiers that relay a certain vision of place and are, as Rogoff explains, inherently *cultural*.

James Corner similarly notes the cultural practice of mapping. In his discussion of the agency of mapping, Corner describes it as "a fantastic cultural project, creating and building the world as much as measuring and describing it."[9] When used for creative practice, he writes, mapping goes beyond authoritarian, reductive, or coercive mappings and "its most productive effects are … a finding that is also a founding; its agency lies in neither reproduction nor imposition but rather in uncovering realities previously unseen or unimagined, even across seemingly exhausted grounds."[10] Corner wrote this on the cusp of the development of geo located and global positioning systems and technologies, which have opened up a whole field of Graphic Interface Systems – GIS and locative media.[11] Although it is beyond the scope of this essay, the socio-political implications, the existence of maps as cultural objects, and the adoption of mapping techniques together facilitate a vibrant space for aesthetic interpretation, which through artistic engagement interrogate the more traditional hegemonic positioning of mapping. Effectively, such creative practices call into question both the authoritative voice of maps and seek to represent the phenomenal in a non-reductionist way.

Cartographic metaphors are popular in post-structural semiotics, but they have been questioned by Karen Barad,[12] for example, as too "representationalist"; mapping, nevertheless, functions as a useful tool. Corner[13] points to their capacity to explore contested or underrepresented cultural and topographical geographies, thus challenging existing hegemonic understandings of space. I would add, in line with feminist critiques of mapping, that in addition to "uncovering previously unseen or unimagined realities," creative mapping is a performative act of *un*doing that questions preexisting hegemonic or normative structures.[14] It accomplishes this by charting subjective associations, connecting existent realities, and rendering them visible or even audible. Recognizing the act of mapping as a fundamentally

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8 Rogoff, *Terra Infirma*, 49.

9 James Corner, "Mappings," In *The Agency of Mapping: Speculation, Critique and Invention*," 213.

10 Ibid.

11 For further discussion on locative media, see the works in the bibliography by Zeffiro; Balit; Sui; Hemment; Wilken; de Souza e Silva and Frith; Grond, Olmos, and Cooperstock, among others.

12 Karen Barad, "Posthumanist Performativity: Toward an Understanding of How Matter Comes to Matter."

13 James Corner, "Mappings," 213.

14 Judith Butler, *Undoing Gender*.

interpretive framework thus facilitates the space for creative *re*-interpretation. Artistic privilege, which traditionally generates expressions of subjectivities, thus allows for the creative use of mapping's potential to transmit a more democratically, socially, and ecologically localized imaginary.

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Dreamtime is not past, present, or future, but a *continuum* – a stream of knowledge closely binding all Aboriginal people with the land and each other.

(Madelon Rosenfeld, "Forum: Dreamtime")

The Cooks River, home of the footprint of Goolay'yari,[15] is a secondary river in the Sydney basin in New South Wales, Australia. Many indigenous people live in the area and have strong ties and a sense of custodianship over the rivers and 'Country'[16] on which urban Sydney rests. The presence of more than 40,000 registered indigenous sites in the Sydney basin alone tells a story of a rich history of Indigenous Australian habitation. An ongoing connection to Country is upheld today within a wider network of elders and Aboriginal communities, both local and from Country that is more distant. Once frequented by both Gadigal and D'harawal Aboriginal tribes of the Eora nation,[17] it was home to the Gweyagal, Gameyagal, and Wanngal clans and many of the family bands that used the river. Sadly, in the early days of European invasion and settlement, many of these original tribes people fell victim to disease and dispossession, but some knowledge[18] still circulates. In 2007, local Aboriginal elder Francis Bodkin of the Bitter water tribe of the D'harawal language group shared the pelican Dreaming with Marrickville Council as an act of reconciliation. The story shared with Marrickville Council is also known as the River of Goolay'yari the pelican.

15 This recently recovered name comes from traditional knowledge passed down through the family of Francis Bodkin, A Bitter Water Woman of the D'harawal People, and shared with Marrickville Council in 2007. The name signifies pelican in her particular language group; signs for 'Cooks River' that line the route of the river now feature a logo of a pelican.

16 The English term 'Country' is used by Aboriginal people and Torres Straight Islanders to describe both family origins and the particular designations and regions that constitute Australia. Country denotes a complex relation to place that includes culture, nature, and land, and to which everything is linked not only geographically but also in terms of community, cultural practices, knowledges, songs, art, and all people: past, present, and future. The indigenous people of this land have custodial responsibilities to care for their Country, to ensure that it continues in proper order and provides physical sustenance and spiritual nourishment. These custodial relationships may determine who can speak for a particular Country. Everything within the landscape is considered 'Country.'

17 See the works by Lesley Muir; Joan Lawrence et al.; and Paul Irish listed in the bibliography.

18 Heather Goodall and Allison Cadzcow's book, *Rivers and Resilience: Aboriginal People on the Georges River*, gives an excellent account of this. Flowing into Botany Bay the east coast site of first contact with European colonial invaders, the Georges River is the larger sister of the Cooks River.

In the early days of the Dreamtime,
The Pelican was once a man who abandoned his family, thus placing them in great danger. As punishment, he was banned from the Land of the Beginning.
As he stepped
across the river, he left his footprint.
When he stepped onto the northern side of the river, he became a man, Baiame,
and began to create the landscape north and west of the Land of the
Beginning. There are many stories of the great deeds that Baiame has done
in the landscape that he created, but none tell of him ever returning to the
Land of the Beginning.
Perhaps, one day, he may use the Island of the Pelican to return to his
Beginning as we all must do.

The Cooks River today flows through some of the most culturally diverse populations and highly urbanized places in Australia. Misappropriated, overlooked, and largely turned into a drain through channeling and mismanagement,[19] the Cooks River is now undergoing a slow restoration. This is the result of the activity of a number of dedicated local community groups and their hard-won collaboration with various local councils and with the state owned utility Sydney Water. Significantly, records indicate that it was one of the first sites of European contact on the east coast of Australia[20] and the first river that Captain James Cook explored. Called "a fine freshwater stream" by Cook a meagre two centuries ago, it is now one of the most polluted urban river systems in Australia ("Streets to Rivers Project – Stage 1 | NSW Environment & Heritage"). While unglamorous and unlovely, and without the romance of some of its larger, better known sisters, people still love it and want to belong to it: "We are all Cooks River People" is printed on the shirts of those who work voluntarily cleaning the rubbish from among the mangroves, planting on its foreshore and lobbying for its wellbeing.

***

1. Deep maps will be BIG – the issue of resolution and detail is addressed by size.
2. Deep maps will be SLOW – they will naturally move at a speed of landform or weather.
3. Deep maps will be SUMPTUOUS – they will embrace a range of different media or registers in a sophisticated and multilayered orchestration.
4. Deep maps will be achieved only by the articulation of a variety of media – they will be genuinely multimedia, not as an aesthetic gesture or affectation, but as a practical necessity.
5. Deep maps will have at least three basic elements – a graphic work (large, horizontal or vertical), a time-based media component (film, video, performance), and a database or archival system that remains open and unfinished.
6. Deep maps will require the engagement of both the insider and outsider.
7. Deep maps will bring together the amateur and the professional, the artist and the scientist, the official and the unofficial, the national and the local.

19 Depression era initiatives saw the concreting of a considerable part of the riverbanks.
20 Lesley Muir, "Marrickville Heritage: Tranquil Waters – Cooks River."

> *8. Deep maps might only be possible and perhaps imaginable now – the digital processes at the heart of most modern media practices are allowing, for the first time, the easy combination of different orders of material – a new creative space.*
> *9. Deep maps will not seek the authority and objectivity of conventional cartography. They will be politicized, passionate, and partisan. They will involve negotiation and contestation over who and what is represented and how. They will give rise to debate about the documentation and portrayal of people and places.*
> *10. Deep maps will be unstable, fragile, and temporary. They will be a conversation and not a statement.*
>
> "Deep Mapping Manifesto," Clifford McLucas[21]

"Deep mapping"[22] is both a concept and a practice. It can be used as a descriptor of a specific type of creative work and a distinct set of aesthetic practices or as a set of practices that are employed methodologically and philosophically. It can, more generally, be defined as involving concentrated topographical exploration that aims at presenting diverse sources – such as histories, ecologies, poetics, memoirs, and so forth – as of equal significance; it is thus a productive tool often used to amplify the voices of marginalized stakeholders, both socially and ecologically.[23]

The term "deep mapping" first arose in relation to a specific type of eco-literature that ventured an intense exploration of place, a type of "vertical travel writing."[24] In the late 1990s and early 2000s, however, a number of interdisciplinary practitioners located primarily in the UK and continental US applied the term to a specific set of aesthetic practices to describe long form creative works, including performance and a type of theater archaeology.[25] More recently, deep mapping has been ascribed to certain types of digital geographic information systems (GIS) in relation to spatial humanities.[26] In all these contexts, deep mapping refers both to a guide for practice and to a way of describing particular projects that use cartographic methods in order to evoke a "'deep" (as opposed to shallow, one-sided, or perfunctory) investigation of place.[27] The esthetic act of deep mapping as a practice, or set of practices, is a method of creating a record of space, place, or time that commits to an investment in authorizing multivocal understandings.

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21 Clifford McLucas tragically died in 2002 from a brain tumor. These tenets are found on a personal website set up by his friends and colleagues as a digital *momento mori*. They are still used as a basis for creative productions such as the large scale physical theater performances of the Broome-based company *Marregeku*.

22 For more discussion on connections of Deep Mapping and Flat Ontologies, see Springett, "Going Deeper or Flatter: Connecting Deep Mapping, Flat Ontologies and the Democratizing of Knowledge."

23 Ibid.

24 See the works by Christopher Gregory-Guider, Alison Calder, and Randall Roorda listed in the bibliography.

25 Mike Pearson and Michael Shanks, "Theater/archaeology"; Iain Biggs, "The Spaces of 'Deep Mapping': A Partial Account."

26 David J. Bodenhamer, John Corrigan, and Trevor M. Harris, "Deep Mapping and the Spatial Humanities."

27 Springett, "Going Deeper or Flatter."

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> "I started recording rivers back in the '60s, again when I was in England, because I was interested in trying to discover why they are so magnetic to us, why people love to go to river banks, what their ears are reaching for as well as their eyes, and what our bodies respond to in rivers."
>
> Annea Lockwood (From an interview by F. Oteri 2004)

Australian academic theorist and arts practitioner Paul Carter speaks about how the process of "material thinking" – the practice of art-as-research: a form of imaginative and intellectual enquiry – enables us to think differently about our human situation, by displaying its inevitable complexity in a tangible but non-reductive form.[28] In short, it is a way of *re*-presenting culture through art. Carter does this through blending histories with science and poetics to champion the notion that the exploration of the local can speak to broader global issues and, in doing so, demonstrates the instrumental role works of art can play in the ethical project of becoming, both collectively and individually.

American artist Mary Miss's "FLOW: Can You See the River?" was a project intimately linked to amplifying the voice of an urban river.[29] As with Carter's work, this undertaking features local concerns while interlocking with broader issues of sustainability. It was a citywide public art project that ran from 2008 to 2011, created as part of a wider initiative called *City as Living Laboratory: Sustainability Made Tangible Through the Arts*. The project appeared along a six-mile stretch of the White River, which runs through the center of the city of Indianapolis. Mirror markers and oversized red map pins identify important features of the White River catchments (watersheds), including wetlands, floodplains, combined sewer outfalls, and pollution. These points are also accessible online and through an oversized map printed on the floor of the Indianapolis Museum of Art foyer. Each location has a phone number and a code, which, upon calling, provides information about the site. The project includes an app that traces raindrops to aqua-caches from any location in the city and charts their path to the river with the catchphrase: "Every Property is a River Front Property." In addition, web cams spread out over the length of the river from the top of the catchment or watershed to its mouth in the Gulf of Mexico focus on diverse sites or nodes of river origins, history, and ecology. The project's varied technologies reveal how everyday activities are connected to the history, ecology, origin, and even potential of the water system.

Miss's large-scale work engages in a performative cartographic exercise across multiple platforms. It engages with history and ecology and employs discursive creative mechanisms not only to engage with the river site but also to facilitate new ways of thinking about it. By asking people to "see" the river, Miss is calling attention

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28 Paul Carter, *Material Thinking : The Theory and Practice of Creative Research*, xii.
29 "FLOW: Can You See the River? | Indianapolis Museum of Art."

to local and specific environmental issues that are often overlooked by a convenient blindness (or deafness). The artwork stimulates both visitors and locals to not only viscerally experience the river's functions but also to see how their behavior has direct ramifications for the river. This dual function effectively amplifies the voice of the river and situates it in everyday political ecologies.

The process of deep mapping can also be discerned in the work of sound artist and composer Annea Lockwood, who created a number of extended "sound maps" of vast river systems, including the Hudson (1981), the Housatonic (2010), and the Danube (2004). Each of these projects involved collecting sounds and stories through extensive recording, listening, and developing aural tracings,[30] which she then used to create large multichannel installations. Lockwood interwove these field recordings with reflections and memories of those whose lives are linked to the river, shaping the collected information to create both maps and sonic journeys.

Lockwood's work on the Danube (2004) included field recordings from over eighty sites, from the *Schwarzwald* (Black forest) in Germany to the Black Sea delta and spanned three years. She recounts, "I recorded at the surface and underwater, capturing a wide array of water, human, and other sounds from the river environment." She continues, "… [m]ixed into these are the voices of people I talked with: fishermen, artists, a river pilot, a shipping agent, a delta guide."[31] The resulting piece includes a 5.1 surround sound, three-hour long audio component, a running time display, and a wall map that displays the sites, times, and dates of the recordings (that were created in collaboration with cartographer Baker Vail and designer Susan Huyser). The arrangement of the speakers in a circular array immerses the listener in the sounds of the river. A booklet with a transcription of the interviews (including a translation into English) as well as stones collected at various sites from the riverbed form an integral part of the installation. Lockwood explains that handling them "gives people direct tactile contact with the river's geological nature."[32]

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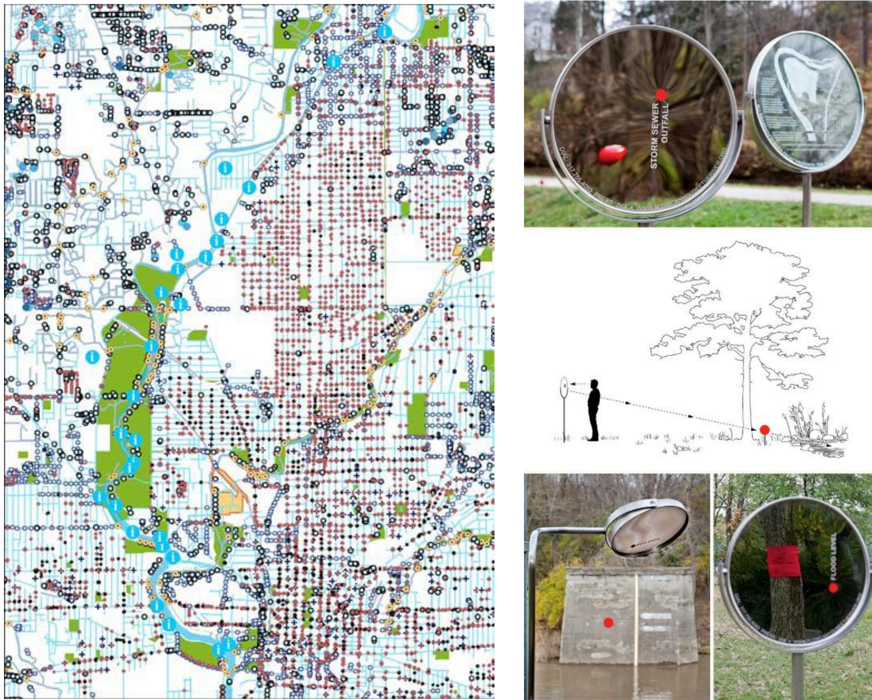
I began creating a *Palimpsest of the Cooks River* – or deep map – in Sydney in 2013. I began slowly reviewing its geography and history and seeking out and engaging with scientists, locals, community groups, and other stakeholders. I sought to develop an

30 I use the word "tracings" because that is how Lockwood ("LANDSCAPE STORIES: 65/2013," Annea Lockwood) describes it. Her method literally involved following the river from the source with a very detailed topographical map, marking each recording site methodically. I understand that in a Deleuzian sense "tracing" directly opposes the practice of "mapping," as it is tied to a pre-existing plane. Mapping is more active in seeing what new connections can be made rather than charting and therefore creating a static diagram with a prescribed route.

31 Annea Lockwood, "What Is a River," 43–44.

32 Ibid., 44.



Figures 1a and b: *FLOW: Can You See the River?* Mary Miss, 2008–11, Indianapolis. Photos courtesy of the artist.

engagement of material thinking-through the catchment and riparian zones of the river with interrelated but diverse creative practices. By "material thinking," I have in mind the development of knowledge around a site that evolves solely though performative acts. By employing techniques of deep mapping and exploring sonically, tactilely, digitally, and visually anything I could find related to the river, I sought to disrupt the hierarchical tendencies of traditional cartography in a performative act of undoing.[33]

Within this framework, I am inquiring as to what liminal zones of definition – such as those that are both an urban and a natural resource, borderlines of cultural differentiation and definitions – can tell us about land, place, and meaning. For example, if the river could speak, what would it say? If we begin to read the semiotics of the land, how can this information be transmitted? What of the human echoes that saturate place? How do they create an intimate world between meaning of place, the embodied experience of it, and its own subjectivity? Through slowly building the layers on a palimpsest, savoring, juxtaposing, and expanding on each individual story,

33 For more on this, see Springett "Going Deeper or Flatter."

Figure 2a. Annea Lockwood, *A Sound Map of the Danube,* 2005, 5.1 sound installation, 2 hrs. 47’. Photo courtesy of the artist.

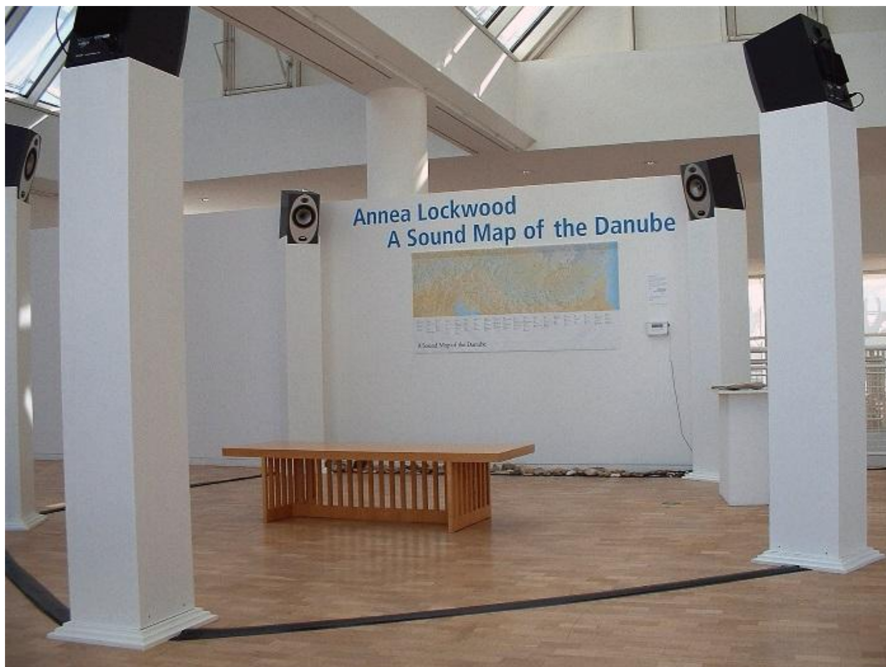


Figure 2b: Annea Lockwood, *A Sound Map of the Danube,* 2005, 5.1 sound installation, 2 hrs. 47’.

this work seeks to promote a more socially and ecologically located understanding of the river, a place where even marginalized stakeholders are occasionally audible.

This ongoing project includes a number of sound-based installation works, community collaborations, radio podcasts, performances, and accompanying zines. Its aim is to explore the river's real and imagined ecologies through listening to its cultural, political, and environmental stories, as well as incorporating records of its presence, both past and present.

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Where the River Rises: A River of Words was the first audio layer of the palimpsest. It came out of a residency at the Bankstown Arts Centre in Western Sydney, and entailed collaboration with ten spoken word poets from the Bankstown Poetry Slam.[34] Geographically, Bankstown is situated at the head of the river – where it rises – before the waters dip back underground – and continues in its concrete corset, channeled to, at best, dated water management ideologies. The project included a mural created over the course of a week, live spoken word performances of the poetry made in response to the river, a stereophonic audio piece (which is mixed to move from left to right with the flow of the river), and an accompanying zine. It was initiated as a way of reaching different audiences and communities and potentially engaging them in new and alternative ways of thinking through place in order to bring them into political ecology.

In the Current is another installation work generated from the same project, which blends digital and analogue recordings.[35] It features an interactive projection of the river that senses the presence and silhouette of the viewer and changes color accordingly. The longer a person stays in place, the more intense the change in color becomes, which is mirrored in the flowing water of the river projection. The change reflects the concept that one's presence affects the river in both a physical and metaphorical sense. The same sensor also triggers vocal grabs of interviews conducted with a number of environmental scientists, locals, and community stakeholders, while the reel-to-reel tape recorder plays a loop of underwater recording. Water in primarily vintage glass bottles is collected from various points along the river, one for each kilometer.

***

34 Collaborators came from a broad age group with diverse cultural and ethnic backgrounds, including Turkey, Iran, Australia, England, India, Pakistan, and the Philippines. They included a trainee chemist, a law student, a professional writer, a boxer, a curator, a tourist, an arts manager, an IT professional, and a youth worker. Some had not thought of the river beforehand; some volunteered because they felt connected to the Cooks River.

35 Springett, "In the Current," in *In the Loop: Feeding the Polyphonic Present*, 14–15.

Figure 3: Production stills *Where the River Rises: A River of Words*, 2014, Crosscurrents festival, Bankstown Arts Centre. Photo courtesy of the artist.

Figure 4: *Where the River Rises: A River of* Words, 2014, Crosscurrents festival, Bankstown Arts Center. Photo by Christopher Woe.

French theorist Isabelle Stengers proposes that this idea of alternative "cosmopolitical" proposals requires "no other verification than the way in which it is able to 'slow down' reasoning and create an opportunity to arouse a slightly different awareness of the problems and situation mobilising us."[36] The type of deep maps presented here, through their breadth and depth of scope and their focus on the spatiotemporal aspects of place is supposed to embody this type of measured, cumulative understanding.

36 Isabelle Stengers, "The Cosmopolitical Proposal," in *Making Things Public: Atmospheres of Democracy*, 994–1003.

Figure 5: *In the Current,* 2015. Photo by Effy Alexadis.

The social and political implications of maps as cultural objects and the creative enactments they engender open up spaces for aesthetic interpretations and imaginings that significantly question the presentations of maps. Specifically, *re*-interpretations of the traditional practice of mapping and cartography facilitate a path to refashion the everyday usage of maps, including challenging the specific, privileged stories they tell, and questioning existing hegemonic power structures. At the same time, they explore and expose that which is considered real and present latent potentialities. Deep mapping as a term and a concept thus offers a language for describing alternative frameworks that can be used to confront processes of inclusion and exclusion, while also striving towards a more democratic, socially engaging, and environmentally present storytelling.

> The river banks widen, and I feel pride when I look back, not with sorrow or regret at the river's passing, but towards a tomorrow where I won't forget that the river's course is everlasting, and I know in my heart through strength of will that while the current departs, the river, still, it flows on.
>
> (Bilal Hafda, 2014)

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Dilek Inan

Un/Mapping Mindscapes in David Greig's Theater

David Greig contributes significantly to contemporary British drama, directing his attention to current political, cultural, and aesthetic issues. Moving beyond his Scottish identity, the playwright has become one of the most prolific, influential, versatile, and recognized playwrights not only in Great Britain but also in Europe. Born in Edinburgh, brought up in Nigeria, and educated in Bristol, Greig, indeed, has always crossed borders and lived transnationally. In two decades, he has written more than forty plays, most of which have been staged and acclaimed internationally.[1] Studies of Greig's oeuvre focus primarily on the staging of "a transnational space, a contact zone," where characters with different national, ethnic, class, or religious backgrounds have crossed borderlines and try to form new relationships through intracultural contacts.[2] In analyzing one of Greig's overlooked plays, *One Way Street* (1995), this chapter will use spatial terminology to interpret Greig's portrayal of the contemporary human condition as transnational and moving beyond borders.

Inspired by Walter Benjamin's idea of "drawing a map of your life" (*Berliner Chronicle*), Greig intended to create a play that was both a map and theater at the same time. In *One Way Street*, his main artistic concern was thus to explore the "theatrical possibilities of maps and mapping."[3] The title of the play alludes to one of Benjamin's works, *Einbahnstrasse*, a collection of philosophical sketches assessing the vestiges of nineteenth-century culture in Paris of the 1920s: "I was sitting inside the café where I was waiting, I forget for whom. Suddenly, and with compelling force, I was struck by the idea of drawing a map of my life, and knew at the same moment exactly how it was to be done."[4]

The fall of the Berlin Wall was a watershed in redrawing the map of Europe. Applying the terminology of geocriticism, this essay maps Greig's use of place, specifically Berlin, both in real and fictional terms in *One Way Street*. First, the paper establishes theater as a heterotopic space in the Foucaldian sense. Similarly, Edward Soja's term "thirdspace" is helpful in arguing that theater is a borderline – a hybrid zone where fiction meets reality. Second, the paper continues exploring *One Way Street* in territorial terms in order to map real and imaginary places, and it emphasizes

1 Some of Greig's most performed and studied plays are *Europe* (1996), *Victoria* (2000), *Outlying Island* (2002), *San Diego* (2003), *Pyrenees* (2005), *The American Pilot* (2005), *Damascus* (2007), and *Dunsinane* (2010).

2 Anja Müller and Clare Wallace, *Cosmotopia: Transnational Identities in David Greig's Theater*, 78.

3 David Greig, "A Note on the Text," *One Way Street*, in *Scotland Plays*, 225.

4 Ibid., 227.

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that theater is a medium on the borderline, depicting a cartographical place both in tangible and intangible terms. Indeed, although the protagonist in the play is a tourist guidebook writer equipped with a map of Berlin, his imagination of the mappable places produces an imaginary geography of the mind. The play compares and contrasts the spaces produced by imagination and cartographical knowledge and champions a sensual dimension of space making. The play genuinely depicts how the character's emotions and memories dominate the topographical data collected on a map and how the character creates a Berlin of the mind. In the playwright's aesthetic expression, the place extends beyond the restrictive definitions used in cartography.

The world of a literary text differs from physical geography. As creative artists, writers produce fictional worlds that have their own social, political, and cultural structure. Similarly, in dramatic texts, imaginary worlds are projected through stories, verbal narrations, stage directions, and visual props. The playwright's or rather the characters' imaginary spaces become real to the audience in the act of reading or watching the play. The spectators/readers construct mental images of the places that they are exposed to in the plays. Ricardo Padron argues that the imaginary worlds in literary texts should not be restricted to real mappable places: "Any iconographic map of the worlds imagined by these texts might even miss the point, by reducing their rich engagement with space to the fixity of a cartographic image."[5] Indeed, literature provides the readers with richer and more extensive worlds than physical geography.

In this context, David Greig's theater abounds in decoding both real and imaginary places. In many of his plays, he draws primarily on the journey motif to portray border crossings and the need for mobility: While *Europe* (1994) depicts the forced journey of immigrants trapped amongst borders, *Damascus* (2007) tells of a business trip where the protagonist experiences a change of place literally and figuratively between the West and the Middle East. Similarly, *Outlying Islands* (2002) depicts a governmental mission during which the protagonists utilize an uninhabited Scottish island as an experimental object and, at the same time, it represents a metaphorical journey where the characters come to understand the human psyche, desires, and needs. In a recent play, *Dunsinane* (2010), English soldiers journey to intervene in eleventh-century Scotland, an act that actually alludes to the present Western intervention in Afghanistan. For the most part, Greig writes "Britons abroad" plays. The alien topography challenges the English, either in an Arab country or in the Scottish highlands.

Greig continues to look for theatrical representation outside the conventions of the Pinteresque "room" or Wesker's "kitchen-sink." He experiments with non-mimetic plots and neutral, undefined spaces. Although many of Greig's plays have Scottish settings, these specific places often suggest universal locations. Similarly, he argues that the English tradition of "shorthand naturalism," where "the real world is brought

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5 Ricardo Padron, *Mapping Imaginary Worlds in Maps: Finding Our Place in the World*, 259.

into the theater and plonked on the stage like a familiar old sofa," limits the theatrical imagination.[6] Challenging the borders of British naturalist theater tradition in a milieu of post-wall, postmodern, and global sensibility, Greig's theater thus focuses on space, place, borders, (dis)location, placelessness, and non-place, exposing the social ills of contemporary life. In many of his plays, Greig portrays contemporary versions of dislocation in a borderless world: Although *Europe*, *Outlying Islands*, and *Dunsinane* portray certain historical times and places, the plays convey the contemporaneity of immediate events. For example, *Europe* refers both to the trauma of postwar Europe and the atrocities in the 1990s in Central and Eastern Europe, but one can interpret the play to apply to the contemporary anxiety in the Middle East, where people are losing their homes and are forced to leave their countries. As mentioned earlier, it is not difficult to detect the subtle allusions to the Western intervention in Afghanistan in *Dunsinane* – a play set in eleventh-century Scotland.

Greig uses theater as a medium where real and imaginary places intermingle. This essay suggests that this blend of the real with the imaginary actually happens in a third place, as Michel Foucault and Edward Soja have already posited. They have added a third dimension to the binary opposition of space as real/unreal or physical/imagined. Foucault labels the third dimension of space, which is socially produced, as "heterotopia," and Soja calls it "thirdspace." This interaction with space, which is a process of spatial activity, produces a space that is neither completely imaginary nor real. Soja argues that thirdspace is "an investigation into a multiplicity of 'real-and-imagined places.'"[7] He pictures a space that is "a creative recombination and extension of both the 'real' material world and the 'imagined' representations of spatiality."[8] Indeed, on the one hand, the protagonist's imaginary spaces fit into the categories of the real/unreal, the imagined/the physical, but, on the other hand, they contradict this twofold configuration of space and conform to an understanding of "thirdspace."

