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Migrasophia

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The migration paradigm and aesthetics of the image colonialism

While moving across the disseminated terrain of culture the migration of people made visible the 'invisible places' and as such the cross-circulation of ideas inscribed in their movement. In order to problematise this question for the artistic exploration I have constructed a new term: *Migrasophia* (from migration+ (philo) sophia). It can be said that construction of new terms is not such a new activity, but derives from the artistic movements of the 20th century, such as Dadaism and later the conceptual art. It is not an alien fact to literature or philosophy to break down the ordered grammar and syntax of language in order to create a new broken language in "aphasic" opening to locate the meaning derived from ideas. By some called 'non-sense' it was announced as the overabundance of sense held within waiting for its time to emerge¹. The deformation of Earth and breaking down the language negotiate sutures of becoming. Migrants too, very often operate by using the broken language to stratify the landscape they move across.

Terminologies created in relation to and out of these experiences of the *migration paradigm* are elementary particles of the certain ontology of subjectivity. These terms are used here in order to try to understand the history of the concept of migration. The *concept of migration* is not coherent: on the contrary, it is used to refer an elastic range of things. Because of this the specificity of it may be found in its genealogy: in the way it started, evolved and took hold in so many cultural institutions. Because of that *the study of the*

concept may be more revealing than the study of the 'thing'. It may be studied in the manner of what Michel Foucault called the 'historical nominalism". Things are ordered by institutionalised forms of concepts, because of that they have the conceptuality in them as they are classified, indexed. In their turn concepts are disordered because they are interpreted by so many: the articulation of ordered, yet chaotic *thing (migration)* and disordered and disseminated *concept (philosophy)*: Migrasophia.

Migrasophia consist of films and installations, as well as writings. Installations are often made as the combination of the film with posters and research drawings. Several videos made under the title of Migrasophia are an attempt to articulate visual transformations through the principles *of editing*. In this sense it is the configuration of cultural hegemony and step towards inclusion through the principles of *editing* and *re-mapping*. While editing the same video for the next one, dramatic changes happens, this shows how one sign can stand for many, multiplied meanings. As a result articulation is not simply connecting different moments, but documenting of the specific historical event, as well as the construction of the genealogy of migration and the way it is mediated. *Videos* and *phrasebook* (combining photographs and texts) and plans or research drawings continue to produce this project in the manner of Walter Benjamin's Arcade project. All this is mediated through representations connecting them in a particular way via discovery of the meaning. The project will continue as far as this discovery continues. So far it exists as a *rough guide to globalisation*.

One of the vital critical points of understanding of the migration paradigm is in relation to the tendency of *Eurocentrism*. In this tendency the other is always made the subject of this discourse; it is marginalised by being symbolised for social and made social only as a subject. Things could be imagined dramatically

different if "the Other (Artist)" is not considered as a subject(of migration), or even not as an Other, but the shifting Same, a sliding signifier, which defines his/her position as opposed to the fixed one. *Migrasophia is the project to bring this question to the level of knowledge and to try to position it within the new cultural scene.* It necessarily opens a new prospective different from emerging political (governmental) projects throughout the globe. It also shows the connection between art and politics, where migration is not only the artistic or only the political project, but it has the combination of both. The migration paradigm is what connects the experience of the West and the "Rest". The question is not of migrants becoming a subject of Western discourse, but producing or generating critical approach of the "Rest", which would lead to the other project.

The transformation from the advanced cultural theories into artistic forms as well as their parallel grows point to the interconnection made between the *symbolic* and the *real*. They are not taken as a division or coincidence, but seen in their mutation and circulation. It also describes the relation of art and theory and their role in altering the state of culture. This process can be identified as one form of migration. In this process symbols are made into 'real' things, places are made into geographic locations and theories transformed into the process of making.

It is important to note that the question of migrasophia emerges in relation to the much debated question of *temporality*. The discourse of temporality in the 20th century's thinking and art made present the repressed dimension of thought: time. In their book *Empire* Antonio Negri and Michael Hardt pointed to the repressed dimension of temporality within spatially defined societies. They argued that in spatially defined societies temporalities are repressed. Because colonialism is dialectical it also based this dialectic on spatial formations. "The

reality is not dialectical, but colonialism is", they say². For the reality becoming matters more than spatiality, becoming not in the sense of instantaneity but becoming of what has been repressed, marginalised, and constructed as an "Other". The post-colonial inquiry is the move towards the understanding of this process in dialogical terms. It is not surprising to think of greatest rational systems of Europe, attempts to rationalise the dialectical is based on master-slave relationship, like Hegel's, rather than its being an open conversation, the dialogue or the negotiation that is the other side of subjectivity. Negri and Hardt believe that breakdown of the empire produces new temporalities and multiplicities therefore endless paths for the right to global citizenship³.

Endless paths made across the globe by the migrational knowledge produced differences result of each is *equal space* on the one hand (through the relation of differences) and *non-equal relationship* on the other. The proliferation of different means in the global age makes *differences* as the main subject that provides shifting and changing identities that requires skills for constant surfing. There are many confusions emerged from the multi-dimensions of our time, a great difficulty to accept possible articulations of differences. There is a situation of *uncertainty* and break-down on the one hand and powerful transformations of different forms and structures made by the *knowledge industry* on the other. How to explore the tendency to exclude and marginalise? The uncertainty produces anxiety on the one hand and the excitement of events yet to come on the other. If it is so is that enough for an artist simply documenting these events? This complicated relationship between being and becoming cannot be simply documented as a fact. The question receives its dramatic form when it explores a political dimension, which is intertwined with the artistic or cultural one. If there is such an obvious articulation of power in the artistic problematic there is a need to push these "facts" to their limits and to try to see hidden agendas and invisible sides to them.

Facts have hidden agendas, which emerges throughout the evolution of time and returns. Being contemporary is not cutting off the past but moving along with the path opened by the fact of becoming. Being contemporary, being in time became truly difficult also because of the complex multifaceted dimensions that differ and relate and confuses. Perhaps the way towards their negotiation would be through the articulation of the past and present, old and new, the self and the other. This will connect the *fact* to the *being* in time, rather than simply conceptualising it and documenting it. For documenting is effective not only by its power of documenting, but the way how it shows the changes global vision brought to our lives.

If there is anything possible within the conceptual-meaningful realm of art today, it is certainly the *project of the lost dimension* of the time. Time is the subject of qualitative change. It cannot be made by going beyond facts or cutting-off with them but making visible hidden agendas behind the facts. We are not speaking about the return to the past, since any return is entering into the confrontation with the difference and no return is the same and any return produces difference. "The facts do not enable us to decide definitely about their truth or falsehood, partly because 'facts' can be constructed in different ways" says Stuart Hall, because the very language we use to describe the so-called facts interferes in this process of finally deciding what is true and what is false". Stuart Hall brings an example of Palestinians. Palestinians fighting to regain land on the West Bank from Israel may be described either as freedom fighters or as terrorists. It is a fact that they are fighting; but what does fighting mean? The facts alone cannot decide.⁴ Apart from that language is a sliding signifier; while denoting facts of one period the same or similar historical moment can be understood differently in the next or another political situation. For example in the beginning of 1990s people coming from the Eastern Europe or Africa for

economic reasons were called *refugees* by Home Office. Today these migrations continue for the same reason, but the subjects are named as *asylum seekers*. The fact is that migrations continue, but it is not what is named within this fact anymore, but the consequences brought by it. Home Office seems to define this moment by making it its subject. There are no more people who refuse, but straight away asking the asylum from British Home Office.

For a while now the conceptual art with its power of documentation versus creativity-documentation and history making was very central to the contemporary artistic movements. There is more and more often statements like; "In fact the director of Documenta 11 is a black man". "In fact the director of the Documenta 10 was a woman". "In fact in each house there is one Indian family". "In fact each exhibition has equally man, woman, black, Asian artists". Some ways for understanding of this phenomenon, which shapes the overgrowing, mature and "totally administered society" is seen in the "phantasmogoric play built around the marketplace" of the global exhibitionism⁵. What in fact is true is that the other is immediately accepted as soon as he or she speaks his or her otherness. When the Western artist borrows and interprets the art of the other it is called the aesthetic enrichment, when it is other way round it is called colonialism. To address this problematic relationship between the tendencies of the conceptual documentation is simply formalising cultural endeavours. Through the migration paradigm and the politics of connectivity based on the non-equal exchange and emerging new geographies we start to see that this question is understood as a *means of change* of our habits in looking at our world.

