





KADIR HAS UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
DESIGN DEPARTMENT

**CROSSING BORDER SPACE: SPATIALITY WITH
SOCIALY ENGAGED ART**

GRADUATE THESIS

ECEM SARIÇAYIR

ADVISOR: ASSOC. PROF. INCI EVINER

ISTANBUL, MAY, 2017



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GRADUATE THESIS

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in
DESIGN

ISTANBUL, MAY, 2017



“I, Ecem Sarıçayır, confirm that the work presented in this thesis is my own.
Where information has been derived from other sources, I confirm that this
has been indicated in the thesis.”



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GRADUATE SCHOOL OF SOCIAL SCIENCES

CROSSING BORDER SPACE: SPATIALITY WITH SOCIALLY
ENGAGED ART


ECEM SARIÇAYIR

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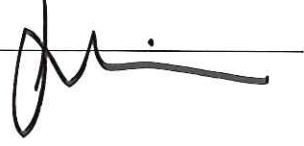
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ABSTRACT

ECEM SARIÇAYIR, CROSSING BORDER SPACE: SPATIALITY WITH
SOCIALLY ENGAGED ART, GRADUATE THESIS

Istanbul, May, 2017

This research aims to read border space with socially engaged artistic practices and spatial theories. It aims to challenge the normative notions of the geopolitical border space while discussing ways to illuminate the key issues of critical spatial theories concerning the relationship between geography, space, and power.

My research questions enable the investigation of three key themes: the geopolitical border, space making and altering processes, and possibility of the artistic as an extending approach to architecture and spatial theories. The subjectivity, experience, spontaneity of socially engaged artistic practices inform interactions between individuals and border spaces, and produce chance of altering the border space. Artistic practices allow to extend the study in multiple layers, to reach up to another, a sensual and emotional knowledge where the researcher's individual position is also an input to study, and where the humane and social capacities are refreshingly extended.

The thesis departs from US-Mexico and Israel-Palestine Occupied Territories borders, investigating how borderspace is a source of socially engaged artistic practice.

Spontaneously it moves into a broader discussion of the border spaces, within critical border studies and drawing on critical spatial theory to articulate a theoretical treatment of the border space. Lastly, to extend this reading further; Kars, Turkey-Armenia border space as a case introduced and foundational readings for a further research is laid.

Keywords: Border, Borderspace, Border Art Works, Socially engaged art, USA-Mexico, Israel- Palestine, Northern Southern Cyprus, Turkey-Armenia Borderspac

ÖZET

ECEM SARIÇAYIR, SINIR MEKANINI GEÇMEK: MEKANSALLIK VE SOSYAL SANAT, YÜKSEK LİSANS TEZİ

İstanbul, Mayıs, 2017

Bu araştırma sosyal sanat pratikleri ile mekansal teorileri birarada okuyarak jeopolitik sınır mekanını incelemeyi hedefliyor. Sınır mekanının normative kavramlarını, eleştirel mekansal teorilerin ana konuları etrafında coğrafya, mekan ve güç ilişkileri gibi, sorgulayan ve bunu yöntemleri tartışarak yapmak hedefindedir.

Araştırma sorum üç ana tema etrafında şekillendi: jeopolitik sınır mekanı, mekan yaratan ve değiştiren süreçler ve sanatsal olanın mimarlık ve mekan teorilerine getirebileceği potansiyel yaklaşımlar. Kişisel, deneyim, eşzamanlılık gibi kavramlarıyla sosyal sanat pratikleri kişiler ve sınır mekanı arasındaki etkilişimi ortaya çıkartır. Bu ortaya çıkarma sınır mekanını dönüştürme potansiyelinin habercisidir. Sanat pratikleri tarafından bakmak aynı zamanda disiplin sınırlarını delerken, çok katmanlı ve hissedilen ve duyumsanan başka türlü bir bilgi üretimine yol açar. Bu üretim türünde araştırmacının kendi pozisyonu ve kişiselliği de çalışmanın bir parçasıdır; böylelikle insani ve sosyal kapasiteleri genişletme şansı sunar.

Tez Amerika-Meksika ve İsrail-Filistin sınır mekanlarında okuma yaparak, sınır mekanının sosyal sanat pratikleriyle ilişkisinin izini sürer. Eş zamanlı olarak bu okuma, eleştirel mekansal teoriler, ve sınır teorileri ile parçalanarak sınır mekanına dair teorik çerçeveyi kurmayı hedeflemektedir. Son olarak ise yapılan okumanın ve tartışılan yöntemlerin bir denemesi olarak Kars, Türkiye-Ermenistan sınırının tartışmaya açar.

Anahtar Sözcükler: Sınır, Sınır mekanı, sosyal sanat pratikleri, Amerika-Meksika, İsrail-Filistin, Türkiye-Ermenistan sınır mekanları

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Istanbul, May, 2017

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1. Introduction

“But when one draws a boundary it may be for various kinds of reasons. If I surround an area with a fence or a line or otherwise, the purpose may be to prevent someone from getting in or out; but it may also be part of a game and the players be supposed, say, to jump over the boundary; or it may shew where the property of one man ends and that of another begins and so on. So if I draw a boundary line that is not yet to say what it is for.”

Wittgenstein, 2001(1958): 499, *Philosophical Investigations*

“These days we are obsessed with borders” asserted Zygmunt Bauman in a lecture given for the exhibition “Borders” in CCCB, 2004. We still are. Turkey is building a wall on its border with Syria; while Donald Trump, the new president of USA, talks about a proliferated bordering wall with Mexico; a new animated series by Seth MacFarlane, “Bordertown” is made for TV. According to Ozgen, borders do a lot; it limits, barriers, stops, terminates/ determinates, defines, depicts, opens, marks, links/follows, alternates, contradicts, draws, attaches, encloses and so on (Ozgen 2004). While this thesis has been written, Turkey was building walls on at least two borders with Syria and Bulgaria; Israel was still extending its segregation wall and Trump was running an election, a new border wall was inherited in his discourse which will be built in the US- Mexico border. Saudi Arabia has high walls with Yemen, Spanish enclave of Morocco is surrounded with fences, India walls out Pakistan, Uzbekistan walls out Kyrgyzstan while Turkmenistan is now fencing Uzbekistan. The world seems to be crazy with physical borders.

To refer the questioning of Bauman again in here is, therefore, reasonable: “We are indeed obsessed today with drawing borders. The less they are effective, the more we are obsessed. Why? What is the reason?” (Bauman 2004)¹

On contrary to the studies imply the world is safer than ever before; only since 2004 nearly forty-five wars have been fought; ten and more are still taking place, most horribly in the Middle East.² What seems to be most horrifying effects of these wars, are not the numbers of deaths, but rather the number of displaced people and forced

¹For the talk in CCCB, please refer to <http://www.cccb.org/en/activities/file/new-borders-and-universal-values/220891>. Last accessed: 10 February 2017

² There are many sources but basically press is the main source. For more, there are research projects which gathers information and even visualizes the wars. See warsofworlds.com

migrations. Since the number of displaced people and migrants today are the highest of all time³, it is reasonable to refer to Minh-ha whom quotes from Jean Genet; “[w]hole nations don’t become nomads because they can’t keep still.” (Gennet 1992:12 quoted in Minh-Ha 2010:46) Through this tragedy, the matter of borders seems to be highlighted.

Wars going all around the world also show another crisis. As Brown suggests in her book *Walled States, Waning Sovereignty* (Brown 2010) The nation-state as a being and a form, is also in a crisis and it coincides with Bauman’s question; the border seems to be less effective, but the nation state is still in favor of proliferation of border. She implies that proliferation (building more walls) almost visualize the waning sovereignty of the nation-state. This visualization is very important. Because the more important then the definition of the border is the bordering practices to understand today. Jean-Louis Cohen via his architecture historiography reads border practice as related with war and emergence of nation-states, which also helps to see the responsibility of architecture in nation building (Cohen 2011). Hence, the question above can be answered by the contradictory relationship of space and power, relating directly to the architectural production. As Hirsch asserts, it leads me to “think of borders to challenge the borders of architecture” (Hirsch 2007:5)

Coincidentally “[o]nly more recently have we began to understand that it is the bordering process, rather than the border *per se*, which affects our lives on a daily basis, from the global to the national and, most significantly, at the local and micro scales of socio-spatial activity” (quoted in Newman, Newman and Paassi 2006:144)

Before such a crisis was made visible, Shengen-like agreements on mobility and dissolution of borders in Europe made perfect examples to understand the globalization. Today, what we experience shows us the opposite: based on geography, while some have to move; some are to move freely, some are controlled and some have no chance to move at all. So the utopic ideal of free human, and blurrings seems to be not so real for some people on earth.

In sum, in the scope of this thesis, I center the discussion on the border space of geographies: borders as spatial entities and their frontier zones, demarcating lines are taken as the focus point. The border space of geographies both is a product of obsession of walling and highest point of border.

³ According to the UN report in 2015. The news record can be found here: <http://www.bbc.com/news/world-33178035>. Last accessed 11 April 2017.

In this line, the case studies, i.e. the spatial cases were very productive. I have searched and engaged with three borderspaces; two of them as spatial case studies and one as an experiment for further study. The spatial case studies are respectively US-Mexico Borderspace and Israel- Palestine Borderspace(s). There are common and distinctive features among these cases. In both cases the dearth between the two side, economically and power-based are huge; both are located out of the European Union and its regulations, heavily scattered with friction and contradiction. **In Chapter Two: Performativity of Border Spaces: US-Mexico and Israel-Palestine Border Spaces**, I will analyze these borderspace cases, with theories and socially engaged artistic practices that intervene and trigger the audience to theories. The last spatial example is Kars, Turkey- Armenia Borderspace. Rather than a case, this one functions more like an example that opens a ground to carry the discussion to Turkey. I will detail this part in the last part, weaved with the **Chapter Four: Conclusion: How to Discuss Border Space?**

Inside, the context of globalization in the meaning of a set of social, cultural, economic and political interactions has informed this study. Especially it is very productive to think in the terms of contradiction between the discourses of globalization and status quo. This friction almost, makes below-mentioned artistic practices more powerful. Because in this context, art seems to be the only way out of borders, with its insight and imagination, the only utopic was brought by art.

Methodologically, I aim to weave the theories and the studies of the border, especially border space, border space cases and their spatiality and socially engaged artistic practices that are made in and from the border (space). For the theoretical investigations, from the tangible borders in 1970s *Border Studies* emerges. According to scholars since 1990s the notion is regularly in use. (Wilson et al. 2012; Wastl-Walter 2011) Instead of trying to define the notion of border, this thesis focused on reading the borders from its physical space. This attitude rather brought up another perspective: Balibar asserts, in his important text for border studies, that who tries to defines borders are to be aking rounds and rounds with no concrete definition to be resulted (quoted in Mezzadra and Nelson, Balibar 2002).

Wilson and Donnan, who works extensively on borders, explain that different disciplines may come together to create trans-disciplinary works and not necessarily

merges into one hegemonic discipline. (Wilson and Donnan 2012) Hence border studies are inherently a potential for cross-disciplinary work: the notion of border has been covered by many different areas of study like anthropology, geography, political science, history, sociology and literature.⁴ Although less studied in architecture (van Houtum 2002) borders trigger the spatial thinking. Thus aiming for a trans-disciplinary method, this study introduces socially engaged artistic works with the space of border. Hence the **Chapter Three: Methodology: Spatial Research through Methods of Socially Engaged Artistic Practice, Artistic Research, Performativity**, explains the idea of performativity, trans-disciplinarity and socially engaged artistic practices.

The socially engaged artistic practices mentioned in this thesis, is hypothesized, as they are capable of doing something different- namely crossing the border space. The title of this thesis i.e. Crossing Borders suggest a reading of literature of spatial with the potential crossing possibility of socially engaged artistic practices. Crossing border is a metaphorical tool that is found in many border subjected works and studies. I use it in order to emphasize the act of crossing that is performative itself. Although abstract, crossing connotes a spatial action and one kind of intervention. It breaks the circling reproductions of border space. So instead of being oppressed by border, crossing makes the practices of bordering visible.