Comparable to Soja's "thirdspace," Foucault's concept of "heterotopia" functions to "create a space of illusion that exposes every real place, all the sites of inside of which human life is partitioned, as even more illusory" or else to create "a space that is other, another real space, as perfect and meticulous, as well arranged as ours is messy, ill-constructed and jumbled."[9] In *One Way Street*, the protagonist creates other mental or rather imaginary places in order to cope with the places he inhabits physically. Anthony Pavlik, too, argues that "heterotopia" is "almost a thirdspace."[10] It is important to analyze why the character retreats into a world of fantasy and

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6 Greig, cited in Aleks Sierz, "Can Old Forms Be Reinvigorated?: Radical Populism and New Writing in British Theater Today," 303.

7 Edward Soja, *Thirdspace: Journeys to Los Angeles and Other Real-and-Imagined Places*, 6.

8 Ibid.

9 Michel Foucault, "Of Other Spaces," 27.

10 Anthony Pavlik, "A View from Elsewhere: The Spatiality of Children's Fantasy Fiction," 77.

constructs new "other" spaces. In interpreting these "other" spaces, whether they are called "heterotopia" or "thirdspace," this essay argues that the illusory spaces in the text are beyond the accepted binary extremes and suggests that these spaces of the mind offer alternative worlds that differentiate themselves from either the imagined or the real. These imaginary thirdspaces "filled with illusions and allusions" act as sites of retreat for the characters.[11] The protagonist Flannery retreats into the recesses of his memories when the actual physical spaces of Berlin become confining.

One Way Street takes place in the spaces of circulation, consumption, and communication such as cafes, museums, parks, railway stations, bars, and restaurants in Berlin. Marc Auge calls these places "non-place,"[12] which correspond to the phenomenon of "globalization."[13] The play takes place in a series of physical non-places of Berlin. The protagonist, however, narrates his mindscape defined by his memories that are juxtaposed simultaneously with the physical, real, mappable places. In a way, the material, physical place in which Flannery resides actually fades away, superseded by the imaginary places of the character's memories. These illusions and past memories in the form of flashbacks are products of a fragmented self, a character who remembers a sense of anguish, alienation, loneliness, and paralysis when he is away in a foreign place. For Flannery, the anthropological place of Berlin becomes a non-place in which he cannot adapt. The following section indicates that the space of non-place creates neither singular identity nor relations, only solitude and similitude.

1 A Psychogeographical Map of Berlin

Guy Debord defines psychogeography as "the study of the precise laws and specific effects of the geographical environment, consciously organized or not, on the emotions and behavior of individuals."[14] Recently, Merlin Coverley has related psychogeography to "excavating the past as it is with recording the present."[15] *One Way Street* represents John Flannery's dilemmas as he tries to make sense of the different places he encounters in post-wall Europe, which has become the crossroads of major political changes. The play is a depiction of a journey through East Berlin as the protagonist – a British travel writer – writes his disordered travelogue. Between Berlin and Lancashire, Greig creates "a young everyman for his own generation."[16] In

11 Soja, *Thirdspace*, 56.
12 Marc Auge, *Non-Places: An Introduction to an Anthropology of Supermodernity*, viii.
13 Ibid., ix.
14 Guy Debord, "Introduction to a Critique of Urban Geography," 23.
15 Melvin Coverley, *Psychogeography*, 14.
16 Philip Howard, ed. *Scotland Plays*, 11.

Greig's words, he has created the character Flannery, "the strangely lost Englishman in Berlin, who leads him through the play."[17]

The play juxtaposes ten different areas in Berlin under "Ten Walks" as the protagonist draws a map of Berlin as a travel guide for tourists. The text lists these ten walks as "Prenzlauerberg, Dimitroffstrasse and Around, Friedrichstrasse, The Bars of Oranienberg, A Night Walk in the City Centre, A Walk among the Stars, Potsdam, Stalinallee, Rosa Luxemburg Platz, and Alexanderplatz."[18] Indeed, theater is one of the examples that Foucault uses to define his concept of heterotopias because theater "has the power of juxtaposing in a single real place different spaces that are incompatible with each other."[19]

Similarly, for Soja "everything comes together in thirdspace: subjectivity and objectivity, the abstract and the concrete, the real and the imagined, the knowable and the unimaginable."[20] Eventually, Berlin's geography becomes unmappable with its heterotopic non-places such as coffee shops, restaurants, and train stations, which give Flannery a sense of solitude and nostalgia for past memories. Flannery confronts illusions of his English hometown and creates new illusions of Berlin. Although the protagonist drifts through real mappable locations, he produces "heterotopic" or rather "psychogeographical" places in his mind. Despite the references to real mappable places, the spaces of the text are, in fact, unmappable, as the act of mobility makes the space fluid, unfixed, and a subjective phenomenological experience.

Flannery desperately attempts to make sense of place, as it is clear in his reading the map frantically to locate himself. His efforts to make "sense" of place, however, are unsuccessful. Seeking to escape from his hometown in England by writing a guidebook for Berlin, the protagonist feels disoriented in the post-wall city. Even as he discovers a variety of different places in Berlin, he is haunted by his hometown memories. The mission thus becomes a literal and a metaphorical journey for him as he investigates both the inner city's Western style with traces of Prussian, Nazi, and Communist history and his own inner world. Berlin's historical background, with its infamous Berlin Wall, provides Greig with the most appropriate setting to delve into the way that borders divide people and places.

Greig positions the protagonist in different mappable places of Berlin to research his travel book entitled *Ten Short Walks in the Former East*. In each scene, we see Flannery on one of his walks, studying maps, talking to waiters, squatters, nightclub regulars, and other Berliners; overall, his narration turns into a guidebook description of that specific walk. However, most of the time, the protagonist feels disoriented; eventually, the travel book turns into an examination of his restless personal and emotional relationships. Suffocated by the petty-mindedness of his home, Flannery

17 Greig, "A Note on the Text," *One Way Street*, 226.
18 Greig, *One Way Street*, 230.
19 Foucault, "Of Other Spaces," 25.
20 Soja, *Thirdspace*, 25.

thus sees Berlin as a means of escape. At a distance, he recognizes the emotional poverty back home, but, nevertheless, he ultimately feels a gravitational pull towards his roots. Berlin and Lancashire are juxtaposed in many scenes, the first one in a corporeal sense and the latter in a mental one. His memories of England constantly interfere with his daily life in Berlin. His mind actually becomes a borderline between England and Germany.

The initial fact he discovers about the city is that Berlin is "a city full of revolutionaries" (Greig, 233). His detailed observations about the revolutionary history of the city make him realize the banality of his life back home in England. His walks repeatedly take him to places of historical and political importance. For instance, he goes to the canal where, in 1919, Rosa Luxemburg was killed and her body dumped. Then he visits and describes the former Stalinallee, "the showpiece housing project of the communist east" (Greig, 251), where, in 1953, the workers at the project launched a rebellion for more political freedom, which was crushed by Russian tanks. The protagonist, Flannery, combines the historical memory of Berlin with his own memories of England and his four months in Berlin. The first scene takes place at Prenzlauerberg, a spot which became a center for bohemian Berlin youth after German reunification in 1990. Flannery initially appears at a café in Prenzlauerberg; he is unwell, and his unease and distress are emphasized literally and metaphorically. He shares his thoughts and worries with Max, a German waiter who keeps a professional distance. His conversations with Max reveal that Flannery used to have a German girlfriend, Greta, and he is trying to locate her.

As Alison Croggon accurately notes: In Berlin, Flannery "an escapee from Lancashire who is hiding out from his repressively English family, lives the bohemian life of a writer."[21] Away from the confines of his family life, now he has an opportunity to understand the essence of a city and his own identity. He is unable, however, to concentrate on writing the commissioned guidebook on Berlin. He is often portrayed as consulting the map of Berlin. The second scene depicts Dimitroffstrasse, where he takes "a walk through fire" (Greig, 233). His walk includes The Museum of Hairdressing, Corporation Park, and ends at the Jewish Cemetery. Like the rest of Prenzlauerberg, Dimitroffstrasse is home to five-story tenements that were built for the workers of the city in the nineteenth century. Flannery details that the area, once left to decay under the communists, now is populated by a new generation of stylish Berliners: "Even today the area attracts Berlin's alternative scene: the so-called 'black bloc' of anarchists, squatters" (Greig, 234).

Fragments of his memories interrupt Flannery's accounts. As he describes the cobbled streets, he focuses on a recollection that is triggered by the cobblestones. He remembers Greta, his lover: "I lifted Greta off these cobbles on a wet night" (Greig,

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21 Alison Croggon, http://theatrenotes.blogspot.com.tr/2006/02/cant-leave-tomorrow-aloneone-way.html.

234). In another memory, as he notices the "cool wet grass," he recalls a family picnic and passes on to that childhood memory simultaneously. In his narration of the picnic, he remembers lying in the long grass, watching clouds, absorbed in "only the sound of insects and the breeze in the grass" (Greig, 236). Objects in the present trigger past memories, and the past interferes with the present. Flannery is almost a paralyzed writer who cannot escape from his early memories, which interrupt his present narration; present time and past memories intermingle, with the narrations replacing one another. The map he draws thus derives mainly from daydreams, illusion, and fantasy.

His third walk brings him to another non-place, Friedrichstrasse Railway Station, where people's lives "ebb and flow" and where the "tides of humanity [are] surging around the ticket offices" (Greig, 239). The Friedrichstrasse Railway Station is central to the history of Berlin. After the Berlin Wall was built in 1961 to separate West from East Berlin, Friedrichstrasse became the only link for mainline, suburban, and underground trains between the two parts of the city. The Berlin Wall was a vicious borderline comprising large concrete walls, barbed wire, and guard towers. As the East Berlin Station, and also the border control point, it became the sluice gate between two worlds. After a series of hurtful memories, he describes Friedrichstrasse Station: "Designed by Johannes Vollmer. It boasts a typical nineteenth-century grand arch of wrought iron and glass over the platforms. The tiled ticket hall … looks like a lavatory. Looks mucky. It's depressing" (Greig, 238).

Flannery next goes to Oranienburg – a concentration camp site. Flannery, whose name evokes associations with the Benjaminian flaneur, aimlessly stops at Café Stalin bar in Oranienburg, a place "popular with the arty crowd and anarchist musicians" (Greig, 242). He chats with people there and presents himself as an expert travel writer: "Travel books, impressions, descriptions … Germany, France, China, India. I've done it all" (Greig, 242). Flannery describes Oranienburg as full of people on "pils and pills" (Greig, 246). As he leaves the pub, he becomes sick and vomits. Greig's allusion to Walter Benjamin's idea of the map of life becomes clearer at this point, as Flannery analyzes the quantity of his vomit: "My sick has made a little puke map of my life. Ten short walks through the former contents of my stomach. There's home, all warm, all pink in the potato hills of Lancashire … a little carroty college, German language and literature department to the south … a bile dipping line of the route to Berlin. And there she is. The black stout splash of Greta's flat" (Greig, 246).

Flannery is trapped between two places, Lancashire and Berlin, or rather between the romantic and nostalgic memories of home and an unsettling, disturbing present life in a foreign city. This feeling of confinement, disappointment, and regret makes him sick. He is regretful because he left his girlfriend Greta pregnant. He summarizes graphically his whole life in a "puke map." His affectionate imaginings of his past life back home eventually lead him to his lover's flat in Berlin. We learn that Greta is pregnant with Flannery's child, but (like Flannery's sister back in

England) she left her lover when he urged her to have an abortion. Each place he visits provides him with the opportunity to review his past relationships and to become reconciled with himself. In his account of Alexanderplatz, which has the largest underground railway station in Berlin, Flannery enthusiastically describes the vast public square and transport hub in the city center. Following German reunification, considerable changes have taken place at the square, including the renovation of many buildings.

Later, he goes to the Potsdam area to view the united city. He takes pleasurable walks, noticing cafés en route. At the same time, he juxtaposes his observations with the disapproval of his editor, who does not consider Flannery's accounts as a piece of travel writing. Praising the work of another travel writer, who is doing "ten short walks in and around Dresden," the editor describes his prose as beautiful: "Poetry almost. Reflective, elegiac." In contrast, he criticizes Flannery's work and condemns it insensitively: "You seem to want to drag these people on a journey through Hell. Strip clubs, riots, offensive waiters, murdered revolutionaries" (Greig, 250). He reprimands him severely: "A guide has to show people happy things …. A guide isn't supposed to make people feel angry and depressed." The editor prefers "Elegiac Descriptions, Quirky Humour, Zany Observation, Human Interest, Architectural History" (Greig, 250); so do the readers.

Flannery had hoped to find some release from all the restraints on his life but unfortunately, his memories have constantly accompanied him during his walks, hindering him from concentrating on his work. His remembrances haunted him to the point that he was unable to experience a vacationer's view of the city. The editor expects him to write an appealing book that is an officially authorized story of a united city, a city full of history with a "despite troubled history, everything's O.K. in Berlin now" resolution (Greig, 250).

His lover Greta's gravitational pull also drags him off course and diverts his attention. He hopes for a reunion with Greta, who eventually agrees to meet him in the revolving restaurant on top of the TV tower at Alexanderplatz, "a location both firmly placed in Berlin and separate from it."[22] His description from on high is endowed with the magnetism of the city's revolutionary history. From there, he has a controlling view of the once divided city. From a high altitude, the city's division is blurred, and the borderline between East and West disappears. The restaurant's altitude also affords Flannery an opportunity to see his life from a distance. He understands that he has been afraid of committing himself to other people, including Greta: "but … I'm changed … changing" (Greig, 248).

Whereas Flannery similarly projects a map of his life and the geography of Berlin, Greta draws a fundamental distinction between a person and a place: "I handed myself over. And you ran away. You can't just leave people. A person isn't like a place you

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22 David Pattie, "Lost in Europe: David Greig's *One Way Street* and *Europe*," 150.

can just leave behind" (Greig, 249). The play ends, however, on a hopeful note, with Flannery finding his direction at last, as he feels himself drawn silently, and without any resistance on his part, into Greta's "orbit." Symbolically, he may be relating the united city to his own dream of a union with Greta. Eventually, realizing that Berlin has not brought professional or emotional fulfilment of his wishes, Flannery engages in "new escapist fantasies."[23] High on "pils and pills," he imagines launching himself like a Sputnik into the night: "Up over the city, watch it disappear behind you. A map of streets in orange light laid out beneath you getting smaller, become a single bright point on the curve of the earth. Over Europe, high into the atmosphere, follow the dawn over Warsaw, Moscow and on into Siberia and then out into orbit. Into free space. Floating" (Greig, 248).

David Pattie emphasizes, "even though his [Flannery's] journey seems to be fixed by Berlin's geography, he soon finds himself lost in a space that is unmappable."[24] Flannery is mystified when he attempts to make sense of Berlin as he tries to combine the intricate history of the city with the bohemian and global "non-places" of coffee shops, restaurants, train stations, and bars. Although the editor wants him to write a fanciful travel guide to attract tourists to Berlin, he cannot evade the city's agitated prior history. Similarly, unable to avoid the reality of his confining home back in England, he cannot enjoy the pleasures of being a flaneur in the streets of Berlin.

Berlin is a meaningful and fitting setting for Greig's play, vividly reflecting his concerns about borders and divisions between places and people. The Berlin Wall has become a symbol of one of the harshest borderlines in history, which was fortified with sharpshooters to prevent mobility from one side to the other. In his plays, whether they are about continental Europe, England or Scotland, Greig has always shown an interest in the potential dangers of living in ghettoes divided by strict borderlines. He thus suggests avoiding encircled places and fixed ideas about identities defined by borders.

2 Conclusion

As a playwright, David Greig has been preoccupied with creating spaces for theater. Inspired by real mappable places, he transforms them into spaces of the mind as exemplified in this study by the figure of Flannery and the real and imaginary maps of Berlin that he constructs. Indeed, Flannery's map projects Berlin as a city full of heartbroken history encompassing the Berlin Wall and revolutions. Along with tangible, real places, he is haunted by his past memories both in Berlin and back home in England. Thus the borderline is actually blurred between the real and

23 Peter Zenzinger, "David Greig's Scottish View of the New Europe: A Study of Three Plays," 266.
24 Pattie, "Lost in Europe," 49.

the imagined. In that sense, the protagonist fails to achieve his goal in writing the cartography of the real ten walks in Berlin as he is magnetized by memory. The Berlin he imagines has become different from the mappable Berlin.

This paper explores Greig's fascination with mobility, place, maps, and mapping in *One Way Street*. The protagonist literally and metaphorically attempts to draw a map of Berlin and of his own life. He eventually fails as he cannot divide borderlines between his private fears and regrets and the actual business of drawing a lively map of Berlin for tourists. Flannery's real experience of Berlin is juxtaposed with his imaginations and memories; thus the play can be interpreted as a thirdspace and heterotopia in which real and imaginary places exist side by side.

As in Flannery's creation of the travel book on Berlin, place extends beyond the restrictive definitions of cartography. His production of space represents the emotional and the mental as well as the physical and the tangible.

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Yael Eylat Van-Essen

Can We Talk About Cartography Without Borders?

Common knowledge regards the internationally recognized geopolitical borders between nation-states as clearly marking the separation lines by which we define the legal status of physical spaces based on the binary logic of inclusion or exclusion. In various places around the globe, however, the unstable reality of the terrain, a reality of which temporality is becoming an inseparable element, has stimulated a search for new solutions to mark borders. The method for marking the border located in the peaks of the Alps, between northern Italy, Austria, and Switzerland, provides an example of a response to this problem. Its demarcation enables representation of the changing topography of the area caused by global warming. As a result of the warming trend, the glaciers at the mountain peaks are melting and the watershed line is moving. In order to represent this reality on the ground, an instrument has been installed that receives input from sensors scattered over the area using GPS networks that enable a redrafting of the border in real time.

The perception of instability, the view of the border as existing in constant flux lies at the basis of the new definition of "border." The recognition of border instability and the use of new types of mapping methodologies have lately received juridical attention because of the legal need to define the sovereign borders of states. New definitions of the concept of border, as in the example of northern Italy, are an expression of new perceptions of mapping. This shift is a result of new technological developments in mapping and new theoretical thinking about space.

Maps are a medium of two separate but closely related spheres of knowledge: science and art. Maps denote geopolitical units, with either measured precision or as the embodiment of an esthetic perception. This act of denotation projects two messages: One focuses on an objectified description of a geopolitical unit and the second, on the utopian concept of man's place in the world.[1] Cognizance of various design aspects is vital to an understanding of mapping; these include visual design, the highlighting or suppressing of information, relations between the various components, the medium of access, and production practices and distribution methods.

The theoretical discourse that has developed in recent decades as a result of new scientific theories and technological developments has rejected the dichotomous divisions characteristic of Western thinking that marked boundaries between what was considered natural or artificial, between reality and its representation, and between subject and object. Whereas a clear borderline formerly separated the map from the

1 David Woodward, "Introduction," in *Art and Cartography*, 1–9.

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subject, contemporary developments in cartography have changed the essence of these relations. The use of mapping technologies by means of satellite systems and GIS and GPS systems, sensor technologies (as, for example, touch sensors, light, heat, movement, and sound) enable visibility of phenomena that cannot be seen optically, applications of cooperative mapping, and interfacing cartographic information with databases and platforms of dynamic mapping. These developments redefine concepts of mapping and, in many cases, reduce or eliminate the relevance of marking borders in their framework. They are based on a new, non-representative association between the map and space that views mapping as a constitutive act, affecting the space that it is mapping and, in certain cases, encompassing the potential for its change.

The Internet has multiplied the quantity of information presently available to us at an unimaginable rate. Organizing this information into something meaningful by mapping is a vital necessity. Today, in the era of Big Data, mapping has expanded far beyond the cartographic field. We map every aspect of our lives: the physical space in which we live, our bodies and, at the same time, our mental processes, the fields of knowledge that form the basis of our cultural existence, the various realms of science, our social connections and our emotional life, and virtual space, which plays an important role in our present lives. The mapping systems constitute a central component in the formulation of our social, cultural and political existence. Mapping expands our knowledge about the world and changes the ways we comprehend it in a way that raises ethical questions linked to relations between the private and the public and to interpersonal relationships.

Critical academic inquiry into cartography began at the beginning of the 1990s and led to widespread artistic activity related to maps and mapping.[2] In 1994, a comprehensive exhibition at the Museum of Modern Art in New York focused on maps and their world of images, paving the way for additional exhibitions that extended the discussion of other aspects in this realm.[3] This exhibition, titled *Mapping*, was a response to the new theoretical discourse that was developing around the critical theories of postmodernism and changes in the perception of space resulting from the far-reaching geopolitical changes that had taken place some years earlier. It related to a world deeply immersed in an accelerated process of globalization that accompanied the geopolitical changes at the end of the Cold War. Events taking place at that period not only redesigned the political map of the world and its borders but they also emphasized the individual differences between areas that, in the past, had been classified in accordance with simple categories such as "East and West" or "North and South."[4] The economic changes taking place due to new technologies of information and media processing also affected the interpretation of space.

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2 Jeremy W. Crampton and John Krygier, "An Introduction to Critical Cartography."

3 See the press release for this exhibition: https://www.moma.org/documents/moma_press-release_327685.pdf. Accessed 3 November 2016.

4 Denis Cosgrove, "Introduction: Mapping Meaning," 4.

The present essay discusses new perceptions of spatial organization in the sphere of geographic cartography and their utilization in marking borders. It deals with various mapping practices, some traditional and others based on the possibilities posed by novel technologies for gathering, organizing, and presenting spatial knowledge. It examines the approaches created by a political reading of mapping through mechanisms of revealing and concealing – whether by exposure of an existing political reality or as an invitation to action based on comprehension enabled by the very act of mapping. My essay explores the effect of map design on the interpretative systems derived from them and the influence of the act of mapping itself on the reorganization of the mapped space. In this framework, I propose viewing the various phases of mapping as a political act, which, in certain cases, "acts against itself," or, in other words, undermines the act of mapping.

I propose investigating the new meanings of the concept of border and the act of border marking in the new phases of cartography using three metaphors relating to three possible modes of motion in space that do not constitute separate categories but rather different prisms through which we may view this act:

- The "zoom" enables an overview to create a general world picture (using satellite technologies), and alternatively, facilitates a full presentation of mapped objects as they are becoming closer. The process of mapping itself thus is deconstructed at the time when the connection between the map and the mapped world is defined.
- "Displacement" is based on the performative aspects of space. It enables a description both of the changes in the geographic locations of geopolitical power centers in the world and the shifts in international information centers and their gradual transition from national states to giant companies operating in the realm of mapping knowledge in recent years.
- Assimilation is the new state of mapping; it abolishes the external point of view of the map creator and map user by turning the structure of the subject into a factor of special significance in both the mapping and navigational process. Most importantly, assimilation embodies the potential of democratization and self-definition, which are at the center of new mapping practices.

An analysis of these concepts is relevant both in relation to maps of defined instrumental value in the space they map and in relation to artistic works using mapping as a symbolic or subversive act challenging the conventions of cartographic creation and design.

1 The Zoom – The Map as a Picture of the World and Deconstruction of the Map

In his essay "The Age of World Picture" (1938),[5] Martin Heidegger contended that the basic event of modern times is the conquest of the world as picture. He did not mean the creation of a picture that imitates reality but rather the creation of a picture that is a consequence of the projection of a conscious process inextricably connected to the investigated subject. The conquest of the world as picture, as Heidegger describes it, is an expression of the paradigm of modernity and the scientific research that lies at its foundation, and therefore, also a paradigm of the philosophical discourse of rationalism. The possibility of seeing the embodiment of the world as a picture through the act of mapping thus exists far beyond the technologies of cartographic representation in their traditional sense. As such, it concerns the ways we construct systemic perceptions of reality in space: via organizations of political and economic power structures, imaging methods of the natural sciences, logistic control of the transfer of merchandise, the financial systems which support it, and so forth.

The techniques of world conquest as picture have changed considerably since Heidegger's time. Present cartographic technologies enable a detailed view and a previously unknown scale. The new possibilities that turn the world into a picture, among them the ability to create simulations of living spaces, blur previously clear and distinct borders between territory and map, between the real and the virtual, and between the map and three-dimensional computerized simulation. These innovations undermine the customary relations between reality and its representation by mapping. Baudrillard's proposition in "Simulacra and Simulation",[6] according to which the distinction between the signifier and the signified loses its validity, becomes even more convincing.[7] This blurring recalls the often cited "map allegory" of Luis Borges, which describes an empire for which cartographers have drawn a detailed map covering all of its territory while concealing the real substantive territory under it. Today's digital mapping practices and the new methods of representation seemingly enable the mapped information entirely to represent the reality it aims to signify. Digital maps seemingly lose a central characteristic, that is, the built-in gap between the mapped reality and the map itself by the change in scale.[8] The use of three-dimensional imaging as a new mapping format also creates a new illusion

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5 Martin Heidegger, "The Age of World Picture," 115–54.

6 Jean Baudrillard, "Simulacra and Simulation," 166–184.

7 According to Baudrillard's way of thinking, even the subject, which in Heidegger's perception is dominant in the world picture, becomes an image in the world of images. See Marc Jongen, "On Anthropospheres and Aphrogrammes: Peter Sloterdijk's Thought Images of the Monstrous," 203.

8 See, for example, how the map Census Dotmap, describing the population distribution of the United States, enables representation of all of those counted at a ratio of one to one, making use of the digital enlargement tool in zoom. http://www.coopercenter.org/demographics/Racial-Dot-Map

of "real" space that may affect how we act within it after acquiring the ability "to experience" the space in various situations and scales.

The zoom in and out features enabled by interactive maps suggest a parallel to the photographed field. Film theoretician Vilem Flusser sees the photographing apparatus as a programmed modality of social production of space. The act of creating a spatial-temporal scale, assimilated within the camera, structures the scale between the photographing apparatus, the user, and the world.

> The photographer's gesture as the search for a viewpoint onto a scene takes place within the possibilities offered by the apparatus. The photographer moves within specific categories of space and time regarding the scene: proximity and distance, bird- and worm's-eye views, frontal and side-views, short or long exposures, etc. The Gestalt of space-time surrounding the scene is prefigured for the photographer by the categories of his camera. These categories are an a priori for him. He must "decide" within them; he must press the trigger.[9]

Contemplating the changing meaning of the factor of scale as a result of digital technologies, cultural theoretician Paul Virilio argues that the more we expand our representational ability to higher resolutions and greater scales, the less we are able to deal with phenomena on an individual or a collective basis.[10] As early as the 1990s, he cautioned that the quantity of information flowing down the informational highway would ultimately lead humanity to a "great accident" caused by the inability to control the enormous quantities of information.[11] In 2008, in an exhibit he curated in partnership with Raymond Depardon at the Cartier Center in Paris entitled "*Native Land, Stop Eject*,"[12] he deals with contemporary worldwide migration as an expression of the effects of time-space representations on decentralization processes and the disintegration and collapse of customary territorial and national perceptions.[13] Through the attempt to derive action patterns from large information structures, based on external perspectives, *inter alia*, he investigates the significance of the attempt to organize information by mapping in space.[14]

Like Heidegger, Virilio strongly objects to the homogenization of knowledge by adopting a definition of technological science as based on the construction of rational images in order to establish what, in his opinion, is incorrectly perceived as

9 Vilem Flusser, "Towards a Theory of Techno-Imagination," 198.
10 Benjamin H. Bratton, "What We Do is Secrete: Paul Virilio, Planetarity and Data Visualization."
11 Paul Virilio, "Speed and Information: Cyberspace Alarm!"
12 http://nativeland-stopeject.com/r1php3.
13 Paul Virilio, *Lost Dimension*.
14 The work "Exit," which was created especially for this exhibition by architects Diller Scofidio + Renfro, and by Ben Rubin, Laura Kergen and Mark Hansen, writes and "rewrites" translations of various aspects of information about the phenomenon of global migration and outlines their paths through the act of mapping.

a more advanced comprehensive view of the world. He undercuts our naïve position in relation to the meaning of the visual translation of information in creating a picture of the new world, and he tries to problematize this type of thinking. In his view, the creation and demand for spatial images represent the inability to demarcate the definitions of political geography through the use of permanent terms and the accepted practices of outlining borders. Because global visualization describes a universal method of monitoring particular events in relation to a general system, it must be critically tested. The relationship between local and global in the contexts of "big data," therefore, requires deviating from locating general action patterns and accepted border markings.

Let us now examine a work of art that critically engages with "big data" and the problematics of zooming. Representations of political geography through mapping are at the basis of the sound installation by artist Tom Tlalim titled "Concerning Time We Remain Divided." This installation involves mapping spatial geographical information about the population increase of Jerusalem while trying to outline invisible borders existing in the city. Based on statistical data whose narrative is heavily loaded with historical and political implications, the installation attempts to investigate the reality of life in Jerusalem diachronically. At the same time, it allows a passage between various time levels, referencing concepts of history and memory in the geopolitical space of a divided and contested city with its problematic developmental past and complex demographic history.

This work of art uses a GIS system[15] that analyzes geographical information. A specially developed music software program that translates data into sound turns the streamed data into a musical structure. This software generates music heard from amplifiers placed along one of the walls of the gallery, creating a three-dimensional acoustic space. The city, with its dense housing patterns, each of which corresponds to a single sound, is thus "played" in the gallery space, inviting visitors to experience its expansion and compression from a detached viewpoint. It stimulates them "freely to reflect, absorb, and examine different viewpoints before moving on."[16] The optical dimension of this work affords a visual reflection of these urban structures and adds further stratification and complexity to the visitor's experience of the installation.

At the basis of Tlalim's work is the awareness of the significance of new technologies to the critical display and analysis of "big data" in a multimedia artistic platform. By using the immaterial medium of sound, the installation creates an interface based on a system of information translation that transforms the physical into the auditory. Put differently, Tlalim explores new information technologies as a

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15 The GIS system is a geographical information system, enabling a spatial analysis and working simultaneously on several levels of information, while creating complex queries. By a process of interpolation, new information is created as levels of spatial data. The installation is based on the translation of information received to a musical structure and a three dimensional physical system.
16 *Aggiunte*: *Architettura in Continuum*, 32.