Our habits in looking at our world are determined by the dominance instead of asking the question of *connectivity*. Our global age underlines this connectivity even stronger. It also makes visible the non-equal exchange which is the way of

connecting different parts of the planet. The critique and understanding of it may be the task facing today's art. The popular consciousness is colonised by images, thinking takes place with images and the role of media is undeniable in this process. For example there is an exploration of so-called Third World by images, as it is part of the decoding of the colonial and this kind of decoding takes place largely in the image industry, which I call *the image colonialism*. There are surprises brought at the very opening of the second decade of the 21st century: political upheavals in the Northern Africa and Middle East, increasing financial as well as political crisis in Europe and the unfortunate return of the conservatism. This is a sign of the emergence of the new subject and a chance to motivate intensive becoming, the field for the resistance to “the new imperialism” identified by David Harvey, which consists of “accumulation by dispossession”⁶.

In their argument about geophilosophy Deleuze and Guattari suggest that philosophy is made by migrants but it is made product by Greece.⁷ We could in the similar way argue that art is made by migrants, it is always about becoming and temporalities, but colonised by systems that is immovable. Migration is used here as a metaphor for art because, the development of art is not contingent and because of that it has an effect of surprise of things to come. Migrations can also be treated as a metaphor for temporality; both are excluded from the rationalised social systems. Because there is not defined edge to the demands that time can pose, there are also surprises. Today's tourist may become a migrant tomorrow. What is socially peripheral maybe symbolically central. The *critique of image colonialism* asks the question *time* and *becoming* as *the first challenge* to the essentialism of this discourse. There is always an excess that produced by the otherness which cannot be simply transformed into the subject of cultural politics, but made into the new plural becoming. The *other challenge* this discourse makes is the challenge *to universal formalism*. Politics of making

is also subject making at the same time. It is very usual and essential moment of making artwork, but it is also essential for politics. After the subjects become the basis of any kind of transformation it opens up the discourse, discourse on otherness, which makes possible policing as such.

Looking at psychoanalysis in reverse one comes across the very fact how the repression itself as a libidinally motivated investment.⁸ There is always a need for victimisation and victims.⁹ The strategic way in dealing with the otherness and becoming is therefore more effective in the ambivalent performance, on becoming complicit, affirmation strategy than standing outside and being accepted as other. A libidinally invested repression provides the discourse changing, while solving questions that produced by minorities among which migration is not exclusion. The migration paradigm is treated by some as a cultural fantasy, especially who is still continuously seeing the world in their binary oppositions. Migrations in fact opens- up the discourse, the surprise for grasping of differences, emerged from the split in between home and globe.

What is the goal of the on-going project, since even migration is ending up at home? What does an experience of migration as such bring for us? Many aspects of our habits in everyday life differ and relate our view, our vision of the globe. Migrant is the most visible and the flexible that is moving throughout the global terrain. Migrants are open to different experiences and experiments being and always at the state of becoming. *Migrasophia* explores only one aspect of this experience: *how the migration explores the world space through the knowledge (of the world) and as such is one of the dimensions of the global formation or globalisation.*

It is also partially reflection on the identity debate, which is good concept to start with, but the dangerous one to stick to. Identity is able to articulate if it is

perceived as a sliding signifier, opposite is an impossible impasse, because it cannot become an attitude. It is the difference which derives from the identity stressing which is an attitude and as such is driving force of any civilization. Although this project is the result of the articulation of my working hard to grasp theoretical and artistic knowledge and experience there is no interest in fetishising any of them. Study of them made their use as instruments, a “tool box”, which is very helpful in doing the work by transforming the information received. Because of that neither art, nor theory is privileged in this work. They are instruments partly playing the role to signify my visual interests. In fact there are various tools I borrowed from the critical cultural theory, conceptual art and philosophy. Editing, critically transforming articulations, mapping, combining and juxtaposing can be taken as a key elements to built up this *encyclopaedia*, where the image, the text, the sound are joined together not to dominate but to provide the goal of comprehension, understanding, sensing and experiencing. This kind of formal background is important since the legitimacy would not be possible without the permanence of the continuity of the appearance received from both migration paradigm and artistic experience.

This experience involves the mediatic conceptuality and the experience of editing. *Migrasophia* is an encyclopaedia exploring visual dimensions of global circulation of knowledge and migration paradigm. The mediatic conceptuality is to a certain degree to build up the language, the morphology, the syntax, the grammar of which is derived from the understanding of the connectivity of different forms, structures, languages people etc. This kind of connectivity is mediated by the principle of *editing as a conceptual hermeneutic device*.

It may be true that we live at times when there is a shift from “making art” to “documenting art” as one critic said recently (for me both activities involve making!). However, the experiencing of documenting itself opens the possibility

of describing the alterity. The use of terms borrowed from advanced theories which are almost stereotypically flow to the everyday language through the media, most predominantly TV and the Internet and the podcast in order to discover this moment of confrontation of the theory and everyday life. This confrontation happens in the *cut* which is sublimated by the *total visual information flow*, by dis-identifying, or configuring the one identity differently because the mode of encoding is only possible in this cut¹⁰. Since the total flow is about leading to the closure, it's crossing through this cut or dis-closing it, otherwising it, altering and even dis-identifying it deliberately. The mediatic conceptuality does not simulate or it is not simulacrum at all, because simulacrum is not differentiating but performing the difference. It is simulating to the point, where simulation becomes totalising and ends itself. Heterogeneity of experiencing the same reality in different languages and different means makes a discourse, nomadic consistency in de-territorialising (Deleuze) or temporal positionality (Stuart Hall) possibility. The migration paradigm is opening up the space for confronting and articulating differences and to try to grasp them in a migrasophic manner.

Migrational Routes as a (Hi)story of Invisible Frontiers.

Today even daily newspapers are speaking in the language of the post-colonial criticism. Displacement, loss, identity and other terminologies are very successfully employed by the mainstream media. But the discourse itself at the same time did not yet produce its particular recognition. As Stuart Hall pointed out sometimes ago, “we do, after all, have a stake, an investment, in this phase of globalisation, in what I might call “the post-nation”. But only if it can be re-imagined-re-invented to include us”.¹¹ The inclusion in reality didn’t happen and the question remains an open active debate and the discourse is alive. It can’t be simply diverted or taken beyond, because the real issue is not simply feeding theoretical and artistic work, but through their articulation discursively to produce their legitimacy.

A brief tour into the genealogy of migrational routes within the specific understanding of Eurocentrism and its representation shows that migration is not something what is constructed, but it is history and has history therefore needs its legitimacy. The legitimacy of this history is articulated in stories told elsewhere. Here we speak of migration as such, as a human activity without putting this into the specific context of the theoretical and utopian beginning, but also not without the critical approach made by theoreticians and theories.

Europe and eurocentrism are what dominated and therefore created both the political inquiry and theoretical discourse. Any question of the relevance, territory, imaginative or real, of migration cannot be understood without the impact of eurocentrism. In England, for example, right at the very moment of the immigration crisis the question of Europe and euro is central. “As for “Little Englandism”, for a deep, deeply irrational, largely unconscious, defensive and ab-reactive chauvinism, this is the most powerful and the most popular vein in the whole ensemble; and the name which summons it is not, as it was in Mrs Thatcher’s more optimistic time, “Great Britain Limited”, but Europe. Europe has become the fetish, the displaced signifier. The repository into which all those dark and unrequited elements of the collective British psyche have been decanted: the hatred for foreigners, not just black or brown ones...” This is how one of the multivocal meanings of Europe and its impact described by Stuart Hall.¹²

Europe itself cannot be understood or referred to as a political state with its rich economy and highly organised “humanitarian aid” program for the countries of Third World. Europe seen from the inner landscape has many different meanings and very few of them made clear. One and the most circulated in the theoretical world is eurocentrism. The relationship to the other is often depends

on this system. Its relation to the Other mediated by the “institutionalised racism”, by the intervention of the dominant policy.