⁴ There are various literatures on borderspace and theoretical purviews that generated critical perspective. Beginning with an important essay by Fredrik Barth (1979) in anthropology and with the work of Georg Simmel (1997), fundamental contributions toward understanding this performative dimension of the border have been mentioned in various practices. Some of these examples that are also keen to be spatial: The aleph space of Borges (Schoonderbek and Havik 2014), liminal space (Turner 1987), third space (Soja 1998), contact zone (Mary Louise Pratt 1991) or an open wound, “where the Third World grates against the first and bleeds” (Anzaldua 1987), heterotopia in *Other Spaces* (Foucault 1968). The common characteristic in all these spatial theories is the emphasize on performative possibility of borderspace. But I didn’t want to move within this axis.

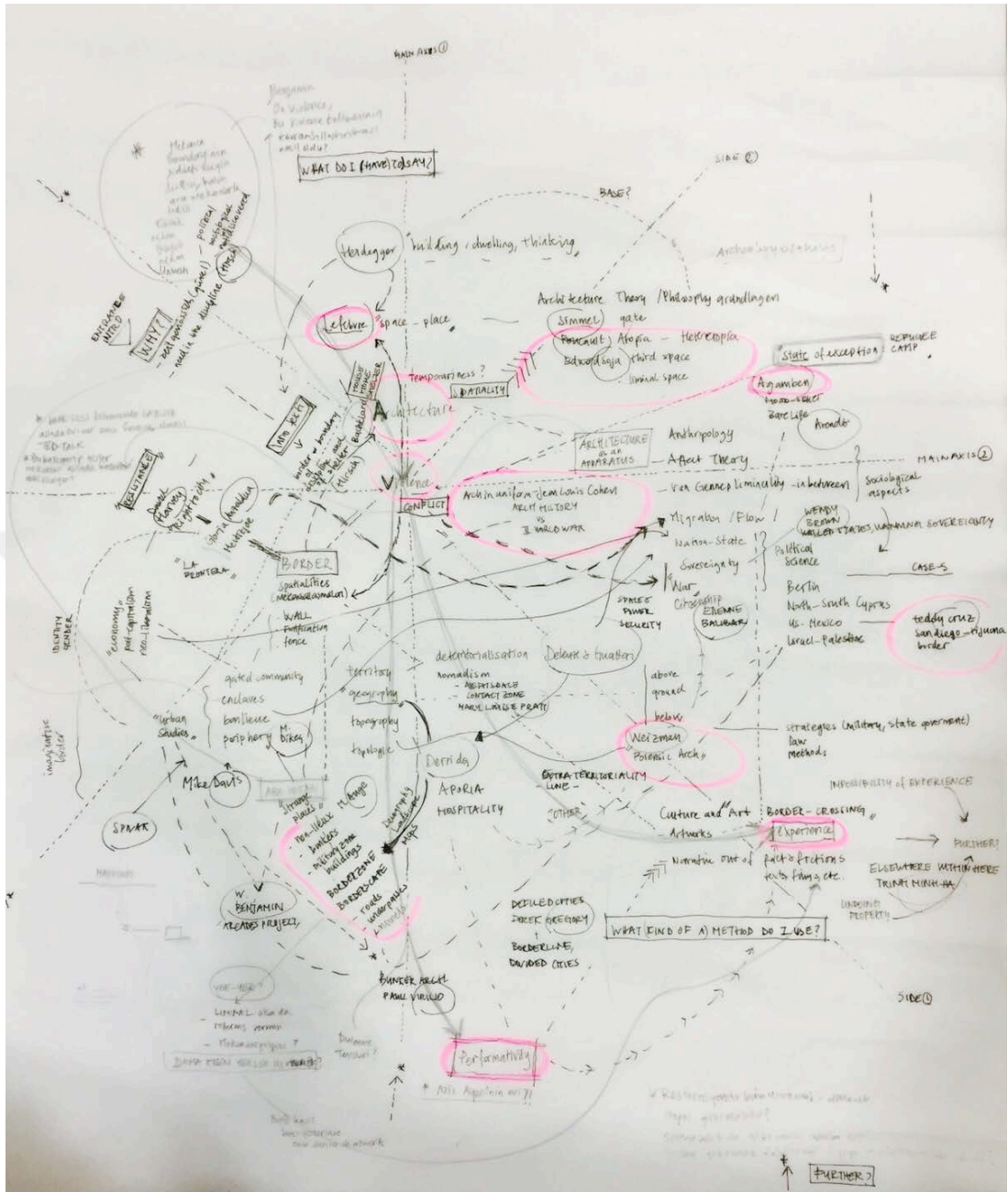


Figure 1.1. First sketch of the content of the thesis

Since the subject matter of borderspace is a many-folded case; the mind mapping I have produced in the beginning of this study (Fig.1.1) tries to chart the relations between different pieces of knowledges and consider different approaches to borderspaces. In line with this, border spaces are where the ‘other’ inhabits, in the edge of one and in the beginning of another suggest, fortunately, different methods. Schoonderbeek and Havik suggest that experimental methods in architecture are made possible via research of borders (Schoonderberk and Havik 2014). Therefore thesis

reads the spatial theories and physicalities of the border with bodies of socially engaged artistic practice that is “ways of doing and making that intervene in the general distribution of doing and making as well as in the relationships they maintain to modes of being and forms of visibility.” (Ranciere 2013:13)

Taken into consideration the new understandings of space, makes border space and crossing interesting subjects. Understandably, there is an on-going cumulation of artistic works that deal with this subject. “Without the world-configuring function, they perform,” Balibar writes, “there would be no borders—or no lasting borders” (quoted in Mezzadra and Nelson, Balibar 2002: 79). Venice Architecture Biennial, a reference to all architectural biennials around, still being organized based on national pavilions. When scholars are to predict that nation is to be dispersed fastly or they lose the sovereignty, why to think, research and exhibit through national pavilions? Still the world organization is based on national forces, as well as national territories. In most of the states (countries) there is still so much to be faced with what has been done in name of building the nation and nation building.

So, I also problematize the density of the usage of the border in especially artistic knowledge producing processes by calling it “border turn”. This newly made up notion does underline the cumulation, but never underestimates the power of alternative knowledge productions and their interest on border, and their methods that are coming from border spaces in many aspects. Because this thesis tries to emphasize the possibility of inherent performativity in, from and with border space and specific act of crossing border space as opening the ground for further explorations.

2. Performativity of Borderspaces: US-Mexico and Israel-Palestine Border Spaces

Whenever or wherever two or more cultures meet—peacefully or violently—there is a border experience. ... Today, if there is a dominant culture, it is border culture. And those who still haven't crossed a border will do it very soon. All Americans (from the vast continent of America) were, are or will be border crossers. ... As you read this text, you are crossing a border yourself. Guillermo Gómez-Peña, 1994:18 *The Multicultural Paradigm*

In this chapter, I wish to focus on two border spaces in particular. These are US-Mexico and Israel- Palestine. (These will be followed by Turkey-Armenia respectively in the last chapter.) Underlying the architectural discourse on the borders of geographical territories enhanced with spatial practices a method proposal for a further study in the intersection of artistic and spatial disciplines is laid out.

Few geographical borderspa/scapes are highly influential both in scholarly, artistic and spatial practices to explain through *border turn* and introduce the idea intersections of spatial and artistic. The first example is US- Mexico border that generated interest not only because of its social situation *per se*, by being the most transgressed border around the world, is highly vital and generative space of creative practices. It ia also the gorund-opening/ breaking for the genre of socially engaged artistic practices. Terms like Border Art Works and Borderscape are produced for the relationship of this very borderspace and its artistic practices. Moreover, US- Mexico Borderspace is one of those places in earth that is the physicality of a wall, where it segregates one and other, and visualize the grand fracture.

The second example is Israel- Palestine Occupied Territories. Israel- Palestine Border space is actually made up of many borders that are spatial, formal and conceptual. Therefore I refered to it emphasizing its multiplicity, as Israel- Palestine Borderspace(s). This case is introduced and discussed via socially engaged artistic practices that intervned the space, altered its conditions and proposed different awarenesses, through experiences and stories.

In the both cases, as I will explain below, the conditions, necessities and urgencies seem to generate more collective methods and in situ practices. Such practices among art, is the proven to be highly socially engaged.

I have chosen to discuss examples of US-Mexico and Israel-Palestine because they seem to me the most visible, sharpest and contested expressions of borderspaces

that also generate artistic, challenging, border crossing works. Additionally, both inform us from the different geographical, spatial and political circumstances.

2.1 US-Mexico Border Space

“The wall in its wide range of material and figural manifestations remains actively ambivalent in its transgressive and regressive presence. At first, it all seems as if everything depends on which side of the wall one finds oneself. But, as browse inhabitants acutely remark, the high wall that keeps out is the same that keeps in. Outside and inside: again the pair hardly functions as binary, despite the authorities’ colossal effort to censor and separate. What offers itself a hymn or a song, also stands as a sign of isolation and fear, a scar in the environmental landscape, a visual statement of one’s relationship with one’s neighboring communities across the region.”

Trinh Minh-Ha, 2010:3 *Elsewhere, Within Here: Immigration, Refugeeism And The Boundary Event*

Gloria Anzaldua, in her inspiring border writing *Borderlands – La Frontera – The New Mestiza* asserts that the US-Mexico border is a place where “the third world grates against the first and bleed” (Anzaldua 1987: 25). Her words can be interpreted in many ways, since the text is allegorical and poetical. The border is a scar, a subject to violence, an opened wound, yet she continues by saying “the lifeblood of two worlds merging to form a *third country*—a border culture.” (ibid.) In this sentence and throughout the book, she asserts that border is also the invention of a new, a third, a particular culture.

The first line of this chapter follows the idea of the *third country*—or border culture. Based on the examples of socially engaged artistic practices that were generated from the US-Mexico border space, some spatial theories applied to border spaces were understood and expanded on in order to comprehend the third country’s space and spatial culture.

The US-Mexico border (and its space) is studied by many scholars; Alvarez even argues that this frequency of discussions make this border state-centric (Alvarez 2012). Still, the experiences and the practices of the borderspace of US-Mexico are experimentally spatial, literary, and artistic, many insights to and for other border spaces. These are considered as border-crossing practices that trigger the borderspace and challenge the bordered thinking, setting up the subjects of this thesis. Also, the

notion of ‘transgression’, i.e border crossing, becomes a useful concept when looking at this particular borderspace. Inserted as the second line, this reading asserts, based on other studies and examples that are cited here, that the US-Mexico border space is constantly reproduced and generated with transgression, making up the performative character of this very border, its borderspace.

Throughout the chapter, I use examples of few socially engaged artistic practices that stem from the US-Mexico borderspace. These are *BAW/TAF* (Border Arts Workshop, 1984)⁵, *inSITE* (1992- still) the interdisciplinary art groups/organizations; *Repellent Fence* by Postcommodity (2015), *One Flew over the Void* by Javier Tellez (2005), and Ursula Bieman’s *Performing Border* (1991), highly performative works done in the US-Mexico borderspace, and lastly Teddy Cruz, *60 Linear Mile* (2008), a spatial analysis and installation of the borderspace on the borderspace, respectively. Additionally, I examine various spatial theories within these socially engaged artistic practices.

Borders are not drawn to separate difference, what happens around the borders is exactly the other way around (Fredrik Barth 1969, quoted in Bauman 2004). Determined and closed boundaries do not always define a group of people because Minh-ha asserts that “boundaries not only express the desire to free/to subject one practice, one culture, one national community from/to another, but also expose the extent to which cultures are products of the continuing struggle between official and unofficial narratives—those largely circulated in favor of the State and its policies of inclusion, incorporation and validation, as well as of exclusion, appropriation and dispossession.” (Minh-ha 2010:45) About these issues of difference, determined or closed boundaries and ethnicity, the US-Mexico border is a very fertile example. Not only it is one of the most materialized borders in mind and in the built form; it also has been activated by people and interactions, resulting in great literature and socially engaged artistic practice. As very early examples, Gloria Anzaldúa and her text on borders, *Borderlands* (1987), and the artistic organization BAW/TAF(1984) member Guillermo Pena can be given.