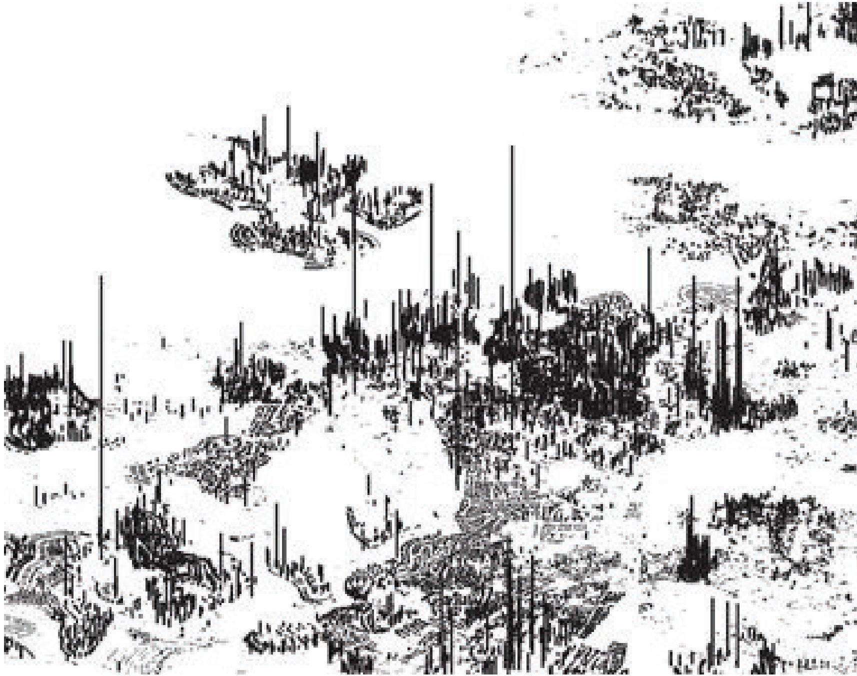

Figure 1: Tom Tlalim, "Concerning Time We Remain Divided," 2008.

resource for a critique of social and political conflict over tangible places through the seemingly removed and ethereal experience of sound in the otherwise peaceful art gallery. He thus makes it possible to view systems of change, multi-layeredness, and growth in a changing spatial scale.

2 Displacement: Cartography and Power

In recent decades, the understanding that power holders maintain their presence in society partly through their input into the representation of space though mapping has replaced the customary perception of maps as objective representations of space based on scientific principles.[17] Michel Foucault's proposition that power and knowledge are intertwined has contributed to this and to many other revised perceptions in cultural studies. By controlling the sources and representations of knowledge, he asserted, power holders perpetuate their grip on society.[18] From a historical point of

17 John Hardly, "Deconstructing the Map," 328.
18 Michel Foucault, *History of Madness*.

view, it may be argued that the drawing of maps was a type of intellectual activity with scientific "clout" that literally imprinted on paper social conventions, religious faiths, imperial aspirations, colonialism, and eventually capitalist interests. No wonder that European colonial expansionism and the structures of power relations that it generated lie at the basis of modern cartography.

Although the first attempts to map the world had already occurred in the eighth century B.C.E.,[19] until 2005, only fifteen percent of the world had been mapped on a geo-codable level. Four years later, however, this percentage doubled.[20] The most mapped areas were those whose mapping served capitalist interests, such as construction, paving streets and roads, defining borders, areas of control, regions of responsibility and enforcement, and tourism and vacationing.

The changes in the geopolitical system during the past decades in general, and in the past few years, in particular, have seen the development of new economies in geographic areas that were marginal in the past and have become international centers of power. Even in the newly mapped areas, however, mapping practices and their objects generally aid capitalist and political interests.

Maps serve governments as a primary planning tool. They are the basis for all strategic thinking about the allocation of the state's territory and its exploitation. On a practical level, one can take action only with regard to what exists on a map. The decision about what to map or not has important political, economic, and humanitarian implications, as the case of Israel's handling of Arab settlements shows. Through the years, various disputes have revolved around the mapping of Arab settlements on official state maps. Recently, the decision to adopt the Prawer plan to regularize land ownership among the Negev Bedouins has raised public awareness of the disputes concerning the Bedouin dispersion.[21] The public discussion has exposed the great gap between governmental mapping of this population and the actual situation on the ground. Whereas official state maps present only the legally recognized settlements, they do not record about forty percent of the Bedouin population living in the dozens of unrecognized villages. Most of these villages lack basic services such as a connection to the country's electricity grid and to water and sewage infrastructures. Marking these areas as empty territory thus represents shirking responsibility for the population of these villages. A coexistence forum for civil equality in the Negev has published an alternative map of the area, indicating unrecognized villages and supplying information about them.[22] Presenting an alternative to the official state maps, this map underlines the power relations between the state's agencies and an existing unrecognized population.

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19 *The History of Mapping*, https://en.wikipedia.org/wiki/History_of_cartography.

20 From a lecture by Lalitesh Katragadda, "Making maps to fight disaster, build economies, Ted Talks, uploaded on 13 Jan 2010. https://www.youtube.com/watch?v=p_p-Ex5KR4g.

21 "The Arab Bedouin and the Prawer Plan. Ongoing Displacement in the Naqab," 27 Jan 2013.

22 http://www.dukium.org/map/?lang=he (Hebrew).

In his early writing, Edward Said defined maps as a power technology used by colonialism to impose and legitimize its rule.[23] According to Said, colonial regimes were able to draw their own maps of the territories they ruled based on information gathered by their technologically advanced naval expeditions. This accumulated information enabled the metropolis to wield its superior knowledge over the colonized subjects, who lacked access to this information.

In his article "Palestinians under Siege, Putting Palestine on the Map" (2000),[24] Said calls for a change in the discussions on the future of Palestine, charging it with a new spatial discourse. The need for this change emerged from the negotiations of the Oslo Agreements, in which, according to Said, the Palestinians were in an inferior position because they "lacked maps." In this context, he proposed viewing mapping as a form of political resistance, an "opposition to the act of mapping by the act of mapping itself." Mapping is an act of protest against what Said terms "contemporary colonialism," which utilizes erasing in order to eradicate any traces of its policies of erasure. The map is, for him, a certain type of witness – a subject without an object.[25] Maps are perceived not only as an operative tool for activity in the field but also as an explanatory tool enabling the presentation of alternatives to the interpretations of the physical features of borders drawn by the maps themselves. The association Visualizing Palestine, which uses infographics and mapping to disseminate the Palestinian narrative as part of a comprehensive campaign to enlist support for their cause, published in 2013 a series of maps comparing the restrictions on movement of the Palestinian population on the West Bank's roads to the travel options of Israeli citizens living in the same area. These maps revealed a hidden system of borders existing within the larger West Bank that are not visible in customary border markings.

Following this Palestinian campaign, the Jewish settlers of Judea and Samaria (the Israeli/Jewish terminology for the West Bank) presented their positions through an act of mapping. The series of maps disseminated by the organization "My Israel" expresses the position of the settlers, who use belligerent rhetoric when they define these maps as "powerful explanatory ammunition."[26]

Although the two sides in the conflict use seemingly similar tactics, the difference between their maps is noteworthy. The Israeli side tries to justify its claim through hardcore geographic data. Its maps highlight the short distance of the West Bank Palestinian cities from the major centers of population within pre-1967 Israel and

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23 See the reference to this issue in Mohamed Hamoud Kassim Al-Mahfedi, "Edward Said's 'Imaginative Geography' and Geopolitical Mapping: Knowledge/Power Constellation and Landscaping Palestine."

24 Edward Said, "Palestinians under Siege: Putting Palestine on the Map."

25 See the reference to Said's writings on this subject by Eyal Weizman in the marathon on mapping that took place at the Serpentine Gallery in London in 2010. http://vimeo.com/24511077.

26 http://myisrael.org.il/maps./

Figure 2: Visualizing Palestine, 2013

emphasize topographical features such as the location of strategic hilltops in the West Bank that dominate the narrow stretch of the Israeli coastal line, where most of the Jewish population resides. In contrast, the Palestinians choose to map the West Bank in terms of the movement of the Israeli occupation, not on the basis of physical or common geographical features. Their initial assumption is that spatial politics are determined by the active operating powers, whereas the marked borders symbolize only one of the spatial policing systems existing in the area.

Today, when mapping practices have become accessible to the public at large – via new technologies and applications – in ways that were previously impossible, mapping processes are offering new perspectives. The integration of diagrammatic visualization and technologies of remote sensing and intensified computer abilities enable researchers in fields such as climate modeling, genetics, and epidemiological research of populations to create visual representations of global processes as "networks." They can also link non-sequential sources of information with tools that produce meaningful information in relation to various geographic areas. One may say that in the current era, power lies in the hands of those who command knowledge, not necessarily with those who control the land. The significance of land control has not been reduced but rather has expanded by turning the map into a central interface of databases.

In the past, creating maps demanded wide-ranging professional skills and vast monetary means, both of which were available only to the wealthy and the powerful. Mapmaking thus remained almost completely in the hands of state agencies. Maps could strengthen the representation of the strong populations within the state and conceal or efface weaker ones whose existence the state had no interest in representing or acknowledging.[27]

Today, collaborative platforms have expropriated the exclusivity of map creation from the hands of the few.[28] The rise in map literacy among the public – and the dissemination (via the Internet) of applications for creating maps – enable anyone who has access to the Internet and basic understanding in mapmaking to create maps with relative ease and at low cost. It should be noted, however, that these new mapping practices enable the powerful to adopt them in order to maximize and strengthen their power by channeling political and economic power systems that suit their own interests.

In this context, it is appropriate to investigate one of Google's central strategic developments: its mapping project, with which it strengthened the company's control over sources of global information. Although this project is one of the main catalysts for the accelerated mapping process we are currently witnessing, it exemplifies

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27 Jeremy W. Crampton, "Maps as Social Constructions: Power, Communication and Visualization."
28 It is important to point out, however, that some mapping platforms for collaborative mapping were created by giant firms (such as Yahoo, Apple, and Google) or have been bought by them (for example, Waze).

more than anything else the link between control over the mapping systems and control over sources of knowledge. The political implications of such unprecedented concentration of technological power and access to data are clear. One of the central factors explaining Google's success in expanding the influence of its mapping project is its unique interfacing with methods of photography that the company has been developing in recent years. This interfacing finds expression in the greatest possible range of everything connected to scale: starting from mapping at an astronomical scale via the use of satellite pictures and ending in photographs at a particularly high resolution of specific items on the ground.[29] Google's maps appear in traditional Euclidean mapping form or in a hybrid version that includes aerial photography. This hybridity connects mapping to photography's indexicality. The map alternates its traditional symbolic representational nature with the iconicity of the photographic image with which the average user can interact more intuitively.

Google's change in the mapping process, however, is comprehensive and has far-reaching implications in relation to the significance of the photographic act itself. It involves deconstruction of the map into its textual components by amalgamation with photographic images. Google's street view platform enables the viewer to wander through a photographed three-dimensional space that is, largely, an alternative to the traditional map and provides an experiential yet virtual "acquaintance" with the mapped area. Parallel to the experiential dimension provided by this platform, however, it creates textualization of the space via applications of artificial intelligence based on its metadata.[30] The cameras function in this context like an OCR spatial scanner, translating the visual surface into information assimilated into maps that mark their borders based on categorization systems and textual tagging. When tagging is "taking over," space becomes disassembled from its spatial continuum and implements a new organizational principle whose source is in the logic of a networked database in which a borderline becomes insignificant.

3 Assimilation – Mapping as a Potential for Fostering Change

As mentioned above, new forms of cartographic representation not only give expression to new spatial qualities but may also participate in a change of conventional divisions and hierarchies and the borders between them. Deleuze and Guattari's concept of the rhizome as a metaphor for non-hierarchical spatial connections, open

29 As was done, for example, in the Google Art Project, based on spatial practices.

30 See Yael Eylat Van-Essen, "The Image as a Networked Interface: The Textualization of the Photographic Image."

and unplanned, is one of its expressions. From a cultural standpoint, the significance of their concept is that relations between phenomena that were previously considered as separate and fixed, connected to space and having rigid patterns of dissemination and identity, appear today as random and unstable. Examples of such fluidity may be seen in the unraveling of the connection between place of work and community, between ethnicity and nationality, and between religious practices and identity.[31]

In their essay *A Thousand Plateaus*, *Deleuze* and Guattari propose a perception of a map and topography that differs significantly from the visual regime of rationalism.[32] According to this view, the map relates totally to experience and to the connection with the real that constructs the subconscious. Based on this perception, James Corner proposes relating to maps not as a means of reflecting reality but rather as a means of designing worlds within which people live, in order to expose hidden potential for collective enabling enterprises.[33] Mapping, therefore, not only functions as an agent of knowledge but also represents a creative practice and a liberating instrument. Corner views mapping not as an act of duplicating or imposing reality but rather of exposing that which previously did not exist or was inconceivable. Mapping contains the potential for new eidetic and physical worlds to emerge. Corner relates to Deleuze and Guattari's distinction between the concept of "tracing," which reflects investigation of well-known courses, and the act of mapping, which conceals within itself the potential to reveal both the past and the present. In his opinion, maps reveal not only what already exists and relate not only to surface physical characteristics (topography, rivers, roadways, access roads, and buildings) but they also include the concealed powers existing in its performative aspects.

Such an approach can be seen, for example, in the act of "dérive" of the Situationists in the 1950s, who wandered the city while responding to the contours of the surroundings and the meetings that this unstructured wandering invited rather than repeating expected and well-known patterns.[34] In contrast to conventional mapping based on an external view, this way demands an internal view: the map is part of a space of perceived experience within which power matrices and various exchange systems exist.[35]

Recent years have seen a large and growing number of maps based on the use of means for identifying the geographic locations of those involved in their preparation.

31 Cosgrove, "Introduction: Mapping Meaning," 5.
32 Gilles Deleuze and Felix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, I2.
33 Corner, "The Agency of Mapping: Speculation, Critique and Invention," 213.
34 Guy Debord, *Theory of the Dérive*.
35 This approach to mapping derives from the view of space as a process of construction, termed by Henri Lefebvre as "production of space." According to Lefebvre, the human condition is characterized by rebalance between human activity and the material space within which the individual acts. Space, therefore, is not a "geographical place" in which human activity takes place but rather activity created by people. See Henri Lefebvre, *Production of Space*.

Used in many communities around the world, these maps are designed to serve various political motives – whether in subversive contexts such as presenting alternatives to the mapping systems of governments and capitalist interests or as an expression of establishment political-economic neo-liberalism, aiming to create a collaborative process in reconstructing the community. They are prepared using applications for collaborative mapping such as Open Street Map, Google Map Maker, Ushahidi, Geo-Wiki, and others. They are based on the movements of individuals in space and are interfaced with GPS and GIS technologies using cellular telephones and other tools.[36] This represents a significant fact in the process of mapping: by navigating a body in space and time, the act of mapping is detached from its symbolic dimension. The process enables identification of the subject in a wider context, connecting feelings and memory with habitus and experiences in the field. Instead of being a static epistemological representation, the visible element, in the long term, becomes ontological, located in time and occurring in the place where it is mapped – that is to say, linked to life itself.

In this way, the map becomes a cartographical text that is "more real" than "real" because it is assimilated into specific moments of life. The subject, as the one who organizes the space, is no longer required to find him/herself within the mapped place, as this place "does it for him/her" using satellite and computer coding systems. This type of mapping has turned into one of our contemporary life routines. Applications like Waze organize space in terms of identifying our location and our movement within it. With this type of application, we are no longer exposed to a space with borders defined in advance, within which we must find our place, but the opposite. We are located in a space that is theoretically infinite, located in relation to us and in direct connection to our movement in it. In this way, our bodies become an agent, and, therefore, a central factor, in the creation of space.

In this context, I propose regarding spatial simulations as a new type of mapping. In recent years, computerized simulations of urban spaces have become a new format for mapping cities. Instead of two-dimensional maps, signifying the contours of structures, roads, paths, and trails, navigation through space is three dimensional, enabling entrance into structures themselves, as we know from computer games. The map created in this manner represents space in a completely different way, generating new alignments that partition space and enable or block movement through it. The perception of borders on maps of this type is connected to ways of moving through dynamic urban space that mingle internal and external space.

The Israeli Defense Forces (IDF) have been using this type of simulation for some years in preparing to fight in urban areas on the West Bank and in the Gaza Strip. Before

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36 In this context, one may ask whether the new systems based on democratization and cooperation in the mapping process carry out this promise – and whether they may conceal hidden mechanisms controlled by new power holders.

moving into these areas, the soldiers' training includes virtual physical simulation as preparation for operational activity. Eyal Weizman, in his 2008 article, "Walking Through Walls," shows how the IDF has adopted new strategies of moving lengthwise and widthwise through a city as a basis for military activity in the occupied territories – strategies that, ironically, philosophers such as Deleuze and Guattari considered as a means to subvert the repressive power of the state. [37] Weizman illustrates this strategy by referring to the activity of the IDF in the Balata refugee camp in 2002, during which the Israeli military forces operated in contradiction to the accepted spatial logic and moved through houses, blasting openings in walls to clear paths alternative to the passages between the houses. Although this tactic had been known for a long time before three-dimensional simulation techniques and the development of other military technologies, it is interesting to see how the new mapping practices affected the way the army moved through the area.

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The three metaphors of movement through space in relation to the concept of a border discussed in this essay suggest various perspectives for understanding the meanings derived from contemporary acts of mapping. I have used these perspectives to show the changing concept of border, which previously represented a binary perception of attribution. In certain contexts, the border signifies dynamic systems based on instability or changing points of view; in other contexts, borders lose their relevance.

The acknowledgement that mapping has been destabilized by new technologies but still functions as a central scientific and cultural paradigm has formed the basis for the discussion of three metaphors: zoom, displacement, and assimilation. The importance of discussing this current issue with critical tools stems not only from the substantial questions it raises about our behavior in a world that is represented or constructed by the act of mapping but also because of its direct connection to databases and to new systems of information organization. These systems have affected both access to maps and their means of production, leading to an exponential rise in their use.

The intensified attention to mapping has led to a rise in the number of maps whose motives are clearly critical and aim to underscore facts and phenomena not previously visible. The eventual goal of this type of mapping is to undermine or challenge mapping systems generated by the centers of power. In the Israeli context, this entails widespread activity focused on mapping in relation to the Israeli-Palestinian dispute over the same piece of land. Salient among these attempts has been the work of human rights organizations such as Zochrot and B'tselem. In promoting their goals, these organizations utilize historical maps from before the establishment of the State of

37 Eyal Weizman, "Walking Through Walls."

Israel in 1948 that show Palestinian settlements that now are concealed from the eye of the Israeli public or maps of Israeli settlements in the West Bank after 1967, some of which are illegal even according to Israeli law. The use of maps as a critical tool is part of a wider cultural phenomenon of revealing material that has been censored (such as the documents on WikiLeaks) or repressed in the past.

Beyond this recent phenomenon and its critical dimensions, we are currently witnessing new models of mapping. In contrast to the conventional models of cartography of the past centuries, which aimed at visualizing "real" geographic space, the mapping of the non-visible currently has been gaining public validity. This tendency stems not only from new technologies enabling the mapping of phenomena that lie under the surface or are invisible to the human eye but also from the new status of the act of mapping as a process of bodily assimilation. In this new type of viewing, systems of visibility and border marking based on different spatial perceptions specify what is exposed and what is hidden. As I have attempted to show, these new types of viewing have dramatically changed the meanings and the scope of mapping.

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Part 4: **Places**

Nili Belkind

Beit System Ali Bat Yam: On Music, Urban Regeneration, and the (re-) Making of Place

> *Bat Yam hi habayit, Bat Yam hi haneshamah [Hebrew]*
> *Bat Yam nash dom, Bat Yam nasha dusha [Russian]*
> *Bat Yam habayit, Bat Yam hi hiyot [Amharic]*
> -- Bat Yam is home, Bat Yam is the soul; multilingual chorus written by youth at the Migdalor Nissenbaum Youth Center, established for "youth at risk," with System Ali's Yonatan Kunda.

"So what happens when you put three Ukrainians, two Georgians, and one Arab together in a rehearsal room? Here is the result…." Amir thus introduced the debut performance of Contrasto, an ensemble of fourteen to twenty-year olds that developed out of music workshops offered at Beit System Ali (Home of System Ali). Amir is a young Palestinian rapper from Jaffa and the "one Arab" among the former Soviet Union (FSU) immigrants who call Bat Yam home. Contrasto was performing at "Party in the Yard," an event where all Bat Yam and Jaffa youth working with members of the hip hop collective System Ali came together for the first time (March 25, 2015), in a shared evening of performances.

The performance was staged outdoors at *Mitham Geulim* (Geulim Compound, aka *Hamitham*), which for the past four years has served as a home for the System Ali collective and for their educational projects. Currently supported by *Mif'al Hapayis* – Israel's national lottery – and by the Bat Yam municipality, the "Lottery's Laboratory for the Culture of Beit System Ali Bat Yam"[1] included at this time a well-equipped rehearsal room, an office, and a crumbling hangar slated to become a performance venue, in the *mitham*. Beit System Ali shares the *mitham* with the sports-focused youth-based Geulim community center, the Center for Ukrainian Culture, and Fest' Factory, the administrative center of Bat Yam's annual Street Theater Festival. Since the fall of 2014 and with the support of *Mif'al Hapayis* and the municipality, Beit System Ali has been serving as a creative hub for youth who attend the different workshops and jam sessions run by members of System Ali or their expanding community. The workshops focus on music, rap, spoken word, poetry, sound production, and the development of music ensembles.

What does it mean for three Ukrainians, two Georgians and an Arab to come together in a rehearsal room? This statement sounds like the beginning of a joke, one that destabilizes norms and practices based on structural divisions in Israeli society long maintained by hegemonic views, attendant policies, and inherent social tensions:

1 In Hebrew – *Ma'abadat Payis Letarbut Beit System Ali Bat Yam*.

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Jew vs. Arab, new immigrant vs. old-timer, "ethnic" vs. "mainstream" Israeli.[2] The 'joke' works on two levels. First, it posits difference – rather than ethnicity-based identity politics or the ethno-national consensus – as the basis for sociality. Second, it projects difference as both a *resourc*e and an *equal platform* for collaborative artistry and self-expression, rather than as an impediment.

Beit System Ali is a place where a grassroots, polycultural and multilingual project interfaces with arts-invested urban regeneration programs and diverse local populations of ethnic and class-based "Others." These "Others" include Jewish immigrants from the FSU and Ethiopia, religious Mizrahim from the Nitsana neighborhood in which the *mitham* is located, Palestinian youth from Jaffa, and youth from some of the tougher neighborhoods located around the Jaffa / Bat Yam seam line. The project turns interaction with difference into creative expression that actively constructs and deconstructs identity, locality, and belongingness. It also engages residents of two adjacent periphery towns, Bat Yam and Jaffa, in a collaborative process. This is especially meaningful as these towns, despite their geographic contiguity and shared peripheral status in both local and national imaginations, sustain a sharply demarcated municipal and socio-cultural border that is epistemologically and spatially marked by a street named *Hagvul* (the border).[3] Through musical practice, both cities are performatively projected, inhabited, re-signified and reterritorialized as productive meeting grounds for "borderline" identities on the one hand, and a thriving, continuous, lived habitat on the other. In this essay, I explore the ways in which the social practices and artistic products nurtured at Beit System Ali reconfigure social boundaries and geographic demarcations of urban space that are produced via hegemonic conceptions and practices. I argue that in the process, these activities are also reworking the ontological boundaries of nation, ethnicity, cultural citizenship, and place.

A brief history of System Ali and the Jaffa / Bat Yam contexts in which the collective operates, presented below, contextualizes the meanings of System Ali's cultural interventions in Bat Yam. Ethnographic highlights from events at Beit System Ali follow this history. These events foreground the style(s), poetics, and aesthetic renderings of Beit System Ali's musical and textual products and the cultural meanings they generate. Finally, I discuss the ways in which Beit System Ali's musical projects and products complicate the logics of a physically continuous – albeit municipally, socially, and epistemologically divided – Jaffa / Bat Yam urban space.

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2 See the works listed in the bibliography by Meirav Aharon Gutman, Majid Al Haj, Deborah Golden, Amal Jamal, and Baruch Kimmerling.

3 Whereas Bat Yam's peripheral status is rooted in its being home to successive waves of Jewish immigrants comprised of a host of "ethnic" others in relation to the mainstream, Jaffa is a mixed Jewish-Palestinian town annexed to Tel Aviv in 1950. Since then, it has been constructed as Tel Aviv's poor and deviant, yet exotic, stepsister.

1 History

The System Ali collective is a "borderlands" project that from its inception sought to rewrite practices of social boundaries and ethno-national hierarchies in Israel. The band formed in 2006 out of Jaffa-based workshops conducted within the framework of Sadaka-Reut (friendship in Hebrew and Arabic), a grassroots nonprofit organization rooted in the ideology of Israel's binational communist party.[4] The organization's objectives are multiple: to empower youth to pursue social and political change through a platform of a Jewish-Palestinian binational partnership; to promote equal rights and representation for all segments of the population, and to enable the end of the occupation in Palestine.[5] The band grew out of experimental music and text-writing (spoken word, rap) workshops at Sadaka-Reut's youth center, and the group includes Palestinian (Muslim and Christian) and Jewish Israelis of diverse ethnic backgrounds, men and women, a range of secular to religious affiliations, veteran citizens, and an immigrant from the FSU.

The group's eclecticism and the social identities of each member are central to their artistic ventures and to their social interventions in the Bat Yam / Jaffa contexts. Two members, Muhammed Mughrabi and Muhammed Aguani, both originally from Jaffa, are rappers who sing in Arabic and occasionally in Hebrew. Two other founding members started out as instructors at the center; their volunteer activism in Sadaka-Reut brought them to Jaffa. Neta Weiner plays accordion, beatboxes, sings and raps, and is developing a solo career in tandem with his prominent role in the band and in the management of Beit System Ali. A poet first and foremost, Yonatan Kunda plays guitar, sings, and raps; he has worked in theater with Neta and published a book of poetry written jointly with Muhammed Aguani. Neta and Yonatan have immersed themselves in Jaffa, are fluent in Arabic, and have an extensive record of community work alongside numerous arts-based activities beyond their work in the System Ali collective. Violinist and poet Liba Neeman came to the band through activism in Sadaka-Reut. Enver (aka Enchik) Seitibragimov, who raps and plays percussion, began his System Ali career as one of the youth who flocked to the center. An immigrant from Uzbekistan, he was recruited from a vocational high school that banned from the classroom the languages most common among its student body – Russian and Arabic.

Other musicians joined as the band developed into a performing ensemble. Originally from Nazareth, singer-songwriter and guitarist Luna Abu Nassar is cultivating her solo career as well as her role in System Ali, and she is now closely involved in System Ali's educational activities. Bassist and soundman Yonatan Dayan is the sole Bat Yam native in the band; for him, the move to Bat Yam and the founding

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4 The Democratic Front for Peace and Equality, aka *Hadash* in Hebrew and *Jabha* in Arabic.
5 "Palestine" stands here for the occupied Palestinian territories (oPt). See http://www.reutsadaka.org.

of Beit System Ali has brought a deeper engagement with System Ali as a community project. While System Ali is a primary engagement for drummer Moti Ben Baruh, he also plays with and produces other artists.

System Ali's creativity derives from the encounter and juxtaposition of multiple narratives, languages, musical genres, aesthetic idioms and diverse subject positions. For System Ali, multi-languaging is both a means of representing the different members in the group and a political project. Acutely tuned to ways in which language choices are entangled in power relations,[6] System Ali foregrounds the use of multiple languages to push back against the silencing of narratives of origin and the marginalization of Palestinian citizens in the contemporary Israeli context. Their song texts engage deeply with the individual's relationship to place, history(ies), community, and the project of "Building the House Anew" (a song title from their first album in 2013). Multi-languaging, intertextuality, code switching, deconstruction of genre-based signification, grit, and high-energy performativity form the creative basis for music and texts. As such, System Ali is an evolving experiment that projects the "borderlands"[7] experience – the experience of spaces and places rendered invisible and muted by hegemonic Israeli discourses – unto center stage.[8] Their work and embodied presence onstage presents and represents the clashing, bridging, and subversion of many fault lines in Israeli society, including nation, ethnicity, class, religion, gender, mother tongue, and veteran status in the country.

As the band keeps expanding the boundaries of joint creative work, textual output remains a primary focus. The rappers and poets meet for separate rehearsals, which allow the band's lyricists to focus on interactive, collective writing. Although bricolage has always been part of the band's aesthetic and political ethos, its use in the lyricists' current writing is truncated in a way that mixes the voices of individual contributors, rather than solely providing a platform for each member to voice his or her position. The process represents a new phase in their songwriting, one that seeks to expand platforms for individual representations into a collective statement. This work is a testament to the bonds cultivated among band members over the years; importantly, it also deconstructs the very idea of multi-languaging itself in favor of a new meta-language that both tests and blurs the boundaries of individual voicing(s), while reflecting on and reframing what the band is about as a collective.

Since its formation in 2006, the band has moved in two overlapping directions: first, as a music ensemble, and second, as a nexus for community building. Developing a political-artistic project into a professional music ensemble posed challenges but also provided the basis for long-term sustainability. The band was always constructed primarily around its modes of sociality. The group's commitment to honoring every

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6 See Aneta Pavlenko and Adrian Blackledge, ed., *Negotiation of Identities in Multilingual Contexts*.

7 See Gloria Anzaldúa, *Borderlands = La Frontera*.

8 See Nili Belkind, "Israel's J14 Social Protest Movement and Its Imaginings of 'Home'" for a description of the band's members and an in-depth analysis of their music as of 2011–2012.

subject position and its investment in activism has sustained a strong core of members that has seen very little turnover. This commitment has produced bonds within the band that had overcome numerous potential challenges: the ever-polarizing socio-political climate in Israel; the social complexities of bringing so many divergent subjectivities together; the changing life circumstances of the band members; the solo careers that some of the band members are developing in tandem, and the demands of professionalization.

Two main catalysts propelled System Ali's move to Bat Yam. First was the growing unease in their relationship with Sadaka-Reut. The organization uses highly defined frames of reference in its work, concentrating on education for political change through a highly formalized program focused on discourse and direct political action. This mission could not fully contain the new logic of System Ali's open-ended artistic work or the multiplicity of narratives that went well past the Arab/Palestinian-Jewish/Israeli binary. While some System Ali members have remained active in Sadaka-Reut's projects, as a collective, the band left the organization in 2012.[9]

System Ali's move from Jaffa to Bat Yam is also the result of the ongoing muscled displacement of people, life worlds, and supporting venues from Jaffa. The band first performed in 2006 on top of the roof at the public bomb shelter, their home base at the time. This performance was in protest against the eviction notices served on nearly 500 families in Jaffa. Those given notice were predominantly working-class Palestinians, who were about to become the newest victims of the state and Tel Aviv-Jaffa municipality's neo-liberal policies, most especially of the ongoing the privatization of public housing, at a time Jaffa was becoming the city's trendiest gentrification frontier. Shortly after the band's rooftop performance, the Tel Aviv-Jaffa municipality closed down Sadaka-Reut's base at the bomb shelter. Other venues that supported creative (and politicized) grassroots projects were shifting their focus, to suit the growing demand for programs tailored for the incoming (Jewish, middle class) gentrifiers. Band members felt that doors in Jaffa were closing and outlets were shrinking, and they sought other spaces that would provide an independent home base for the ensemble's artistic and social projects.