The difficulties were posed by the very moment of this dependence, because the escape from institutionalised racism is simultaneous escape from the critique of this dominance. In the liberal society another way of dealing with this question is becoming a subject or to be treated as a subject. In this situation perhaps to invent one concept after another, one artistic form after another, which can build the chain of representation probably can't prove itself to be the most effective way. Perhaps combining what has been left out, marginalised is more effective way, the force which can oppose the forces of the dominant politics with nuclear weapon machinery and intelligent services. This kind of combining and representing of new subjectivities is an important task at the present state. What we understood from the events throughout the last decade of the last century is that any re-invented form of new subjectivity is leading to the liberal policy and becoming institutionalised. It has been taken for granted by many, ridiculed by some, but also understood as a new form of resisting to it from within this situation. In this manner it is likely to see the project of new geographies located within the actual territory of the political state and enabling to offer a place a real territory for the imagined territories that these new geographies may suggest. At the very moment of the split in the process of the encounter between two territories from where the visible forms of hegemony can emerge. Because migrations has a history, and not constructed or invented by Europe in “need of immigrants”, it can have legitimacy, which will happen by making visible the invisible frontiers that builds an “iron curtain”.¹³

This kind of making visible is a critical activity'. Because these invisible frontiers are made by oppressing new forms of struggle at the border control, they are only to be made visible for their critique. New geographies include

both the critique of it and the forms of becoming at the same time. In fact there is very little that is new in these invisible frontiers, but they are invisible. One of the frontiers is built across Europe and North America as the prevention from the former Soviet invasion. *Perestroika* not only means the consensus and new public space, but also perestroika, re-building of borders between socialism and capitalism within the inside of the former Russian Empire and creating bloodshed in former republics; as well as continuing influence in the Middle East. Another frontier goes through Britain which opposes Europe and again by building inside multicultural and plural frontiers and providing its circulation throughout the former English colonies. Third of these strongly invisible frontiers is made through the American - English connection with the oil industry as its bloodlines. There are more. These are only some examples. They are invisible on the maps and visible in political-and social regulations, but most effectively in migrations. This is why new geographies are critical on the first place. The visible borders, controlled by visa and passport are there too, but they are becoming weaker, in order to give way these invisible ones.¹⁴

How it is possible to move along these invisible frontiers and to build up sufficient geography which would differ from one which is made by social and political regulations. In the new mode of capitalism, namely globalisation, these frontiers are made visible on TV, on the internet, on the podcast and in tourist guide books and many other forms. Along with the domination of the world economy there is immediacy in making visible the different parts of the planet and making the world seen as a planet. The world which is not only made or mapped on the globe, but also made visible in its immediacy, made possible once more with the feeling of inequality, and cultural imbalance. According to Etienne Balibar dominant powers keeping apart foreigners in Europe or America also keeping apart two worlds throughout the televisual powers. Benedict Anderson sometimes ago announced the communities that are

imagined, because the individuals who compose it do not, for the most part, ever meet, or see one another. But in the world today, “nationals” who still do not see one another as such continually meeting “non-nationals” in the street or see them on television, and vice versa.¹⁵ It is in fact paradoxical “visible invisible” what puts the question for an artist of inventing necessary aggregates of new ways of “seeing”.

An artist is a cartographer trans-coding these new geographies in the manner of deconstructive strategies, re-mapping the history as migratory routes and deconstructing invisible frontiers. It is significant to say that this kind of trans-geography is to be made as the deconstruction of visual stereotypes of racial prejudice made up by the artist. It should also be made as the critique of the territorialism as a form of abstraction from the notion of space. This project takes the form of the critique of the notion of territory and shows it in constant state of becoming. Because the identity is a matter of being as well as becoming it also stresses the question of the state territory and borders on both ends. The relationship between them becomes dialogical as opposed to dialectical. When in Kafka’s famous story the man becomes an insect, the insect is also changing. In this sense it is always mutually dialogical and opens-up a perspective for the metamorphosis.

For an artist-as-a-cartographer the work is here questioning geopolitics on the one hand, the role of the state territory and borders and to build up a new critical aggregate on the other. In this very sense new geography is not the utopian project. If to believe Balibar the state cannot be anymore return to the “territory and because of that should be understood in terms of becoming in the sense how Stuart Hall puts it. *Est gibt keinen (Reich) staat Europa*, as Balibar insists after Hegel.¹⁶ To repeat again the “new” of the new geographies is about the critique rather than about the discovery of new forms. If there is a new form, it is the

lost dimension, what is gone missing. Because of the question “is the rotation in governmental office...not the foundation and organisation of a new political society and even less a new type of civil society”¹⁷ and the role artist can play in it.

New geographies are not going beyond the existing problems and to suggest utopian post-identity in a post-modern style. It is instead trying to find the solution to the problem by combining together what has been left out and delayed. It sees the necessity of organisation of former radical and alternative movements as a real force, which still remains the material of recent history and never managed to have their hegemony. One of them is in fact an anti-racism which as Balibar puts it is something existing as an attempt in Europe. “...Racist politics exists as a tendency in Europe today. But is there an anti-racist politics? The answer is that there are only attempts. And this time I am tempted to say that anti-racist movements of opinion will genuinely political only when they organise or co-ordinate their efforts at a European level. One of the conditions for this, particularly difficult to achieve, is that “minorities” subject to discrimination should also, first of all, themselves succeed in finding a common language and common objectives, and in co-ordinating their own activities.” Written in the end of the 1990 this is still posing the question, which we ask over and over again: did these radical movements produce their political recognition and can they still produce their political recognition? Is this possible to achieve these goals at the level of the government politics? Or there is an alternative public space or public sphere like schools and spheres of artistic interests where the representation is possible. Without falling prey to the nostalgia of the Enlightenment project we can hope that there is still an important task of diverting the discourse from the media (where the position of Enlightenment found its strength) towards the alternative forms of knowledge,

without ignoring the media, the theories that posed important questions of hegemony and strategy.

The possible effects of “self-organisation” seems very interesting to me both for the legitimacy of the individual (or new individual) artistic experience and as opposed to the limited and growing institutionalisation of the artistic world. An experience of mapping is what I would like to consider here for new geographies. A map is a heteromorphous object made of schematic forms, iconic shapes, drawn lines, and printed or drawn language. It can be a machine of becoming in the hands of a user who will redirect the meanings it seems to inspire with its composite style of spatial representation. It seems to me that artist is not someone who is responding today’s or futures problems, but making the history in contemporary and intensive manner. Otherwise there is the imbalance between the artist’s attitude and attitude towards the artist. Becoming itself is coupled with intensity. These insensitivities provide the action of mapping. By intensifying the action one makes the event to happen: whatever is going to happen is a surprise but with certain expectations to intensify further.

Mapping of the discursive and visible formations, as suggested by Foucault is also genealogy of excluded and marginalised migrational routes. Because of the constraining field of the perceptual grid of official cartography can also be disrupted by the *event* of re-mapping in such a way. The new geographic strategy is trajectory of the artistically and intellectually marginalised forms that are not utopian, but they are about becoming. Utopia is not good concept for the new cartographer because even when opposed to history it is still subject to it. Isotopy is more appropriate for an artist -as-a-cartographer , because isotopies are always about becoming and because isotopies are doubled elements of being, having similar forms but different contents, they are always at the state of taking or borrowing each other’s content. I will describe isotopies in a detailed

way shortly in the following chapter. They are real beginning of the becoming, which utopias don't have. Mapping isotopic configurations is at the same time describing the relationship between being and becoming.

Mapping as a conceptual device has also been used by the recent art in its many different forms, which strengthens the interest to extend this moment to fill the missing gaps. In both official cartography and their use and critique in the art world can be interestingly considered here from the view of Homi Bhabha's notion of "culture's in-between".¹⁸ Different forms of mapping has been developed into modernity's work in classifying, naming etc. many of which can be found in the critique by Foucault in his genealogy of modernity. Alphabetic ordering, indexing, statements, residues, cross-references and the list could be endless. They have been used as a tool, but often in the exclusive manner. It is important to systematise this experience, to add what is left over and excluded. That is why for an artist not mapping, but re-mapping is appropriate. That is also why I am not interested here in the "new *new*", but emphasising the old new. The old new is not imaginable as a new *new* but possible because it has history not yet written, emerging from the uncharted waters of migrations. There is always something one leaves aside, which is done by another. They are reversible. They are in fact like isotopies. Isotopies in this sense is a collective representation without repressing the individual. Very often art of the last century was possible because of the friendship between individuals and their critical relationship. However since the competition with its components like success and failure dominated the art world, the fact of the exclusion became even more obvious and what was left was only formal relationship. This competitive relationship is very source of inequality itself.