Hence the US-Mexico example is the leading example that shows how border art is emerging (Amilhat-Szary 2012; Sheren 2015). According to Sheren, the art in US-

⁵ BAW: Border Art Workshop, TAF: *Tflier deArte Fronterizo*, 1984

Mexico border came to a turning point with Reagan and was followed by subaltern and multicultural studies that emerged after WWII. (Sheren 2015) Additionally, she states that borders have become ‘portable’, oscillating between physicality and the experiential. Hence the artistic productions of the border are diverse and prolific, address political and social issues, and consequently emerge from performativity (*ibid.*).



Figure 2.1. *US-Mexico borderline, the straight line*⁶

Among many, the experience of BAW/TAF, Border Art Workshop/ *Tfliier de Arte Fronterizo*, 1984 is a foundational example for the socially engaged artistic practices that take place in border spaces. This practice emerged from the prime US-Mexico border, the most talked-about San Diego-Tijuana borderspace. Based in San Diego, most projects were realized on the Tijuana borderline itself. Founded by a group of artists including Gomez-Pena, BAW/TAF attracted attention during the NAFTA debates⁷ by tackling political tensions via site-specific performances and conceptual

⁶ *One of the most different two sides of border in the world.* Funnily, the physicality itself makes the border practice visible: it is a drawn border. The strict straight line in the map is parallel to world's representation.

⁷ NAFTA: North African Free Trade Agreement. An agreement between Canada, Mexico and USA, producing a trilateral trade frame. The most important result of the agreement is the maquiladoras that

artistic methods. According to Sheren, border art was not a category until the foundation of BAW/TAF (Sheren 2015) Similarly, Berelowitz asserts that by 1990s, there was a notion of 'border art' and exhibitions under this title, in which the main idea was to bring the margins and marginalized into the center of society, making the conditions visible, and creating interactions. According to conservative discourses on art border, art can only belong or be practiced by the people that are hybrid in ethnical personalities, a statement that Berelowitz argues against (Berelowitz 1997). Since borders in different momentums, stratum, and aspects of life surround every one of us they can hold different meaningful connotations that talk to people and practiced by all. Especially after the 1990s, history marks a different point for borderspaces where borders become more in flux and changing their static with a promised expectation towards a borderless world.

'The border' held several meanings for people and its practitioners. It is a "metaphorical trope, a material geographical reality, a set of relations between and among people" (Berelowitz 1997:71). The polysemy of meanings and the current morphological ambiguity of borderscape thus provides a potential to give rise to "new forms of knowledge, new modes of differentiation, new sites of power" and an everyday praxis which contests "the logical order of the discourse of authority" (quoted in xxxx, Bhabha 1985:120). Borderspaces "[s]ignify the point at which something becomes something else, at which the way things are or done changes, at which 'we' and 'they' begin, at which certain rules for behavior no longer obtain and others take hold" (Joel, quoted in Sheren, 2015: 34). The divisive spatial characteristic they have, and their impacts on transnational, political, social, ethnic and/or religious contexts enable borders to have an influence on their surroundings while being "perceived as performative zones out of which several 'border conditions' emerge" (Schoonderbeek 2009).

Another reference to border spaces, with a meaning of where socially engaged artistic practices emerge, is borderscapes. (Van Houtum 2007; Amilhat- Szary 2012) The term borderscape is an analogy for an artscape that derives from a landscape, and the term is used for places where art emerges from. (Amilhat-Szary 2012). Most borderspaces are sources of socially engaged artistic practice. Although the socially

burgeon the border cities. Most of the border studies literature, focuses on the maquiladoras, in aspects of labour, gender, money flow, work flow and bisected urbanism.

engaged artistic practice can take various shapes and mediums, the ones that are given as examples in this chapter are based on experience, sensuality, narratives, and critical/subjective standpoints that perform and alter the existing situation and space, because for *BAW/TAF* and others, they function as the ‘distribution of sensible’ (Ranciere 2004). These turn borderspaces into a public discourse and provide the opportunity for a wider extent compared to spatial theories or political discussions with which only a certain group can engage. I argue that as a result, people experience the borderspace differently than what has been proposed to them and through socially engaged artistic practices, thus generate the critical power to alter and twist it.



Figure 2.2. *Postcommodity, Repellent Fence (Valla Repelente), 2015.*

More recently, *The Repellent Fence/Valla Repelente* (2015) is realized by the group Postcommodity, who usually realizes political works that deal with capitalism and its issues with the commons and public domain. Also utilizing their different ethnic and disciplinary backgrounds as an advantageous input, group members performed this socially engaged artistic practice as a land art installation that functions as a “social collaborative project”. Social turn, a term coined by Claire Bishop, tends to analyze new approaches in socially engaged artistic practices that deal with social and political issues

of participation within (Bishop 2012). This is the description of the project according to the artist group:

“... 2 mile long ephemeral land-art installation is comprised of 26 tethered balloons, that are each 10 feet in diameter, and float 50 feet above the desert landscape. The balloons that comprise Repellent Fence are enlarged replicas of an ineffective bird repellent product. Coincidentally, these balloons use indigenous medicine colors and iconography -- the same graphic used by indigenous peoples from South America to Canada for thousands of years. The purpose of this monument is to bi-directionally reach across the U.S./Mexico border as a suture that stitches the peoples of the Americas together— symbolically demonstrating the interconnectedness of the Western Hemisphere by recognizing the land, indigenous peoples, history, relationships, movement and communication.”⁸

In this sense, art forms generated with relation to landscape presuppose the possibility of space and a place of everyone. The spatiality of the practice suggests a cross-disciplinary approach that is internalized with many forms of production of knowledge. Partly because of the contradiction of globalization that accentuated the significance of location, space becomes a commonplace in analytical practices. But “[w]here social scientists describe discursively, artists create symbolic models that succinctly capture intense personal experiences in the social environment and structure” (Berelowitz 2006:48). What makes this socially engaged artistic practice fundamental is that it originates from sense and experience, and that it is not symbolic. Therefore it has the chance to alter not only the political and ideological state-centric discourse on borders, but also the space itself by making it visible, creatively.

There is certainly a symbolic dimension of border in space, and some other artworks in borderspace that are out of the scope of this study search for the possibilities of representing or figuratively symbolizing border space. Such practice is rather inactive, representing, and passive.

Based on a similar symbolic dimension, the trialectic approach of space by Lefebvre can be applied on borderspace. Lefebvre explains that the space of representation “directly lived through its associated images and symbols, and hence it is the space of inhabitants’ and users”. This kind of a space is the dominated and passively experienced one. Additionally, this space is where “the imagination seeks to change and appropriate” (Lefebvre 1991: 39). I believe the imagination that Lefebvre asserts can be

⁸ Postcommodity explaining the art project, from the website:
http://postcommodity.com/Repellent_Fence.html Last Accessed in 1 November 2016.

found in the performative characters of socially engaged artistic practices, such as BAW/TAF or Repellent Fence, that are in and across borders.

2.1.1 Borderspace and Transgression



Figure 2.3. *Javier Tellez, One Flew Over the Void (Bala Perdida), 2005*

The most transgressed border in the world, the case of the US-Mexico border suggests one of the concepts that socially engaged artistic practice sought as aim and as method: transgression. Bataille conceives transgression as a radical negativity and as a performative action that surveys the “palindromic structure of wall/law” (Hatton 1999: 67).

InSite is, similar to BAW/TAF, another active collective artistic organization in the borderland of US-Mexico. Among the many productions made on inSite, Tellez’s 2005 work, *One Flew Over the Void (Bala Perdida)* stands out as an enormous sculpture and land installation that functions as a human cannonball. According to given information, not limited to but the general audience consisted of patients from a psychiatric institute and the cannonball did really throw human bodies to the other side. Therefore the title of the work refers to *One Flew over The Cuckoo’s Nest* (1975), the

film where patients in an institute rebel against the oppressive hospital administration and challenge their oppressor in the humorous way as a method.

Such rebellion emphasizes the methods of the border: sensual, creative, absurd, from the in-between or the third culture. The humour that is inherent in the work also refers to the non-comprehensible, therefore cannot be stopped; and therefore cannot be barred protests and altering strategies, which I believe exists in the borderspace.

Secondly, the installation performs transgression but also acts as a connector, like the bridge. In *Building, Dwelling, Thinking*, Heidegger argued that a location is turned into a “place” via the act of physical construction (building) and the acts of building and dwelling essentially constitute *Being*. Additionally, the space could only come about once a location allowed for it to emerge: “a space is something that has been made room for, something that is cleared and free, namely within a boundary, Greek *peras*” (Heidegger 1951:105). Thus, it is the boundary that makes a location a space. The state borders do the same: by bordering, they make the land into a country. But on a closer scale, the border line, by marking its territory surround, turns a location into a space that is imagined to be a no-man's land.

In order to clarify this intrinsic relatedness of the way we build and dwell, Heidegger uses the bridge as example of a spatial object that establishes connections: “[it] gathers the earth as landscape around the stream” (*ibid*). Tellez’s practice functions as a bridge that connects and gathers. The sense of “presencing” and the beginning of the other’s existence are inherent in the performative characteristic of the border. In Heidegger’s reasoning, the boundary becomes a spatial element that separates, while the bridge connects and gathers. He proposes that border is not an ending but a beginning, namely that “from which something begins its presencing” (Heidegger 1951:105).

Around borders, differentiation and demarcation collide. The most basic function of architecture or any organizational practice of space is to demarcate and frame one while creating an an/other. Therefore transgression means more than “violation of a boundary”; border crossing re-generates the border while altering its stability and definition. In *The Problem of Our Walls*, Brian Hatton quotes Koolhaas who refers to Bataille in his writing for the Berlin (Wall), “[w]ere not division, enclosure, exclusion essential stratagems of any architecture? The wall suggested that architecture’s beauty was directly proportional to its horror” (Hatton 1999).

One of the reasons why borders draw such an interest these days can also be explained by the rise in the number of crossings, or transgressions. Here Tellez focuses on the most constitutive act of borders besides being the lines of demarcation and decisions made on separation—that a border becomes border if it performs (or been performed). Hence *One Flew Over the Void* is not only an installation but also a performance. This jumping over to other side is that the transgression of a borderline constitutes the border, but also destructs it. In the most transpassed border of world, the work not only reminds the forced migrations and dreadful transgressions that happened on the border, but also derives the physically built border. The contrast between the liquid physicality of the sea and the rigid border on land creates a dilemma in space, with the jump and the audience.



Figure 2.4. Still from the video essay, Ursula Biemann, *Performing The Border*, 1999.

Performing The Border is a video essay made by Ursula Biemann in 1999. Set in the Mexican-US border town Ciudad Juarez, where people cross borders to work in *maquiladoras*, Biemann focuses on the construction of border both mentally and spatially, including gender relations, working conditions, and performance. Biemann's practice of documentation is rather different; instead of archiving or traditional documenting, she structures the moving image and the notions as a video essay. This is an attempt where she was involved in the process as herself. Before the 2010s, the main focus of the artist was on space and mobility. Therefore works of curation, texts, and lectures like "Geography and the Politics of Mobility" and "The Maghreb Connection" were very important for the scope of this thesis.

In *Performing the Border*, a car moving in the Mexican desert, heading to Ciudad Juarez, we hear Bertha Jottar's, the director, comments as follows:

"You need the crossing of bodies for the border to become real, otherwise you just have this discursive construction. There is nothing natural about the border; it's a highly constructed place that gets reproduced through the crossing of people, because without the crossing there is no border, right? It's just an imaginary line, a river or it's just a wall..." (quoted in Biemann 2001)

She takes the attention away from the performative characteristic of the border; rather than being only discursive, the border itself is an applied/made border with crossing. This kind of use of notion links the video essay with the human cannonball sculpture, as in both cases transgression of the border turns it into a physical that can be altered.

Biemann produces and experiences the border personally by crossing it herself. She transmits her experience through the medium of video. Here the video is documentary but not didactic and it does not represent. This coincided process reveals the collective experience by real gestures, departing from her own jests. In addition to the circulation of women bodies, from South to North, the work includes her own body's circulation. This intervention opens up how the border metaphor is materialized in architecture, structure, and corporate and social regulations that fell on gender.