9 Tensions between System Ali and Sadaka-Reut coalesced around two major topics. The first was the role and value of the arts, rather than direct political action, in mobilizing social change. The second concerned System Ali's allocation of a broader space to articulate social positions. Whereas Sadaka-Reut focused primarily on the occupation and Palestinianness in the highly charged period that followed the second Lebanon war (2006), some of System Ali's members were attuned to the wider spectrum of the politics of marginalization operating in Israel, especially in Jaffa. The group did not want to tether their positions to a singular cause at the expense of inclusivity.

Figure 1: System Ali band members. From left to right, top row: Muhammed Aguani, Liba Neeman, Yonatan Dayan, Yonatan Kunda; bottom row – Enver Seitibragimov, Neta Weiner, Moti Ben Baruh, Muhammed Mughrabi and Luna Abu Nassar. Photograph by Alon Segal.

In 2012, System Ali was invited to move into Art Factory, an arts-focused urban regeneration project that provided working spaces to community-engaged artists of various disciplines in the *mitham* in Bat Yam. A corporate donation enabled System Ali to renovate and accessorize the new space, now dubbed Bayit Hadash/Beit 'Jdid (New Home), and to record their first album. Although Art Factory was a short-lived episode, it opened the door to the direct investment of *Mif'al Hapayis* and the Bat Yam municipality in the Beit System Ali project, thus initiating a new phase in System Ali's career.

Over time, the System Ali community expanded to become a dynamic pool of talented and often marginalized youth working with System Ali members on an ongoing basis. This pool initially drew upon youth that had worked with System Ali members in Jaffa over the years, but the investment of the Bat Yam municipality and *Mif'al Hapayis* enabled a very rapid expansion of this community into Bat Yam's constituencies. For System Ali, this current phase requires interfacing with municipal and national bureaucracies invested in arts-related urban regeneration programs. While these institutions have enabled the expansion of System Ali's activities, they are also intrinsically embedded in hegemonic institutions and attendant discourses on cultural citizenship in Israel. In the following section, I situate the interests of different stakeholders in Beit System Ali in the debates on arts and urban regeneration in general, and in the Bat Yam context in particular.

2 In between Subjectivity, Locality, and Nation: Beit System Ali, *Mif‘al Hapayis* and Bat Yam

The past couple of decades have been characterized by a rising global interest, and parallel investment in arts and culture as a mobilizing force in local economic development along with the reconstruction and rebranding of urban spaces. Urban studies theorist Richard Florida views urban areas that contain high concentrations of technology workers, artists, and musicians – along with a host of alternative lifestyles – as engines that power an open, tolerant, dynamic personal and professional urban environment that ultimately attracts business and capital.[10] Such interventions are also meant to deepen the synergistic relationship between cultural production and place, as the local urban landscape becomes linked to distinct cultural output that ranges from museums, festivals and heritage projects, to the allure of urban grit and its associated artistic avant-garde.

Critics of this celebratory approach view such interventions as a neoliberal intrusion that often utilizes gentrification as a means of subordinating social welfare to economic development.[11] These critics view the “diversity” or “hipness” associated with arts-based public policy as tailored for a transient class that already enjoys a high degree of social and geographic mobility, instead of serving the needs of local, often marginalized communities. According to this view, instead of promoting an open, multicultural environment, gentrification reproduces power imbalances and maintains patterns of discrimination and exclusion.

In Israel, cultural policy inspired by these global trends is directed primarily at boosting “periphery” towns and areas viewed as economically marginalized and devoid of a robust cultural life. Numerous *mithamim* (compounds) dotting the poorer areas of south Tel Aviv, Jaffa, and Bat Yam testify to this approach. In all these compounds, unused public buildings in various states of disrepair have been reassigned as arts studios, alternative performance spaces, or informal arts education centers.

Mitham Geulim is a prime example. Until the construction of the Ayalon highway, the *mitham* served as a vocational high school. Designed to improve access from the Tel Aviv metropolis to the adjoining periphery towns, the highway severed the adjacent towns of Holon and Bat Yam from each other and also cut through the school, forcing its closure. Today the *mitham*’s buildings, with their uneven orange, mustard, and blue painted design and the small, unkempt yard that now serves as the site of a performance stage, stand as quintessential emblems of urban fray. The highway’s sound barrier wall frames a patch of lawn and a parking area. This setting provides a performative backdrop of urban grit into which new artistic content is poured. The

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10 See Richard Florida, *The Rise of the Creative Class*.
11 Robert Peck, “Struggling with the Creative Class.”

mitham is but one example of the ways the Bat Yam municipality is tuned to the promising allure of arts as a strategy for urban renewal in a city with no land reserves and a low tax base. Other examples include The Bat Yam International Biennale of Landscape Urbanism (2008 and 2010) and the annual Street Theater Festival.

While international narratives of neoliberal urban regeneration programs, both celebratory and critical, point to the constructive or destructive potential of gentrifying mobility, in Israel there is an added dimension at play. As Yacobi and Tzfadia point out, Israeli society rests on a strong ethno-national base, which manifests a pull toward a homogenous collectivity and homogenous spaces, and which also reproduces tangible and symbolic practices of exclusion or inclusion in "peripheral" cities.[12] Since the 1950s, the State of Israel has sent most immigrants to the "periphery." Although it might seem that the presence of so many immigrant communities and cultural sensibilities in periphery towns could serve as the basis for the diversity sought after in the multicultural city, in practice, cultural policy tends to cultivate the symbols adopted by nationalism. In Israel, this has meant the shedding of diasporic identities and of ethnic "otherness" in favor of nationally framed ethical and aesthetic expressions.

I now turn to discuss the project of Beit System Ali from the viewpoints of the different stakeholders, in the context of a dual framework – the agentful role of the arts in urban regeneration programs as a means for promoting diversity, and the ethno-national pull for top down homogenization in Israel.

Mif'al Hapayis supports Beit System Ali, along with other "culture labs" around the country, with the aim of generating a dynamic local artistic scene that ultimately contributes to urban regeneration. *Mif'al Hapayis*' culture lab director Rivi Feldmeser-Yaron believes that "culture changes and brands the face of the city," a claim that assumes that the arts are a regenerative force but that remains ambiguous about the nature of such interventions. *Mif'al Hapayis* is invested not only in boosting "periphery" areas but also in becoming branded for its role in advancing cutting edge art in Israel. System Ali was chosen because it was a model that a priori involved commitment to both art and community, had shown economic initiative by trying to generate its own means of support (performances, merchandising, becoming a non-profit organization, corporate sponsorship), and finally, because "their agenda [Jewish-Arab] is very sexy ... there's something very yellow (i. e., cheaply sensational) about it, but when you see them, you see so much commitment."[13]

Mif'al Hapayis supports culture labs only in partnership with local municipalities interested in such interventions. The Bat Yam municipality, striving to be recognized for its commitment to education and culture, favors Beit System Ali's youth projects,

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12 Haim Yacobi and Erez Tzfadia, "Multiculturalism, Nationalism, and the Politics of the Israeli City."

13 Quotes by Feldmeser-Yaron are taken from a 5 April 2015 interview.

as they provide expressive outlets, educational opportunities, and expand the city's cultural base.[14] In addition, arts-based projects such as Beit System Ali bolster Bat Yam's image within both the local and mainstream national imagination. Reconstructing Bat Yam's image is a high priority for a city that, as Nir Cohen and Efrat Eizenberg point out, bears the stigmas of poor planning, municipal corruption, social deviance, criminality, and importantly, ethnic "Others."[15] System Ali's cultural products, viewed as urban, cool, edgy, and groundbreaking – yet based in community—are a welcome intervention, well suited for both *Mif'al Hapayis* and the municipality's purposes.

With backing from both municipality and *Mif'al Hapayis*, System Ali members are free to pursue community activism and creative work that is both welcomed and endorsed, with no interference in the content, thus far. The success of this partnership has gained municipal recognition. According to Rani Rozenheim and Sarit Goldstein of the Bat Yam Municipality Department of Culture, the establishment of Beit System Ali as a culture lab has greatly increased System Ali's visibility in Bat Yam to the point where other youth-based institutions in the city now often invite them to provide workshops and collaborate on performing arts projects.[16]

Some tension exists, however, between the interests of all parties involved. This tension is based on diverging interpretations and conceptualizations of the role of ethnicity in the formation of (multicultural) citizenship and access to political representation. Whereas *Mif'al Hapayis* and the municipality view the cultural diversity and creative work that System Ali provides as a resource for bolstering community and individual relationships to the city, the urban regeneration programs they support are ultimately intended to produce models of, and outlets for, productive citizenship that conforms to the ideals of the dominant mainstream. In Bat Yam as elsewhere, success rates with youth-based work are measured by achievement in national-level educational systems and draft rates to the military, or in other words, by conforming to state-directed measurable parameters of excellence.

Rani Rozenheim, head of Bat Yam's Department of Culture at that time, was one of the people responsible for such measurable outcomes through cultural programming. When asked about the tension between ethnicity (i. e., immigrants from over 60

14 This commitment is spelled out in the 2015 pamphlet "Bat Yam's City Vision," with the first four goals listed as: 1. Fostering a groundbreaking education system and 2. A sensitive, humanistic, and caring community; 3. Developing cultural leadership through the promotion and expansion of cultural institutions, novel, alternative and edgy art, along with exposing new publics to the arts, and 4. Leadership in multicultural, tolerant discourses and local cultural creativity. See http://www.bat-yam.muni.il/VF/ib_items/12278/%D7%97%D7%96%D7%95%D7%9F%20%D7%94%D7%A2%D7%99%D7%A8%20%D7%91%D7%AA%20%D7%99%D7%9D.jpeg (Hebrew).
15 Nir Cohen, "Territorial Stigma Formation in the Israeli City of Bat Yam, 1950-1983; Nir Cohen and Efrat Eizenberg, "Reconstructing Urban Image Through Cultural Flagship Events."
16 Interview with Rani Rozenheim, 18 May 2015.

countries who make up Bat Yam's population) and citizenship that the System Ali project foregrounds, he dismissed it in several ways:[17]

> We want everyone to come together; we want to raise the draft rates, be part of … but to say that there is one path that everyone must follow, there is no such thing in Bat Yam … and it's not a matter of immigrants, because as of today, there are no immigrants here. These are folks who came 20, 30, 40 years ago. There are no immigrants, or very few recent arrivals…. Bat Yam is a city that has an interest in bolstering all the different shades, in small ways. As we did in the summer two years ago. So you'll have a Turkish evening, a Greek evening, and so forth, O.K.? As a statement…. [But] it's not part of our daily discourse, in any way big or small…. The discourse here is not about that. It's not some ideology of multiculturalism. It's just reality.

Rani posits the national ideal of integration among the different Bat Yam constituencies as a *fait accompli*. He sidesteps the issue of origins and its by-product – ethnicity – as a player in cultural/ sociopolitical projects. The basic premise underlying this approach holds that ethnicity is not a major player in the marginalized image of Bat Yam in the eyes of most Israelis, nor is it a factor in the social problems that arts-based urban regeneration programs are meant to address. For Rani, the multicultural representations of a Turkish or Greek evening are a means of showcasing the ways in which people have *settled* their identity as both citizens and ethnic subjects, not a means of stimulating critical change.[18]

Numerous contemporary examples illustrate how ethnicity remains an ongoing, critical component in the ways different groups mobilize culturally, socially, and politically and also, a prominent player in the formation and maintenance of social hierarchies in contemporary Israel.[19] They all highlight the different ways ethnicity and citizenship are matters that are far from being "settled" in Israeli society and are also key to the very construction of "center" vs. "periphery." Rani's negation of immigrant/ethnic categories as a basis for successful work with youth – or of the roles art might play in this – is a recycling of the "ingathering of the exiles" Zionist narrative and its problematic social hierarchies. Moreover, as Yacobi and Tzfadia have noted, in societies based on a strong national logic such as Israel, the "peripheral" city often

17 Interview with Rani Rozenheim, 18 May 2015.

18 Meirav Aharon Gutman, "The Iron Cage of Ethnicity: Ethnic Urban Enclaves and the Challenge of Urban Design."

19 Examples include: the mass demonstrations the Ethiopian community staged around the country in 2015 in response to police brutality and racist policies towards them (Bar'el, "Police Brutality is Just the Zeitgeist"; Hasson, "Protesters, Police Clash at Ethiopian Israeli Demo Against Police Brutality"); the robust intra-ethnic economy FSU immigrants have constructed (media, theater, groceries) (Remennick, "The 1.5 Generation of Russian Immigrants in Israel") along with their tendency to vote as a 'Russian lobby' in the Knesset (Khanin, "The Revival of Russian Politics in Israel"), and recent debates about poets who belong to a Mizrahi cultural movement self-labeled as "*ars poetica*," who have accepted a government prize from the very (Ashkenazi dominated) establishment against which they rail.

contributes to the reproduction of existing power relations and stratifications inherent in the national project, rather than providing equal opportunities and representation for all its constituents.[20]

System Ali's work is based on a different logic, centered on the premise that nothing *has* been settled. It foregrounds the relevance of one's point of origin to the ongoing project of negotiating power, identity, and (lack of) access, and it counters efforts to sublimate identity into national conventions of Israeliness. Despite the Bat Yam municipality's official rhetoric, it has not tried to curtail or script the content produced by System Ali's work in any way. The free license given to the System Ali project is the product of the sensibility that, ultimately, System Ali's work benefits Bat Yam's different constituencies and brings an element of urban cool to Bat Yam that also rubs unto the imaging of the municipality and *Mif'al Hapayis*.

At Beit System Ali, this is performatively negotiated by foregrounding the tensions produced by working across difference and by voicing the inequalities, repressions, and power imbalances inherent in Israel's political economy. The epigraph that opens this article – a trilingual ode to Bat Yam written by the children with whom Yonatan Kunda is working – is itself the product of engagement with the languages, ruptures, and baggage voiced in the stories of immigrants who are now the "ethnic Others" of the dominant mainstream. Inclusion of these ruptures forms the basis for creating a true space of belonging. The Palestinian youth who followed System Ali from Jaffa to Bat Yam further complicate the presumption of Israeliness, as they add ethno-*national* tensions to the discourse(s). System Ali's work presents a different model for cultural citizenship and articulations of locality in the Israeli context. In this model, the experience of place is shaped and apprehended through the very histories muted by the "ingathering of exiles" narrative, which erases immigrants' pasts through their "rebirth" as national subjects and which excludes Palestinians citizens.

Beit System Ali's projects feature and negotiate the tensions between narratives of ethnicity, indigeneity, nationality, and citizenship. The weekly jam sessions at Beit System Ali host many voices and subjectivities that inhabit Bat Yam and Jaffa. In this context, the dynamics of System Ali's vision for creating place and space are most visible. At events like "Party in the Yard," performance becomes a catalyst for individual empowerment and community building. This applies not only to the participants but also to the youths' friends and family members, municipality officials, Nitsana neighborhood residents, and instructors working with youth (and other models) in other locales. A spotlight on the weekly jam sessions illustrates the ways that the dynamics of place, space, and subjectivity are created and negotiated at Beit System Ali.

20 Yacobi and Tzfadia, "Multiculturalism, Nationalism, and the Politics of the Israeli City."

3 The Music Jam Sessions: System Ali as an Educational Model for Polycultural Citizenship

Journalist Dafna Arad thus describes her impressions of a weekly jam session following her first visit to Beit System Ali in March 2015:

> Visiting Beit System Ali last week, [I encountered] two gentle girls, a drummer and a guitarist; a bespectacled bassist wearing a Nirvana T-shirt, a DJ, and two mics that changed hands between folks who came in order to express their positions, to learn the ropes, and to work on new material in all kinds of languages. At the corner of the room, a baby in a carrier, covered with a felt blanket, cried to the beat. On his turn at the mic, a guy in a tank top and turned-around baseball cap belted out lines on ISIS, Bibi, and Martin Luther King. After him, another took the mic, angrily singing Arabic-English lines out of his *i*-phone. A yeshiva student, complete with tassles [*tsitsiyot*] and a black kippah, sang [the *piyut*] "Shir Hama'alot." Later, I was told that heis leading a group of cantors in the neighborhood. One day he heard music wafting out, and he came to sing.[21]

This description captures the essence of what happens every week at Beit System Ali. Although Arad's description reads like a postmodern pastiche of exotica performances, in reality, these jam sessions represent a much more deliberate, if open-ended, reconstruction of cultural citizenship – a product of the interrelations among the expanding network of youth and musicians fostered at Beit System Ali, and of the participants' personal stakes in the process. Socialization and artistic expression are the means by which Beit System Ali becomes a site for participants to renegotiate the terms of access to space, place, and the city.

The growing network of music-making youth is the outcome of System Ali members' long-term engagements with community. Many of the youth described above are repeat participants who themselves become agents in propagating the Beit System Ali culture. As individual subjectivity(ies) are key to understanding the participants' performances and the transformations that occur at Beit System Ali, the participants of the jam session Arad attended are hereby introduced. The blonde drummer has participated in Bat Yam's *Migdalor Nissenbaum* (for youth at risk) workshops conducted by Yonatan Kunda. At the jam for the first time, she had to be coaxed to her instrument, but she stayed for the evening. The guitarist was System Ali's Luna. The bassist was Kiril, an immigrant from Ukraine who was active at both *Migdalor Nissenbaum* and at Beit System Ali. His freestyled lines at this event highlighted how Beit System Ali had become a home away from home for him and a space that provided him with freedom to experiment. Nir, sporting the baseball cap, is an immigrant from Georgia, who felt stifled by the dogmas of his religious schooling. He lives on *Hagvul* (border) Street and works at its famous Border Bakery. Like Kiril,

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21 Dafna Arad, "System Ali Beat the System."

Figure 2: Amir and Nir exchanging rhymes at Party in the Yard. Partial view of Kiril playing bass. Photograph by Nawras Hattab.

Nir was also repatriated from *Migdalor Nissenbaum*'s program, finding in Beit System Ali a welcoming space for negotiating the multiplicities of borders and borderlines and for channeling his need to create rap music.

Amir, the English / Arabic rapper, is a graduate of Jaffa's Collège des Frêres private Christian high school.[22] He had been previously mentored by Kunda and Muhammed Aguani in poetry-writing workshops that brought together children from Jaffa and Bat Yam. Amir's education and driving need for self-expression manifest themselves in a linguistic virtuosity that alternates freely between English, Hebrew, Arabic, and at times French, featuring rapid code switching and reflexive irony. His rapping style

22 Like other private Christian high schools in Israel, the Collège des Frêres caters to both Christian and Muslim families who wish to provide their children with a better education than that provided in the government Arabic schools. It also serves foreigners and diplomats stationed in Israel on a temporary basis and local Jews interested in the international education it offers.

emphasizes an off-and-around-the-beats sensibility more in line with Afro-American rappers than what one commonly hears in Hebrew or Arabic rap. Amir's innate sensitivity and polycultural flexibility propelled him to take on a leadership role as mediator in integrating newcomers to Beit System Ali, and his deep engagement with rap has also provided the basis for a fast growing bond with Nir and their shared platform in Contrasto.

Roi, the religious singer, is an occasional jam participant. A Mizrahi from the Nitsana neighborhood, he was studying to become a cantor at the time. The jam sessions provided him with an alternative space to connect not only with religious repertoire (*piyutim)* but also with a body of classical Arabic music reworked by the rappers and instrumentalists. At some jams, he performed duets with Ramadan, a Jaffa Palestinian and an excellent singer who has memorized a good number of Arabic classics. This Mizrahi-Palestinian convergence stands out in a place where relationships between Jaffa Palestinians and Bat Yam residents, especially Mizrahim, are perceived as tense, territorialized, and combustible in times of social strife.[23] Nevertheless, according to Neta and Yonatan Kunda, racist attitudes of Bat Yam's old time Mizrahi residents towards Palestinians are often also coupled with a deep respect for their connection with the language and cultural repertoires from which second generation Mizrahi immigrants have been cut off. In this context, the Palestinians' ethno-national otherness is also a marker of the "authenticity" that Mizrahim lost to Ashkenazi-driven national policies of "absorption" in the first couple of decades after the State's founding. I do not wish to project any racist attitudes unto Roi or unto his role in the sessions, but rather, to point out that the jam sessions clearly provided him with an opportunity to reconnect with a heritage only partially owned, under very new terms of presentation (and representation).

Overlooked by Arad's description was Akram,[24] a highly accomplished parkour artist and rapper from the West Bank, both activities forming an embodied poetics of motion that, it seemed to me, provided him with potent means of contending with multiple spheres of confinement. At this time, Akram was an illegal alien living in Jaffa, who had smuggled himself into Israel to work in construction and support his family. Akram's infrequent appearances at the jam sessions sometimes felt like disappearances, a fleeting presence. That night, he sat on the floor in the corner, his hoodie shadowing his face, beatboxing some of the time. By the time things were wrapping up however, he was delivering his Arabic-English lyrics rapidly from under the hoodie's cover.

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23 See, for example, Daniel Monterescu, *Jaffa Shared and Shattered: Contrived Coexistence in Israel/Palestine*, 29-34 on such altercations during the October 2000 events and their relationship to projects of urban territorialization. See also film director Meny Yaesh's (2012) *God's Neighbors* (Hamashgihim), which explores how religious, ethnic, and ethno-national tensions play out in the battle of control over public space in Bat Yam and across the Jaffa/ Bat Yam seamline.

24 A pseudonym.

This session was also the first among many for aspiring rapper Muhammed (aka Karish).[25] A big fan of System Ali's Muhammed Mughrabi (he knew all of Mughrabi's lines by heart), he came to know Mughrabi personally at a System Ali workshop that Mughrabi and Kunda led at Karish's Jaffa vocational high school. His Arabic-Hebrew rhymes, laced with images borrowed from American gangsta rap, tend to foreground the violence that permeates life in Jaffa's poor (and largely Palestinian) urban ghettoes but do so with an idiosyncratic and sometimes humorous bent that undermines their corrosive charge.[26] Karish brought with him another friend from Jaffa, who took turns rapping and making beats on the keyboard.

The integrative dynamics of all this were negotiated by the members of System Ali who were present that evening. Enchik started out on the drums, providing a backbeat for the rappers; he later moved on to djembe and freestyling, while continually encouraging those on the sidelines to participate. He introduced the cantor by providing vocal *silsulim,*[27] gesturing for him to take up the mic, and freestyled in Russian and Hebrew in response to the *piyut*. System Ali's Muhammed Aguani also tapped in. Luna started out providing bluesy guitar lines in support of the singers, later moving on to the piano, and finally, vocally harmonizing over the rappers and singers. Muhammed Mughrabi exchanged his lines from System Ali songs with Karish and his friend, foregrounding a "Jaffa in da house!" message, while prodding newcomers to feature their original lyrics. Neta alternated between beatboxing and keyboard beats, leaving the electronics any time that someone else seemed inclined to try them out, eventually abandoning them to Karish's friend. During instrumental breaks System Ali's Kunda and Mughrabi interspersed with freestyled lyrics, directing the final lines in their verses to the session's young rappers, thus spurring them to take up the next verse. Toward the end, they also got Roi the cantor to recite a highly rhythmic, rapped version of the religious song "*Adon 'Olam*," at the end of which, Roi reflexively commented: "This is the first time I'm doing this; yo! yo!" Kunda congratulated him on his performance, dubbing him the "emerging MC star, first time on the mic." The evening closed with Kunda's freestyle acknowledgements to every participant in the jam session.

At the jam sessions, unconditional inclusivity prevails, especially at the level of language choices. Depending on who is there at a given moment, sessions can be run in Hebrew, Arabic or a fluid exchange between the two. English may also be

25 Muhammed's last name is Kreish. Kreish in Arabic and Karish in Hebrew are the cognate words for shark, and Karish took on the Hebrew version as a nickname.

26 As in: "All the neighborhoods are the same, so *yalla aleyha;* they work with drug dealers [referencing the police], then they come to interrogate us; in the streets of Jaffa, police sirens sing to me; they want to destroy our homes so they can take over Jaffa; if Tupac came to Jaffa, he would be shaking with fear...."

27 A vocal technique of pitch inflections characteristic of Arabic music and incorporated into various genres of music by Mizrahim in Israel.

introduced, even though not everyone may understand the texts. Language becomes a mediator that projects class, ethnic, ethno-national and civic status differences that are absented or muted in other contexts. Although this may produce estrangement for some of the participants at any given moment, the jam's social politics of inclusion ensure that language also becomes the vehicle for transgressing such moments.

Other forms of implicitly directed socialization occur through guidance in modes of expressivity. Just as multiple languages are at the basis of System Ali's ethos, so, too, is the ingrained aesthetic intertextuality. This approach encourages the participants to draw upon all their resources, rather than on clichéd formulas. If it does not work aesthetically, the jam moves on, and someone else picks it up. Importantly, System Ali's band members often exchange instruments among themselves, rather than sticking to their primary instrument. This provides a model of risk taking for the youth attending the sessions; for the regular attendees, it enhances their appreciation of the roles of their peers in the musical fabric and their ability to communicate with them. The results of this strategy, which emphasizes self-expression and communal exchange rather than technical accomplishment, is especially striking among the Beit System Ali diehards, the youth who attend the jam sessions regularly or take advantage of one or more of the regular workshops offered. Within a few weeks of attendance, they begin to experiment with a simple bass line on the piano, accompanying someone else on the darbukkah, beatboxing, or, at the very least, they are able to articulate how they want the rhythm section to support them.

The transmission of the System Ali model works in uncanny ways, because it is not taught didactically. For example, the kind of reflexive humor present in Amir's introduction of Contrasto to the "Party in the Yard" audience (see above) permeates the poetics and social relations of System Ali band members. A means of both foregrounding and dissipating the tensions involved in negotiating divergent subject positions, it is intuitively replicated by the youth. The jam sessions become a "culture lab" (to use *Mif'al Hapayis*' terminology) for the production of new codes and structures of citizenship that rewrites the borders and boundaries of both the urban periphery(ies) and the nation. The particular jam session described above also incorporated a stateless Palestinian into the mix, further destabilizing municipal and national boundaries of productive cultural citizenship, unto which Palestinians from the Occupied Territories are not even mapped.

4 Hagvul Street and Borderline Culture(s)

Officially designated as the Simha Holtzberg Street by the Tel Aviv-Jaffa municipality, the street is known as "The Border" to local residents, as is indicated by the Hebrew graffiti and arrow that points to the official signage at the street's westernmost corner. It is also marked as Hagvul Street on Bat Yam-generated maps. The bulletin

Figure 3: Simha Holtzberg / Border (Hagvul) Street that marks the municipal boundaries between Tel Aviv-Jaffa and Bat Yam. Photograph by Nili Belkind.

board below the graffiti advertises the Metro Hotel's "luxury suites" for "itinerant" users, highlighting one aspect of the different uses – formal and informal – to which borderline spatialities lend themselves.

"The border sits mainly on chunks of pain and sadness," said Yonatan Kunda, in telling the story of his grandfather, a refugee from Poland who was given a choice of abandoned Palestinian homes in Jaffa to pick from, in the aftermath of the 1948 war. This choice was an act of deference by the conquering Israelis to the service of Yonatan's grandfather as an officer during the war, and to Yonatan's great-grandmother, who had survived the Holocaust and had recently joined the grandfather in the newly founded state:

> It was a house that [still] had sheets [of the Palestinian family who had lived there previously] in the closet. ... In the last days of [my grandfather's] life, it all got mixed up for him; he would talk about deserted Warsaw, and it would get mixed up with the house in Jaffa. This is exactly the idea of the border – Jaffa/Bat Yam or Jaffa/Warsaw? You can't put your finger on it, because it is about experiences. ... These are things you can't define, [because if you try to] they will explode.[28]

Layers of experience, both past and contemporary, are embedded in the topography of *Hagvul* Street. The street once marked the border between the Jewish town of Bat Yam and Arab Jaffa, which, in the aftermath of the 1948 war, was swallowed by the

28 Interview with Yonatan Kunda, 5 April 2015.

Figure 4: The famous Borders Bakery at the Westernmost end of Hagvul Street. Photograph by Nili Belkind.

municipality of Tel Aviv. One early morning (8 May 2015), I meet Yonatan, currently living on the municipal seamline, at the Borders Bakery – a prominent marker located on the street's most western corner above the beach – for a tour. Multiple streets converge here into a five-pronged star, the (Hebrew) street names changing where a street continues past the municipal border. Like the Clock Tower circle in North Jaffa, these streets were once roads that led to prominent Palestinian urban centers, including Gaza, Bethlehem, and Nablus, but their old designations have been erased from the contemporary urban landscape. Next to the Borders Bakery stands a shell of an Ottoman era building, its arched windows now penetrated by overgrowth, the façade boasting a plaque for the *Zichron Kdoshim* synagogue. The synagogue has replaced a mosque; no efforts to erase the original markers of the place have been made. Walking along *Hagvul* Street, we pass by the Bat Yam Arts Institute, the fence of a nearby home boasting its presence in Hebrew and Russian graffiti, pointing to the contemporary human diversity of *Hagvul*. Across the street, on the Tel Aviv-Jaffa side, the buildings that make up an old *shikun* (a housing project or tenement) are completely covered with banners advertising the coming of Yafa, a "housing revolution in Israel" that promises the "charm of Jaffa, the chic of Tel Aviv." The use of Jaffa's Arab name – Yafa – for the reconstruction of the urban landscape that will replace the *shikun* is part of the neo-Orientalist, neoliberal discourse accompanying the intensifying gentrification of Jaffa, now reaching its southernmost frontier. This discourse promotes Jaffa's Arab architecture and culinary "authenticity," while the

community itself, primarily Palestinian residents but also working-class Jews, is being displaced. The *shikun*, Yonatan informs me, for decades had been peopled by Jewish survivors of the fall of Gush Etsion in 1948[29]; this process is likely to displace them as well.

Ha'emdot (Positions) Street, where Yonatan lives, is an offshoot of *Hagvul*. The name commemorates the bunkers from which Palestinians from Jaffa and Jewish Haganah or Etzel forces from Bat Yam fought against each other in 1948, at incredibly close range. Some bunkers are barely visible in the urban landscape, hidden among trees in a site converted into a park or, alternately, among the concrete surfaces of a parking lot. One bunker, which does stick out as it sits well above ground and flies a fresh Israeli flag on top, also displays a municipal plaque commemorating the Madar family, whose home served as a front position for Haganah forces against Jaffa Arabs in 1948.