If it is art which plays part in the most central events of our time, then it is an artist who is negotiator of the history. Or this role was left for an artist as an

open signifier. How to map or chart the cartography of the migration, trajectory of which will lead to the new territory of the new geographical strata? First of all, by moving away from reading maps, as they are ready-made for us, towards the “hidden agendas” that rule the use of maps, in other words to read them through their representational capacity. In other words re-reading or re-mapping. This will also include reading the colonial history, making the empire, slavery and unequal relations in the territorial division. Second; it is about the transformation of historical migrations, changing phases of polarities, and the moments of racism, nationalism and other forms of xenophobia and likewise. Third; their isotopic nature, cultural interdependence, which is not about the co-existence but about the interdependence, therefore open to become hybrid.

What is isotopologics? From Utopia to Isotopia

It is only in a land where the spaces of states will have been perforated and topologically deformed and the citizen will have to acknowledge the refugee that he himself is, that mans political survival today is imaginable. (Giorgio Agamben)¹⁹.

Isotopologics is a mixture of the knowledge derived from topology, linguistics, and semiotics and combined to present an intermediary approach to places and actions in their connection to the circulation of meaning. Firstly; how does the understanding of this construction provide possibilities to grasp links and points of disconnection and if there is any connection why it is not visible? Is it

necessary to construct complex, obscure terms in order to deconstruct something that could be named in a straightforward manner?

Lost, found, absent, present, connected, disconnected! If things are lost and found, becoming absent and present, getting disconnected and connected again, there must be something that makes this process possible. The notion which this possible is dissemination, a notion extensively used in the French philosophy and later taken up by many, including, but not exclusively, Homi Bhabha.²⁰

This notion is the beginning point for understanding of disconnected places and migration as one of the forces connecting them. Places are disconnected by political borders. Migrants connect these places using knowledge as an instrument and because of this dominant powers keep them at bay. Migrants who have the knowledge to connect these places present the challenge the parliamentary discussions, and because of that usually central to debates, but socially marginalised.

In the tension of the history of imperial circulatory borders, routes and other similar places people have been either excluded from these strategic places or have moved following their own desires. But because of their dissemination what seems to come to an end repeatedly returns and renews what became old and often forgotten. In this sense a very well forgotten old circulates, comes 'back' from its repressed space and creates fabulation by making visible missing links held in people's stories. In our times the circulation of knowledge is instrumentalised in the global media. Global media 'spacing and spatialising' the world in a manner that topology introduced two centuries ago.

Now and then in the spheres of intellectual debate what really becomes a problem is the place, the location, the topos of the topos, the place of the topic. In his extremely engaging book "Beginnings" Edward Said elaborated this point

by looking at the work of Giambattista Vico who said: "Doctrines must take their beginnings from the matters of which they treat".²¹ The confrontation with the subject gives the researcher the chance to swerve away from the speculative manner and instead closely engage with the challenge which the subject matter imposes: what is held within and what will emerge from this inside. Edward Said's book brings into prominence the idea that there is only eternal beginning and therefore beginnings are always plural. By confronting Milton with Foucault, Said shows how much the search for the absent centre is a real subject of any work of any time. In Milton the search for the lost word, of the Judao-Christian beginning is the return to the point of a loss. It can only be found in a careful struggle with meaning, because meaning is what has absorbed inside itself this beginning and the meaning slips, so it cannot be grasped so easily.

In Foucault's lifetime work as a cartographer, genealogist, topographer, psychoanalyst, historian of science one sees his endless over-identification of philosophy's lost centre. This centre is always at the margins and never fully dominated by the tyranny of reason despite the fact that reason created places to disconnect madness from reason, punishing to teach good behaviour, school for the obedience, taboos put on sexuality, borders for the control of moving bodies etc. These places; prisons, hospitals, schools, barracks disconnect subjects without being able to take away their power and because of that power is disseminated and ubiquitous. In Foucault's argument it is reason oriented knowledge that became an instrument for dominant power which institutionalised it, and the world itself became the world of knowledge and ideas, where 'power is knowledge'. First knowledge created the world and then its creator became its operator, therefore its subject. This operability is sliding from the dominated to the dominant and vice versa, since what is not fully taken away is the active nature of subjectivity. This is a crucial moment in the formation of subjects, and its flexibility and non-fixedness is political by

nature. There is no such a thing as a total domination; quite on the contrary 'learning' from power means to find this power within oneself. This is possible by 'making places' through the dissemination of subjects and their locations.

Alongside with subjectivity another interesting aspect of dissemination is machinality of human nature. Felix Guattari introduced the concept of chaosmosis in order to bring together the notion of autopoiesis borrowed from Varela and Maturana with allopoiesis, self-productivity combined with the productivity of the other to circulate in places disconnected from the rationality of institutions.²² From 1953 until his death from heart attack in 1993 alongside his other activities Guattari was committed to his work as a psychoanalyst in the Le Borde clinic. Once he referred to this practice as "an establishment conceived as a machine of subjectivication". From the moment the patient arrives at the clinic, these relationships of subjectivication have to function between patient and doctor. Further relationships were set up only with patients and their councillors, but with animals and machines as well. The kitchen was a place where patients and doctors cooked together, which turned the kitchen from the space for cooking into the machine of training and exchange. A very different form of power was exercised here, the goals of which doesn't coincide with the goals of official power of psychotherapy in their 'master-slave' game. Instead this practice has stressed both ends of the spectrum of subjectivication: there is no one outside of this process, therefore no subjects are product of powers but forced and dominated.

In order to understand this paradox I would like to bring another example. The documentary "1970s Women's liberation" is about French activist women's struggle to achieve the right to abortion. Throughout the film activists organize demonstrations, sign petitions and do everything in 'their rights' which the democracy allows. The end of the film however identifies Valerie G. d 'Estang

as a hero: he but no one else 'insists' and 'achieves' the goal of women's struggle. Guattari believed in a perpetual machinality of humans and his own practice suggested that treatment in a hospital has to be done by groups joined together to create their 'own' institutions and to achieve goals on their own. Otherwise like in the example from the documentary on women's struggle, once signed by the dominant political power and constitutionalised the struggle becomes the subject of this politics. In this situation the space where struggle takes place and where it finds 'solution' has very typical conclusion: demand from the street finds its reflection at the president's office. D'Estaing without ever interacting with 'people' simply signs the document to become a hero.

There is the crucial point for distinguishing these two examples. In an example of women's struggle it was an opaque public space where the struggle took place, in an example of the 'kitchen-machine' spaces are mixed together, private and public articulated despite autopoietic installations which derive from one's desire to liberate. It is very consistent or rather organized together different forms of consistencies and when one form of consistency comes to an 'end', the other form of consistency appears. In a migration paradigm too it is not the demand from governments to liberate them to move, but the 'border machine' which transmutes operating in the face of the 'iron curtain' which separates the subject on the one side from things on the other.

Places then, the topos and the topology are what hold the key to the operational capacity of mind, which threatens the 'knowledge industry'. Like many forms of innovation, innovative forms of knowledge are very often 'accepted', established and institutionalised and then made 'accessible' to the wider public. This process usually involves coding, registering innovations for the purposes of the establishment and as such presented to the public. Therefore basic principles of these innovations are usually misrepresented. Topology is one of these

innovations from the experience of which subjects learned about places to exercise their interests.

Named 'non-places' in utopian theories, these places became salient as places, as they are excluded from the space of established geography. Since the consistent struggle of migrants to connect these places, their existence posed the question of their legitimacy. The 'knowledge' received from the pages of books, screens, newspapers slipped into the reality of everyday life to draw a consistent, yet chaotic topology. There is an interesting confrontation of different forms of knowledge, which occurred through the everyday transformations. It is appropriate to speak here about the transformation of scientific knowledge vis-à-vis militarization of consciousness. Topology in this sense is an interesting case. Giles Deleuze identified three activities played out by the 'war machine': coding, territorialising and stratification. Specific to topology, to the science of both strategy and tactic of the war, these performances are appropriated by migrants to move and by moving to make spaces. Learning from the experience of official topology, migrants desire to move turning topology from the 'machine of war' to the 'war machine'. The war machine is not the machine of occupying or killing, it is the machine of survival and the location of surviving. By mixing together places that are disconnected and have 'nothing in common', because of the difference in languages, costumes, cultures, migrants create a new place made of differences.