2.1.2 Political Intervention: Estudio Teddy Cruz and San Diego-Tijuana Border

On borders Van Houtum asks whether altering the foundations of boundaries and borderings nationally lead to transforming the border, and whether possibility exists for a different organization and design of border landscape (Van Houtum 2013:180). Next to performative characteristic and altering socially engaged artistic practices, this question introduces the possibility of design in the borderspace. Van Houtum's question opens up a critical ground for integrated research and practice with design. Therefore, in this chapter, the cross disciplinary practice of Teddy Cruz is used as an example to be explored. Cruz's practice is another important example of border-crossing artistic research: it integrates design thinking and practice as an architectural praxis combined with theoretical research. Setting up his workplace along the San Diego-Tijuana border for years now, Cruz accentuates the generative and transformative capacity of the knowledge that has piled up on border space through this case.

San Diego and Tijuana cities make a dependent urban complex, although the border bisects and there is uneven development, economic, and social life between the two sides. For example, while migrant workers go to San Diego, the urban waste of San Diego flows to Tijuana. Border cities enact strange mirror effects, and the leftovers of San Diego houses are recycled into countless new housing possibilities in Tijuana.

For the border's bisection, Cruz makes the argument for the *Political Ecuador* that separates the global south and north in every meaning. The meetings of Political Ecuador have been taking place since 2006 in sites of conflict and institutions, and dealing with 'urban pedagogy towards citizen action'.⁹



Figure 2.5. *From the installation of 60 Linear Mile Section. Estudio Teddy Cruz, 2008. San Diego/Tijuana.*¹⁰

⁹<http://www.domusweb.it/en/architecture/2011/06/24/political-equator-3-reimagining-the-border.html>
Last Accessed: 19 September 2016.

¹⁰ The temporary entrance to the American Pavilion, September 2008: 89-foot long image of the actual borderline separating California from Mexico.

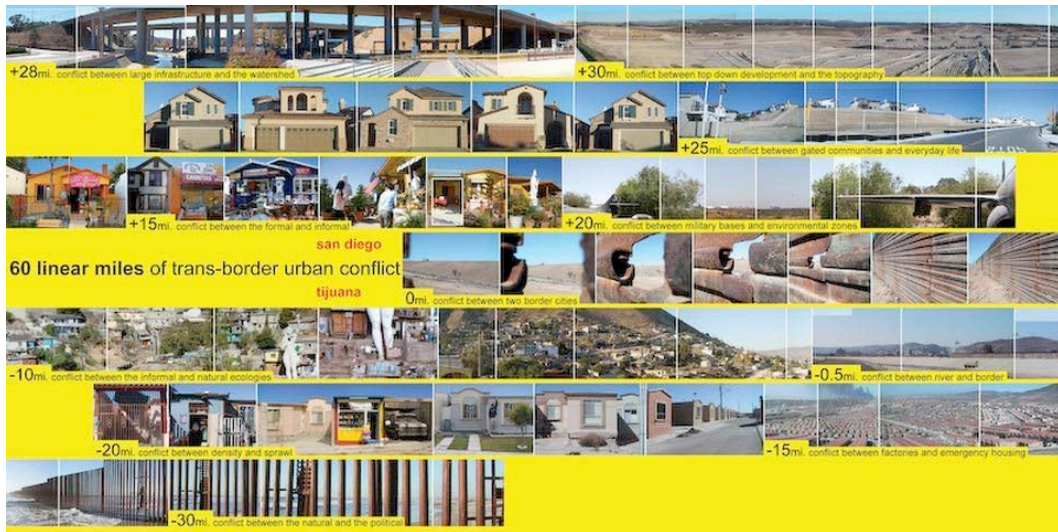


Figure 2.6. *Estudio Teddy Cruz, 60 linear mile section, San Diego/Tijuana.*

Asking whether the crisis in urban and/or the conflict on border space has any potential for design, Cruz explores the site and conditions through interviews, dialogues, and narratives.¹¹ These are acts of closely engaging with the bottom-up, and they closely reorganize our thinking. (Cruz 2011: 22) The close exploration of community behaviours suggest spatial strategies to the architect who acts as an *expanded practitioner*. Public interest expands the practice of the architect to a cross-disciplinary level.

In this installation made on the border in 2008, Cruz takes some kind of an architectural section of 60 miles of borderspace. These 60 miles in total, 30 miles on each side of the border, somehow collide with the definition of borderspace, and make the conflicts and relationships visible in both sides. For example, (+ is San Diego, - is for Tijuana) +30 miles in San Diego is named and explained as “[c]onflict between master-planned gated communities and the natural topography”, while -20 miles into

¹¹ See interviews and the project Medellin, <http://medellin-diagram.com/en/#> Last Accessed 1 November 2016.

Tijuana is “[c]onflict between density and sprawl”.



Figure 2.7. *New protocols for urban practice*

Figure 2.8. *Archipelago of Voids in Tijuana borderspace. Estudio Teddy Cruz*

In conclusion, firstly the socially engaged artistic practices of BAW/TAF brought a great and fundamental experience to border art, border space, and socially engaged artistic practices, then the installation- type socially engaged artistic practices of Repellent Fence and One Flew over the Fence, along with Performing the Border in video essay format, explored and confronted the spatial, social, and politics of borderspaces in creative ways. Finally, Anzaldua’s text takes up hybrid, alternative, more sensual and trans-disciplinary methods, which can be seen in Teddy Cruz’s practice. At the same time these practices examines possibilities towards a different community sense instead of the polarized, segregated society that borders separates.

The performativity of a border that is based on transgression opens up the possibility of border-crossing experiences in various mediums. Borders act as sourceful places, contrary to how they are perceived as out-of-zone or on the edge of things. Borderspace utilizes the liminal as a place where the creative and the new starts, which applies to spatial theories that are put in use to analyze the borderspace.

Having these commonalities, spatial theories therefore can be expanded via socially engaged artistic practices, such as exemplified above, which in turn can create a critical approach to the idea of architecture and change, blur the boundaries and the ways of bordered disciplines.

2.2 Israel-Palestine Border Space

“Where does the city without the gates begin?”
Paul Virilio, 1991, *Lost Dimension*

Border becomes a different entity in Israel and Palestine that is some sort of a beginning and an end to lands, mobility, ideals to both countries. The whole idea of a border that is fixed and rigid falls apart when it comes to the border(s) of Israel-Palestine. According to Eyal Weizman:

“The frontiers of the Occupied Territories are not rigid and fixed at all; rather they are elastic, and in constant formation. The linear border, a cartographic imaginary inherited from the military and political spatiality of the nation state has splintered into a multitude of temporary, transportable, deployable and removable border-synonyms—‘separation walls,’ ‘barriers,’ ‘blockades,’ ‘closures,’ ‘road blocks,’ ‘checkpoints,’ ‘sterile areas,’ ‘special security zones,’ ‘closed military areas’ and ‘killing zones’” (2007: 6)

Among much different materialization, wall is a particular structure, an architectural element and an image, opposed to the flexible borders that shift almost all the time. “Far from marking the linear border of Israel's sovereignty, the wall functions as “a membrane that lets certain flows pass and blocks others”, transforming the entire Palestinian territory into a ‘frontier zone’” (Petti 2007: 97). Following this, Brown avers that “nation-state walls are iconographic of this predicament of state power” (Brown 2010: 34). Having a different materiality in the landscape of Israel-Palestine, the wall is the first notion that acts an indicator or marker throughout this chapter that discusses issues surrounding border.

There are many reasons why the Israel-Palestine borderspace is discussed in many scholarly, artistic, and humanistic works. Within the scope of this chapter I will present and discuss three aspects for the ongoing discussions.

The first is the many different material forms, shapes, and organizational systems taken up by this most distinguished border example.

Secondly, the border between Israel and Palestine, or better Occupied Territories of Palestine, cannot be defined with one border. Therefore throughout the chapter, I use ‘border(s)’ to accentuate the multiplication of borderings. Hence we see different and

multiple repercussions of border in the physical space, which is in the most rudimentary terms a space of contestation, where the borderspace(s) actually becomes a real buffer zone and frontier because of the ongoing violence and the warfare.

The temporariness makes this border difficult to comprehend, but also makes it a more suitable tool to disclose and oppress. Usually depicted as rigid, stable, and fixed entities, border(s) and borderspace constantly shrink or expand on Palestine's land as stated above. The bordering practice proliferates, altering the one who plans to cross it. Hence as the last, along different forms that bordering, border(s), or border control take, and the constant change in the border(s)space that introduces a different kind of borderspace notion of the frontier, different spatial forms of borderspaces occur as: extraterritorial space, camps, gated settlements and communities, and respectively enclaves.

In line with this, I will explore these spatial forms that borders produce and borderspace takes with some socially engaged artistic practices, namely *Shibboleth* (2007) by Doris Salcedo, *Thickness of the Line* (2011) by Amina Bech, and practices such as DAAR, *Forensic Architecture* by Eyal Weizman and lastly the artistic practices of Francis Alys.

2.2.1 Borderline: Maps, Lines, and Cracks

From an abstract line to its reality, maps are the one and the most used way to deliver information. Since maps solely would lack the informal and life stories, socially engaged artistic practices are to be used to extend this 'living' borderspace(s) by making it visible in another dimension.

A part of the Unilever Series at Tate Modern, Doris Salcedo's 2007 installation project titled *Shibboleth*, 167-meter crack along the concrete ground of Turbine Hall. "Shibboleth" refers to difference and genocide, in particular to the Old Testament test used by the Gileadites to identify the defeated Ephraimites. The latter were unable to pronounce the soft "sh" of the word, therefore their otherness was proved and resulted with a massacre. The crack represents "a negative space ... the area occupied by those that have been left out of the history of modernity and kept at the margin of high western culture" (Financial Times 2007). In the accompanying essay to the installation, Eyal Weizman takes the attention to the building of Tate Modern itself. The year of

1947 was when the building was commissioned as a power station, and the same year marks the independence of India along with the mass immigration that came and changed the UK.

Anderson asserts three ‘power institutions’ that helped to maintain “the way that colonial state imagined its dominion—the nature of human beings it ruled, the geography of its domain, and the legitimacy of its ancestry” (Anderson 1991: 164). These are the census, the map, and the museum. (*ibid.*) The census is the categorical enumeration that numbers the citizens, the map is the closed and bounded imagination, and the museum is where the ‘archaeological’, retrospective history is excavated, or created, and shown. Border is an issue that delves in on all three of these power institutions. Systematic organization of the establishment of the Israeli State in Palestine was administered and constructed with every detail in accordance with its historical, geographical, and ethnical distinctions. In Israel, archeology becomes a tool to investigate the so-called down or buried history in order to find the roots and the evidences of existence of the non-existing state.