Further east, emanating north (the Jaffa side) from *Hagvul* Street, is a path that leads to a synagogue where Yonatan sometimes attends morning services. This path also leads to Pardes Daka, a five-acre former citrus grove inhabited by the Palestinian Daka clan. One journalist has described this as the ugliest, most horrific place to live in Israel. "The menfolk deal drugs right out in the open. For police it's a no-go zone … sanitation is abysmal … scores of used, undoubtedly stolen, cars are up on blocks, being disassembled for spare parts…. Half the children don't go to school."[30] Despite this, Yonatan says, a comfortable and respectful cohabitation characterizes this borderline space, whereas at the nearby synagogue located on Bat Yam's side of the border, the fear of Arab migration from Jaffa southwards into Bat Yam translates into racist expressions toward Palestinians.

At its eastern end, *Hagvul* Street runs into the junction where Jaffa's central thoroughfare, Jerusalem Boulevard (a renaming of Arab Jaffa's Al-Nuzha), turns into Bat Yam's Independence Boulevard (Sderot Ha'atsmaut). The intersection funnels to Bat Yam's commercial urban center and most prominent municipal marker: *Kikar Hameginim* (Defenders' plaza), an official designation better known colloquially as *Kikar Hamtseva* (the Tombstone or Memorial Stone Plaza). Bat Yam native, scholar, and music critic Eyal Sagi Bizawi has characterized this twist of appellations as the product of the national historiography bent on turning the mundane into the heroic, erasing subtext, meaning, and history's complexities.[31] The spot had served as a defense position for the Bat Yam population against Jaffa's Arabs in 1948. Then called the King George Position, locals dubbed it "The Position of Death" in honor of the three

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29 Gush Etzion included four Jewish kibbutzim in the Bethlehem area founded in the 1940s; many of the founders were Holocaust survivors. During the 1948 war, these settlements fell to Jordanian forces, and the survivors were massacred after surrendering.

30 Unnamed journalist quoted in Monterescu, "The Bridled Bride of Palestine: Orientalism, Zionism, and the Troubled Urban Imagination," 662.

31 Eyal Sagi Bizawi, "The Tombstone Plaza, Between Bat Yam and Jaffa."

Bat Yam residents who were killed there. For local Bat Yam residents, King George meant little, whereas the dead Bat Yam residents signified the tragic and perhaps random deaths of locals, rather than heroes defending the homeland. Between local and national narratives, Tombstone Plaza is the colloquially predominant moniker, while in maps "Defenders' Plaza" predominates.

The Border then is a space that is both marked and permeable, a "breathing seam line," to use Yonatan's definition. It is constructed from contentious layers of histories and displacements, tensions between national narratives and local epistemologies, and jarring simultaneities of past and present, sacred and secular, "indigenous" and "migrants," working class habitats and gentrified mobility. It is also constructed from different narratives in Bat Yam and Jaffa of what it means to be "peripheral." Contrasto's song "I won't agree to be another average," whose chorus was penned by Alex (short for Alexandra) – an immigrant from the Ukraine – expresses the frustration of youth with hegemonic educational systems, but also projects the sublimation of Bat Yam's "average" image in local and national imaginaries. By contrast, the Palestinian youth from Jaffa inhabit an alterity that, by its very nature, is about difference and disruption of the municipal and national pull to homogenization, rather than averageness. This may also explain the respect for Jaffa Palestinians, which Yonatan and Neta have noted among Jewish Bat Yam youth living in proximity to *Hagvul*.

The different kinds of 'peripherialities' that inhabit the two cities is reflected in the interest – or lack thereof – that Tel Aviv-Jaffa and Bat Yam have generated in academic literature. Jaffa bears the symbolic weight of its Palestinian past and the historical and contemporary meanings it has taken on for Tel Aviv – Israel's center of cultural and economic capital. A number of scholars have focused on the visible and invisible borders (the very hyphen in the title 'Tel Aviv-Jaffa') through which Jaffa and Tel Aviv create each other, a process in which the organization of urban space and the very right to the city is to a great extent authored by Tel Aviv's ongoing colonization of Jaffa since 1948.[32] The metaphor White City / Black City provides a potent lens for critiquing these processes.[33]

In contrast to the abundant textualization of Tel Aviv-Jaffa, Bat Yam has inspired little scholarly attention, despite its human diversity. I believe that this is because Bat Yam is conceptualized as a city *lacking* identity: a grayed-out space of unregulated and unattractive urban development similar to many other "periphery" towns in Israel, and in which, beyond social deviance or the "ethnic others" working class

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32 This includes not only Palestinian Jaffa but also a number of Jewish working-class and predominantly Mizrahi neighborhoods. See the works by Levine, Monterescu, Rotbard, and Schnell in the bibliography.

33 Tel Aviv's appellation "The White City" is associated with its founders' modernistic planning (in contrast to Arab Jaffa), the sand dunes on which it was built, and most importantly, Bauhaus architecture, which became a prominent feature starting in the 1930s and led UNESCO to declare the city a world heritage site in 2003.

populations associated with most periphery towns, there is little of unique interest *to find*.

Whereas the White City / Black City borders of Tel Aviv-Jaffa have been well documented, multiple layers of topographic erasure and neoliberal "development" continue to bury the "Black City's" troubled histories, along with its boundaries, under Tel Aviv's development projects: the boardwalk, municipal parks, historic-sites-turned-shopping malls, and luxury towers. In contrast, on *Hagvul* Street, one vividly perceives and senses the lived dissonances of spatial urbanity. They are constantly mapped out, drawn and redrawn, by youth living in the vicinity who attend Yonatan's workshops, in correspondence with the lived habitats of personal geographies. The "border" is also transgressed daily in communal exchange. Although Karish usually arrives at Beit System Ali on foot or bicycle, in one of his rapped songs, he describes himself as a macho delinquent cruising Bat Yam at high speed until late every Friday night with local girls, while blasting rap music (interestingly, the song is titled "cruising the streets of Jaffa"). On a different plane of experience, Yonatan senses this very transgression as he walks to the synagogue on the Jaffa side of *Hagvul* in the morning. He also feels it when he goes from a workshop in a Bat Yam religious-nationalist school to a largely Palestinian vocational high school in Jaffa, where, while the format is similar, the content, positions, language, and discourses differ. Whereas both Jaffa and Bat Yam stand in opposition to the "White City" of North Tel Aviv (moneyed, secular, mainstream, Ashkenazi, modernistic layout), the border constructed between them represents different forms of alterity and their articulations with municipal and national constructs of belonging.

System Ali's cultural interventions across the Bat Yam / Jaffa border gives voice and visibility to different positions and narratives of alterity on a single, shared platform, through everyday expressive practices and shared sociality. Importantly, they are also lived through performance, turning Beit System Ali into a public space that (socio-politically) rearranges what Jacques Rancière has termed the "distribution of the senses,"[34] by which he means a redistribution of what is visible, speakable, and normatively acceptable. For Rancière, politics is about interventions upon the social order that create new subjectivities and previously non-existent scenes of dialogue; significantly, it is also the place where actors render visible their belonging to a shared world that the "Other" cannot see. Rancière views aesthetics as inherently political because the aesthetic product can be art only when it is also something else, or, in other words, when it reorganizes accepted norms and perceptions of reality.[35] By reinserting ethnicity (in all its languages and aesthetic configurations), ethno-nationality (Akram, a Palestinian non-citizen), and the very salience of subjectivity as part and parcel of the project of "redistributing the senses," Beit System Ali projects

34 Jacques Rancière, "Ten Theses on Politics."
35 Rancière, "From Politics to Aesthetics?"

also contribute to the performative redistribution of urban space *and its demarcated borders*. This project depends on the active (performative, aestheticized) inclusion of all peripheralized, ethnicized, or otherwise "othered" voices in a joint public sphere.

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Diego Rotman

The Fragile Boundaries of Paradise: The Paradise Inn Resort at the Former Jerusalem Leprosarium

> *The aspiration towards a utopian borderless space, a plan for a space without lines, was the dream of architect Rodriguez [*pseudonym of João Delgado*], who had signed his business card "Arch. Rodriguez – Plans without Lines: an architect on a tightrope"* (from the curatorial text of "Borderlines," Drawing Biennale 5).

> דען, אַלס קינסטלער, ווייסט דאָך :פֿריער מוז מען באַטראַכטן די גרויסע ליניען, דעם אַנסאַמבל,נאָכער יעדער טייל באַזונדער, נאָר
> דען פֿאַרשטייט מען ריכטיק דאָס גאַנצע (בוריס שץ, געבילדעט ירושלים).

> [As an artist, you already know: first, you should imagine the big lines, then the ensemble, then each part separately, and then you can understand the whole] (Boris Schatz, *The Rebuilt Jerusalem*).

The utopia that Boris Schatz described in his novella *The Rebuilt Jerusalem: A Daydream*, written in 1918 during his exile in Safed, is supposed to be realized in the year 2018. Schatz envisioned a paradisiacal Jerusalem. The Jews will coexist in harmony with nature and with the Arab residents of the city, and, with the consent of the Arab minority, they will build the Third Temple, which will serve as a museum for Jewish art and Jewish science. In this futuristic, utopian vision, the Land of Israel is a Biblical paradise where Jewish inhabitants wear Middle Eastern garb and have biblical names but lead modern lives.

In July 2015, a group of Jerusalem-based artists decided to conduct a dialogue with Schatz's novella, contextualizing and materializing his utopian and paradisiac Jerusalem.[1] They chose to do so not on the Temple Mount, where some traditions situate paradise[2] but in the Talbiyeh neighborhood, inside the walls of the former leper's home of Jerusalem, a nineteenth century hospital established outside the Old City's limits and surrounded, like the city of Jerusalem, by its own walls.

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1 I want to thank Rachel Elior and Chaym Noy for our fruitful conversations and for providing the inspiration for this article.

2 *The Book of Jubilees*, Noah (8:12) states: "The Garden of Eden is the Holy of Holies and the dwelling of the Lord." The Garden of Eden is in the place where the Third Temple is supposed to be rebuilt, where only the High Priest (הכהן הגדול) may enter, once a year, on the Day of Atonement. See also Elior, "The Garden of Eden is the Holy of Holies," and Elior, "Introduction," in R. Elior, *A Garden Eastward in Eden* (Hebrew), 5–59.

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Since 2012, the Hansen House, a center for art, design, and technology, has existed in the compound of the Leprosarium Jesus Hilfe, which during its years of operation was an autonomous paradise for lepers. In its basement, the Hansen House hosts the Mamuta Art and Research Center run by the Sala-Manca Artists Collective.[3] The Hansen House consists of art galleries and a historical exhibition about the leprosarium on the main floor and, on the second floor, the Master's Degree programs in Urban Design, Design and Technology, and Conceptual Design of the Bezalel Art Academy, products of Schatz's partially fulfilled dream.

This essay deals with the physical, semantic, and metaphorical roles of the temporary borders and structures constructed for the paradise,[4] which is surrounded by plasterboard walls, then by the walls of the former leprosarium, located less than a kilometer away from Suleiman the Magnificent's rebuilt walls of Jerusalem's Old City of Jerusalem[5] and less than three kilometers away from the separation wall.[6]

1 The Leprosarium

The German-Protestant Moravian community founded the Leprosarium Jesus Hilfe as an isolated refuge for lepers in Jerusalem in 1867. For twenty years, it operated in a building on what is now Agron Street. Ironically, the building remains one of the most impenetrable buildings in the city as it serves as an extension of the United States consulate in west Jerusalem. In 1887, the institute moved to a new building designed by Conrad Schick in the neighborhood now known as Talbiyeh. "High walls surround and hide the building, constructed in an isolated spot far from the walls of the Old City, and a focus for endless stories about what goes on inside" – is a sentence appearing today on the historical display located in the reception hall inside the hospital.

Until 1948, most of the patients were Muslim Arabs, the nurses Christians. Tawfiq Canaan, a Christian Palestinian, was the chief physician from 1919 until

3 The members of the Sala-Manca Group are Lea Mauas and I.

4 I was involved in the project as co-curator together with Lea Mauas (Sala-Manca Group) and also as artist.

5 The inscription commemorating the reconstruction of the walls says that Suleiman the Magnificent "decreed the construction of the wall, he who has protected the home of Islam with his might and main and wiped out the tyranny of idols with his power and strength, he whom alone God has enabled to enslave the necks of kings in countries (far and wide) and deservedly acquire the throne of the Caliphate, the Sultan son of the Sultan son of the Sultan son of the Sultan Suleyman. (http://www.imj.org.il/imagine/galleries/viewItemE.asp?case=7&itemNum=374383, accessed August 2015).

6 Construction of the separation wall started in 2002 in order to "erect a physical barrier separating Israel and the West Bank with the declared objective of regulating the entry of Palestinians from the West Bank into Israel. In most areas, the Separation Barrier is comprised of an electronic fence flanked by paved pathways, barbed-wire fences, and trenches" (The Separation Barrier, 2011).

1948. Following the founding of the State of Israel, Canaan either left Jerusalem or was expelled. According to Salim Tamari, Canaan took the Arab patients from the city's leprosarium with him, and they all marched to the village of Silwan, where they remained until he later founded a leprosarium north of Ramallah.[7] The Moravian sisters Johanna Larsen and Ida Ressel report that they led fifteen patients to Silwan in 1953 (Jordan at that time) and stayed with the lepers until the leprosarium north of Ramallah on Star Mountain was founded on 12 June 1960.[8] In any case, the Jerusalem hospital changed from being a hospital for Muslim lepers to a hospital for Jewish patients, a change that can be read as a powerful metaphor for the politics of separation.[9]

In 1950, the Jewish National Fund purchased the building and appointed the Israeli Ministry of Health to manage it. Its name, Leprosarium Jesus Hilfe, was changed to the Hansen Government Hospital after Gerhard Henrik Armauer Hansen, who discovered the bacteria responsible for the disease. As antibiotic treatment succeeded and gradually reduced the number of patients, most of the lepers were released from the hospital during the second half of the twentieth century. Starting in 2000, the hospital functioned as an outpatient clinic, and it finally closed in 2009. The government then decided to transfer the building to the Jerusalem Municipality to be restored and turned into a cultural center. When the site opened in late 2013, it changed its identity once again and was named Hansen House, commemorating the scientific savior who replaced the spiritual healer, Jesus. Today, Hansen House is an art and design center and a tourist attraction that aims at showing its visitors one of the city's most beautiful buildings and its mysterious history, opening its secret gardens and revealing its hidden beauty.

The Jerusalem leprosarium exerted a strong influence on the collective imagination of Jerusalem's "healthy" inhabitants. The local mythology reflects the Judeo-Christian traditions, which since antiquity have associated this disease with almost anything that particularly troubled these religions.[10] The Old Testament initiated a tradition of regarding leprosy as a moral as well as a physical disease.

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7 Salim Tamari, "Lepers, Lunatics, and Saints."

8 "Dedication of Star Mountain in Ramallah, June 12," 1960, This Month in Moravian History 54, June 2010, issue 54 (online at www.moravianchurcharchives. org/thismonth/10_06%20Star%20 Mountain.pdf, accessed 16.10.2018).

9 According to Tamari, the separation of Arab and Jewish lepers in the Talbiyeh leprosarium during the war of 1948 marked one of "those defining moments in the annals of Jerusalem and the Arab-Israeli conflict. In its absurdity, the event encapsulated the depth to which the process of ethnic exclusion and demonization was reached after decades of conflict between Jews and Arabs, settlers and natives. It also signaled a turning point in which much of the intellectual debates, as well as popular sentiments, about the future direction of the country and its sense of nationhood, began to crystallize around two separate and exclusive narratives of origin" (Tamari, "Lepers, Lunatics, and Saints," 4).

10 Edmond, *Leprosy and Empire*, 1–23.

In the New Testament, lepers became objects of pity, and leprosy itself became a metaphor for divine salvation, placing "the emphasis on treatment and cure rather than on diagnosis and segregation."[11] Lepers eventually played a liminal role in antiquity. Generally situated near the city's entrance, they usually would not cross into the city itself, intending instead to use the visual impact of their tragic illness to arouse the compassion and generosity of passersby.

If the walls of the modern leprosarium were the borders that drew the line between lepers and the healthy, leprosy itself, as suggested by Edmond, was a "boundary disease par excellence. It can focus and dramatize the risk of trespass, serve as a punishment." Drawing on Julia Kristeva's example of the human corpse, Edmond argues that the leprous body is "a border that has encroached upon everything… death infecting."[12]

Under the influence of these Judeo-Christian traditions about leprosy embedded in western culture, the Jerusalem leprosarium was an area to be avoided by the normal and the healthy, and considered "forbidden" and threatening. The surrounding walls that prevented any neighbor's gaze generated infinite stories, rumors, fear, and curiosity, creating a rich urban mythology.

The Jerusalem lepers' home plays an important role in S.Y. Agnon's novel *Shira* and in his short story "Forever."[13] In *Shira*, Manfred Herbst, Agnon's anti-hero, is a bored professor at the Hebrew University in Jerusalem in the 1930s, who falls in love with Shira, a nurse who works at the lepers' home, becomes infected with leprosy, and moves into the leprosarium, where she spends the rest of her life. Herbst, who leads his life in a world supposedly inhabited by normal and healthy people, decides to leave his wife Henrietta and his normal life in order to join Shira in the lepers' home.[14] Gershom Schocken defines Agnon's understanding of the lepers' home as an example of truth and perfection. In Agnon's work, this idealized place was an earthly portion of paradise, not merely in opposition to the so-called normal (in reality abnormal) world.

Agnon's short story "Forever" also reflects this paradisiacal quality of the leprosarium. Ada Eden is an old nurse in the leprosarium, an angelical character whose surname in Hebrew means paradise. In the story, some of the trees in the hospital garden are called "Eden trees" for the nurse. The Paradise Inn Resort reality was temporarily erected among those same Eden trees of Agnon's fiction.

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11 Ibid, 7.

12 Ibid, 3

13 Agnon, *Shira*; Agnon, "Forever," in S. Y. Agnon, *Complete Works of S. Y. Agnon*, 8, 315–316.

14 Schocken, 1978, 237.

2 The Paradise Inn Resort

Paradise Inn, Talbiyeh, Jerusalem. A dream for only one person. Infinite stars and a real gate to paradise. Reserve your room at the former Lepers' home in Jerusalem, where any piece of land can become your temporary dwelling (from the Paradise Inn website)
Paradise Inn is... a metaphor of differentiation and exclusivity ... a luxurious paradise that originates from a public institution that was historically used to protect society from lepers and lepers from society. Paradise Inn dwells in the spirit of gentrification, inviting an artist to reside for free in the paradise for a month and a half. In return, the artist is expected to produce artwork for the comfort of future residents (from *I Love Jerusalem Magazine* [fake quotation of the curators]).

In the summer of 2015, a major part of the gardens of the historic, walled-off Jerusalem leprosarium became the setting for the construction of a temporal paradise, a summer camp for one single person, a metaphor of exclusiveness – the rebuilt (paradisiacal) Jerusalem of Boris Schatz.

A connection between the lepers' home and paradise exists not only in Agnon's literary work. According to some traditions, based on the writings by the Byzantine historian Nicephorus Callistus Xanthopoulos in his *Ecclesiasticae Historiae* (Church history), the Empress Eudocia, wife of the fourth-century Roman emperor Theodosius, founded an almshouse for 400 lepers in Phordisia. Phordisia is a variation of *foridish*, a word that comes from Persian and means "garden" (hence the origin of the Hebrew word *pardes*, "orchard"). This word, which refers to the tradition of the Garden of Eden, morphed into the Latin word *paradiso*, hence "paradise." The biblical scholar Józef Tadeusz Milik located the Phordisia leprosarium in the Sheikh-Bader area (today's Givat Ram), although the independent researcher Joe Edward Zias, in a less supported theory, located it in Herodium.[15] Zias based his argument on the fact that the Arabic name of Herodium is Jabal Foridish (Mt. Paradise), a name given to it by the Ta'amirhe Bedouin tribe.[16] According to Hanna Cotton, the toponym *pardesya* may have migrated or been extended to the west, so that Phordisia may be located in the area of Beit Hakerem (today's Ein Karem, a village southwest of Jerusalem).[17] Although the ancient location of the Phordisia leprosarium is unclear, evidently, a lepers' home was situated there, creating a clear semantic and suggestive connection between leprosarium and paradise.[18]

15 See: J.E. Zias, "The Garden of Eden or the Free Hospice" (Hebrew), 296.
16 Yehuda Ziv, "'May his Place of Rest be in Gan Eden,'" 328. About other settlements whose name uses the word Foridish in its variations, see ibid., 327–342. About the connection between paradise and the lepers' colony, see, for example, Greene, *Exile in Paradise*.
17 See Edmond, *Leprosy and Empire*, and Cotton, *Corpus Inscriptionum Iudaeae/Palaestinae*.
18 The artists were somewhat familiar with Zias' connecting the leprosarium, paradise and Herodium, but they did not engage in further research.

Figure 1: The walls of the Paradise Inn Resort. Credit: Diego Rotman

The paradise project, commissioned by the Hansen House,[19] was curated by the Sala-Manca group of artists, directors of the Mamuta Art and Research Center at the Hansen House. The project began with a series of actions:

- Selecting the site of paradise in the former leprosarium gardens with the consequent definition of its borders.
- Constructing temporary walls made of rough plasterboards painted in white, which constituted the factual appropriation and enclosing of the public area;
- Redefining the paradise site as The Paradise Inn Resort, a boutique hotel for only one person.
- Adding eight historical doors taken from the former hospital, seven of which could not be opened, leaving only one to be opened by the hotel guest.
- Adding a large frontal, closed "window" made of interactive plastic shutters, making it possible to show the inside of paradise for eight seconds in exchange "for only three shekels."

The walls of the paradise site, constructed as a façade or as scenography, were actually delineating the boundaries of this contemporary paradise through a fragile temporary

19 The commission entailed carrying out a summer project using electronic waste. The curators proposed changing the main topic by adding a series of works using electronic waste to their paradise project.

construction. Prohibiting visitors from entering the area created an uncomfortable feeling of exclusion, on the one hand; yet, it stimulated the visitors' curiosity and imagination, adding a symbolic and higher economic value to the closed garden, on the other hand.

In exact (and unplanned) contradistinction to Jerusalem's eight gates, of which seven gates are open and only one, the Gate of Mercy (שער הרחמים; the Golden Gate according to Christian tradition) – the gate through which the Messiah will enter according to Jewish tradition – remains closed, seven of the doors of the Paradise Inn were closed; only one door through which the guest could enter remained open. In order to accentuate the yearning toward the closed garden, the artists left some voyeuristic access points that enabled visitors to understand what they were missing.

Lea Mauas and I, in another blurring of borderlines between producers and users, defined the project in the curatorial text as follows: "Paradise is built – a haven in the middle of the city, a white façade bounding a garden that has been expropriated from the public. In Paradise, only one human being at a time can experience the ideal and modern natural living, leaving the public with a sense of longing, allowing a sneak peek into a free and peaceful world, at an affordable price."[20]

The curatorial text also defined the undertaking as a critical architectural project in the context of the urban politics of Jerusalem:

> In light of the policy of the city of Jerusalem to develop tourism and to use art and culture as a touristic tool, a group of local artists decided to be part of this new trend... In order to generate a new resource for tourism ... they established the luxurious *Paradise Inn* on part of the lands of the former Jerusalem Lepers' Home at Hansen House ... The project synthesizes new visionary ideas for a modern Jerusalem: a hotel for only one person, a personal paradise built in the exquisite Hansen House gardens.[21]

The Sala-Manca group planned the Paradise Inn borderlines or framing together with Nir Yahalom, who translated the abstract concept into a physical fragile border made of plasterboard. The interior infrastructure for the guest was a work by Itamar Mendes-Flohr, who was also the artist-in-residence invited to live in paradise for three months. Inviting him to create not only his ideal facilities but also new artworks on the walls of the paradise, adding new interpretations, interventions, and new points of voyeurism, the curators gave Mendes-Flohr the freedom to "just to be there," without requiring any completed products from him.

An observation post from above was an important part of the project. From the second floor of the Hansen House, one could watch all of paradise, describe its contours, and understand the framing of it and the relevance of the walls to

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20 http://mamuta.org/?portfolio=paradise.
21 Ibid.

the construction of the temporary, earthly version of the mythos, as in “Frame it – therefore it is.”

A souvenir shop with works by Pessi Komar, Chen Cohen, and Shiri Singer was created as well, including music for the paradise elevator composed by Lior Pinsky. The Paradise Inn Resort website, which included all the necessary information about the hotel (attractions, size, and facilities), images, a reservations interface, and the collection of artworks of the Paradise Inn Resort, was Guy Yizhaki’s art project. Works by two guest artists supplemented Mendes-Flohr’s interventions and Sala-Manca’s shutters, the planned closed lobby, and seven closed doors. Oz Malul created a kinetic sculpture and pirate radio program broadcasting on the IDF’s radio station Galgalatz and Shaul Zemach devised an interactive “forbidden flower” made of electronic waste.

Chaym Noy adopts a scholarly approach to the connection between the idea of paradise and modern tourism. He argues that in late modernity, the mass tourism industry has reproduced, monopolized, and mediated both symbolic paradisiacal images and specific paradisiacal spaces. Tourism has reinforced the longing for paradise while creating those longed-for spaces for consumption. The tourism industry, asserts Noy, has effected the institutionalization and commercialization of contemporary paradises via the uncanny and immensely profitable combination of two characteristic late-modern phenomena – mass communication (mainly commercials) and mass transportation. Noy notes that those paradisiacal touristic spots are defined and real geophysical spaces that combine dichotomies to the benefit of the tourism industry, which differentiates between “home” and “away,” the natural and the artificial, here and there. Those places are always temporal dwellings and supervised areas.[22]

The Paradise Inn Resort is in direct dialogue with the paradisiac touristic destinations that Noy describes, with the difference that, unlike the mass tourism destinations, the Paradise Inn Resort serves one single person. It is an exclusive paradise, an island in the middle of the city where the artificiality is the border. The privatization of nature through the plasterboard creates an ironic reference to those paradisiac vacationscapes.

3 An Iron Curtain Made of Plasterboard

”גן העדן הוא בין החלוף ואי החלוף” (חנורב׳ ה, ד)

The Lord God planted a garden in Eden, in the east, and placed there the man whom He had formed. And from the ground the Lord God caused to grow every tree that was pleasing to the sight and good for food, with the tree of life in the middle of the garden… The Lord God took the man and placed him in the garden of Eden (Genesis 2:8–15).

22 Noy, “Touristic Paradises,” 403-404.

The Paradise Inn proposes defining an apparently arbitrary piece of the public realm as a private paradise. The project did so through delimiting a boundary, constructing a border between the everyday and the mythical, between reality and art, between the normal and abnormal. One may interpret this separation fence as a metaphorical system constructed to frame power relations based on politics of differentiation. The Paradise Inn itself constitutes a border, a definition, an obstruction, a line of division, or, to quote Irit Rogoff's reflections on borders, "either a mode of containment or a final barrier leading up to ultimate liberation and freedom ... the border is the line that needs to be crossed to a safe haven away from the tyranny of evil."[23]

Only one person could cross the boundaries of the Paradise Inn. The first (and last) guest of paradise was a commissioned artist-in-residence, who may be followed by potential guests eager to pay the considerable amount of $1,500 a night to enjoy the unique experience of sleeping in the gardens of the former leprosarium, rebaptized or rebirthed as paradise. This border, created by plasterboard, represents a physical attempt to demarcate ownership, to delineate a parallel juridical sphere, to create what Hakim Bay called a "temporary autonomous zone" for selected guests, a metonymia of the leprosarium itself.

In his influential book *The Urban Revolution,* Henri Lefebvre noted, "Space and the politics of space 'express' social relationships but react against them."[24] In this sense, the demarcation of the land is an attempt to express, construct, and influence those social relations. In those selected spaces, buildings are footnotes, comments on social relations, or, according to Kim Dovey, part of an environment that frames power relations.[25] Drawing on Dovey, Sara Fregonese, and Adam Ramadan argue that hotels become "evident mediators of state power."[26]

The Paradise Inn was a fragile and temporary structure that attempted to create a critical discourse, a living parody of the state power, a revisit to Schatz's utopia, marking a border within a border within a border. The Paradise Inn is a proposal for a non-collective life, a critical monument to the idea of exclusion and exclusiveness. It is not a real building but a site of demarcation, a process of differentiation, an iron curtain made of plasterboard, an island of fantasy.

The public had no real, direct access to paradise; the hotel walls were the mediators. The main attraction for anyone who did not want to invest time and money was a horrible, cheap white façade, the border of everyday life, designed to create the idea of a forbidden paradise on the other side of the wall.

The Paradise Inn could be perceived as a parody of a tourist attraction. The Paradise Inn was not a "beautiful" or "aesthetic" art work. It was rude, rough, shoddy, and inelegant, an aggressive intervention in the idyllic garden of Jerusalem's intimidating

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23 Rogoff, *Terra Infirma*, 112.
24 Lefebvre, *The Urban Revolution*, 15.
25 Dovey, *Framing* Places, 1–6
26 Ramadan & Fregonese, *Hotel Geopolitics*, 793–813.

former leprosarium. The white building was disturbing: it was an architectural intrusion of Jerusalem's "other" – the "white city" of Tel Aviv – into the stone-based architecture of German Jerusalem. The art critic Galia Yahav, who criticized the artists' interventions on the walls, referred to the white walls as the main artistic statement of the project. Focusing on the project as a comment on the relations between the artists and the institution supporting the project, she wrote in the *Haaretz* daily: "If you asked for an artist-in-residency program? you got a settlement. If you asked for a recycling project of electronic waste? you got faltering junk. If you asked for the Third Temple? you got hipsters. If you asked for paradise? you got hell." [27]

Yahav ended her article by referring to the paradise's walls: "The plasterboard walls are really stuck in the area, blocking visibility. They are a real aesthetic disruption. Frustration results from the impossibility of entering, seeing, touring it appropriately. Through their crude illustration, those walls clearly communicate that walls are the original sin."[28] The Paradise Inn's walls created the feeling of a Potemkin Village, a façade hiding nothing, but, actually, those walls transformed this "nothing," this "nice garden," into the Garden of Eden. They were the medium for creating a feeling of longing, of being on the other side of the "real thing."