Since its inception topology was concerned with bringing together places that seemed not to have anything in common. It occurred earlier than Eulers 'Konigsberg bridge problem' 'discovered' this fact, but since then this process circulated in the areas accessible to military power. Topology in this sense is the science of strategy and tactic in war and occupation, but once it is understood it is also the science of peace and instrument for surfing over hidden places.

Derived from metaphors like 'bridging the gap' to materialise in physical spaces like, bridges, roads, streets etc. it brings together the functioning of mind and action at the same time and playing the liminal role in connecting. But this kind of connecting gives the globe a new meaning transforming it into some kind of 'creole space'.

Used specifically in the domain of creolisation, Eduard Glissant speaks of this explicit concept and its worldliness, being embedded within the changing globe. "Since all foreigners we are: Wandering and drift are hunger towards the world, it is what moves us to trace path across the planet. Drift is also one's ability to be available to all kind of possible migrations. Drive, which is a word derived from drift became a creole expression. The drive is the fatal, unsurpassable tendency to movement as well as the inability to impose, to take domineering decisions. Wandering is what leads one to drive away systems thought and trade it with thought of inquiry on reality, thoughts of shift that are thoughts of ambiguity and uncertainty as well, preserving us from system's thought and their intolerance and sectarianism." A psycho-topological detour may help to understand the nature of things to come in a world which is 'creolizing, that is the cultures of the world, put in contact together in simultaneous and absolutely conscious ways, are changing. The diversity extends itself thanks to all unexpected apparitions. Minorities, only yesterday unsuspecting and crushed from the head of a monolithic thought, factual manifestations of sensibility that transform themselves and assemble in unedited manner. All the possible combinations and all the contradictions are inscribed in the diversity of the word".²³

These places that made out of words or what is resided within fixed words are discovered by people and turned into the confused space. Like letters of the alphabet used in a text to disseminate meanings, migrations circulate and

redistribute functions of the ordered space. This creates chaos and the space becomes a vector of migrasophic circulation, the space of frustration and confusion, banality and surprise, because of this it is discursive. For someone who explores this space and its geophilosophy the experience becomes similar to reading the book; one doesn't read the book because of its structure but by moving, travelling, surfing through the story in the book. A very interesting and eccentric picture is offered in Jacques Tati's film 'Playtime'. It builds a very interesting relationship with the world outside of the central events to the story. The main character never becomes part of the main event. For instance, when he visits his friend's apartment during the conversation the noise outside accompanies or rather deafens their conversations. Events inside and outside receive an equal character but never being equally grasped or understood. Since synchronised events carry different meaning, this difference is brought to the absurdity of their coexisting alongside, but never allowing each other to be understood. The habit of the city, noise, neurotic rush hour, excludes the subjective moment of becoming involved in act; instead there is only action in a space deformed by the mixture of actions.

Certain knowledge of topology shows how the experience of being in the space often becomes impossible to be perceived by the physical activity alone. The moment when knowledge-the mental experience takes over the physical space seems dead. The death of one space is the birth of another one as Gaston Bachelard put it sometimes ago²⁴. Perhaps it is not physical or mental space but the moment in their between, that can be considered and viewed for our understanding. This space is the very space of epistemological architectonics: echoes of the call in the global village like in McLuhans acoustic space: ECO-LAND.²⁵ An ECHO pronounced as an ECO suggests ecology as well as the sonic reverberation. An echo produces the difference of the same-it otherwise, it brings the knowledge of previously unknown by differing. The eco is the

time-which is othering by gathering. Eco-land is the space where these differences are articulated.

Eco-ing the Other, connecting to others voice by responding, connecting the invisible points is a topology of de-linking. The chance of seeing possible connectivity, the echo is the chance of global topology, isotopologics. It is the chance to articulate what seems entirely inarticulate and to connect what seems not connected in any way. Across the scale of time, differing leads to heterochrony and bifurcation. This is the way into wider opening of isotopological space-equal space for non-equal existence. In the middle of the 20s century the Russian thinker Vladimir Vernadsky formulated principles of noosphere-new sphere of existence where the biological existence is developed in counterpoint to the mental one. In this sphere which is developed out of the biosphere the discourse of grasping the other and the self is the first possibility. And this sphere is the recognition of an absolute equality, which became prominent through the non-equality itself. The new ways of speaking of non-equality is possible, because in the world of mental processes difference makes difference. Isotopologics made out of the different links and points emerged out of the sphere of its own.

The space is auto-polyphonic, it produces bundle of possibilities out of its hidden dimensions beneath the camouflage, beneath the surface which seems to become empty, it self-produces ideas, challenges, brings it what is not there, what is hidden in there. Because of the strata of formation, geological and historical, it cashes in possibilities that are resided in the non-stratified. It is auto-architectonical reconstructing semiosis of urbanity. Like in an alphabet, the urban space holds what is invested in for becoming translational. Transformational, it is made out of naming, structuring, numbering and other possible classification principles that are subject to change. The experience of

translating involves both psycho and socio in grasping this moment and the 'tantric egg' of comprehension opens up wider the world where there is no centre no province, no black or white but the challenge to become, to become the Other and to recognise the former at the same time.

Euler's 'Konigsberg bridge problem', which founded the science of topology, by bringing different locations that normally wouldn't cross each other. It is interesting to bring together experiences not even imagined to be in relation to each other.²⁶ The experiences brought together played out by repeating the performance of relating and differing. The relation between the modification of the objects incorporated, technically introjected by the super-Ego which leads to nothing less than a dehabitation of the superego to its police operations and the function of transversality. Francesco Varelo suggested that autopoietic machine endlessly generates and specifies its own organization through its operation as a system of production of its own components. For Althusser: the subjects 'work by themselves'. According to him, in the process of subjectivication the work of the Ideological State Apparatus is not simply to dominate subjects, but also to leave the room for their choice. It depends on the degree of understanding and formation of subjects to make the condition of their living. In this sense the ideology doesn't determine by teaching to become loyal subjects, but also presents the chance to resist. There is only pre-determination or overdetermination, but never determination. Compared to dominant politics which are restricting subjects active life; ideology produces states of indeterminacy for activity.

It is this kind of work which produces the meaning out of space which seems dead. In Stuart Hall's words 'the world has to be made to mean'. It is the meaning that makes the world polyphonic, different and brings surprises. In 'topological diagrammatism', (isotopologies named otherwise) it is not the

official map, not the prejudice which matters, but surprise and unexpected situations. The dimension of knowledge, which has gone missing at this point, becomes present.

Since it derives from words and metaphors topological sutures always attracted those for whom understanding of the articulation of both thought and action are important. Semiotics, in order to provide the full meaning of words ever changing state introduced the notion of isotopies, borrowing it from chemistry.²⁷ Words are always metaphorical, because of that they carry meaning, what substituted 'the lost paradise' their meaning also changes context. Places, like words, are edifices made out of the meaningful models of building. Depending on the political shifts and corruptions, they give way to new functions. Before they become established by dominant politics they play the function of liminal spaces for "marginalised" people.

The notion of isotopy is a key term in French semiotics, was included in Italian semiotician Eco's taxonomy of interpretation strategies, and was given an antonym, termed allotropy. Isotopy was originally said to consist of the permanence of contextual features, whose variations, instead of destroying the unity of the 'text' serve to confirm it. The features in question are thus redundant, in the sense information theory, i.e. they are repeated all through the 'text', assuring its coherence, and more in particular, a single interpretation. Later however, it was suggested that one 'text' may contain multiple isotopies, each one giving rise to a different coherent reading.

Operationally, the result of an isotopy analysis simply is a list of countries (names) having some contextual features (border classification) in common. Although mapping is making the whole world [view], by restricting to names and classifications it already generalizes it into larger stretches of discourse. In

the name of a country 'United States of America' there is a coherence it shows the multi-state character of this country, different from, say, 'Albania'. Because of this the map continues to reduce the infinite classes of meaning to finite and preferentially small ones. But since there is a need for more specific features than big and small countries and at least as particular as capitals (and probably in the case of Monaco, city-states) the reduction becomes impossible. The multicultural societies are challenging this reductionism further. It is possible to ask: how Europe is reduced to the Union and includes its multi-racial and multi-religious subjects, when the 'original societies' of these subjects are considered as separate entities? Because of this it is appropriate to say that the mainstream form of mapping does not close the way to continue to discover more specific features and leaves the question open to perform this task for 'subjects themselves'. And since we all 'are fantastically codable decoded agents' (Stuart Hall) we are also cartographers mapping actions discovering more specific forms while moving, migrating from one space to another.