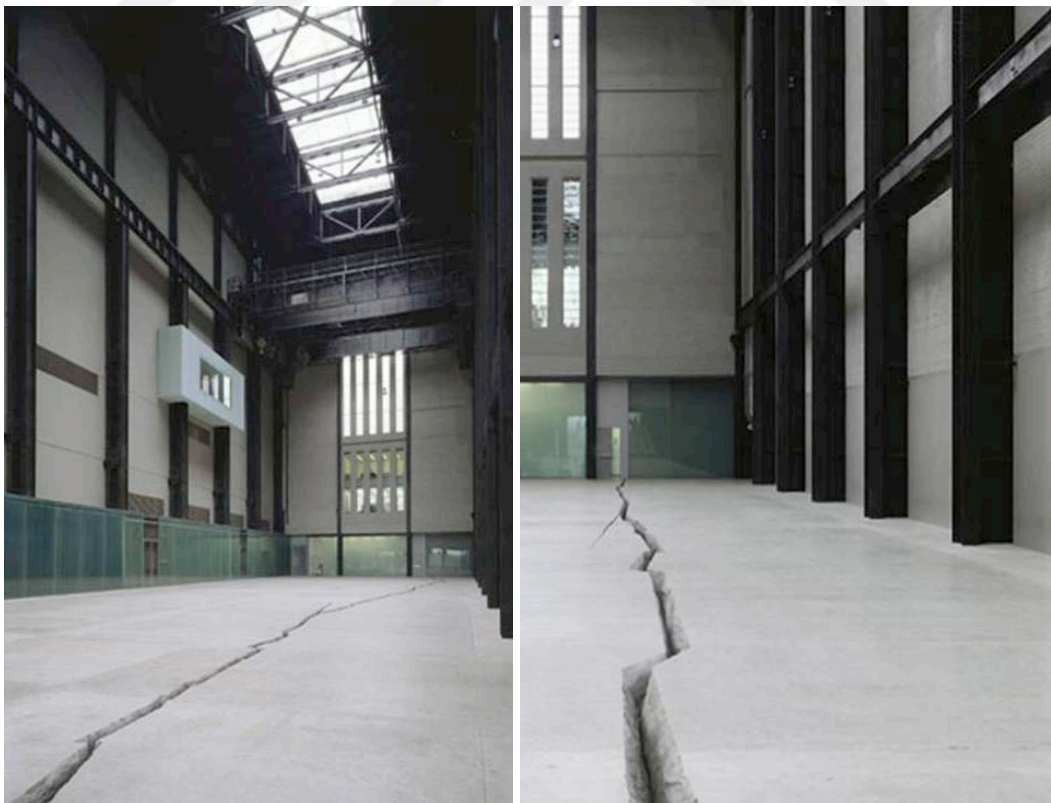


Figure 2.9. Doris Salcedo, *Shibboleth*, 2007

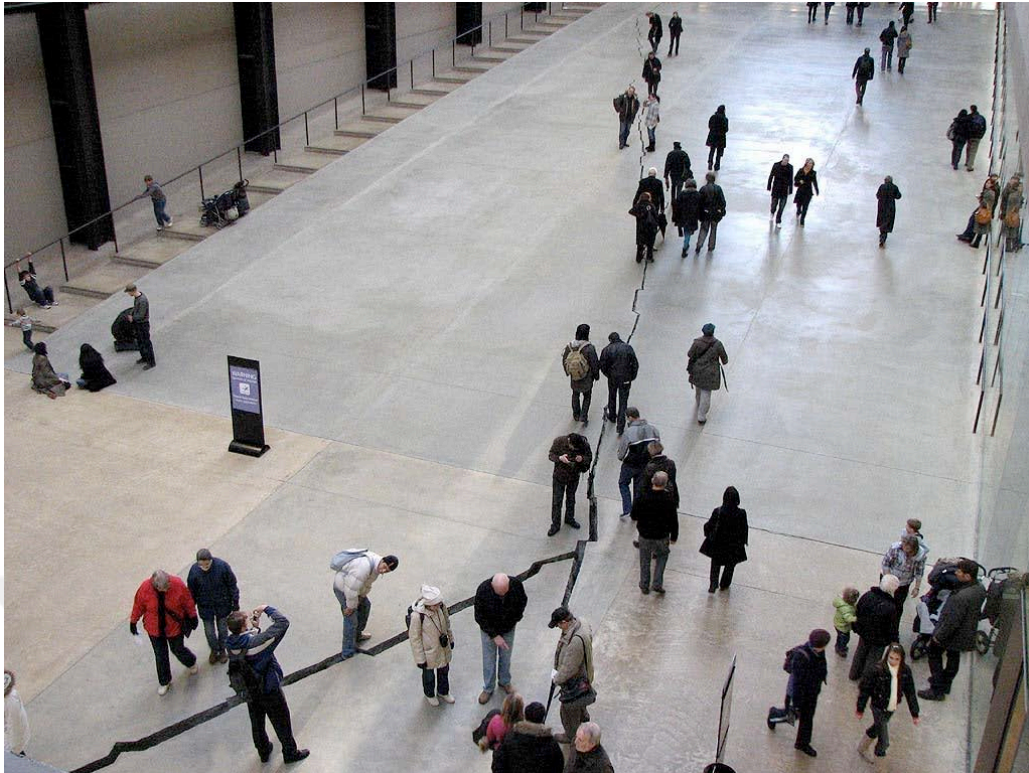


Figure 2.10. Doris Salcedo, *Shibboleth*, 2007

Therefore the references of *Shibboleth*, as a crack, a wound, a border, an archaeological investigation starting point, or a protesting artwork in the museum, allow me to open the discussion of the border(s) of Israel- Palestine. According to Weizman, in his exhibition accompanying writing *Seismic Archeology* (2007), the crack almost afforded an archaeological experience for the visitors, which allow them to look into the foundations of the building and metaphorically into history, also how the Tate's collection was originally built from sugar industry based in slave labour and colonial exploitation of land. Just like the maps, which makes tools and knowledge out of experiences of imperialists and places they 'discover', the very crack installed in the exhibition hall makes audience experience the feeling of a crack. Same is the potentiality of border. Salcedo's work, creating a chance to experience, rather than representing border as crack, for the surface and the layers of history, not only reminds the segregation that was made based on sound of sh, but also the divisions based on territorial belongings and their backgrounds. (Weizman 2007)

The crack of the work is a marker of what is beneath, not the sand under the pavements, but a wound that exists, inflicted by many violences. Inherent in the socially engaged artistic practice, showing the dark side of the things, or better yet turning the

tools upside down to make them visible, is also an approach to somehow an inherent architectural impulse: Virilio says that architecture (building) comes with its destruction. The artistic methods of creating a negative space that deals with the approach like Salcedo's crack can be exemplified as a border based on the *contact zone* as defined by Mary Louise Pratt, who basically defines the term as "to refer to social spaces where cultures meet, clash, and grapple with each other, often in contexts of highly asymmetrical relations of power, such as colonialism, slavery." (1991:34). Additionally, such an approach is similar to Gordon Matta-Clark's, who opened huge holes on buildings, challenging the observer to think on the permanency of the built form and how it is perceived through and from within.

Although the line is an abstract mark and does not have width in maps—existing only to represent—they still as serve as representations of some reality. In physical reality, a line has width as well; it defines a space around and on both sides of an architectural organization. The story of the border provides hints about the borderline, its representation and the contestation that goes on and around it. The laid-out map after the Israel and Jordan war in 1949 was drawn with pens of different thickness and softness, producing strange places on the map, and this is where story takes on a few different versions. I will continue to refer to this foundational story, which keeps its main idea alive—that the unnatural, constructed border created in this historical incident tells the struggle of representing the demarcation and delineation of the real world on a map.

When Benveniste asks the question of "[w]ho owned the width of line?" (Benvenisti 2001: 57) he refers to the story of the borderlines of Israel-Palestine. Based on the difference of the points of the pens that were used to draw, the borderline on 1:20000 scale map represented borders with widths that were up to 80 meters of space, which belonged to the neither side. The story has a few different versions, which might also suggest that the urge behind the practice of bordering is a wonder, and certainly avers that "[b]order policing is a ritualistic performance." (Brown 2010)

2.2.2 Political Turmoil: Decolonizing Architecture

Trans disciplinary socially engaged artistic practices like BAW/TAF on the US-Mexico Border, exist in other borders as well, as conditions of borders make them

sources of creativity, sensuality, and performativity. Out of the dichotomies of traditional methods, DAAR (Decolonizing Architecture Art Residency) in Palestine is an applied research practice and space. According to the definition they put forth for themselves:

DAAR is an architectural studio and art residency programme based in Beit Sahour, Palestine. DAAR's work combines conceptual speculations and pragmatic spatial interventions, discourse and collective learning. DAAR explores possibilities for the reuse, subversion and profanation of actual structures of domination: from evacuated military bases to the transformation of refugee camps, from uncompleted governmental structures to the remains of destroyed villages.¹²

Spatial practice can take many forms, including of the political intervention. The spatial toolbox that architecture has, when critically put in use, can function as an interventionist and be transformative. In the residency of DAAR 2011, artist/architect Amine Bech based her research on this very specific story of the map of Israel-Palestine, where she discusses the buffer zone land to be a property to no one and thus be lawless. The research also underlies the 'borderline syndrome' of the area.

DAAR on the other hand, utilizes the design and architecture to intervene with the idea of camps, and to assuage their living conditions. Throughout its practice, DAAR researches and works on three camps, Dheisheh, Shufat and Fawwar camps, and more borderspaces in addition to the one that delineates the 'Lawless Line'. In all these borderspaces examples, people are reduced to 'bare life', and space and its displaced subjects are deemed extraterritorial.¹³

¹² <http://www.decolonizing.ps/site/about/> Last Accessed 9 September 2016.

¹³ <http://www.decolonizing.ps/site/three-shelters/> Last Accessed in 12 September 2016.



Figure 2.11. DAAR/ Amina Bech, *Village Battir: The thickness of the line*, 2011



Figure 2.12. DAAR/ Amina Bech, *Red Villa and The Lawless Line*, 2011

The main ideology that Israel-Palestine borderspace reminds us is the idea of the frontier. The difference between the border and the frontier is undoubtedly important (see Prescott 1987). The former has typically been considered a line, whereas the latter has been constructed as an open and expansive space. Also, by some scholars (See Giddens 2008) the former belongs to the modern nation state, whereas the latter belongs to the old empires. Rather than taking this kind of a difference approach of extension of one (traditional) and preservation of the other, which stabilizes the outer boundaries in both examples, I believe that every border condition turns into a frontier, visible in the

examples of US-Mexico and Israel and Palestine. When border functions as a demarcating line, it turns into the 'frontier'. Like Anzaldua (1998), scholars and creatives talk about being border dwellers, pointing to the original relationship between resistance and frontier. Line not only separates but also generates—the frontier idea emphasizes that the space of a border is based on the performance of the struggle while also being the source of re-generation. This is one of the reasons why border is such a used notion, why there is a possibility to call 'border turn'.

The *Territories* (2003) exhibition, curated by Weizman and Franke in Berlin's KW Institute for Contemporary Art, dwells on the idea that architecture is both ideological and spatial and based on territories. The book produced within the exhibition consists of different places, situations, and conditions that have issues of border, sovereignty, violence and space. The starting point of the study is that architecture and what it again and again reproduces as border can only be challenged via the artistic research.

Following the idea that great creative works are produced from spaces that are subject to contestation and conflict, the main performative characteristic of such a space should be underlined. Like in the US-Mexico border space, important literature and research emerges from the moving lines and barriers between Israeli and Palestinian settlements. An example would be Malkit Shoshan, born in Tel Aviv, whose book *Atlas of The Conflict*, 2010 draws multiple maps that shows the changes in territory and borders caused by the Israel-Palestine conflict.

Ehud Barak once said that Israel is a villa in the jungle, asserting that the villa-home is the nation that should be protected from the harmful, evil monsters lurking in the jungle: Palestine.¹⁴ As Brown cites from Arendt who argues in *The Human Condition* that modernity turned all nations into a giant household, and not only in discourse. Shoshan adds by saying that there is actually no border that delineates the map of Israeli State, but there are the outer contours of the Jewish- Israeli Settlements. All the Israeli State is made up of gathered settlements, and the foundation is based on bought and settled lands. Much after the state was founded, Israel started masterplanning its occupying strategies based on the knowledge of architecture and urban planning. We know from the maps that show this process that the settlements

¹⁴ <https://www.theguardian.com/world/2012/nov/26/ehud-barak-quits-politics-israel> Last accessed: 01 April 2017

expanded and the lines that were once drawn now encloses different parts. Although there is a border, it is hard to talk about borderspace in this very example. Rather, the space here is extraterritorial and displaced. Here in this example we see enclaves, gated settlements, and accordingly generated control systems. All these different spatial notions come to describe the borderspace of Israel- Palestine conflict.

“It is not the wall that has created the camp, but rather the strategy and reality of encampment which has led to the construction of the wall.”(Azoulay and Ophir 2005)

The line in the map that geometrically doesn't occupy a physical space, that is *extraterritorial*. The term extraterritorial means “existing or taking place outside the territorial limits of a jurisdiction”.¹⁵ ‘Ex’ which means out, lines up with territorial, thus word has both jurisdictional and spatial connotations. Being in the outside of both the territory and the law of a country, border spaces are perfect examples to extraterritorials. Another example to the artistic and architectural applied research practices, there is Forensic Architecture directed by Eyal Weizman. Here is the definition of extraterritorial in Forensic Architecture:

“Extraterritoriality designates a mode of relation between law, representation, and space. The subjects of extraterritoriality can be either people or spaces. In the first case, and depending upon circumstances, extraterritorial arrangements exempt or exclude an individual or group from the territorial jurisdiction in which they are physically located. In the second, they exempt or exclude a space from the territorial jurisdiction by which it is surrounded. The special status thus accorded to people or spaces has political, economic, and juridical implications ranging from immunity and benefit to extreme disadvantage. In both cases, a person or space physically included within a certain territory is excluded from its usual system of laws and subjected to another. The extraterritorial person or space can therefore be said to be present at a (legal) distance.”¹⁶

Overall, extraterritoriality defines any of its subject (here the space, which is bordered and does not belong to Jewish-Palestinians) with a distance to law and regularity. Similar to the border that defines itself temporary, the borderspace is extraterritorial, out of legislation, and temporary. This temporariness is the worst for the living conditions in the camps. Hence their imagery and visible productions “illuminate their blind spots, and contest their very foundations” (*ibid.*)

¹⁵ Merriam-Webster dictionary. Last Accessed 12 September 2016

¹⁶Forensic Architecture website: <http://www.forensic-architecture.org/lexicon/extraterritoriality/> Last Accessed 12 September 2016

The palimpsest nature of borders thus necessitates a new methodological approach that gathers not only the sole. Next chapter deals with the methodology of artistic research through the performativity of border space; explaining notions of performativity, and socially engaged artistic practices.