At the Venice Biennale, Santiago Sierra (or, more precisely, a group of Italian workers), in "Wall Enclosing a Space," built a brick wall from the floor to the ceiling parallel to the entrance of the Spanish Pavilion. The only visitors allowed to enter and visit the work were Spaniards with identity cards, passports, or other legal means of identification. Sierra's work conveyed the idea of covering and revealing to selected people the process of hiding their national representative space in the international arena, converting the Spanish people into the privileged visitor able to testify to a national vacuum hidden from the rest of the world. Unlike Sierra's work, everyone could potentially enter and visit the Paradise Inn; for a certain amount of money, everyone, regardless of race, color, or gender, could be a temporary citizen of paradise. No one, however, decided to pay the bill and cross the border into this parody of a capitalist construction of temporary tourism, which anyone with money could enter and spend a night alone in paradise.

The plasterboard walls were the point of contact between the mythological Eden and the Israeli reality, between the commissioned space of the artist-in-residence and the visitor's curiosity, the platform for a hypothetical dialogue, for an anti-voyeuristic discourse. The hole in the wall created by Mendes-Flohr represented the most literal expression of this anti-voyeurism: neither an entrance nor a means of viewing a slice of paradise, it was a mirror reflecting the voyeur's own eye. An interactive installation of the Sala-Manca group merchandised the view of paradise: three shekels entitled you to eight seconds for viewing the naked paradise, the imprisoned landscape.

27 Yahav, "'The Paradise Inn' Hotel in Jerusalem."
28 Ibid.

Figure 2: The electronic plastic shutters. Credit: itamar mendes-flohr.

Figure 3: The paradise inn from above. Photo by Diego Rotman.

Only the elected artist, with his faux magnetic keycard (it was made of wood), was allowed to enter and exit paradise, to sleep in the "infinite stars" hotel, where the only part missing was the symbolic roof. There was no border between hotel and heaven; the Paradise Inn had a direct connection to it. The only contemporary Enoch was the invited artist, Itamar Mendes-Flohr. During his stay, Mendes-Flohr added some interventions to the walls: a moving snake made from a branch of one of the paradise's trees; a pipe taking out the dirty water from the Paradise resident's kitchen and bringing it back purified (or contaminated); the above-mentioned hole reflecting the visitor's eye; and a camera obscura-like device providing a blurred, upside-down view of Eden. The wall of paradise, like the skin of a leper, was slowly being affected, weakened, disturbed, and threatened. The artist was its destructive disease or its nurse, the visitors the morbid spectators of an already anticipated death. The paradise, as well as the souls of the lepers, remained invisible, inaccessible to the curious morbid gazes.

The democratization of paradise through capitalism did not bear fruits. No guest wanted to pay the whole price. One of the main questions the project raised was: what were the people missing (if they missed anything at all)? Did the artists want guests at all? Why did they stay outside? The colloquium organized for the closing of the Paradise Inn, with the participation of Rachel Elior and Chaym Noy, provided answers. Itamar Mendes-Flohr, the single and last witness, responded to questions about his experience of living there for the past three months. A day before his expulsion from the paradisiac territory, a day before his entire world was about to be dismantled, he answered with a sincere tone and a smile: "I was in paradise."

The dismantling of the Paradise Inn started the next day. The doors and the plastic shutters no longer barred access. The fragile borders of paradise fell down. In the Facebook page, the curators posted a photo of the front wall of the Paradise Inn without windows and doors, and they added the following note: "The Gates of Paradise have been breached and are open to all, but there is no sense now. Now the [great] flood."

Since the fall of the plasterboard walls, there is no Paradise (Inn). Nevertheless, perhaps ironically, in this very setting of the Leprosarium Jesus Hilfe/Hansen House, a new choir conducted by Noam Enbar has been established: The Great Gehenna Choir, blurring rethorically or sonorically the fragile boundaries between (collective) Hell and (individual) Paradise.

Figure 4: Dismanteling the paradise. Photo by Diego Rotman.

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Ran Morin

Three Trees: Environmental Projects on Mount Scopus, Jerusalem (2003–2015)

Mount Scopus in Jerusalem, at an altitude of 828 m, is the location of the main campus of the Hebrew University of Jerusalem.[1] Three kilometers northeast of the old city of Jerusalem, it is situated on a vantage point overlooking the city as well as the Judean desert and the mountains of Transjordan. Positioned on the watershed of the Afro-Syrian rift, this site stands on a highly sensitive geographical and political borderline between the Judean Mountains and the Judean desert and between the Jewish and Arab populations of the city. Mount Scopus invites reflections, interventions and readings of its multiple associations with diverse and contrasting claims of ownership. The following essay engages with three environmental interventions performed "on the ground" of Mount Scopus that address the geographical and social complexity of the place.

Three environmental-artistic "Creative Preservation"[2] projects, which I generated in three distinct parts of Mount Scopus between 2003–2015, attempt to recall, expose, and unite elements of the *genius loci* of Mount Scopus. They operate in a complex field of conflict where national, economic, and ideological agendas create borders and divisions, covering, disguising, dissembling and even leading to large-scale physical elimination of vast layers of the *Place*.[3] The three environmental projects presented here, all realized at a distance of less than 500 meters from each other, endeavor to rethink the intricate ways in which *time* has registered its marks on this location, while attempting to create a contemporary connection with the different social groups that inhabit Mount Scopus today.

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1 *HaTzofim* and its Greek translation *Scopos* (or the Latinization *Scopus* – meaning "Lookout") appear in Josephus' *War of the Jews* (part 2, chapter 19) as the location of the base of the Roman Legions for the attack on Jerusalem (66 C.E.). The exact site of the mountain mentioned in ancient sources is unknown; Zionist organizations promoting the creation of the Hebrew University introduced the modern designation of the northwestern peak of the Mount of Olives as Mount Scopus.

2 Ran Morin, "Creative preservation: The development of an artistic approach to the preservation and presentation of the past," *Conservation and Management of Archaeological Sites* 3/4 (1999): 191–201.

3 For further reading on the history of the Hebrew University Mount Scopus campus, see Diana Dolev's book *The planning and building of the Hebrew University, 1919-1948: Facing the Temple Mount* (Lanham, Maryland: Lexington Books, 2016).

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1 Tilted Tree (2003)

Dimensions: *length along the tilted axis (incl. tree) – 6 meters.*
Materials : *Sapium Sebiferum tree (Chinese Tallow), steel structure covered with expended net, ground stone, and pigments, steel cable.*

On Wednesday, 31 July 2002, at 13:32 p.m., a bomb planted by terrorists exploded in the cafeteria at the Frank Sinatra Student Center on Mount Scopus, killing nine students and staff and wounding more than eighty. “Tilted Tree” is a monument commemorating this tragic event.

An existing tree was moved and replanted at an angle on a slanted “mound of earth,” as if it had been disturbed by the physical blast of the explosion or by the mental shock, the small earthquake that altered this location. “Tilted Tree” is a living monument that changes from season to season and regenerates from year to year. It grows aslant as an expression of the violent event. Its presence suggests the integration of the traumatic memory of the terrorist attack into the University’s everyday life. The sculpture attempts to engrave permanently at the site the consequences of the explosion while proffering a way of life that continues to develop in a slightly modified way.

Figure 1: “Tilted Tree” (Ran Morin 2003), in commemoration of the tragic Frank Sinatra cafeteria terrorist bomb explosion. Photo by Ran Morin.

2 The Sacred Carob Tree of Al-Issawyia (East Jerusalem) – 'El Carobi Shejerat el Ashara' (2005)

A project for the conservation of the sacred Carob Tree and the area surrounding it. Initiated by the cultural center of Issawyia. Planned and realized in collaboration with Ran Morin. Awarded the first prize in the competition for environmental projects in Jerusalem, June 2005.

Various tales and beliefs are tied to the ancient Carob tree located on the road connecting the Palestinian village Al-Issawyia, located on the northeastern slope of Mount Scopus, and the mount itself. A local Christian tradition claims that Jesus (Issa' in Arabic) sat underneath this tree with his disciples. Moslems maintain that it was the meeting place of Elmuazem Isa and nine other of Saladin's generals, on their way to liberate Jerusalem from the crusaders (1187), hence the name Issa-wyia. The Carob tree is also believed to possess supernatural powers: it may fulfill wishes and judge between opponents, and any mischief committed in its vicinity is punished severely. In years of draught, the villagers send a venerable old woman to the tree, riding a donkey facing backwards while holding a rooster. Soon after her return, the rains start. In recent times, the tree had suffered; the younger generation forgot its story; a modern road brutally disfigured its surroundings and some of its branches dried up.

Figure 2: The Sacred Carob Tree of Issawyia (2005). In the background – the Hebrew University tower. Photo by Ran Morin.

The first stage of the conservation project of the Carob tree was realized in 2005, utilizing a small budget from the Society of Community Centers. The local community – the village dignitaries, the staff and youth of the cultural center, a local contractor and his workers, friends, neighbors, and their children – all participated actively in the project. Conservation works included cleaning of the area surrounding the tree and the construction of low curved walls from local flint stone partly collected by the children. The walls encircle the tree, protect it, preserve its soil and mark its "sacred space." The sacred Carob tree of the Al-Issawyia project was an attempt to mark and preserve local folklore and heritage in the natural landscape.

3 Root Systems

Rehabilitation of the Entrance Tunnels, conservation of Hall III of the Nicanor Tomb – Project for the conservation and development of the Historical Botanical Garden of the Hebrew University on Mount Scopus (2005–2015).

Dimensions: *the entrance tunnel: 2.3X2.5 meters – 24 meters long, 8 frescoes along the walls. Hall III of the Nicanor Tomb: 4.3X3.9 m, 2.45 m. high.*
Materials: *stucco with pigments on steel net. Oakwood plates, roots of a fig tree.*

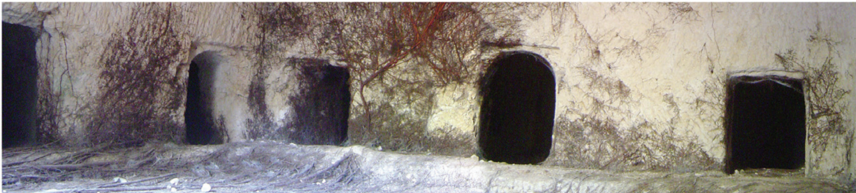

Figure 3: Cover of the catalogue printed for the Mount Scopus Botanical Garden conservation project (2008). Photo by O. Reisman and Ran Morin.

The botanical garden for the indigenous plants of Israel and its environs is situated on the northeastern slope of the Mount Scopus campus. It is one of the world's first ecological-phytosociological botanical gardens. Established in 1931 by Dr. Alexander Eig, it consists of specimens of the flora of "Greater Palestine" embedded in an environment akin to the natural geographic regions in which they grow. The garden surrounds a monumental first-century C.E. burial complex identified as the family burial estate of Nicanor of Alexandria, who is mentioned in various historical sources. Due to the quality of soil, microclimate conditions, and the severe shortage of water in the Mount Scopus area, the garden was designed to feature local vegetation that adapts naturally to the prevailing precarious climatic conditions. The garden today presents the local flora as planned in Eig's original phytosociological garden. The ecological principle behind the master plan proved its validity over time, especially when the garden was abandoned in the period between 1948–1967. On the return of the Hebrew University to Mount Scopus after the 1967 war, the major part of Eig's garden was found intact. The development works of the rebuilt Mount Scopus campus in the 1970s caused considerable damage to the historical garden. Despite the restoration works carried out since then, the garden that reopened to the public in 1988 did not regain its former public standing.

In 2006, with the support of the Victor family of Canada, a new conservation and development plan was conceived. The renovation and development of the garden paths' network was designed to improve the connection between the topographically isolated garden and the campus, to facilitate walking on the garden's steep slopes, and enable accessibility for the disabled.[4]

A concrete box-like tunnel constructed in the 1970s served as the main connection between the campus and the garden. This tunnel was alien to the spirit of the garden and unsuited to function as a main entrance. An intervention to integrate it into the natural environment of the garden was the rational of this project.

The tunnel's walls were covered with earth-colored stucco on which frescoes of typical root systems of eight local trees were incised and painted; a water system was installed to circulate water along the walls of the main tunnel thus adding the inspiring sound of running water; the circular courtyard into which the tunnel leads was repaved with natural stone. The engraved root systems at the entrance tunnel echo the roots of cypresses on the "topographical" path, and the unique botanical-archaeological phenomenon of Hall III of the Nicanor Tomb: living roots of a fig tree that climb the ancient walls of the chamber. This hall was unsealed, conserved, and opened to the public in 2008.

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4 The project was a joint venture of the Hebrew University and the Jewish National Fund. Since 2009, the Israel Ministry of Agriculture allocates funding under the new Botanical Gardens Law.

4 Three Tree Locations

The three locations of creative preservation centered around trees constitute three types of locality, manifesting the historical and social diversity of Mount Scopus. The site of the “Tilted Tree,” the location of the violent terrorist attack, shows a fabricated, invented, rootless Mount Scopus. Although situated on its highest point, the university buildings block the panoramic view on all sides, leaving the site blind to its surrounding. The Carob tree of Al-Issawyia is its direct opposite. It is a genuine relic of Mount Scopus’ slopes, visible to the eye from all angles. It has managed to survive all historical vicissitudes, including the contemporary environment that led to its precarious state and the danger of being forgotten. The historical Botanical Garden presents a third type of locality. The enclosed garden attained a miraculous connection between the deepest layers of the place and its present existence. The ancient burial caves hewn in the bedrock merge naturally with the remnants of the historical campus and with present day vegetation arranged in an ecological plan. Even the modern installations (after proper treatment) manage to join the ensemble.

Each of the three locations called for different types of artistic-creative intervention, but all the installations were conceived and realized with a minimalist approach in mind. The “fabricated” location of the “Tilted Tree” allowed the manipulation of the existing “Chinese Tallow Tree” growing in the shallow flowerbed at the site, in order to achieve the dramatic effect needed for the commemoration of the terrorist attack. The revered ancient Carob tree of Al-Issawyia required an opposite approach; with extreme caution, we encircled the tree with low walls of the local stone, in order to protect it, guard its soil, and mark its sacred space. The work in the historical botanical garden aimed at bringing to light the intricate, unexposed root systems of the place, its ancient relics, and the innovative ecological ideas of its founders. Extreme caution was applied in order to protect the garden’s modest charm, while eliminating the undesirable effects of the massive construction of the new campus in the 1970’s. Only the concrete boxlike entrance tunnel needed a more active artistic intervention to transform the problematic space and to lead the visitors into some of the hidden complexities of the place.

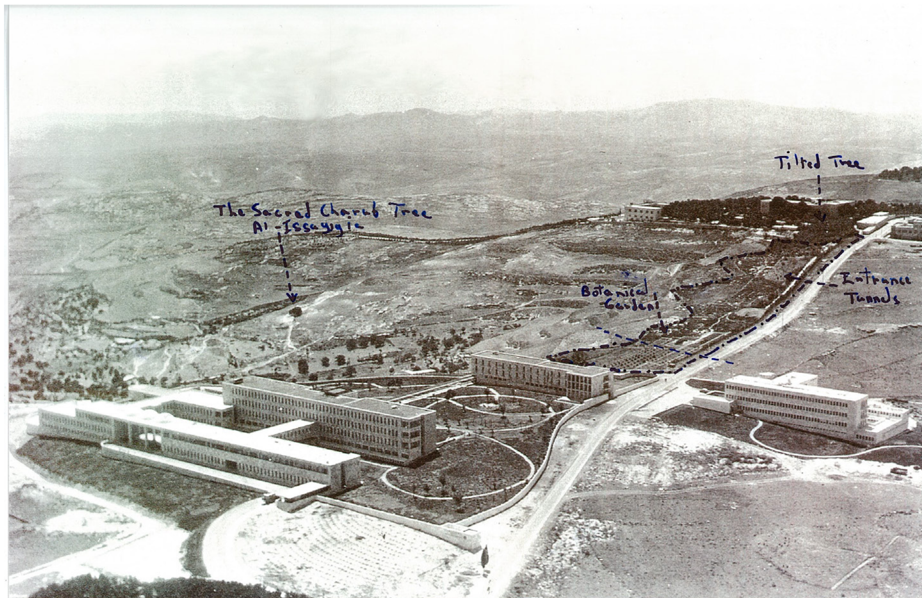

Figure 4: The location of the three environmental projects marked on an aerial photo of Mount Scopus from the west at the end of the 1930's. In the foreground, the newly built Hadassah hospital (Hebrew University photo archives).

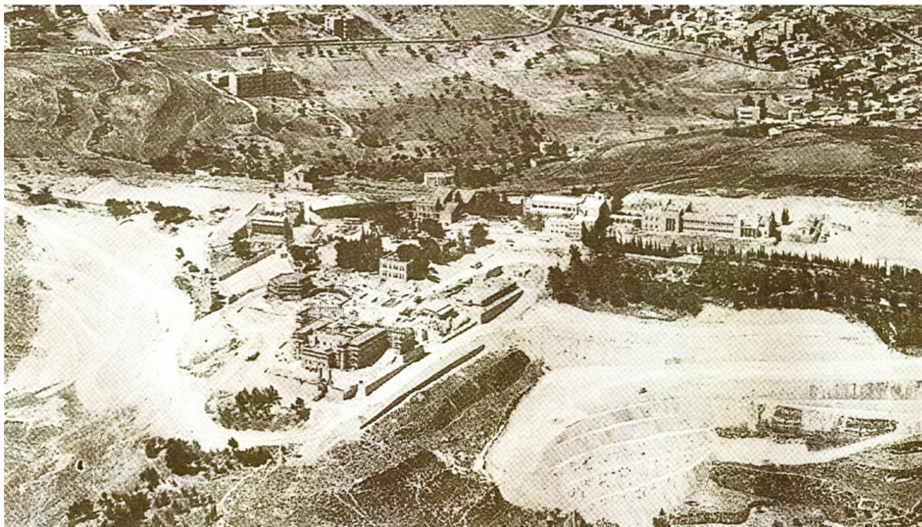

Figure 5: Aerial photo of Mount Scopus from the east taken by Jacob Wahrman at the time of the construction of the new campus (21.7.1969). The Botanical Garden was left as an island above the artificially lowered grounds of the new mega structure (Source of the photo: *History of the Hebrew University Project* [Jerusalem: Magnes Press, 2000], 198).

Figure 6: The façade of the Tomb of Nicanor after its conservation, October 2008. Photo by J. Galanti.

Figure 7: View of Hall III of the Nicanor Tomb with the roots of the fig tree (2008). Photo by Ran Morin.

Figure 8: View of the Entrance Tunnels after their restoration, October 2008. Photo by J. Galanti.

Figure 9: View of the entrance tunnels and ferns' courtyard after their restoration, October 2008. Photo by J. Galanti.

Figure 10: Fresco depicting the root system of a Jerusalem pine tree (*Pinus halpensis*). Ran Morin 2008. Photo by J. Galanti.

Part 5: **Sounds**

Brandon LaBelle

Invisibilities

It is Night.

Something changes; shadows extend, elongate, deepen; forms become blurry, and the behaviors of all things alter. I might say, we enter a zone of danger, and promise; uncertainty.

The darkening, of twilight, then into night.

I propose that nighttime forces another orientation; it immediately becomes another temporal and spatial experience: when sunlight disappears, we enter a space of ambiguity, suspension – everything hovers: background and foreground grow less distinct, bodies seem to appear suddenly, out of nowhere, and then disappear again; our understanding shifts – we must peer into the shadows to be sure we are not being followed; yet, we can never be sure. The night requires another way of approaching others; conversations change, identities bend – we cannot be sure who someone is, or what he or she may become at night.

We hide in the night, lose ourselves, fear and tremble, or search for a new sense of freedom. We are truly alone at night, and yet strange gatherings do occur – assemblies: criminal, tribal, urgent, or *unlikely*. Expressions of passion, delirium; the coming together of the forgotten or the troubled.

I begin with the night as an entrance into the invisible, to suggest a difference – a trembling of thought and of knowledge and the vital production of an uncertain solidarity.

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I have been focusing on the theme of invisibility through a series of seminars first initiated in 2011 at the Art Academy in Bergen, Norway. Through this research, I have been interested in identifying invisibility as a complex and paradoxical phenomenon – naming it, or even pointing at it, is to enter this paradox, thus providing an extremely unique basis for cultural expressions that query or negotiate the conditions of appearance. Bringing together a range of thinkers and practitioners, the seminar has addressed themes such as the night, negativity, the disappeared, erasure, silence, infrastructure, and camouflage.

In this essay, I intend to unpack some of my main reflections and to consider invisibility in relation to the theme of borderlines. Focusing on invisibility, however, requires an initial engagement with the issues of visualization and appearance. As the negative of visibility, the invisible is a type of blind spot whose contours are best glimpsed by way of a critical inquiry into visualization and its intimate connection

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to the emergence of modern subjectivity. Visualization becomes an extremely pronounced means not only of producing and distributing imagery but also of directing us toward what Camiel van Winkel terms "the regime of visibility."[1] Through this notion of a regime of visibility, van Winkel aims at capturing the intensification of visualization in contemporary global society. As he suggests, contemporary society demands images: "Life in a world dominated by visual media is subject to a permanent pressure to furnish the missing visuals; to visualize practices and processes that do not belong to the visual. This is the regime of visibility."[2]

In his cultural study, van Winkel highlights what we may call "the imperative to visualize" – a continuous production of visualizations that not only shape how we perceive the world, ourselves, and others but also instill a strong tendency toward visualizing relations. In short, visualization becomes a deep logic, shaping how we think and comprehend the world. This view refers us to a broader historical context. As Jonathan Crary has sought to articulate, techniques of visualization are integral to the modern, enlightened individual: "From the beginning of the 19th century, a science of vision will tend to mean increasingly an interrogation of the makeup of the human subject."[3]

Historically, visualization is thus aligned with understandings of modern subjectivity that attribute an extremely powerful position to the act of looking. The early film theories of Hugo Münsterberg give an outline of this by 1916, identifying film as an apparatus whose technical mechanics parallel our cognitive processes; memories, dreams, and fantasies, in other words, seem to appear as filmic events and thus dramatically interconnect with cinematic techniques.[4] In this regard, techniques of visualization fuse with the inner workings of our subjective consciousness (and subconscious). Münsterberg denotes a psychological relationship to the production of images, thereby underscoring how modern visualization techniques shape our perceptions of the world, a phenomenon that Paul Virilio would later elaborate through the notion of "the vision machine."[5]

Within these mechanics of visualization, however, we might equally locate absences and negativities, erasures and disappearances – in short, visualizations must be understood to produce not only intensities of light and exposure and of clarity but also shadows and occlusions, hallucinations. Jonathan Crary articulates this further by looking at physiological models of vision (emerging in nineteenth-century science), which underscore the body as a pivotal site for the production of optical experience; rather than relating sight solely to external phenomena, the eye of the subject actively participates in the appearance of things. Blind spots, afterimages,

1 See Camiel van Winkel, *The Regime of Visibility*.
2 Ibid., 15.
3 Jonathan Crary, "Techniques of the Observer," *October* 45 (summer 1988), 5.
4 See Hugo Münsterberg, *The Photoplay A psychological study*.
5 See Paul Virilio, *The Vision Machine*.

colorful phantasms, and blurry edges interfere with the realm of representation within visualizations and their related machines. For instance, techniques employed in early stereoscopic devices at the beginning of the nineteenth century intensified the visualization experience; images suddenly gained increasing depth and hallucinatory tangibility, generating a sensational and sumptuous visual field. Stereoscopy subsequently ruptured the views produced by perspectival rendering, as affording one the ability logically to depict distance and to apprehend the perception of things by extending away from the body and into space. In contrast, stereoscopic devices bring the dimensional image right up against the eyes, as one peers into eyeglasses and viewfinders, creating an almost "obscene" three-dimensional image of visual intensity. It dazzles the eye with an illuminated projection and deepened shadow, with sudden clarity and veiled secrecy, infusing the rational appearance with irrational capture and uncanny excitement.[6] This can be understood equally by looking at the content of stereoscopic imagery. Whereas considerable early imagery focused on scenes of travel or of exotic places and of labor and domestic life, pornographic imagery also pervaded, yielding extremely erotic visualizations. In this context, stereoscopy led to feverish ways of looking, of occlusion, and secret thoughts, a poetics of the nocturnal, bringing us up against the borders of the permissible.

I am interested in such ocular intensities, erotic play, and scenic ambiguity, which I am keen to consider as critical opportunities for understanding the relationship between appearance, marginality, subjectivity, and the politics of visibility. One can thus understand the oppositions between visibility and invisibility as a complex borderline around which issues of belonging, empowerment, expulsion, and disappearance play out. Such a borderline extends from the surfaces of physical tolerance and acceptance – the terrain of face-to-face relations – through to the deeper psychological territories of desire and repression.

The central idea or experience of being present as an individual, for instance, is fundamentally based on the act of "appearing": to stand before another, to be accounted for, to represent this body that I am, all of which entails or incites an imaging of oneself – a sense of being visually witnessed, literally "dressed" and therefore individuated within the field of social life. As van Winkel states: "That which is invisible does not exist."[7] Van Winkel points to the way that the regime of visibility produces subjectivity today by locating us within a mechanics of visualization that is both external and internal, infrastructural *and* bodily incorporated. This condition shifts an understanding of the imaged from something to which subjectivity is externally bound to the means by which I come to understand, and craft myself and my relationships with others.

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6 In his article, "Techniques of the Observer" (29), Crary highlights how pornographic imagery was to become a central visual material within stereoscopic experiences.

7 Van Winkel, *The Regime of Visibility*, 15.

The philosopher Boris Groys elaborates on this idea by suggesting that we are continually playing ourselves within the spheres of global media and culture – which today are governed by a deep technical and biopolitical structuring, a *designing imperative* – and through so many platforms in which we perform ourselves.[8] We can appreciate the reality of such transformations – from the stereoscopic imaginary to the biopolitical status quo – by considering the effects of Edward Snowden's actions: our visibility is no longer a matter of the face, or even our physical bodies, but rather of our digital movements, allowing us to be *seen* in so many new ways.

I am interested in positing invisibility as a platform to facilitate understanding and to unsettle the regime of visibility. At the same time, I am searching for new ways of looking and of being looked upon: striving to recover a space, a scene, and material in tension with the powerful biopolitics of the (robotic) gaze, which seems to be all-pervasive. Rather than linking the blind spots identified by Crary to oppositional figures, I view them as representing a critical and creative fissure or break that occurs in and through techniques of visualization – and where the imagination may linger at the threshold of exposure. Invisibility is such a blind spot, which is radically potent by remaining *bound* to visualization. In short, invisibility is fought for, or fought against, when confronting the intensities and urgencies that are always defining the space of appearance. "For politics to take place, the body must appear. I appear to others, and they appear to me, which means that some space between us allows each to appear. We are not simply visual phenomena for each other – our voices must be registered, and so we must be heard."[9]

The space of appearance queried by Judith Butler is one not only of visuality; there is always an excess to how I come to appear – the voice, as Butler suggests, but also "the body": "who we are, bodily, is already a way of being 'for' the other, appearing in ways that we cannot see."[10] Yet, even while Butler searches for the edges to visuality, the space of appearance – in short, the space of the political – remains perennially situated as a process and production of visualization. We may open our senses within the scene of assembly, but still, we look and are looked upon, as the very means for acquiring and expressing agency. What of those who do not appear, however, who cannot find the means to voice, and whose bodies are unable to take the step, to escape or afford passage toward the other? What of the lonely body, the censored body, the crippled body, or the body that distrusts the space of appearance? Whose visibility is always already defined by the regime of visibility? And who searches for an alternative trajectory toward social life and the processes by which empowerment is gained? Is it possible to go further than Butler suggests, toward not only the voice and the body that is always in excess to itself, but elsewhere? Farther,

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8 See Boris Groys, *Going Public*.

9 Judith Butler, "Bodies in Alliance and the Politics of the Street."

10 Ibid.

toward the strange and estranged body, the figure hidden or hiding, and the ones that erase themselves in acts of self-mutilation, or that go missing? What forms of identity do such bodies wield, and to which assembly do they adhere, in search of a type of solidarity?

I seek to problematize and extend these operations of appearance in order to enlarge the political and ethical circle, specifically in support of those who are powerless and who, in circumventing the space of appearance, enact another type of agency. Such bodies do not necessarily speak, nor even gesture toward processes of mutuality or open debate; rather, they craft an aesthetics of disappearance, forging practices of invisibility and thereby extending, through a poetics of possibility, how future appearances might come to be.

Fundamentally, I posit invisibility as that which is present *as* a negative. The invisible is not only what we do not see but also what we are not allowed to see; in other words, what is hidden from view. This might be a form of unlawful action, a covert mechanism of surveillance, or the undercover dealings of nations. Being invisible means operating beyond accountability; it is a space for secrets and secret exchanges. Invisibility can be about silence and the silenced; about erased histories or erased people – the disappeared. It can also be about recovering power by going underground, forming secret societies, or subcultural movements, or by demanding the right to be visible on one's own terms.

The invisible possesses an intensity, an urgency, as well as a poetics. The invisible relates to the immaterial and the intangible – the sounds around us, for example, and the movements of things we cannot see but we know are there, what we might call the spiritual and the mystical, the haunted or the ghostly, the energetic and the vibratory. Attempting invisibility might provide a means to commune with the phantasmic and to search for routes in and around the technological capture of imaging.

I propose considering the invisible as a means for developing practices that produce alternate social structures, bodily shapes, and imaginings, forms of communion and political identities and that explicitly negotiate the borderline of the political. If we were not visible, what kinds of friendships might we have? – is it possible even to imagine? What happens to our feelings of self-presence and togetherness if we slip closer to disappearance? What forms of habitation and assembly can develop from the condition of the unseen? Might invisibility be a way of generating opportunities for escape, for finding ways around the demands of the visible, for new relationships, and for alternative forms of agency and exchange?

1 Invisible Practices

Practices of invisibility necessarily occupy or relate to situations of marginality, highlighting how forms of agency often rely upon having or gaining visibility.

Visibility thus operates as a powerful borderline defining the limits of the permissible and shaping how we may imagine and enact our own agency. For example, at recent demonstrations in London against spending cuts, some protestors covered their faces to avoid being captured by CCTV cameras (one of numerous instances that mobilize technologies of photographic capture). "It's an oppressive, absolutist state where you don't have to do anything wrong. Just have your picture taken and the facial recognition system will get you on the database and class you as a terrorist, even if you are just attending a protest."[11] At times, one has to adopt invisibility or obscure one's appearance in order to assure one's civil, democratic rights, especially when such rights are infringed upon by questionable laws. A system that criminalizes types of civic action evokes strategies of obscuring, hiding, and masking. Such strategies comprise part of a larger arsenal of tactics, often based on the organization of underground clubs or secret societies. For example, the Invisible College consisted of a group of natural philosophers that gathered in the city of London in the mid-1600s and sought to investigate forms of knowledge through experimental means; with links to alchemy, the occult, and mysticism, the College operated in total secrecy. In this case, masking and hiding were rooted in a deeper structure in which invisibility was key to sustaining particular behaviors and even societal formations.