Isotopologics is the condition in an ever changing world. It is a temporary network and framework for transformation. In this, network forms of cartography and planning, topology of the internet age, suggests neither geographic location, nor geometric scheme: it leaves space for transformation. A network itself can be transformed from local to global and there is always hope in this transformation. Local guide books, maps, semiotics of naming and locating the streets and areas are also topological activity.

An ancient migration paradigm becomes central to everything artistic since post-colonial criticism problematised everything as travelling, migrating, moving, changing; Edward Said's travelling ideas, James Clifford's travelling cultures, reflections on diaspora and culture by Stuart Hall and others. Migration seems to challenge them and offering an interesting topological

reconstruction of the Earth by radically spatialising and spacing within margins of globalisation.

At its inception topology itself was an instrument for colonizing. Alan J. Bishop in his text argues that it is the abstract nature of mathematics (as topology is part of it) and therefore so-called universality that became a tool for the control of the colonised consciousness. Bishop describes six 'universals' of ethno-mathematics, that is, six activities which may be found in some combination in every society: Counting, Locating, Measuring, Designing, Playing and Explaining.²⁸ If these features of mathematics grew out of numbering and geometrical spacing, then topology which is particularly preoccupied with 'space making', is the chance for the particular to become prominent via the universal. Given the fact that these abstract features are non-determined, they can give way to iso-topological performances of spacing and spatialisation. These features are universalised on the basis of ethnic rituals and specific forms of 'primitive mathematics'. After being "universalised" they did become conditions of global communication and success. Later this kind of universalisation transformed into the language of the "international network"; the Internet. "Home pages" for everyone, access to different parts of the planet, finding the way to other parts of the world (to name but a few) are 'ready-made topologies' expanding migrational routes and circles.

Closely engaged in his work with the spatialisation and spacing in writing Derrida is another figure who draws from topology.²⁹ In his introduction to Husserl's text "Origins of geometry" Derrida asks question: What happens to the letters of the alphabet when they lose connection with the voice, which they represent. They turn into dashes and dots, topos of the transmission of information like in Morse code or internet communication. Perhaps it would be appropriate here to put another question: what happens to a human when he/ she

loses the connection to 'his/her' land? They turn into other places fragmented and imposed by the policy of ordering, bordering and classifying as seen in the paradox of citizenship. The Earth and humanity mutually led to the transformation, deformation and translation, independently of political powers. Both these beginnings (not origins) are what make the globe an equal space, isotopological entities connected to each other, borders and boundaries, therefore are the challenge to the mainstream political discourse of Nation state borders.

Isotopologics is the methodology for finding links in between disconnected places through their operators. Isotopia is referring to something different than utopia, but it is also searching for the disconnected places by means of topology of suture, of gaps, cracks opened up by this disconnection. Neither geographic nor geometric, this is the methodology and practice of becoming in the post-colonial age. One important aspect of this practice is to show the connectivity of the world, however unequal it may be. This knowledge provides a real instrument and concept for the struggles in culture to exercise ideas and to surf the globe and the migrant is one of the powerful instances. Since migrant is the "conceptual personae" the work of migrant is the disposal of concepts. "The concept is defined by the inseparability of a finite number of heterogeneous components traversed by a point of absolute survey at infinite speed. Concepts are absolute 'surfaces or volumes', forms whose only object is the inseparability of distinct variations".³⁰ Concepts are "not in one's head: they are things, peoples, zones, regions, thresholds, temperatures, speeds, etc."³¹ Dynamism of the conceptual personae are moving forward, climbing and descending. And if the map is completely changing, if the old-mapping activities are giving way to exercise that, on the contrary, insert themselves on existing energetic networks, this not a change in the type but yet dynamic features that enter a thought that

'slides' with new substances of being, with refugee or exile, and turns them into a sort of surfer.

Surfing the globe and surfaces of the Earth where everything is at crossroads! This activity is what multiples surfaces disconnected and exceeds the strata of formation of the Earth by folding, refolding and unfolding the fragile curves of planet's map. These curves are made into borders in between states and nations, citizens and migrants. They are at the constant state of breaking down, but not disappearing. Their function is to register a both expanding and shrinking globe. Migrants do operate this function by opening up the dialogue with ones who never move. And the Earth moves, despite the fact that migrants make it move and they know that the meaning of the Earth in its motion and the meaning is never principle or origin, it is something what is always produced. "It is not something to be discovered, restored and re-employed; it is to be produced by new mechanisms. It belongs neither to any height nor to any depth; it is an effect of the surface, inseparable from the surface as its proper dimensions. Not that meaning lacks depth or height, but rather that height and depth lack surface and lack meaning (or if not, then they have meaning only as an "effect" presupposing meaning)."³²

Surfaces combined with points of departure and 'enigmas' of arrival are beginnings of the deformation of Earth and awakening of intensities. This is how the meaning is given to Earth, the meaning that Earth moves by the virtue of the transgression by its operator. "Transgression doesn't seek to oppose one thing to another, it does not transform the other side of the mirror...into a glittering expanse...its role is to measure the excessive distance that it opens at the heart of the limit and to trace the flashing line that causes the limit to arise."³³

Being on the move means that the Earth doesn't totalise but multiplies, rebordering is the repetition and what is repeated is not the One but the many, not the same, but the different, not the necessary but the aleatory. Repetition assumes the irregularity and discontinuity of knowledge and the lack of single centre and goes on to elucidate or to produce the order of dispersion in which knowledge takes places. In the hand of the migrant the knowledge of the Earth and its map serves only for dispersal and dissemination very different from academic fetishism.

The questioned ideas are not temporary ones here, but ones to be questioned from the view of temporality. Because forms of domination are not emerging issues, but they are endlessly discovered in the areas which one cannot even imagine. If it is so, then for an artist there is a role of negotiating these issues and to invent a "non-fascistic ways of existence". The first step to it is producing the recognition of the connectivity between the dominant and dominated and considering inequality from this perspective. *Isotopologics is the methodological critique of the existence in equal space by non-equal means.*

From being an Artist to becoming the Other

...we can't literally go home again. (Stuart Hall)

...to be as marginal and undomesticated as someone who is in real exile is for an intellectual to be unusually responsive not to the traveller, rather than to potentate, not to the captive of habit and what is comfortably given but attracted to the provisional and risky, committed not to maintaining things by an authority we have always known but to innovating by force of risk, experiment, innovation. Not the logic of the conventional but the audacity of daring and moving, moving, moving, representing change, not standing still. (E.Said)

Migration paradigm produces at least three questions. First is the question of new geographies. By its definition geography was always migratory. The map has been drawn according to migrations. Because of that maps are not completely determinate: there is no closure happened and the map is always at the stage of breaking down. For example the political map of 1990s is different from earlier times; former Soviet Union doesn't exist anymore as a geographic entity. Second, migration produces discourse; political and cultural. Political discourse at times of global migrations stresses the position of the nation-state and citizenship. Third, migration touches upon question of time and foregrounds artistic nature of migrations.

Migrasophia draws a map for new geographies. New geographies is a kind of hybrid project, which combines an experience of migration and the event experienced by it. New geographies are made or described by the trajectories of the artistic experience, by radical movements like feminism, Third World movements, anti-colonialism, anti-racism, migrations. It is very different from geographies which is identified with the borders, defined physically and controlled by passport and visa. It is the trajectory of the struggle which is awaiting its recognition. The world, for this matter, is a foreign land and “it is part of morality not to be at home in one’s home” (Adorno)³⁴

New geographies are under constant threat of oppression and the migrant experience normally considered for its otherness. Who is afraid of migrants? The recent political crisis in relation to migrations, which continues for more than 20 years now and this question becomes more complicated to answer. This crisis is an expression of today’s immigration policy in Europe in general. The “closing the doors” to the “Other” was already predicted in the creation of the European Union. There is a clear structure in the European government policy which resembles early totalitarian forms that are often associated with the last century.