3. Methodology: Spatial Research through Methods of Socially Engaged Artistic Practice, Artistic Research and Performativity

This chapter is about the methodology of this thesis. This methodology is based on spatiality and artistic notions. What this thesis suggests is that a spatial research can be done via an artistic research. With artistic research I mean the applied research in the most rudimentary terms, that in literature we see some of the most fruitful examples in architecture and design studies. Justifiably, “artistic research (‘research in the arts’) [is] when that artistic practice is not only the result of the research, but also its methodological vehicle, when the research unfolds in and through the acts of creating and performing.” (Borgdorff 2010:4) He respectively adds that artistic practice takes the aesthetic experience into account, which is not something directly to be explained linguistically. Hence the experience is occurred from the ‘situatedness’ and context; artworks and practices affect our relation to other people and the world. (Borgdorff 2011) Which in turn affects the questions asked in the research: easily reconciled with architecture’s way of doing and asking the questions. Therefore I try to apply such a method for a study on border space. Hence this study utilizes the terms like performativity, appropriation, re-iteration of notions in addition to concepts such as research, practice and knowledge production.

In sum, this chapter conclusively tries to form questions like how the knowledge production that is utilized in this study, how the notions of architecture and the theories of spatial which were incorporated with border space to extend it. What does the aesthetic experience of knowledge production in a study like this one introduces a new ground for later research? To do this, the notions of performativity and what is understood under the concept of socially engaged artistic practices are important. So, this chapter consists of the subjects of Artistic/ Applied Research, Performativity and Socially Engaged Artistic Practices.

3.1. [Architectural Adjacencies](#): Artistic/ Applied Research

"You are more than entitled not to know what the word ‘performative’ means. It is a new word and an ugly word, and perhaps it does not mean anything very much. But at any rate there is one thing in its

favor, it is not a profound word."
Austin, 1979: 233

Different times necessitate different methods. Both quantitative and qualitative methods have been proven to be legitimate and acceptable. However, there is a need coming from especially practice-led researchers, an outcry for a different method. Therefore praxis that is practice-led emerged with potent strategy. Especially in architecture we see different methods appropriated, and seems very natural for anything cultural, and visual related to do the same.

The word *adjacent* means “close or near: sharing a border, wall, or point”¹⁷ therefore I use the word architectural adjacency for artistic research because it meets up the promising potential of the word. In its nature, such work is ‘performative’ because such research does not look for solutions, rather lays the problematic and makes it visible. Border spaces in the edges of territories and politics are mostly disregarded. Such spatiality could be researched via studies that turn them visible and political. This performative study suggests two inquiries; one is that how borderspace crossed, and secondly how this crossing can be traced in a way that is itself crosses borders.

Also related with border turn, the notion of border and or concepts of border space is a very useful tool to make new searches for methodologies. Thus, looking at some examples where the methodologies, approaches tend to cross borders while the subject matter is border and borderspace is very productive. I have tend to mimic this approach via socially engaged artistic practices and the ideas they have opened (made visible) through the thesis.

For instance, Schoonderbeek and Havik in their article “Reading And Reacting: From The Research of Border Conditions to Experimental Methods in Architectural and Urban Design”, 2014, also search for such an alternative and experimental method. In their article, Borges’ idea of *aleph space* introduce them the idea of borderspace, with its “teeming potential” (Schoonderbek et al. 2014:49) Additionally, they introduces border space as a zone of performance and suggest that the study on border itself triggers spatial thinking and an alternative method (*ibid.*)¹⁸

¹⁷ Merriam-Webster Dictionary. Last accessed: 1 April 2017

¹⁸ For another example see Sarah Green as well, in her article “Lines, Traces And Tidemarks: Reflections On Forms Of Borderli-Ness 2009 And Performing Border In The Aegean: On Relocating Political,

An experimental approach is a potential, a promise to spatial analysis and architectural design, in which disciplinary borders can be challenged. What is at debate in this chapter is the ‘unfinished thinking’ and boundary- opening, challenging and extending character of research within artistic practice. The reason that chapter speaks about architectural adjacencies as artistic research, like the spatial connotation of the word, speaks to new forms and methods that are in use in architectural research. Through the development of a method for analysis and design, which derives from the meeting of architecture and artistic is a step, can be made towards a design approach that allows imagination to generate multiple perspectives on space. When border is subject, the imagination of borderless can only be made via art. Therefore the upmost critique to bordered world can be produce via artistic methods.

There is an interchangeability between art and architecture; Hirsch avers that “architecture once the mother of the arts” (Hirsch 2007:9) later became a discipline more like ‘father’, stressing hierarchies, accepting certain areas more important, basically a dominant design discipline. Within the scope of the *border turn*, there is also the violation, crossing, challenging and blurring in the discipline boundaries.

Citing from Hirsch, architecture has equivocal state and the dichotomies are calling for clichés that discusses architecture between art and technic, or between design practice and theory, or between socially responsible and technologically innovative. (Hirsch 2007) Surely, there are already many oppositional perspectives, but it can be easily said that using applied research as a method is increasing, which is appropriate to the palimpsest nature of architecture. Better to assume that blurring boundaries, sparks potential tension and creative outcomes. All the examples given in this thesis, while dwelling on borderspace and architecture, are accepted as tensious potentials or creative processes. The chosen examples will show the crossed boundaries between modernist definitions of art and architecture, or practice and theory. Borders of profession are in discussion for a long time now, as we can easily see from Biennales that art, architecture, artist, curator, and more work hands-on and negotiate. As Bruno Latour says, “[t]he conflict of disciplines is not a brake on the development of science, but one of its motors.” (quoted in Borgdoff 2011, Latour) The dichotomies that are thought to

Economic And Social Relations”, 2010, talks about performative border, and uses the notion of performativity to talk about borders.

exist at the first glance, like an orientation towards arts, or to science, or to engineering, as I transferred above are to diminish.

3.2 Intertwining of Concepts: Performativity

The notion of performativity is incorporated and brought insights on the method of this study on border spaces. In this chapter, there is a twofold aim. The first one is to trace performative and performativity in most rudimentary terms, which is an exploration of how the idea of performative is generated and later I will explore how performativity is incorporated in studies that are related to space, place and artistic. To be able to do this, Austin's this lecture delivered in Harvard in 1962 is the milestone to refer. The theory of performativity influenced many scholars from various studies like cultural studies, political theory, queer theory and gender studies (Butler 1997, 1998; Parker & Sedgwick, 1995).

J.L. Austin's notion of performative comes from such sentences of action that generates effects. Those sentences don't describe, or are not true or false. However they are not just saying something, but they are "it is to do it" (Austin 1962:6)

The very foundational example he uses is "I do". It is as if the saying performs an action, 'performative' is engendered. "The name is derived, of course, from 'perform', the usual verb with the noun 'action': it indicates that the issuing of the utterance is the performing of an action—it is not normally thought of as just saying something." (*ibid*:7)

Performing an action- For example, Turner asserts that social action, which is influential for many social studies, requires repetitive performances. (Turner 1987) Found in performance studies and theatrical arts, the word performative connotes both act and repetition. From here to Butler, her idea that consecutive acts of subjective experience produce gender identities (Butler 1988). Additionally, Butler suggests that gender is constituted by "series of acts which are renewed, revised, and consolidated through time" (*ibid*: 523). Since subjective/personal is extended to the area of political, the acts here also should be extended to the collective action and shared its form with the theatrical meaning of act. If gender is both subjective and dependent on the social, the act and the performance can also be approached from the performance/theatre studies. Drawing a different kind of similarity between Austin's I do that implies a

doing rather than only saying, in theatre scene one can say ‘this is only a play’, but in social reality of non-theatrical all the performances are heightened and faces the public conventions and demarcations. (*ibid.*) “Gender reality is performative which means, quite simply, that it is real only to the extent that it is performed” (*ibid:* 527) And deriving from this quotation belongs to Butler, the term performative can be defined as real to only the extent that it is performed.

This can be applied or appropriated to the borderspace, by changing the word gender into borderspace: ‘Borderspace’ *is performative to the extent that it is performed* and what really constitutes the borderspace is actually that its very inherent characteristics that it is subjected to be acted, via transgressing, border-crossing, or lived and shared as experience. Again drawing the ideas of Austen, that some sentences, of course in appropriate situations, not states or expresses but performs. Butler asserts that there is a strong difference between expressive and performative: which would suggest that there is no true, false, real or distorted version. (*ibid:* 528)

Hence it is no coincidence that gender/queer theory gets into the limits of this study, since in form and method, these studies present the most border-crossing of examples. “The force of the performative” Butler suggests, “is thus not inherited from prior usage, but issues forth precisely from its break with any and all prior usage. That break, that force of rupture, is the force of the performative” (Butler 1997: 148). Thus, such a notion was very indroductive for a study on border space.

For a performative notion, performative research was the best way to approach. The notion of performative is suggestive of action, or hands-on. Saybaşı, in her book *Sınırlar ve Hayaletler: Görsel Kültürde Göç Hareketleri* [Borders and Ghosts: Migration Movements in the Visual Culture], 2011, she explains her method as performative research and tells that matter such as borders (and ghosts in her scope) necessitates a performative research. (Saybaşı 2011) I aim to provide a similar attitude towards border space. This kind of a research additionally necessitates some other aspects in research: first the method of literature review (transformed literature review, Hasemann 2006), thus the writing and the position of the scholar becomes the parts of the study.

I try to do an “artistic audit” for the literature review I utilized in this thesis. (*ibid:*8) And for the position of the scholar; like the border space itself, the

‘betweenness’ is proven to be a better position by many scholars to work from. Like feminist artist and scholar Trinh Minh-ha, who is cited in this study for many times was very influential regarding the position of the researcher by asserting famously "I do not intend to speak about/just speak near by" in her film *Reassamblage*, 1982. The reason of trying to have a Turkey border space as an experiment (Kars, Turkey- Armenia in 4.2 *The State We are In*) is thus justified.

3.3. Spatial Research In Context of Socially Engaged Artistic Practice

How does the distinction between border that is a situated place, where people inhabit and where the nations end and greet one another, that is so typical of modernism and a borderspace teared with transgression, crossing, flow or displacement that are so much the part of the new world crisis reality, informs and affects the limits and works in artistic production and visual culture?

Border space, as the *border turn* suggests, is a very useful tool to make things visible, thus political. The addition of the artistic production strengthens this political visibility. With artistic practices, I aim to reveal the contemporary discussions around borders, border spaces and altering strategies.

Especially, some participatory tool was needed for such an aim. Therefore socially engaged artistic practices is participatory, instead of being descriptive, is practical. The beginning of these kind of collective practices we see in BAW/TAF, or DAAR; but also the individual artworks that were mentioned fall in this genre. Because they deal with the issues from the both subjective and social experiential areas. They also combines fluxing notions and multiple aspects- and proposes different resistant methods, by unfolding conditional political aspects.

In this current situation, art that does challenges to be political has been praised. Called as “relational aesthetics”, “community art”, or with the prefix of social, these practices function as if an anthropological approach is on the call. Bishop frames these works as participatory and coins the term of “social turn” (Bishop 2012) When considered the practices named above in this study, its precedents are such as Matta-Clark’s interventions. (Figure 3.1)



Figure 3.1. *Gordon Matta Clark, Conical Intersect, Paris, 1975*

To distinguish between artistic production and other forms of visual-cultural productions the definitions and explanations brought forth by Grosz, based on the interpretations of Deleuze and Guattari's literature, were used. The bodies of artistic productions that are cited above and below, varied in use of mediums and outcomes, share one common character: being sensual, spatial and performative.