Secret societies thus operate as invisible cultures; they remain hidden in order to pursue goals often at odds with established culture and the normative patterns of social exchange. In short, they attempt another form of organization in order to enable the production and exchange of subordinated practices and knowledges, such as forms of spiritual worship or resistance movements.

Of the many expressions of secret groups, I have been particularly interested in considering one that was part of the Czech underground and received theoretical treatment by Ivan Jirous, who managed the related Plastic People of the Universe (PPU) band. Operating in former Czechoslovakia following the Prague Spring through to the Velvet Revolution of 1989, the PPU was a psychedelic rock band heavily influenced by Frank Zappa and the Velvet Underground. Formed as part of a broader wave of resistance culture in the country at that time, its activities would highly influence the drafting of Charter 77. Jirous characterized their work and general attitude as a "second culture." Instead of opposing the totalitarian system directly, Jirous and the PPU, along with many others, sought to nurture a second culture, underlying the first. Václav Benda, a philosopher and dissident working alongside Jirous, attempted to elaborate second culture by recognizing the importance of solidifying structural initiatives that could forge a "parallel polis." As Benda wrote in 1977: "I suggest that we join forces in creating, slowly but surely, parallel structures that are capable, to a limited degree at least, of supplementing the generally beneficial and necessary

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11 Quoted in Damien Gayle, "Anti-austerity protests: tens of thousands rally across UK."

functions that are missing in the existing structures, and where possible, to use those existing structures, to humanize them."[12]

Expressions of second culture took the form of gatherings in the countryside, with music and poetry and the creation of idiosyncratic languages and lyrics that often bordered on the mythological, drawing upon references to Kabbalah and Jewish mysticism and Celtic mythology. Even John Lennon and Yoko Ono feature as mythological beings. As Jirous himself recounts: "The performers wore colored makeup on their faces, and a character spitting fire joined the scene; during the opening performance of their Cosmic Symphony, the band sacrificed a chicken to the god Mars; and on the day of the manned moon landing, they hurled fiery disks across the stage, which later became a permanent feature of their shows."[13]

Second Culture developed and existed by masking itself within a poetics of obscurity, magical incantation, nonsensical and collaged expression in order to sustain itself within the dominating system. Jirous considered the underground culture as a spiritual home for creative resistance, where lyrical and musical productions functioned as fundamental expressions of emancipation.

The secret movement known as La Mexicaine de Perforation (the Mexican Perforation), a group of underground explorers operating in Paris (and as part of the larger umbrella known as les UX), represents another example of invisible practice. Although La Mexicaine de Perforation work within a context free of the totalitarian repression that the PPU faced and in which resistance ran great risks, they, too, search for means to produce types of second culture. Working throughout the extensive underground channels and chambers of Paris, La Mexicaine de Perforation carve out an alternative geography, accessing buildings from below, and intervening in established culture through clandestine movements. As Lazar Kunstmann, spokesperson for the group, reveals: "We are the counterpoint to an era where everything is slow and complicated. It's very difficult to get anything done through official channels. If you want to do it, you have to be clandestine."[14] The group specializes in projects that aim at renewing direct forms of action and urban society itself, which has been subsumed by a larger instrument of cultural capital.

La Mexicaine de Perforation established an underground cinema, Les Arenes de Chaillot, adjacent to the Cinématheque Française in Paris. When the police discovered the underground chamber in 2004, they found film projectors, a library of various films from the 1950s, a collection of horror films, a makeshift kitchen, and other appliances powered through appropriated electricity lines. As Kunstmann further stated: "The Mexican Perforation is a group of urban explorers whose members have

12 Václav Benda, "The Parallel Polis," 10.

13 Ivan Jirous, "A Report on the Third Czech Musical Revival," 10–11.

14 Lazar Kunstmann, quoted in Adam Sage, "Underground 'terrorists' with a mission to save city's neglected heritage."

more than twenty years of experience. Transforming places is what they do every day, so making a cinema was an easy thing to organize."[15]

Located next to the Cinématheque, as part of the building's extended foundations, the underground cinema operated as a counterspace to the official aboveground cinema, amplifying the subterranean territory through expressions of "resistant viewing," in which looking is enacted as a critical echo. Although La Mexicaine de Perforation is a clandestine organization, they consciously address the cultures aboveground; similar to the PPU and other manifestations of second culture, La Mexicaine de Perforation subsists on countering the establishment. For example, the group organized its film programming as a commentary on the films being shown in the cinema just above the underground chamber. In addition, screenings of films depicting underground life and urban criminality, as well as narratives about fragmented identity were shown performatively to enliven the underground experience.[16] In echoing the world above, the underground cinema strove to subvert established culture by carving out a space for resistant viewing, producing a critical visualization – a negative visibility.

Invisible practices form a critical echo, often taking shape through forms of covert activity and camouflaged gatherings to "appear hidden" in order to transgress or survive the powers that operate in and dominate the open. Are not the open territories of culture and society shaped by what can and cannot appear? By strategies and tactics of visual access and performance? Following Jacques Rancière, are not the expressions of the elements shared in common and those of community delimited by a "distribution of the sensible" in which visibility and its organization are central?[17]

Andrea Luka Zimmerman, an artist and filmmaker working in London on public housing issues, negotiates such questions by forcing into view the faces of those who are often oppressed by dominant policies.[18] For instance, at the Haggerston Estate in London, photographs of tenants who are being evicted from their homes are placed on the exterior façade of the Estate. Such a critical gesture literally assigns a face to the unseen individuals who are displaced by new housing policies. Zimmerman intervenes onto the arena of visualization and the space of appearance, where so much is at stake. Visibility is thus never guaranteed; instead, it demands continual negotiation as well as practices of capture, withdrawal, and intervention. It is a space of tension, and that which is missing, obscured or hidden from view must search for routes toward agency, toward the conditions of being seen.

The space of appearance is, within the regime of visibility, a political space, and La Mexicaine de Perforation, for instance, considers that such an operation is

15 Lazar Kunstmann, quoted in an interview found online at greg.org (accessed December 2015).

16 Loc. cit.

17 See Jacques Rancière, *The Politics of Aesthetics*.

18 For more on her practice and work, see Fugitive Images (Andrea Luka Zimmerman, Lasse Johansson and David Roberts), *Estate*.

always predetermined by a political capture. In contrast to Zimmerman, the group seeks anonymity, reducing their identities to a state of "nonexistence" – to generate a territory of secrecy and of disappearance that may serve as a critical supplement to the space of appearance – to produce a blind spot, a camouflaged expression.

The Chinese artist Liu Bolin also gives expression to forms of camouflage by painting himself into an array of locations and spaces. An artist living in China, Bolin describes his feelings of isolation and his persecution by the authorities, which have led to a continual sense of being watched and ultimately censored. In response, the artist has generated an extremely resonant body of work. Painting himself into the background of different environments, from forests to supermarkets to cinema houses, his photographic actions are meditations on what it means to be seen and the arresting power inherent in the gaze. By disappearing through an act of camouflage, Bolin attempts to recover a sense of agency by taking back his own image. Smuggling himself into the open while remaining undercover, Bolin occupies a precarious position between presence and absence that ultimately enables what the artist describes as a form of "resistance" to systems of corruption, social injustices, and environmental crimes. Accordingly, Bolin shifts an understanding of overt political demonstration to that of stillness, silence, and the quiet persistence of a secret act. In this regard, invisibility found in acts of disguise may enable, as James C. Scott suggests, an important tactic for "the weak."[19] Invisibilities are thus bound to the relations between the dominant and the weak; they act as hidden sites for voicing or expressing dissident opinion or supporting rebellion and insubordination.

The Chilean artist Diamela Eltit equally expresses a complex relationship to issues of appearance by drawing attention to the body, in particular, a body suppressed. As a Chilean artist who was working throughout the period of the 1970s and 80s, Eltit's work negotiates the specific structures of the Pinochet dictatorship, in which freedoms were captured according to a brutal nexus of oppression. The dictatorship functioned through a series of regulatory policies of abuse and torture, an entire regime of subjugation that ultimately exerted continuous pressure on the individual body.

In such a system, appearance always exposed one to arrest, censorship, and ultimately, disappearance. Erasure was both a consequence of standing out or opposing a totalitarian system, which "disappeared" thousands of citizens, and a complex strategy to rescue the remains of individual freedom. Erasure, in other words, operated as a material expression by which agency was fought. The tortured body found a type of mirror image in artistic expressions that sought to abuse one's own body; forms of self-abuse enabled one both to pay homage to lost or violated family and friends and to determine and thus control one's own pain. In short, harming oneself represented a form of reclaiming one's own body, according to a will

19 See James C. Scott, *Domination and the Arts of Resistance: Hidden Transcripts*.

not necessarily to power but certainly toward an expression of self-determination. Weakness subsequently appears not necessarily as a potential form of subjugation but rather as a means for emancipation. I regain possession of my body at the very moment of self-abuse and the infliction of self-enacted pain.

Diamela Eltit's performance-video, *Zona de dolor* (Zone of pain) (1980), addresses this complex scenario by enacting a series of gestures, the first of which is based on the artist's cutting and burning her own arms.[20] The video captures this act of self-abuse, slowly scanning the artist's body as she sits with her arms hanging loosely over her knees; she stares into the camera and displays her own bloody arms. In the following section, the artist enters a brothel, where she reads aloud parts of her novel *Lumpérica* to the prostitutes and men gathered there. This conflation situates us in closer proximity to bodily issues, as it is a zone behind closed doors of sexual exchange, where female bodies are held in subservience. Following this second section, the artist finally exits, returning to the street outside, where she subsequently begins to wash clean the stones and pavement in front of the brothel.

Zona de dolor locates us within a series of confrontations, negotiations, and rituals related to bodies and their physical vulnerability. Eltit seeks out the edges to a given political structure, bringing her own pain into alignment with spaces of secrecy, nocturnal gathering, loss, where bodies are lacerated, captured, and made to serve.[21] Hers is an impoverished, lyrical ode to the body subjugated to a greater national injustice.

Practices of invisibility, of camouflage, and self-erasure, in being intricately bound to the politics of appearance and technologies of capture, force into relief the governmental structures and figures that challenge the free expression of civil, democratic rights. By going underground, by searching along the troubled paths of appearance, and by scraping or cutting into the body, invisible practices demand an accounting of the powers policing the borders of visibility.

The group Radio Ligna, through camouflaged actions that aim at unsettling specific public spaces and the laws governing their use, emphasizes the space of appearance as fundamentally a territorial issue. For example, their radio ballets consist of radio broadcasts directed at an unidentified crowd of individuals gathered in a public space, for instance, the railway station in Hamburg (2008, and presented under the title "Exercise in lingering not according to the rules"). Through earphones and small radios, those gathered secretly receive the transmission, which contains instructions on what to do and how to behave. The group, in this way, suddenly appears as an invisible assembly – they hide within a crowd, and then, suddenly, they stand out,

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20 For an important analysis of Eltit's work, and the general theme of "zones of pain," see Mara Polgovsky Ezcurra, "Zona De Dolor: Body and Mysticism in Diamela Eltit's Video-Performance Art."

21 Significantly, during the dictatorship, a curfew forbid people from being outside at night. Brothels thus formed a space not only of sexual pleasure and trade but also of social gathering, particularly for those on the margins of society.

with arms raised, or by suddenly lying down on the ground; they become identifiable through an ambiguous act, drawing together in a loose public formation dispersed throughout the station. Their actions specifically address laws aimed at deterring homelessness, loitering, begging, and drug dealing. For Ligna, such laws capture public space in a net of policing, criminalizing any form of "nonproductive" behavior.

Ligna's radio ballets appropriate radio as an invisible public territory; more specifically, the act of listening enables vital forms of association, identification, and solidarity tuned to the invisible fluctuations of a sound. Sound, in general, may act as a force that continually supplements, disrupts, and animates what we see. In this regard, it may serve as an important space of the unseen, countering the politics of appearance with a potential undercover agency, where secret messages may facilitate unique forms of gathering.

The theorist Juhani Pallasmaa suggests that sound reveals additional dimensions to the architectural spaces around us, affording important means for spatial intimacy; whereas we may often orient ourselves by identifying visual boundaries, sound creates another set of spatial limits – limits that are necessarily more ephemeral, temporal, and less fixed than visually defined ones.[22] Continually extending and destabilizing the seemingly static quality of architecture, sounds move invisibly within and through the spatial volumes of rooms and buildings. Emerging from near or far, overhead or underfoot, sounds position us within an extremely dynamic field of activity. As we hear more than can be seen, sound initiates us precisely into what is often ungraspable, yet so urgent: the animate forces to which my body is always put into relation in that instant of hearing.

These additional, unseen dimensions – what I refer to as "acoustic territories" – thus may enable secret missions, covert dialogue, invisible relations, or even interspecies contact. In this context, sound offers a compelling medium for invisible practices, for negotiating the powers of visualization, and for producing another form of public potential.

2 Borderline Publics

I have examined theories and practices that support the notion of individual agency as being found through having appearance; that our sense of self-definition and self-determination are predicated on being visible. By critically questioning such propositions, is it possible to tease out other dimensions, other practices by which agency can be expressed, and, importantly, negotiated? Can one find new borderlines – often hidden or obfuscated by the power plays of the visible – around which one can elaborate new formations of public engagement?

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22 See Juhani Pallasmaa, *The Eyes of the Skin: Architecture and the Senses*.

Clearly, invisibility *appears*, and it does so explicitly in response to the pressures always at play within the space of appearance. It thus is important to examine invisibility not only as a consequence of certain political systems, but also as a vital means for countering them. Perhaps we may understand practices of invisibility as attempts *to be* present; to carve out a place, especially when one lacks a place or access to self-determination; to find a way to be oneself through critical acts of echoing, shadowing, smuggling, sounding, and camouflaging; and a means of creating new forms of togetherness. Borderlines impel us to question not only the demarcations that create oppositions and counter-oppositions and may counterpose seeing and unseeing; they also induce us to examine the nested and folded conditions that form the complexity of the contemporary. Invisibility demonstrates that borderlines are processes of dispute that at times solidify but at other times disappear to reappear elsewhere. These are borderlines of camouflaged intent, of kidnap and of secrecy, and of rescue and escape.

It is my view that invisibility enables a form of negotiation with the laws and economics of the visible and with the idea that knowledge is produced through forms of visualization and conveyed solely through what we see or read. Invisibility accentuates the regime of visibility as an apparatus, a biopower that requires continual questioning, resistance, counternarrative, and occupation to amplify the blind spots and the negativities within which other imaginings and logics, poetics and politics may form. In other words, invisibility is a framework for thinking otherwise, from which one may launch new formations of power and of weakness.

In conclusion, let us return to van Winkel's statement: "My identity is no longer located in the inner regions of my selfhood, but in my expression of them – in the way I design my personality, in the signals that I send to my environment."[23] In that case, acts of self-erasure, disappearance, and non-visual productions may be important ways for claiming another form of identity and public life.

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23 Van Winkel, *The Regime of Visibility*, 18.

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Yaron Jean

Muted Spectacles: Wartime Sounds, Aerial Warfare, and the Limits of the Visual

The evolution of modern warfare technology and its sensual array frequently rely on two core elements: the level of progress achieved in a given country and the prevalent notion of the future war.[1] The war that broke out in Europe in summer 1914 combined these elements in a horrible fashion. Most of the warring countries had not foreseen any future war in terms of a global conflict. Consequently, in early twentieth century Europe, concepts of military technology were rather limited in comparison to other developments at the time in areas such as commerce and civil engineering. Strategists viewed modern technology in terms of a one-dimensional battlefield; its major purpose was to facilitate a limited engagement consisting of a series of swift, knockout victories. Imperial Germany, for instance, derived most of its pre-World War I combat experience from the Napoleonic wars and the German wars of liberation. Ironically, at least from the standpoint of its military equipment, the German army of 1914 strongly resembled the one of the 1860s. Breech loading firearms, bayonets, horses, and frontal engagement still dominated the mind-set of the early twentieth-century military.[2]

It is an open secret, however, that many of the warfare technologies that were used in World War I had seen some action outside Europe during the last third of the nineteenth century.[3] The ironclad ships and the dreadnoughts were products of the Crimean War. The utilization of submarines, torpedo boats, mines and machine guns traces back to the American Civil War and the Russo-Japanese War.[4] The Aeroplane flew first in 1903 in the United States and Zeppelins became a German symbol of power over the continent from the late nineteenth century.[5] Despite this fact, they were not mass produced. Advanced military technology was still considered a prerequisite for supporting the traditional maxima. In short, the cavalry should light the way and the infantry was supposed to win the way.[6]

The outbreak of hostilities in Europe in August 1914 created a gap between the actual combat situation and the way it was experienced. Those who were mobilized

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1 An early draft of this essay was presented at the conference "The Disasters of Violence, War and Extremism," held by the Frankfurt Humanities Research Centre at Goethe University, Frankfurt am Main, 2–5 July 2015.

2 Archer Jones, *The Art of War in the Western World*, 388.

3 Ironically, a similar situation prevailed on the eve of World War II. See: Gerhard L. Weinberg, *A World at Arms: A Global History of World War II*, 536.

4 John Keegan, *A History of Warfare*, 317ff.

5 Guillaume de Syon, *Zeppelin!*: *Germany and the Airship*, *1900–1939*, 40.

6 Frédérick Guelton, "Technology and Armament," in *The Cambridge History of the First World War*, 260.

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experienced the early war situation with a mixture of dread and fascination. For them the image of the modern battlefield nestled somewhere between the actual war situation, the grand strategy of yesterday and the excitement caused by the large-scale employment of massive firepower. Equally important was the way this combat experience was further transferred and mediated at home through national, public, and private memories. In fact, as recent studies have shown, this early battle experience (*Fronterlebnis*) fueled much of the conservative heartland of right-wing authors and their attitude toward the interwar concept of danger.[7]

In considering World War I in terms of a mass borderline experience, it is rewarding to examine certain issues. These include the impact of sounds induced by warfare technology on the sensual array of modern warfare and the effect of wartime sounds on the logistics of wartime hearing. As we all know, violent engagement always produces sound. Even before the introduction of gunpowder, sounds were an integral part of warfare: battle cries, war drums, hunting horns, neighing horses, and the rattle of swords dominated the sonic experience of the battlefield. World War I, however, was much louder than earlier conflicts. The thunder of explosions and the large-scale employment of long-range saturation weapons transformed the battleground of the Great War into a gigantic sonic event. Both the volume and the quality of the sonic environment shifted. Not surprisingly, therefore, between 1914 and 1915, medical doctors reported a leap of more than a hundred percent in cases of deafness caused by explosions at the front.[8]

The predominance of firepower over large areas and the dispersed nature of distance weapons during the Great War undermined the traditional spatial concept of the front and its sounds as a war theater.[9] Instead of the classic staging of opposing armies, in the age of modern technological warfare, the front turned into a total skirmish of fire, light, sound, noise, smell, and smoke. Mass destruction induced by modern weaponry abolished the traditional spatial division between combatants and non-combatants. For the soldiers, it intensified the sensory experience to a new level. In fact, modern warfare created new forms of acoustic ecology based on specific sensations, reflexes, and habits on both sides of the front. The loud sounds of the modern battlefield created new modes of sonic perception according to which the soldier developed a bipolar mode of hearing that enabled him to distinguish between

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7 Julia Encke, *Augenblicke der Gefahr: Der Krieg und die Sinne. 1914–1934*, 16.

8 H. Bourgeois and M. Spurdille, *War Otitis and War Deafness: Diagnosis, Treatment and Medical Reports*, 86.

9 The term Theater of War (Kriegstheater, Kriegsschuplatz) perhaps originated in the Seven Years War (1756–63) but the Prussian military theorist Carl von Clausewitz (1780–1831) actually coined the term. According to Clausewitz, the Theater of War is a defined space over which war occurs independently and has its own boundaries that distinguish it from the rest of the front. This kind of a war within a war can be achieved, for instance, by limiting the front to certain kinds of weapons or geographies, for instance, siege warfare or land warfare versus aerial warfare. For the original term, see Carl von Clausewitz, *Vom Kriege*, part 2, book 5, 244ff.

sounds of safety versus sounds of danger. Consequently, by attempting to decipher the soundscape of the front, the soldier's ear turned into a weapon, and hearing became a significant means of survival.

In other works, I have elaborated the far-reaching impact that modern technology had on the 'sonic mindedness' of the foot soldiers in the trenches of World War I.[10] In this essay, however, I would like to examine another aspect of the sonic intensification created by modern warfare–namely, the way modern weaponry set a boundary between visual and sonic fronts. I shall base my contention on the ability of aerial warfare in World War I to implement a new art of remote killing. I shall show the extent to which the vertical dimension of aerial warfare divorced sight from sound and, consequently, undermined the reality of the battle. From the pilot's viewpoint, the act of killing was dissipated in the no-man's land stretched between the sonic and the visual. To be more precise, I would like to examine the ways in which the inability of the pilot to maintain sonic relations with his target was mediated into a form of a visual destruction that found its way to an actual killing on the ground.

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The creation of the military airplane, similar to other wartime innovations, derived from coincidental circumstances related to the dual use of technology for military and civil purposes. On the eve of the war, airplanes served merely as flying observation posts.[11] The immediate need to protect friendly airplanes from hostile fire, however, impelled the belligerents to arm their flying machines, but issues of weight and stability precluded the mounting of land weapons. Light airborne weapons entered service only during the late stages of the war. In addition, because of the airplane's three-dimensional manoeuvrability, the pilot encountered great difficulty in locking his vision on a fixed target. In contrast to the foot soldier, who used his weapon on solid ground, the pilot had nothing beneath him but endless skies. Consequently, early aerial gunnery and bombing raids suffered from poor results and required extraordinary skills. To compensate, pilots began to carry pistols to defend their airplanes. In some exotic instances, they even used to eject stones and sharp metal objects over enemy posts.[12]

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10 Yaron Jean, *Noises of Modernity: Hearing Experiences in Germany, 1914–1945* (Hebrew); "The Soundmindedness of the Great War: Viewing History through Auditory Lenses," in *Germany in the Loud Twentieth Century. An Introduction*; "Silenced Power: Warfare Technology and the Changing Role of Sounds in Twentieth-Century Europe," *Studies in Contemporary History* 8 (2011).

11 Lee Kennett, *The First Air War, 1914–1918*, 23.

12 Nick Enoch, "Let's Not play Darts! The Tiny Skull-Piercing Arrow Bombs Dropped by WWI Biplanes onto German Trenches, which Disgusted British Pilots as they were 'Ungentlemanly,'" *Daily Mail Online*, 19 June 2014. www.dailymail.co.uk/news/article-s662730/WWI-darts-dropped-biplanes-German-trenches-disgusted-British-aviators-ungentelmanly.html.

The introduction of the synchronous machine gun in early 1915 transformed the situation beyond recognition. A chain wheel mechanism invented by a Dutch engineer named Anthony Fokker enabled pilots to use a forward firing machine gun without the risk of damaging the propeller. The idea was simple but effective. A rotating cog blocked the fire each time the propeller blades crossed the line of fire.[13] In practice, the so-called "Fokker interrupter gear" revolutionized the concept of aerial warfare. For the first time, the pilot could coordinate his vision and his firepower, which enabled him to attack ground targets in the course of his flight. In terms of the history of the senses in wartime, the synchronous machine gun signified the beginning of a deadly connection between the pilot's eyesight and his prey. Moreover, the pilot's scopic vision afforded him an endless number – both spatially and temporally – of potential enemy targets on the ground that could at any given moment result in actual killing. The unlimited arsenal of possible targets along with the inability of the airplane to conquer territory made the airborne vehicle an ideal weapon for conducting what later became known in the continental legal tradition as a war of extermination (*Vernichtungskrieg*).[14]

The concept of a "view to a kill" was, however, just one part of the equation. The other part relates to the role played by sound and its impact on the aviator's fighting experience. This discussion entails a deeper understanding of the role of sound in setting the boundaries between aerial and ground warfare.

The experience of sound could be regarded as the nucleus of any sonic event. Without the ability to hear, we lose much of the ability to experience. In the words of Hans Georg Lichtenberg from the late eighteenth century, the vibration of sound becomes a cultural phenomenon as soon as it encounters a human ear.[15] Hearing represents the codification process that turns unorganized acoustic stimulation into a meaningful message that can be interweaved within a broader context of time and place. Within the sensory intensification of the battlefront, sound, in many instances, afforded the only way of distinguishing between friend and foe. Battle sounds, therefore, served as a demarcation line between feelings of safety and danger. Moreover, and to some extent even paradoxically, wartime sonic epistemology counters the traditional association of sonic experience with modernity. As we know, the Italian Futurists were among the first to attune the public ear to the close relationship between war, technology, and sound. The Futurist manifesto "The Art of Noise" (L'arte dei rumori) authored by Luigi Russolo in March 1913, praised the

13 Anthony Fokker and Bruce Gould, *The Flying Dutchman: The Life of Anthony Fokker*, 189.

14 For the legal implications of the concept of a "war of extermination" (*Vernichtungskrieg*) and the way it was employed against Imperial Germany during World War I, see Carl Schmitt, *Der Nomos der Erde im Völkerrecht des Jus Publicum Europaeum*, 236.

15 Georg Christoph Lichtenberg, *Vermischte Schriften*, 4: 1082.

auditory techno-sensation created by modern technology as a distinctive category of "noise-sounds."[16]

Russolo was not alone, however, in this early cultural experiment. Filippo Tommaso Marinetti, the founding father of the Futurist movement in Italy, adopted a more direct approach to wartime sounds. Based on his sonic experience as a war correspondent in the Italo-Turkish war of 1911–12, Marinetti perceived the sounds of war as an atavistic force of cultural liberation. Nonetheless, the Futurist movement and later forms of artistic installations of wartime sounds viewed the battle soundscape primarily as a force of creation coming from the soundless. In endowing the senseless with sense, those who found the wartime soundscape a source of inspiration for their artistic creation implicitly challenged the bourgeois aesthetics of the industrial age by using the disorganized wartime sounds as a literary and musical force.[17]

In fact, this standpoint detached the representation of sound from the actual wartime sonic experience of hundreds of thousands of soldiers and civilians at the time. Moreover, by assigning the cultural role of noise as the villain of sonic epistemology, it established its later role in modernity as a cultural weapon.[18] Pursuing this line of thought leads to the observation that such a point of departure not only established the consolidated negative role of noise in the western sonic culture, but also it perpetuates its negative legacy as the "outsider" of modernity until the present.[19]

Combatant soldiers at the front, it seems, regarded the artistic discourse concerning the cultural role of wartime soundscape as far-fetched or irrelevant. Lacking any motivation to explore the artistic articulations of wartime soundscape, the frontline soldier approached the sonic diversity of the modern battlefield primarily from a practical viewpoint based on the immediate need correctly to decode the meaning of battle sounds in order to insure survival. In other words, the attempt to outline the sonic phenomenology of the battlefield as a means of survival overshadowed any other contemporaneous or retrospective cultural explanations of wartime sonic experiences. Paul Fussel, who wrote one of the pathbreaking studies on the modern memory of the Great War, elaborated this point vividly. As a former American soldier who endured the fierce battles of the Bulge in World War II, Fussel suffered the consequences of his wartime sensory experience long after the guns of the Third Reich fell silent.[20]

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16 Luigi Russolo, *The Art of Noise*, 5.

17 A similar approach could be found in the works of Hugo Ball and the experimental DADA works of the Cabaret Voltaire. See Douglas Kahn, *Noise Water Meat: A History of Sound in the Arts*, 45.

18 Jacques Attali, *Noise: The Political Economy of Music*; Karin Bijsterveld, *Mechanical Sound: Technology, Culture Public Problems of Noise in the Twentieth Century*; Emily Thompson, *The Soundscape of Modernity: Architectural Acoustics and the Culture of Listening in America, 1900–1933*.

19 Steve Goodman, *Sonic Warfare: Sound, Affect, and the Ecology of Fear*, 7.

20 Paul Fussel, *The Great War and Modern Memory*, 9.

During World War I, this mode of bipolar wartime hearing affected the auditory perception of those who were under fire from the very beginning. In fact, sensory experience related to the role of sound in battle appeared to be similar on both sides of the front, regardless of gender, rank, class, social estate, or formal position. The attempt to establish a wartime sonic vocabulary based on binary sensory experience of safety and danger, however, faces difficulties, particularly in the case of aerial warfare, in which the sonic division between friendly and enemy sounds did not pertain. From his height, the aviator was unable correctly to distinguish the sounds of the ground battlefield or any other sound. He was, therefore, unable to establish any sonic relationship with his target.

While airborne, the pilot was sonically isolated from his fellow pilots as well as from his victims. His sensory world was restricted mainly to the extreme noise of his immediate surroundings. World War I airplanes were built with an open canopy and were not soundproofed. In practice, it meant that pilots were exposed to an extremely noisy environment consisting of engine, wind, and propeller noises. In addition, they wore heavy flight gear and, until later stages of the war, they lacked any effective wireless communication system. In this sense, aerial warfare detached the visual image of the battle from its invisible threads of sonic experience that tied it to a larger cultural, moral, political, and historical tapestry. The sonic environment was so tangled that one French physician even suggested that deafness was the best attribute for combat piloting.[21] Without a shred of irony, German experts at the time reached a similar conclusion. Later researchers on the topic went a step further, concluding that wartime aircrews suffered simply from what they termed "mental deafness."[22]
Several figures soon testified to the difficulties arising from the new nature of wartime combat. A German pilot named Ernst Udet, for instance, compared the war in the air to sitting in a huge aquarium. Another famous German fighter pilot named Oswald Boelcke depicted a strafing of Russian soldiers in terms of smashing a column of ants. Manfred von Richtofen, one of the highly decorated fighter pilots in imperial Germany, recorded similar reflections. In his memoirs, Richtofen repeatedly alluded to the quasi-scientific and alienated nature of aerial warfare. He could verify the face of victory only by the face of visual destruction caused by his tracer bullets hitting the target.[23]

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The price of divorcing sound from its significance in the early days of aerial warfare

21 Kennett, *The First Air War*, 116.
22 H. Loebell, "Seelentaubheit," in *Archiv für Hals-,Nasen-und Ohrenheilkunde*, 15, 4 February 1944, 157.
23 Manfred von Richthofen, *Der rote Kampfflieger*, 94.

was very high. It turned the actual deafness imposed on the aviator while airborne into a mental deafness that blindspotted the pilot from his objects of destruction on the ground. In fact, the horrors of World War I did not seem to diminish when they were reduced to the role played by aerial warfare at the time. In practice, the reverse was true. Because of the aviator's visual muteness, the act of killing became a surgical technique combining a steady hand, careful eye, and a killer instinct. The endless visual panorama viewed from the airplane transformed the air strike into an almost cinematic act consisting of moving and collapsing images. Although this new art of combat was born back in 1916, one gains the impression that the age of pushbutton warfare began with the mental deafness of the World War I pilot.