Both political and cultural metamorphosis in the mainstream spheres consistently preventing migrants, diasporic people from being considered so-called “minorities” on their own rights, cultures and philosophies. The International Covenant on Civil and Political Rights protects “the right of the minorities, in community with the other members of their group, to enjoy their own culture, to profess and practice their own religion or to use their own language”. Commenting on this and the views of various states Homi Bhabha recently stated, that “over the years, various members of states have proposed amendments in order to prevent migrants and diasporic people from being

considered minorities. The very existence of the unassimilated minorities would be a threat to a national unity...”³⁵. On the other hand migration is not necessarily the experience of minorities; it is an experience, a cultural paradigm, which can be anyone’s experience. Because migrations repressed to the degree, at which it seems only as if it is a libidinally-invested repression and the question of the migration belongs to Other. Judith Butler, speaking on the question of the repression of the libido in Freud’s *Civilization and its Discontent’s* shows how the repression of the libido is itself a libidinally-invested repression. The libido, Butler says, is not absolutely negated through repression, but rather becomes the instrument of its own subjection. The repressive law is not external to the libido that it represses, but the repressive law represses to the extent that repression becomes a libidinal activity.³⁶ Because of the belief that repressed is always minority and the desire to the return belongs to those who has been subjected to it. Migrant is in fact often considered as the subject and victim of the colonial and distanced by the guilt and consideration of it as an obligation.

In the post-colonial twilight there is a need to see reasons and unreasons of the ambiguities and confusions in this discourse. There is a political ambivalence and the cultural proximity which poses the question: Why there is a “parochial inwardness” and the timeless backwardness of the dominant culture and the multiculturalism” of the marginalised?

Migrations are not governed by time or space. Migrations are producing new reality, rather than time and space based structures. We can consider migrations as it takes on its own temporality. We are taking a field in which something very interesting happens: What are the conditions for self-movement how have they evolved? Self-movement is expressed through narrative. Because there are many self-movements there are also many narratives and multiplied

movements, ideas and temporalities are about shifting and moving. This geographic discontinuity produces new geographies and the global people. New geographies made by the imagination and the product of migrations and new subjectivities. New subjectivities give way to multiplicities, to the way of existence for the old and the new, for the traditional and the innovative, but all in combination with each-other.

The challenge is made by the fact that this culture is not being recognised until it becomes politically defined. This moment produces the vital question, a discourse touching on the relation between art and power. What is a relation here, if we understand art as different from power? Art has no power and artist has no power or it has another power of negotiating, but not imposing. It has moments of protesting; like academism against experimentalism and so on. Artist has nothing to do with people who want to occupy and rule. Or occupation by an artist is structured as a necessity to liberate and produce freedom.

Art is about producing reality. It is the reality where one recognizes the Other as a possible world, but not as the subject or object. Then we have very clear understanding of the role of an artist as a negotiator, who is able to articulate what has gone missing with what is emerging. I understand radicalism in this sense, so being radical is not only in going to the streets to challenge the traffic. It is hard work of re-articulating history, which is written by the dominant structures. For activism art has always been active, there is no need to theorise it as something unusual. In this century the most interesting movements in art were about activism; surrealism, conceptualism, minimalism (to name but a few) and their way of understanding of activity far more interesting: to produce the world goals of which doesn't coincide with the goals of the dominant power structures, but has its own hegemony. In parallel to it there were intellectual

movements, doing similar things such as the Frankfurt School, Cultural Studies associated with the Birmingham centre, Giles Deleuze among others. But what has been missing from the work of these movements is an important work which has to be done today. Globalization has opened very interesting space for the critique on the one hand and for the hope on the other. Globalisation is not only about suppressing and standardization. It is also about the proliferation of means for expressing and producing. It opens the possibility for the expression of the possible world: *new subjectivities and new geographies*.

What are the possibilities for an artist in dealing with this issue? Perhaps to make things possible on the level of high forms of “self-organisation” or “techniques of the self” as Foucault puts it. In the constantly changing world we need skills of constant surfing. The need for the shift and change produces new subjectivities which are linked together through the border crossing and hybridisation. They are produced at the interface between the human and the machine, artist and curator, etc. It is preciously expressed in DJing for example. Curating is another form of orchestrating these experiences, the experience to which Sarat Maharaj pointed as “cultural managerialism”.³⁷ Today DJs and curators are “telling” more to the artist than Duchamp. There is, of course, the fatal triangle produced by the global discourse: the cultural, the symbolic and the unequal. This unevenness and contradictions cannot be understood through the old forms, which promise nothing but the cynical violence. The *new*, which was produced by the European avant-garde became old too quickly for the very moment of its exclusion for the perfection as the program of Schiller defined modern aesthetics suggested. The Modern Art has grown Old.

The legitimacy of liberating aspects of contemporary art opened up a particular space for equal representations, which obviously meant to limit it to the ideological background of artistic existence itself. This background is encoded

by the motives like 'talented', 'creative', 'genius', 'mad', 'extraordinary' etc. Since the beginning of the 1990-s there has been a peculiar shift from the artistic utopia about equalities to an unequal exchange played out in the space of the symbolic: culture.

In producing the new reality with its own hegemony today's artist however faces the complex face of the cultural interdependence: there is art and politics that are intertwined, there is nothing what is not hybrid and there is nothing what is original. Yet there is a dominant power lead by the politics alone. In the XX century political experiments "liberated" many aspects of the reality: religion was one aspect and art another. Since the religion has lost its popularity, idolization of certain individuals became the task of popular culture. At this point we shouldn't forget the role played by psychoanalysis in which "there is nothing, but exaggeration" (Adorno). Pop-culture did not replace the religion, but became its subsidiary for defining and defending the politics. It was also partly because pop-culture did not produce Jesus Christ or Mohammed both of whom were crucified or disappeared away from their enemies. Pop-culture became the scapegoat of politician who pretended to the role of prophet longer than religion. Politicians like putting the job of producing the illusion real on artist's shoulder, who is dreaming to produce another reality. This reality is always about becoming real only within the context of the political. What we see interesting here is the discourse, the temporary positioning, as Stuart Hall puts it. Popularisation of art in this sense is less about the hegemony but about having a status of the institutionalised subject. The hope that is not being an artist or pop star or politician, but accepting oneself as an individual, which is not One or the Other or their hybrid, but questioning and being ready for the dialogue individual. Perhaps it is a new individual, the one who is the production of the new geographies and new subjectivities. The new individual is

born on the fold, as Deleuze suggested, at the very fold of the new geographies with the new subjectivities.

Nevertheless, the most exciting events, even the abolition of capitalism itself as it was predicted by Marx and later by Benjamin will take place in art world and perhaps in art world only with its reflection in the media. Benjamin pointed out that, the transformation of the superstructure takes place far slower than that of substructure. Cultural transformations in fact allow thinking more dramatically about changes, than politics, which doesn't seem to change but to evolve the form of domination supported by cultural "aura". Sometimes ago Stuart Hall described this situation as a "regressive modernisation", because political struggles are based on the struggle over the legitimacy of theoretical and ideological matters, concepts and artistic experiences.³⁸ The reason for it is that artists influenced by theories are always attempt to be contemporary, but the problem is that, it can't held and achieve its goal as a hegemonic. Perhaps it is true that "history progresses by failure, rather than by successes" as Benjamin told sometimes ago. An artist is someone who makes the "montage of these historical attractions" (Eisenstein), documenting them, and most importantly mapping the trajectories, by telescoping isotopic subjects. These isotopic subjects could be understood only through the understanding or specific understanding of time.

Time or temporality has often been at the centre of contemporary discourse in a very problematic sense. However the question of migration has given to it a very different and lively shape. The notion of migration has become ubiquitous in the art world. In the discursive space that was opened by the problematisation of globalisation there are three, among many, reflective notions: one of which is the concept of the global city, dealing with the complete urbanisation of life. The concept of multiculturalism is another one. If both these issues are

completely new, migration is interesting in its oldness. Another interesting thing about migration is its prominence in the 1990's culture and how that confused our lives by demonstrating the relation between the old and the new, tradition and innovation. The understanding of these issues is important for us to be able to be critical. The inclusion of 'old' issues within a 'new' context stresses the ideological nature of both: the old and the new. Migrations have marked the end of social formation within which colonialism has strengthened its position with feudalism. Migrations end is the link to the land of the feudalistic regime, the stable existence of colonialism. It is the end of the feudalism which is understood as an end to colonialism. But in reality it starts a new relation or new colonialism based on the 'land speculation' which I understand in terms of time, or spatio-temporality.