Grosz says that what distinguishes art from other cultural productions is how the artistic emerges with sensation. (Grosz 2008) According to Deleuze, art tends to be provocation and addresses problems rather than creating concepts through sensations, affects and intensities; “[s]ensations, affects and intensities, while not readily identifiable, are clearly closely connected with forces, particularly bodily forces, and

their qualitative transformations. What differentiates them from experience, ... is that body itself can never experience directly. ... Affects are precisely these non-human becomings of man, just as percepts- including the town- are nonhuman landscapes of nature” (Deleuze and Guattari 1994:169).

To explore the ways which would extend the borders of architecture is thus art(istic practice); Grosz interprets that “[a]rt is, for Deleuze, the extension of the architectural imperative to organize the space of the earth.” (Grosz 2008:10)

The examples here, from the scope of both art and architecture (or without making any differentiation in between them) are works that does not distinguish what is an art form and not. Nato Thompson frames such artistic practices with few aspects: They are anti-representational, dwells on participation, situated in the real world, and operates in the real world. (Thompson 2011) Almost following this formula, all of the artistic practices that are mentioned above are non-figurative hence anti-representational ones. All of them operate in the real world, with a twist of humor of utopia and social capacities are enhanced. Another important feature is the spatiality of the artistic practices that are mentioned to introduce the critical spatial theories and the border space. Some can be framed exactly as socially engaged art, while some (like Francis Alys's works) are in the border of this very frame.

This somehow ambiguity on borderspace can be made visible via the language of art. The on-going conflicted situation, the politics of today and even the discussions among the area of art, has manipulated artists to work and dwell on the social matters. Here socially engaged artistic practices (art) enables to approach in a much sensual way, cross-disciplinary way and with a potential to produce political visibility. In this current or post-modern situation, the language of art, the practice of socially engaged artistic practices are so close to those of making theories- this two enables us to read them intertextually together.



4. Conclusion

“[T]he high wall that keeps out is the same that keeps in”
Trinh Minh-Ha, 2010:3, *Elsewhere, Within Here: Immigration, Refugeeism And The Boundary Event*

“What are your lines? What map are you in the process of making or rearranging? What abstract line will you draw, and at what price, for yourself and for others?”
Deleuze and Guattari, 1988:203, *A Thousand Plateaus: Capitalism and Schizophrenia*

By the end of WWII we talk about new ways of organizing world that are in action. With the wind of change and the motivation to build the new world on the rubbles of the two world wars, architects were labourisly on call (Cohen 2011). The building of nation-states demanded building for the nation as well: from Empires to nation-states, the practice of building fences around national borders, drawing lines on map, and making walls around settlements. (*ibid.*) Presenting each part of the whole nation-building process is an ambitious project and is not the aim of this study. But “nation-building, building for nation” (Cohen 2011) is necessary to understand the dichotomies that globalization brought.

After WWII, we talk about news and changes, in the backdrop of many sufferings. The highlight on the ‘global’ and ‘international’ takes the lead from the hands of ‘universal’ of modernism. In the face of all these developments and changes, rather an unrealized ideal, the borderless world is maybe “the last collective utopia” (Boeri 2003). Since the iron wall fell, or the Berlin Wall destructed, people believed in a world without borders. The proliferation of global communication and exchange technologies creates a virtually borderless world. Similar effects in social and economic terms also speaks to the ways that physical terrain is less important to mediate, hence physical territorial borders are less powerful. But in contrast we see the proliferation of physical borders, the inequalities and disjunctions especially in some parts of the world. While the world is imagined homogenous thus the differences are underestimated, some borders are still existent and highly regulated.

In sum, the flows of goods and people, both liberalized and seem to be free are restricted and regulated more than ever, and this makes a perfect metaphor to understand the conditions of today.

4.1 Border Turn

For 20th century, scholars talks about a renaissance of border. (Newman, 2006) It is valid for the 21st century, therefore I want to take the attention to the growing interest on border(s) or subjects that are surrounded border talk. I call this *border turn*.

This conceptualization consists from discourses of press news to architectural competitions. (Fig. 2.1) Making the relationship of power and space visible, border space is still to be practiced, designed and constructed through technological development of global surveillance systems, exhibitons, architectural design competitions and design of borders, new constructions of border/ing walls, projects of fortification. In agreement, Van Houtum also suggests that “[w]hat is important to the study of the ontology of borders is hence not the item of the border *per se*, but the objectification process of the border, the socially constituent power practices attached to a border that construct a spatial effect and which give a demarcation in space its meaning and influence” (van Houtum 2011:50).

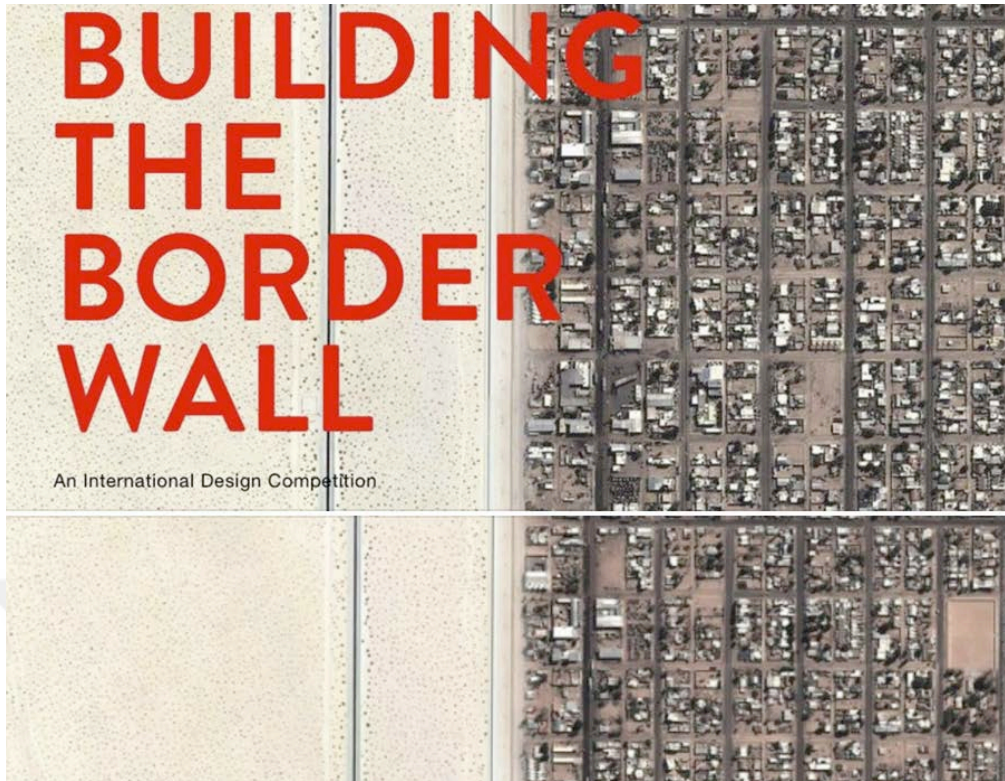


Figure 4.1. *Building the Border Wall International Design Competition poster, 2016*¹⁹

Along the thesis, two major issues in contrast to each other with borders underlie the discussion: border reinforcement and dissolution. Like *Geography and the Politics of Memory* in 2003, curated by Ursula Biemann gathers five different collectives working on issues of geography and territory in Vienna, Generali Foundation. The territory is simply “a geographic area belonging to or under the jurisdiction of a governmental authority”²⁰, thus border is not only spatial notion without ties, but its also enclosed with the nation, jurisdiction and sovereignty. Anderson, in *Imagined Communities* (1987) explains that nation is an imagined community. Imagined to the extend of not seeing the rest, which both border, borderspace and nation thus fall under this terms.

¹⁹ buildingtheborderwall.com Last Accessed x x 2016

²⁰ Merriam Webster Dictionary. Other meanings of territory are informative as well:

2b : an administrative subdivision of a country

2c : a part of the U.S. not included within any state but organized with a separate legislature

2d : a geographic area (such as a colonial possession) dependent on an external government but having some degree of autonomy

3a : an indeterminate geographic area

3b : a field of knowledge or interest

4a : an assigned area; especially : one in which a sales representative or distributor operates

4b : an area often including a nesting or denning site and a variable foraging range that is occupied and defended by an animal or group of animals

Borders are sites that have heightened interrelations of space, power and violence. From discursive abstractions to the physicalized line in topographical map, while deliniateing the nation-state, borders create a surrounding space, different from the rest. "Borders are no longer on the edge of politics but [...] objects, or more exactly things in the very space of politics" (cited by Amilhat- Szary 2012, Balibar 1996).. The very urge of segregating and othering embodied in border spaces necessitates a different political understanding that can open a way to discuss, which will also resist and to alter it. For these kind of discussion, 'geography' plays an important role: as Berelowitz asserts that geographic understanding is emerging (Berelowitz 2006).

Another exhibiton, *Territories* (2003), in KW Berlin, curated by the team of Anselm Franke, Eyal Weizman, Rafi Segal and Stefano Boeri whom all studies notions that relate to the relationship of space and power. Opening with an article exploring the increase of interest in space with politics, Maresch (2003) in its accompanying exhibition catalog with the same title, he suggests that territory and spatial thinking is useful for many different studies. As an example for today's blurred boundaries between scholarly and artistic, both influences and influenced by border, an artistic exhibition by artists, architects and scholars from a variety of disciplines, on the notion of territory, extends the chance of study on borders.

Architecture is the practice of organization of space, and its application is ideologically and territorially formed by specific decisions made on the issues of separation. "The dichotomies of public/ private, interior/ exterior and legal/ illegal" are the fundamentals of space and separation. (Franke 2003: 10) When these fundamentals are considered "[a]rchitecturally, to define space (is to make space distinct) literally meant "to determine boundaries" (Tschumi 1996: 30). Thus when I approach to border space, I have used socially engaged practices with spatial aspects, that both utilize architecture and for me, a possibility of critiquing it. This is also a border crossing of boundaires of architecture, when considered its very defined and dominant borders.

Because "[t]he artist: the first person to set out a boundary stone, or to make a mark." (Deleuze and Guattari 1988:316) Therefore socially engaged artistic practices carry the potentiality of being a tool for struggle against the border. In the same book, authors deal with architecture as an extension of art, while explaining it as a drive and a force of organizing space and framing chaos to create a territory which should be

engaged with the act of bordering to create. (*ibid.*) But framing chaos to create a territory falls into the hands of apparatus that orders it. A tribute to term of “b/ordering” coined by Van Houtum is found explanatory in this sense. (Van Houtum 2005:1) I propose in addition to the idea of physically building the borders as bordering practices, the discourses created within the border turn (in various mediums and areas) as bordering practices. Within that, I assume the artist and its tool of socially engaged artistic practices are to refreshingly suggests hands-on strategies to alter border.

At the end, this thesis aims to mark some gaps in the dealing on border spaces. The topics of border, studied in architecture, urban and geography verifies the idea flux and fluidity. Most are focused on these notions of border, mobility and territory as if neutral, even peopleless subjects.

“Ultimately, the significance of borders derives from the importance of territoriality as an organizing principle of political and social life. The functions and meanings of borders have always been inherently ambiguous and contradictory, and these characteristics seem to take on new salience with claims about emerging “border- fewer worlds” and the “space of places” giving way to the “space of flows.” (Anderson & O’Dowd 1999:594)

On the contrary to disciplines approaching borderspace as a concept or as a notion; artistic practice promises a hands-on method, dealing with sensations and subjective experiences. One of the strongest aspects of art is to imagine the utopian in the face of dichotomies and restriction. Therefore in this thesis, the border spaces are explored with socially engaged artistic practices, to provide a more democratic reading of theories of space, to provide a new approach to spatial research studies and to visualize border space. Secondly, physical border spaces are studied less in architecture (van Houtum 2005), or the most of the studies focused on the vacant state of borderspaces, exposing them romantically (Cruz 2002).