In fact, long after the end of the Great War, the changes introduced by aerial warfare that shifted the boundaries between the virtual and real in modern battlefield live on. The antiseptic nature of killing based on the muted image of the target seemed to be revived almost a century later with the use of drones, better known as remotely piloted aircrafts [Unmanned Aerial Vehicles (UAVs)]. In the age of the drone, when overhead surveillance cameras can silently pick a target on a video screen and eliminate individuals thousands of miles or even continents away, the ability of modern warfare technology to divorce sound from sight seems to have achieved a new and horrible stage. This hi-tech soundless warfare has turned into individual ghastly acts launched from invisible optical eyes in the sky. In a tragic irony, in this new art of war, only the name of the unmanned aircraft retains a link to sound. The term drone, which in ordinary English means a male bee, derives from the early low-tech unmanned aircraft models that used to make a continuous humming sound similar to an electric motor.[24]

In the age of mute warfare as a borderline experience that detaches the virtual from the real, it is fitting to close our essay by citing the words of Helen Keller from almost a century ago. Keller, who at the age of nineteen months was afflicted by illness that left her blind, deaf, and mute, was frequently asked what aspect was most difficult for her. She used to reply that if you are blind, you probably lose contact with objects, but deafness is another story because the loss of hearing deprives you of any contact with human beings.[25]

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24 According to another explanation, the term "Drone" derives from the name of robotic aircraft that were in use by the U.S. air force as training targets for pilots during World War II. For the various etymologies of the term Drone for denoting an "unmanned aircraft," see Benjamin Medea, *Drone Warfare: Killing by Remote Control*, 7.

25 Bruce Goldstein, *Wahrnehmungspsychologie*, 314.

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Ruthie Abeliovich

Vocal Borderlines: A Study of a Lamentation Recording from Habima's Performance of *The Eternal Jew*

This chapter examines a vocal representation of a borderline from an audio recording of Hanna Rovina in Habima's 1923 production of *The Eternal Jew*.[1] Analyzing Rovina's recording of the lamentation of the Messiah's mother, I discuss how aural manifestations articulate cultural distinctions. Gershom Scholem expressed the idea of language emission as a liminal repository in his 1917 essay "On Lament and Lamentation" ("Über Klage und Klaglied"), in which he defines the language of the border:

> Whereas every language is always a positive expression of a being, and its infinity resides in the two bordering lands of the revealed and the silenced (*Verschwiegenen*), such that it actually stretches out over both realms, this language is different from any other language in that it remains throughout on the border (*Grenze*), exactly on the border between these two realms. This language reveals nothing, because the being that reveals itself in it has no content (and for that reason one can also say that it reveals everything) and conceals (*verschweigt*) nothing, because its entire existence is based on a revolution of silence. It is not symbolic, but only points toward the symbol; it is not concrete (*gegenständlich*), but annihilates the object. This language is lament.[2]

Scholem's essay, written as an epilogue to his translations of the Biblical *Book of Lamentations* into German, specifies two lands: One signifies the language of revelation, the other the language of silence; the border between the lands intersects with what Scholem describes as the language of lament.[3] Lament, Scholem argues, is neither speech nor silence; it negates content and thus reveals nothing, yet, at the same time, it conceals nothing. In accordance with these assertions, Ilit Ferber refers to Scholem's theory of lament as a linguistic structure that is essentially bound to its precarious position on the border.[4]

In this essay, I examine the performative implications of Scholem's notion of the "language of the border" by analyzing the aural images embedded in a recording of Rovina performing the lamentation of the Messiah's mother over the ill-timed birth of her son. I argue that, rather than drawing a fine line between conceptions of physical

1 Another, earlier, version of this article appeared in Hebrew in: Gad Kaynar-Kissinger, Dorit Yerushalmi and Shelly Zer-Zion, eds. *Habima: New Studies on National Theater*. Tel Aviv: Resling, 2017.

2 Gershom Scholem, "On Lament and Lamentation," 6.

3 Ibid., 6.

4 Ilit Ferber, "A Language of the Border: On Scholem's Theory of Lament," 167.

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and mental places, Rovina's vocal performance of the lamentation charges the notion of the borderline with ambivalence, depicting it as a fluid and porous instantiation.

David Pinski's dramatic poem *The Eternal Jew* was initially written in Yiddish in 1906 under the title *The Stranger*, then translated into Hebrew by Mordechai Ezrahi (Krichevsky). Habima, one of the central cultural institutions of the Zionist enterprise and from 1958 Israel's National Theater, staged this play in two versions: the first premiered in December 1919 in Moscow, presenting Pinski's short dramatic poem. The second version of the play, staged in 1923, presented a developed version of the play that emphasized expressions of agony in the legend by including in the performance a scene of the masses mourning in the bazaar, a chanting chorus, and an elaboration of the role of the Messiah's mother, and within it, the lamentation performed by Rovina. The performance was directed by the Georgian-Russian director Vakhtang Levanovich Mchedelov (1884-1924), who worked together with the scenographer N.E. Yakulow and the composer Alexander Krein.

Pinski based *The Eternal Jew* on a Midrash from *Lamentations Rabbah* (Ch.1) that features the legendary figure of the wandering Jew and his search for the Messiah. The drama, which unfolds in a prologue and two acts, depicts a crowded oriental bazaar in the small town of Beris Arva at the time of the destruction of the Second Temple in Jerusalem and the departure of the Divine presence. As rumors about the Romans' siege of Jerusalem reach the town, a man disguised as a peddler of swaddling clothes enters the bazaar, seeking a child that was born at the very same hour in which the temple in Jerusalem fell. This child, according to the stranger, is destined to be the messiah that will bring redemption to his people. His message provokes the anger and aggression of the townspeople at the bazaar, who accuse him of bearing false tidings about the destruction of Jerusalem. At that moment, an enraged young mother enters the bazaar. She tells its inhabitants that she has fled from the destruction and massacre in Jerusalem and proves the peddler's story to be true. She laments that her child was born at the accursed hour in which the temple was destroyed. Along with this young woman, additional messengers arrive at the bazaar, relating the calamities of other fugitives, and the public begins to weep in sorrow. When the public searches for the child who is supposed to bring their redemption, a servant comes in crying out that the child has vanished in a whirlwind. The play ends with the peddler stepping out amidst the clamor of the astonished crowd and declaring he will dedicate his life to eternal wandering devoted to the quest for the Messiah.

Befitting a play that dramatizes the folkloristic theme of the wandering Jew, Habima performed *The Eternal Jew* approximately 304 times in different venues around the globe – in Europe, New York, Palestine, and later in Israel, between 1919 and 1958. The legendary figure of the homeless, nomadic Jew indeed engaged Habima's members, and, perhaps, even reflected their ambivalent attitude toward Zionism and especially to the idea of immigrating to Palestine. Some members welcomed the idea of becoming a transnational itinerant troupe of Hebrew players. The majority of the group, however, supported the goal of establishing Habima as a national theater in the national symbolic center of Jerusalem. David Vardi, one of Habima's prominent

members, articulated this vision in his memoirs from the formative days of the theater, recalling Nachum Zemach—one of the founders of Habima—in his statement: "And now we are in Jerusalem, the Habima edifice rising in splendor on Mount Scopus... and all the people living in Zion come to us pilgrims from all corners of the land."[5]

As Gad Kaynar explains, in this statement, Zemach alludes to the passage in Isaiah that refers to "the end of days," when "the mountain of the Lord's house shall be established at the top of the mountains...and all nations shall flow unto it."[6] Despite this eschatological vision suggesting that it settle in Jerusalem, in 1931, Habima established its home, after many debates, in the more secular city of Tel Aviv. This quotation, however, underscores the company's engagement with the possibility of belonging to a place, both nationally and culturally, by embracing the Zionist understandings of the borderlines between "homeland" and "diaspora." Habima reflected this tenuous borderline in its approach to the Jewish themes it presented onstage. Its theater gained renown for staging Jewish myths while employing the theater esthetics of Russian Modernism and German Expressionism.

The Jewish stratum of the folkloristic legend of the wandering Jew, set at the core of Pinski's play, did not serve as a dramaturgical resource for Mchedelov, the Armenian director who worked with the troupe.[7] In the context of the aftermath of World War I, the Armenian genocide, and in the wake of the Bolshevik revolution, *The Eternal Jew* production has widely been interpreted as an allegory in reaction to relevant European transformational processes. Kaynar explicates the scheme arising from this frame of reference, in which the lost Messiah becomes a representative of the "New Man" who could save the masses from the spiritual apocalypse as well as from soulless bourgeois corruption.[8] Kaynar maintains that the modernist stage design created by Yakulow confirms the Bolshevik reference in Mchedelov's interpretation. The center of the stage featured a constructivist pyramid rising from within a round construction. This space contained a noisy, exotic bazaar designed in a colorful pastiche that included performers in neo-romantic robes topped with fashionable feminine hairstyles of the early 1920s and exaggeratedly Semitic crooked noses.[9] Carmit Guy notes in Rovina's biography that the absence of familiar visual representations of the landscape of Palestine and the lack of Hebrew typecasting

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5 David Vardi, *On My Path*, 126.

6 Kaynar, "National Theater as Colonized Theater," 5. The passages are quoted from the "Book of Isaiah," in *The Holy Scriptures According to the Masoretic Text* (Philadelphia: The Jewish Publication Society of America, 1917), 2: 2-4, 534.

7 See, for example, Galit Hasan-Rokem and Alan Dundes, eds., *The Wandering Jew: Essays in the Interpretation of a Christian Legend*.

8 Kaynar, "National Theater as Colonized Theater," 10.

9 Kaynar, "National Theater as Colonized Theater," 11.

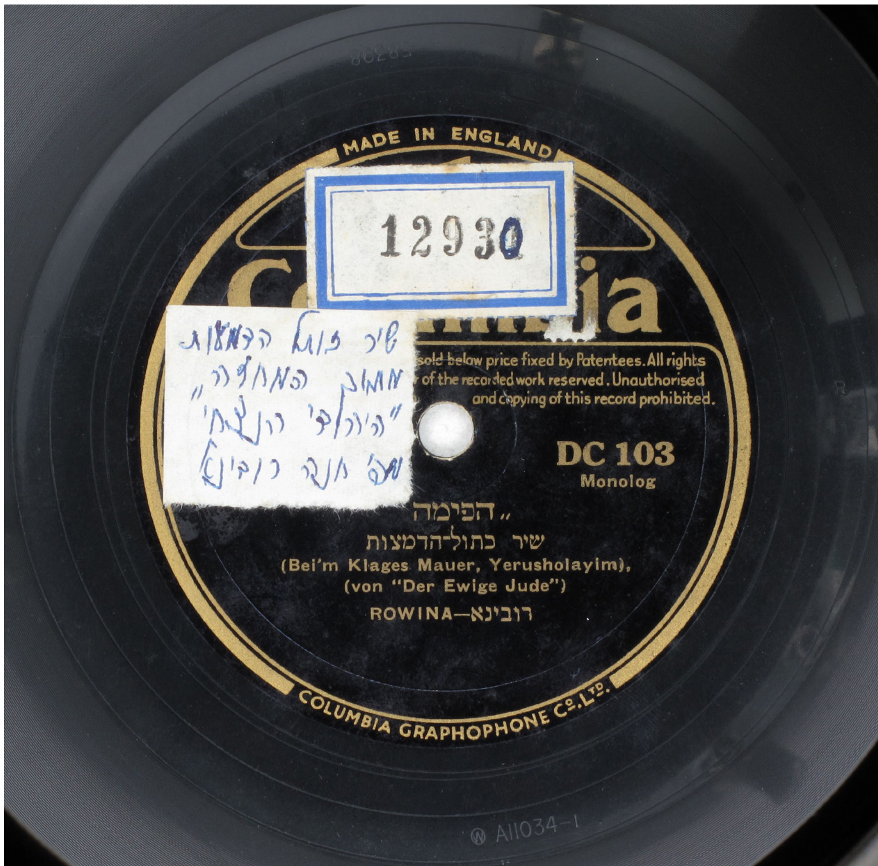

Figure 1: Habima's record of "The Wailing Wall" lamentation.

led Habima's actors to consider this production a performance that subordinated a Jewish legend to modernist concerns and Soviet themes.[10]

As I shall show later, reviews and impressions of the sound emanating from the stage reveal another dimension to this performance. The setting of *The Eternal Jew* presented scenes of mass public mourning and communal grief that were echoed in Krein's music but were evident primarily from the Messiah's mother's lamentation as performed by Rovina.[11] In the following, I analyze the spatial images embedded

10 Carmit Guy writes in Rovina's biography that many of Habima's members expressed anger at Mchedelov's lack of consideration for the national symbolism in the play. See Carmit Guy, *The Queen Took the Bus*, 54.

11 To listen to Rovina's vocal performance of the Messiah's mother's lamentation and to view photos of the original Habima performance of *The Eternal Jew*, see https://www.youtube.com/watch?v=_ChWMZoTOX4&t=35s.

Figure 2: Hanna Rovina in her role as the Messiah's mother. Courtesy of *Habima* National Theater and the Israeli Center for the Documentation of the Performing Arts.

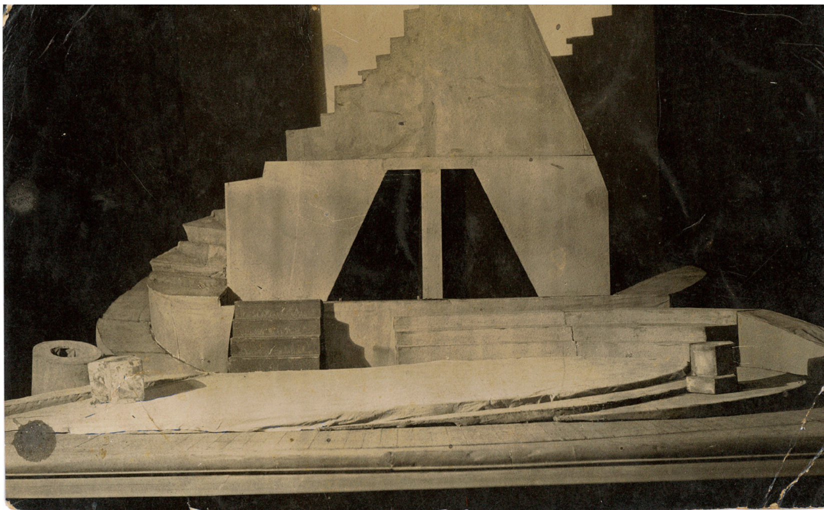

Figure 3: The stage design by N.E. Yakulow in *Habima's* 1923 production. Courtesy of *Habima* National Theater and the Israeli Center for the Documentation of the Performing Arts.

in Rovina's vocal recording and discuss theater reviews and personal memoirs that depict the sounds arising from the stage.

1 The Sonic Imagination

The audio recording under discussion was produced by *Columbia* Gramophone Company in London during Habima's 1931 tour in England (Fig. 1), under the *Magic Tunes* 78-rpm vinyl international label. This recording was made as part of the theater's documentation of its repertoire; it was broadcast on Israel's national radio *Kol Yisrael* (The Voice of Israel) in its early years, serving also as a marketing tool to publicize the theater's oeuvre.

This audio recording reduces Rovina's stage performance to a disembodied vocal repository that does not provide information regarding the visual aspects of the stage or the audiences' reaction to the aural drama. However, this recorded fragment captures (forever) the recitation of Rovina's lamentation, her unique vocal signature, and the aural images embedded in her performance. I propose utilizing Jonathan Sterne's synesthetic term the "sonic imagination" to conceptualize the way Rovina's reproduced vocal performance occupies an ambiguous position on the border and in between the theatrical traditions in which it was formed and a space of reflection outside it.

Sterne defines the "sonic imagination" with reference to T. S Eliot's figure of the "auditory imagination," according to which it is:

> … the feeling for syllable and rhythm, penetrating far below the conscious levels of thought and feeling, invigorating every word; sinking to the most primitive and forgotten, returning to the origin and bringing something back, seeking the beginning and the end. It works through meanings, certainly, or not without meaning in the ordinary sense, and fuses the old and obliterated and the trite, the current, and the new surprising, the most ancient and the most civilized mentality.[12]

The sonic imagination theorizes the temporal and spatial gap between the voice and its reproduction as a creative force for developing a retrospective cultural understanding that is inextricably bound up with engaging the aural dimension.[13] I propose perceiving the "sonic imagination" entrenched in Rovina's lamentation as one centering on the notion of the borderline.

This under-three-minute recording showcases the Messiah's mother lamenting the unfortunate timing of her son's birth, which occurred on the very day that her people

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12 Thomas Stearns Eliot, *The Use of Poetry and the Use of Criticism: Studies in the Relation of Criticism to Poetry in England*, 11.
13 Jonathan Sterne, "Sonic Imaginations," 5.

experienced the most terrible and grievous of disasters.[14] In the audio recording, Rovina delivers the lamentation in a trembling voice that intensifies conjointly with the emotional drama of the Messiah's mother. Her performance emphasizes the musicality of her dramatic recitation, evoking a clear association with liturgical patterns familiar to the Jewish audience from the synagogue. She gradually moves in a glissando from heightened speech into an enduring and sweeping expression of sorrow manifested merely in vocal exclamation.

When reciting Pinski's text, Rovina inserted the reverberating cries *Oy li-Alelai* [Hebrew for *O my God*] into her recitation of the lament to express her unbearable personal pain caused by the national calamity. In her dramatic performance, she links the agony caused by God's abandonment of her nation to the unbearable notion of her son's separation from her body and his emergence at a cursed moment. The interjection *Alelai* parallels the *aykh* (How) rhyme that opens the Book of Lamentations and is repeated in it, but most significantly it resounds with the *kinah* (dirge) *Alelai-li* for the Ninth of Av by Eleazar Hakalir, which is included in the Ashkenazi prayer book. This poem addresses the horror of starving mothers eating their children (*Lamentations* 2, 20). Nicole Loraux points to the significance of the cry *aiai* as being the cry of all cries, manifested in a generic vocal emission that distills the entire range of expressions of sorrow.[15] In a similar fashion, Rovina's cry *Oy li-Alelai*, which phonetically resembles the Hebrew verb *Yalel* [wail, lament], expresses the immediacy of her grief without the mediation of articulated speech.

I suggest two registers in which Rovina's performance manifests the aural image of the borderline: the tension between the Hebrew language and the musical rendering of her monologue and the transition from verbal content into mere vocal exclamation.

2 The Language of the Border: The Musical Recitation of Drama

Among the cultural traits dividing the different subgroups within the Jewish national movement at the turn of the twentieth century were the different modes of speech. There was a clear distinction between the Ashkenazi pronunciation of liturgical Hebrew that prevailed in European Jewish culture and the notably different shades of Hebrew pronunciation among Sephardic and Middle Eastern Jews. Once Hebrew started to emerge as a colloquial language among Zionist settlers in Palestine, a sort of artificial "Sephardic Hebrew" pronunciation became customary. The "Hebrew Language Committee" of the Jewish Yishuv in Palestine eventually sanctioned

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14 David Pinski, "The Stranger," 60.

15 Nicole Loraux, *The Mourning Voice: An Essay on Greek Tragedy*, 39-40.

this pronunciation of Hebrew as normative. The revival of Hebrew as a vernacular language created a bond uniting Jews from different places and creating a sense of community.

Zionist circles considered Hebrew a practical tool in the attempt to build up a secular Jewish national consciousness. Despite the institutionalization of Hebrew as the language of the Jewish settlement in Palestine in 1913, up until the late 1930s, the implementation of spoken Hebrew was far from complete. Eastern European Jewish settlers in Palestine were using their vernacular mother language, Yiddish, in their private homes up until the late 1930s, whereas Hebrew served mainly for public and institutional communication.

Habima was committed to the fundamental principles and ideals of the Zionist movement. The theater's decision to stage Jewish myths and use the Hebrew language as its performance language during its foundational years reflects this commitment. The majority of Habima's audiences, both in Europe and in Palestine, did not, however, understand the Hebrew language spoken on stage. The literary language of the texts that Habima staged derived from religious sources, and it was spoken with a Sephardic pronunciation commonly associated with the biblical golden age. The language thus symbolized the Jewish roots of Palestine – the idealized Jewish national homeland. In this sense, the use of the Hebrew language exemplified the subordination of religious images to national formation.[16]

Furthermore, there was a substantial difference between the Hebrew language in Habima's performances that originated in the non-Hebrew-speaking Diaspora and the conversational Hebrew of the Jews in Palestine. Habima's Hebrew texts were recited by actors with heavy Slavic accents, who knew the language only superficially; moreover, the non-Jewish directors did not know Hebrew at all.[17] The Sephardic pronunciation of Hebrew marked the negation of Jewish Diaspora culture in which the Ashkenazi pronunciation prevailed. Surprisingly, however, these obstacles did not affect the emotional experience of the performance. As Maxim Gorky, who attended Habima's production of Pinski's *The Eternal Jew* three times, noted:

> Without understanding the language and only by pleasure of listening to the sound and rhythm did I feel all the anguish of the prophet who was not understood by his people [whom] he loved so dearly.... But it was not the play that made the deep impression. No, the impression was created by the harmony of performance, by the musical unity of the performance at large and each individual in and for himself.[18]

16 For further discussion on the national aspects of the use of Hebrew by Habima, see Shelly Zer-Zion, "The Creation of New Sounds: Hebrew as a New Spoken Language on the Israeli Stage of the 1920's," 359–363.

17 Gad Kaynar, "National Theater as Colonized Theater," 4.

18 Maxim Gorky, cited in Emmanuel Levy, *The Habima – Israel's National Theater 1917–1977: A Study of Cultural Nationalism*, 29–30.

As evident from the audio recording of the lamentation, Rovina's dramatic musicalized speech possessed an internal logic that intensifies according to the emotional condition expressed in the monologue. The correlation between the drama and Rovina's vocal performance enabled the audience to apprehend the drama by deciphering the rendered relationship between the visual and linguistic elements of the spectacle and the non-verbal sonic properties of the performance. The spoken and sung melodies of the stage, despite being representative of two different vocal genres, thus weaved cultural associations that Habima's audience could assemble into a cohesive interpretation of the drama.

The ritualistic recitation of the drama was as much an esthetic decision as a functional one. The composer and musicologist Mikhail Gnessin, an influential figure in the Russian-Jewish national school of music, conceptualized this rhetorical strategy with regard to Habima's performances. Gnessin developed a theory of *Musical Interpretation of Drama* (1912–13): a rhythmic recitation that enhances the poignancy of the drama by inserting into it musical patterns derived from the internal logic of the Hebrew language and its practice in the liturgy. In an essay titled "Habima and Musical Possibilities Entailed in Its Performances," Gnessin expounds his artistic ideas regarding the dramatic musical recitation that he developed:

> The musical recitation marks the *border* between mundane speech and recitative. This recitation style does not require a singing voice, as the voice is articulated much like ordinary stage speech. The emotional values of human speech are available to this voice; however, the tempo of this speech and intonation are rendered according to a certain musical melody….[19]

I shall elaborate on the spatial metaphor of the border that Gnessin uses to discuss the "topography" of Rovina's vocal performance in order to examine the sonic imagination induced by the borderline between Rovina's heightened speech and melody.

3 Theatrical Soundscapes of Communal Theatrical Grief

Carmit Guy, Rovina's biographer, describes the sounds of communal grief arising from the rehearsal room during work on *The Eternal Jew*: "They got on stage and narrated the destruction of the temple with grieving voices; some of the actors practiced the lamentation so loudly they caused Mchedelov to freeze in his place, as if he had just witnessed the actual destruction of the temple."[20] Theater critic Akim Lvovich

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19 Mikhail Gnessin, "Habima and Musical Opportunities Entailed in Its Performances," un-numbered manuscript (My translation and emphasis, RA).

20 Guy, *The Queen Took the Bus*, 55.

Valinsky articulated the Jewish dimension embedded in these cries: "No other nation cries like the Jews cry…This is, as one could say, a historical cry … something that cannot be phrased in words, something monumental, Psalm-like.[21]

The depiction of communal grief presented in this production alludes to a dominant musical mode of the synagogue's soundscape. Specifically, in the context of the drama of the destruction of the Temple in Jerusalem, the public mourning presented on stage refers to the Ninth of Av (Tish'a B'av), a fast day that commemorates the destruction of the First and Second Temples in Jerusalem. The name of Rovina's monologue – "The Wailing Wall" – explicitly refers to the section of the wall surrounding the Temple mount that remained standing after its destruction as a memorial for generations. Indeed, during the 1930s and 1940s, Habima made it a tradition to perform this play in the week prior to Tish'a B'av.[22]

Listening to Rovina's lamentation evokes sonic associations that interweave several liturgical gestures. The first musical gesture in Rovina's singing derives from a common trope in the Kol Nidre prayer that features in one of the most emotionally loaded moments of the Yom Kippur liturgy, the most emotionally loaded moments of the Yom Kippur liturgy. The next musical trope arouses associations with a common motif that can be heard, among other occasions, during the reciting of the kaddish at funerals.[23] The performance practice of the cantors in these communal rituals creates a tone of weeping and mourning.

Rovina weaved into the dramatic lamentation aural associations from synagogue vocalizations notorious for their crying "yells."[24] The synagogue's liturgical practices functioned for Rovina and her audience as soundscapes in which past sonic memories lingered and could be retrieved as an accessible esthetic resource. My understanding of the concept of soundscape resonates with Steven Connor's understanding of it "as 'soundship,' 'soundhood,' or 'soundingness' – not, therefore, the arrangement of sounds in a setting, but the 'set towards sound' of a particular group of phenomena, their capacity to be apprehended or regarded in their sonorous aspect, or as held together by specifically – though never exclusively – sonorous relations."[25]

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21 Quoted in Levy, *The Habima*, 31.

22 The local publicity for the performance of *The Eternal Jew* in the early 1940s states: "Tonight in the *Mugrabi* theater hall, *The Eternal Jew* by Habima, according to its annual tradition in the week of the Ninth of Av" (*Hamashkif*, 20 July 1942, my translation). Further evidence of this tradition appears in Israel Gur's memoirs: "I recall that distant Ninth of Av evening, in which my friends and I – all from the Working and Studying Youth movement – had seen her on the stage of the people's house in Tel Aviv. It was a night of a heat wave in which the victory atmosphere spread within the crowded hall. In this atmosphere we listened to the saturated voice of the lamenting mother" (in Israel Gur, *Playing the Pauper and the King: Masses on the Hebrew Actors*, 31–32).

23 I thank musicologist Prof. Ruth HaCohen for pointing out to me the various liturgical modes present in Rovina's performance.

24 Ruth HaCohen, *The Musical Libel against the Jews*, 2.

25 Steven Connor, "Rustications: Animals in the Urban mix," 3.

Habima's actors were familiar with the "soundingness" of the synagogue. Veteran actor Shimon Finkel explicitly mentions in his memoir that the decision to perform the monologue of the Messiah's mother in this melodious rendition was made during Rovina's rehearsals of this scene.[26] Rovina was not a musician and did not follow a written musical score. When associating the lamentation with the performance practices of the Tish'a B'av and Yom Kippur liturgies, Rovina may have relied on her memories from the soundscapes of her upbringing in a hasidic home in Minsk and on her formal religious education. Inserting liturgical vocal tropes into the recitation of the play shifted the vocalization of the synagogue onto the theatrical stage and consequently transformed a millenary religious practice into a modern staged ritual with clear secular national overtones.

4 Transgressing the Border: Rovina's Lamentation as a Social Ritual

What is the signification of the liturgical borrowing into Rovina's dramatic monologue within the modern theatrical framework? Obviously, as Nicole Loraux writes, no one actually dies on the stage, and, essentially, no one laments. Yet what remains fundamentally *real* in the theatrical event is its social context: theater is a place of assembled collectivity, occurring in civic space and time in which a community turns into a congregation by performing its conflicts and values. In the process of adapting it to the stage, the lamentation comes to emphasize not the uniting functions of social grief, but rather the conflicts at stake. This conflict, as Loraux explains, "is not between themes but rather between the very elements constituting the theater as a form of discourse endowed with meaning."[27] Thus, in order to understand the conflicts at stake in this performance, one must attune oneself to the articulation of the dialogue and lyric passages. The use of sonic quotations from the synagogue's soundscape evoked communal conflicts that preoccupied the audience, marked imaginary cultural and geographical borderlines, and engaged the spectators as an emerging national community with transformative social processes.

The sonic imagination embedded in Rovina's lamentation reproduces a soundscape that reflected the conflicting cultural and social borderlines that engaged Habima's audience. Rovina's glissando, moving from speech to a melodious recitation, takes the lamentation away from the familiar synagogue sounds, charging it with the bordering, transgressive element. By performing the masculine synagogue cantorial "trope" with a female voice, a deviation from the traditional order of gender

26 Finkel, *Hanna Rovina*, 42.
27 Loraux, *The Mourning Voice*, 81.

roles occurs and contravenes the normative spatial borderlines of the performed ritual. Lamenting is a realm that women traditionally performed in an open space. Here the reversal of the cemetery's open space, where the feminine voice projects to men's ears, stands in contrast to the synagogue's closed space, where the masculine voice projects to the women's ears. On this conflict-charged border zone, she enacts a vocal response to the first century's disastrous event in Jerusalem as well as to the recent pogroms in early twentieth-century Russia, the horrifying slaughter fields of the Great War that were still burning at the time, and to the Zionist longing for Jerusalem.

On the one hand, the Hebrew language used in this performance embodied Habima's determination to entrench the secular Zionist ideals of the new Hebrew culture into the drama. On the other hand, however, the use of melodies derived from Jewish liturgy expressed profound sonic sediments of the Jewish communities of the Eastern European Diaspora – the sounds and voices of the synagogues that were identified with a cultural and mental Jewish world that the Zionist enterprise sought to supersede. By performing on this borderline, Rovina challenged the fine line separating these two realms, posited the sonic memory as representative of an introverted recognition of belonging to a place, and thus presented the borderline as a fluid place.

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