4.2 “The State we are in”: Kars, Turkey-Armenia Border Space

“Our strategy should be not only to confront Empire but to lay siege to it. To deprive it of oxygen. To shame it. To mock it. To mock it. With our art, our music, our literature, our stubbornness, our joy, our brilliance, our sheer relentlessness—and our ability to tell our own stories.”

Arundhati Roy, 2006:86, *The Ordinary Person’s Guide to Empire*

This chapter focuses on the last gap in the literature I mark. Border spaces of Turkey are subjected to concrete violence for a long time, and seldom subjected to scholarly and artistic works. Even if, among 8 +1 borders (the additional border belongs to KKTC), the borders of Northern-Southern Cyprus and Southeastern Turkish borders are mostly cited. The proposed research in the following chapter, proposes a study on Kars, Turkey where borders Armenia. As if following the *border turn*, the discussions on border is very urgent and contemporary in Turkey, where the borders are subject to highest levels of transgression, the geography is in a transition and became almost a transit region- and its effects are visible in the space. The lack of such a study in Turkey's borders and borderspaces, informs me to end with a coda part where the draft research on Kars, Turkey- Armenia Borderspace functions as a conclusion. Although I have chosen my literatures and case studies from not-so-western dimensions and geographies, still the problems of here and now, "the state we are in" (Spivak and Butler 2011) is missing.

The title i.e. "the state we are in" refers to the dialogue between Gayatri Spivak and Judith Butler, two great scholars' discussion, in their book titled as *Who Sings the Nation-State? Language, Politics, Belonging* (2011). The state in "the state we are in" is a reference to both to the juridical system of a country and to the situation with a game of words. In this conversation, Spivak and Butler discuss about the effects of globalization on the state-nation structure. They make an analogy between national anthems and state boundaries when that state became more plural and borders are more fluid. (*ibid.*)

The borders as anthems, is a wonderfully appropriate analogy for Turkey. Memorized, read for many times but not really known- as hymns that people sing along- borders in Turkey are taken as guarantee. The abstract guarantee of the land, and the outer walls of its *imagined community*.

Kars

My first connection with Kars is through kinship. Little did I know then, in my first trip 2005, this long-abandoned city of my immigrated family would shape my interest in the space. When I visited the city of Kars for the first time, I was amazed with the overlapping of so many heritages, ruins, the vast landscape of yellow grass

with ghostly structures and bordered spaces and buffer zones. The narratives of border space excited me.

The city of Kars is memorialized with the discourse of 'Castle in the East' in Turkish national history, and it is one of the most contested frontiers of Eastern Anatolia. Its name comes from 'Gate City' (Kars-Kalaki) located on the Silk Road and been ruled by Seljuks, Ottomans, Persians and Russians, the city has a palimpsest history of architecture and violence. Especially between 1877 and 1918, when the city was ruled by Russia is important in its history, with the theatres and cultural centers, as well as change in the physical environment has affected the way in which its architecture, the urban facet, and the cultural identity the city took shape. After WWI, with the Independency War of Turkey by the treaty of Kars (1921) drew the new frontiers. Just after two years of the foundation of the Armenian Republic, Turkey did not recognize the newly founded republic and closed the border in 1993. The border gates are still closed and the border space remains silent since there is no direct connection to the Armenian side.

The space of the city Kars was the background for many different artistic mediums of visual and cultural products, which are enriching the spatial political meanings of the city of Kars. These are for example the film *Cosmos [Kosmos]* 2009, Reha Erdem; and book *Snow [Kar]* by Orhan Pamuk.

Additionally, the most conflictual and problematic artwork that is ever happened in Turkey, funnily, was located in this border space. The *Monument of Humanity* (2006) is not a socially engaged artistic practice as I have used and mentioned above. But it is very informative, because of its wished-location, the discussion it brought and its aftermath. In the centenary of Armenian Genocide, declared as 'freak' by the Turkish president Erdogan, the sculpture that to be erected in a hill in Kars, Turkey-Armenian border. After Erdogan's call, the sculpture demolished (Fig. 5.1). Through this instance, as many, I have begun to ask questions on the relation of space, power and artistic practice in Turkey. *Monument of Humanity's* aftermath followed by many discussions and artistic performances like the travel of the gargantuan hand (Wouter Osterholt & Elke Uitentuis 2013) created a nation-wide discussion via the power of artistic.



Figure 5.1. *Monument of Humanity or Statue of Humanity, Mehmet Aksoy, Kars, demolished 2011*²¹

Obviously such an event showed that the artistic, has a power beyond even its imagination. The sculpture is two human figure facing each other, with a distance between them- and if it were to be completed, the figures were to shake hands. The giant structure was ofcourse planned to be seen from the Other side, Armenia. And actually, that was the real problem. The sculpture, although a representation and not like a tool that ‘creates a chance to experience’ as in the other artistic works I cited, marks the closedness, the interrelatedness, the issues of one and having another, and draws the border line that is invisible as visible. Lastly, it can be said that it generates the border space, seemingly dead, triggers it; this side and the other side.

The limit, the frontier, the boundary, time-series of boundaries, or ditches, the void, or difference, they all are modifications of the line, the form of topo-logical thinking. Can we escape this thinking in terms of spatial metaphors? Must thinking be visual thinking? (Reichert 1992)

²¹ The monument in the process of location, atop a hill in Kars, looking to the Other side Armenia. Best account for his piece, its censure can be found in Pelin Başaran’s text, “Looking at Kars through the Monument of Humanity” *Siyahbant*. Although this line of thought is very informative for a study on the interactions of border space and art, this kind of an artistic production is not on the scope of this study.

Since the reason of border is to trigger thinking spatially and the artistic productions and practices are here to visualize thinking, I can conclude in this chapter on Kars, within the intersection of these two acts.

The last piece of these artistic practice I want to mention is of Francis Alys'. In his work in the 13th Istanbul Biennale, *The Silence of Ani*, 2013 Kars provided a background and was the subject, because of this in-betweenness of its space, and the politics of borders it brought along.

The city of Kars consists of bordered territories, ancient sites, ruins from different epochs and remnants of space from different ethnic and political groups. A UNESCO world heritage site, the ancient Armenian city of Ani is there as an abandoned site of contested issues such as origins of architectural remnants, sovereignty, identity, and conservation is the most known. Alys, re-initiating the ruins of the ancient Armenian city of Kars, Ani, through the voids within the history of traumas are animated with duduks, Armenian historical musical instrument, in the hands and mouths of teens from Kars. Duduk has a painstakingly sad sound and its performativity that has superimposed with the uncanny edges of Kars. The sound animates the surroundings of the uncanny historical heritage, prepared for the centenary of Armenian Genocide, and puts the city of Kars back into the current debates. The work is made up of three parts, the video with the performance of youngsters in Kars, with their artistically crafted musical instruments and a drawing of Kars with showing the variety of birds that used to be crossing its lands, were exhibited.



Figure 5.2. *Francis Alys, The Silence of Ani, Videostill, 2013*



Figure 5.3. *Francis Alys, The Silence of Ani, Exhibition image, 2013*

Francis Alys, is an important artist to mention when the matter is border (space) and art. He has many works that dwells in the spatial thinking, and especially politically and consciously making the border visible.



Figure 5.4. *Francis Alys, Green Line, Jerusalem 2014 and Loop, San Diego- Tijuana 1997*

In his both works, walking act as a tool- an artistic strategy that makes border visible. The first work, *Green Line*: “*Sometimes doing something poetic can become political and sometimes doing something political can become poetic*”, deals with the green line in Israel-Palestine, which is one of the borders among many mentioned above. And in the second work, *Loop*, Alys made a loop of flying over the world to go to San Diego from Tijuana without crossing San Diego-Tijuana border. Travel took from June 1 to July 5, and he managed it with the artist fee for the exhibition. Alys, as being the artist that worked on the two above-mentioned border spaces, much coincidentally creates an artwork for Kars too in 2013.

Borders, as the edge of nation-states, have different politics than the rest. If “borders are no longer on the edge of politics but [...] objects, or more exactly things in the very space of politics” (cited by Szary 2012, Balibar 1996) In this example, Ani is almost” objects, or more exactly things in the very space of politic”. The ancient city is the space of politics, in more concrete terms when the conservation and tourism is thought. Conservation being a negotiation issue (rather non-negotiation) between heritages, thus legacies and politics and the post-capitalistic connotations of tourism, we see that both are very political matters.

According to Haseman, the first difference of practice-based research to conventional forms is that in the first, research is initiated not with a problem but what

he calls 'experiential starting points' (Haseman 2006:14) Instead of focusing or problematizing, I started with some experiential points such as subjective experience of one place, its strangeness, and the context in the border turn.

One of the aspects of performative research was the position of the scholar. In this chapter, the state I am in, Turkey is therefore the matter of focus. In the above, I have aimed at a trans-disciplinary methodology, and outlined its aspects. With this chapter, focusing on Turkey, thus my own experience, cultural background and story with border (space) is an experiment of trial of performative research.

The closedness of the border, the ruin state of the border space, that is not subject to any crossings, reproduce the myth that announce the other side monstrous enemy. After the analogy of anthem, that was so appropriate for the relationship between border and residents of the land, the second main thing about borders in Turkey, is constructed and thought in the state education as 'always under threat'. Thus the other side is always the enemy. The discourse of 'neighbours' is only affective for the racially discriminative, other Turkic people. Within some 2.875 km² length of land borders of Turkey, there is a very oppressive relationship between its borders, its nation and its land. Since the borders drawn with the War of Independency, haven't changed much, till the last migration flows and rise of conflicts in the hinterland regions, borders were as if not existing. Although for the southerneastern and western borders, the situation is heavily changed, the northern-eastern borders such as Kars's, because of the non-existence of the relationships are only traces. The physicality of the borderline and border space also reminds of traces, that are to dissolute in their ruin situations.

Yael Navaro-Yashin with her influential book, based on her dissertation about Cyprus; *The Make Believe Space, Affective Geography in Post War Policy (2012)* confronts the buffer zone and its affective- left alone trademarks with the past and on-going situations affects on both sides' people. From tracing the affective utterances and gestures, the change in the district names as well as how people uses certain phrases to tell about a certain situation, Navaro-Yashin makes the utmost relation of space and power is visible in everyday's life and in people. Explaining her approach of make-believe space as "[t]he material crafting is in the making. The phantasmic work is in the believing." (Navaro-Yashin 2012:5) Making-believing and believing-making, at

the same time, underlies the performative character as well as the affect of production of space, state and border space. In this line, it is not a quincidence that she looks up to the buffer zone of Northern-Southern Cyprus.

A border space, bordering space and bordered space; the buffer zone is a total of ruinments, heterotopic in its sense but ‘haunting’, as she suggests the space has ‘phantomic’ character. This line leads the discussion that was useful for many studies, that one way or the other deals with the notion of border and notions around it: hauntology.

Such literature is visible in *Borders and Ghosts (2011)* of Nermin Saybaşılı, where she explores the migration flows in visual cultural productions. In her book, she considers the borders as transgressed by the ghosts, that haunts the problem of border which is created and contionusly being preserved by mass media, images that are served in press and political discussions especially with the ones related with security.

Close to the ends of the book, Saybaşılı quotes from Derrida: “How to give this space back,make the space liveable again by not killing the future for the sake of ancient borders” (2011:250). She adds, what if we think of border not as demarcation line but as a threshold line? Because then its crossing is not only an act, in the face of ‘waiting’, but is also a possibility of future, beyond already imagined. (*ibid:251*)²²

²² My own translation. The original book is published in Turkish.

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Panorama, Kadir Has University Magazine, "tasarım ne tasarlar?" [what design designs?]. 2014

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Programme d'études quasi définitif, Sciences Po Paris

Workshop Moderator, 2013 Diyarbakır, Turkey
'Right to City' with partnership of Baglar Municipality

Workshop participant, 2015 Cappadocia, Turkey.
Image and Conflict, Unesco Intercultural Leadership, Erasmus + Intercultural Communication

Workshop participant, 2015 Istanbul, Turkey
Basic Design Studios' in Architecture, Studio-X

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Re-Vitalizing Cairo; German-Arab Partnership and BTU Cottbus

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Unesco World Heritage Program, Middle East Seminars: Cairo and Alexandria, Egypt.

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