The question of time which has become central to everything contemporary needs a metaphor for conceptualising this metaphor (time or temporality). The *migration paradigm*, which is as much an artistic as it is a political issue is something what needs to be treated as a metaphor for this metaphor. If temporality becomes the metaphorical crux of the changing global world, then the metaphor of this metaphor is migration, a metaphor that problematises the question of time itself. It is also important for the conceptualisation of the issue.

There is a problematic aspect of time which has become the main subject of modernity. That is the colonising the other on the other hand and looking at this question from the standpoint of a migration paradigm on the other.

Migration as a concept and activity is more ancient and older than modernism. But compared with the European modernism which cuts with the past in order to look new, the migration discourse connects the old with the new. It is disturbing the dominance of the European presence within the global position.

The discourse on temporality and migration has led to the emergence of the new geographies or new spatiality, which is more cultural rather than physical and described by the trajectories of the migrations on the one hand and on the other hand the emergence of the new individual who is ready to accept (critically or otherwise) the new emerging structures within the question of identity.

This dichotomy opens-up a new prospective for an artist to endlessly learn skills of challenging. Another important moment is the legitimacy of the concept itself, which could be instrumentalised for shifting from the politically bound identity debates (becoming the subject or victim of the policy) to the involvement in the artistic domain with all the complexities this question may have. There is also determinism and reductionism in relation to the understanding of Other by many Western institutions, which in many ways reduces otherness to the exotic or primitive, almost without the account of the recognition of the new multivocal space which the discourse has opened.

One interesting thing about time is that its understanding allows de-coding the discourse of the other, as time is often understood as it is othering by gathering. In this sense artwork is thinking along the time and therefore always constructing reality. In art as in philosophy or literature thinking in terms of the content matters as much as thinking in terms of form. The recent exposition at the Tate Modern showed how much this fact has been ignored. Putting together in different rooms artists of different periods according to the formal connection only is the fact of suppressing the art's function as a thinking activity. To find the connection between different artists of different periods is in fact very interesting project, but perhaps at this point formal connection is not only one, but one of the connections, among which intellectual, aesthetic connections, which cannot be ignored. The political and ideological connections makes it even more complex task, than putting together Morandi and Kosuth just

because both were interested in the “still life”. They may be put together for their commitment to the “still life”, as Tate suggests, but intellectually there is nearly no connection exists. Because denied by the postmodern theories subjectivities returned as a new function. After all, our life does not consist of the artistic and intellectual experience. However the forms of thinking and artistic forms are documenting this mutation better than any historical statement. In the complex world an art became an instrument to understand what the contemporary is. Subjectivity as a critical concept shows how the new forms of subjectivication are possible, how it is controlled by the ideological power. In other words, radical forms of understanding the other, marginal and repressed forms of existence are expected through the dominance and subordination.

Migration is always temporary activity, even when the “routes” becomes once own territory. Because of the perpetual dispersal and struggle there is an “expenditure without reverse”, “wearing down of the energy” being in time and making present what have been delayed, postponed. Migration is the return of the repressed. It is not simply another urgent issue to be dealt by media; it is a way of existence, therefore a strategy. This strategy makes connection between immigrants and non-immigrants; it makes the connection between those who is interested in becoming and therefore becoming migrants. It is the strategy in the same way as the man can became a feminist.

Tony Negri says that new subjectivities made invisible within the spatiality of disciplinary societies. Making new subjectivities is invisible in the very area of visual art. There are many confusions partly because new subjectivities are not merely positive identifying, it may lead and often leads to the assimilation of the dominant power. It is clear today that subjectivication, how Foucault puts it, is often exercised where the repressed is in return. But the subjectivication is also

true of the position, which is defined by politics. The critical intellect is never defined by politics, even when it asks question of politics or questioning it.

An artistic experience is often understood as experiencing of the present. But the totalising effects of institutionalisation can challenge its function. It is a particular understanding of time and temporality with its connection to philosophy. The legitimacy of the temporal for its openness to becoming is already present in the philosophy of the modern age. Kant's epistemology, for example, has two sides; firstly there is the question of the certainty of knowledge that is lasting, and secondly there is the question of integrity of an experience that is ephemeral. Walter Benjamin stated that, for the universal philosophical interest is continually after both the timeless validity of knowledge and the certainty of a temporal experience which is regarded as the immediate, if not the only object of that knowledge.³⁹

It is possible to try to understand otherness in terms of becoming a spectacular post-colonial subject for the critique, and in terms of the ambivalence which undermines this spectacular approach. In this constantly changing world we need overcome constant challenges. What means being an artist in this constantly changing world? Who is an artist if not someone who is ready for changes? Perhaps artist needs to liberate the visual from the spatially bound structures even more towards time based ones. Time is a continuum, a constant return of the repressed.

The understanding of the capitalist development in terms of modernity, as Henry Lefebvre puts it, makes everyday life more culturally developed. Culture opens up the space for the dispersal and reversal. Spatial experience and a brief genealogy of migration poses some questions for understanding of migrations, Third World paradox, the notion of the otherness from the perspective how it is

supposed to produce the identity different from the dominant and dominated, the colonizer and colonized. The point is here is not to be “on one side or another” but to capture the moment, which leads not to war but negotiation. The authoritarian theory of Slavoj Žižek announces “multiculturalism as a new form of racism”⁴⁰. Speaking from the position of the “official” knowledge, rather than alternative strategic one, this position is more about suspension of the multicultural discourse, rather than recognizing its political consequences. The trouble is that this analysis is made from the point of view of politics, instead of asking politics what it had to say about the problems with which it was confronted. Instead there is a need to question about the positions of these issues, but not to ask politics to determine the theory of what one needs to do. Terminologies are always troubling if they are not used in their specific context. The users of the terminology are ones who signifies it. In this sense, multiculturalism can of course be a racist one, as it can be a non-racist or anti-racist. Intellectuals like Stuart Hall and Edward Said always accentuated the moment of specific approach within the specific context. In their theories multiculturalism is seen from the position of neither dominant nor dominated, but from the excessive culture which emerges from their confrontation. This moment destabilizes the binary fixity of both phenomenons and opens up the space for the multiplied, multicultural positioning. Multiculturalism then is another name given to the new movements, new subjectivities in their replacing and articulating old cultures. These new multicultural subjectivities are more easily defined by the movements of anti-racism, feminism and other contemporary emancipatory movements.

Hybridity is the term what defines the strategy and position of activities that distinguishes themselves from the essential purity and binarity. Homi Bhabha’s convincing and subtle theory of hybridity and its location in-cultures-between, Stuart Hall’s consideration of the identity from the position, or rather specific

position of becoming as well as being, Jameson's pastiche, Deleuzian *avenir-devenir* understood as positional arrangements, which is never attempted to announce the war, but always opening up the space where this kind of arranging will continue. The strength of this kind of thinking is not in announcing the war and winning, but opening the way towards hegemony, the long revolution, to use Raymond William's phrase, which has no ends. To deny multiculturalism is impossible task. To produce its effects for the consensus is also not quite appropriate until the specific character of this historical moment is completed.

In the sphere of an artistic work, which can only be hybrid, we can consider certain moments of or certain ways of producing the area which will meaningfully given to what is becoming, returning and in *isotopical* manner anxiously representing complex and restless mutations. After all, any artistic work along with other works is not about bringing systems to an end, but about critical projects which will lead to another project in order to remain an instrument of the critique. Perhaps it is possible by the project of dis-identifying at the very verge of identifying and making a work which never managed to be called artwork.

Art as a scene of proliferated “attractions” and ideas

If to think of the world as a wall to wall installation, a monadic space in which every connection is possible by moving and everything seen as a moving image articulated by the telephonic communication, then the negotiators of this space are *people on the move*. The world is a web of words referring to the web of words, web of images referring to words, actions referring to words. The classification is a form of control on the one hand and languages and places allowing enunciations by means of *mapping* networks and surfaces on the other. The globe itself seems ‘connected’ more than ever. In this context, for some years, an experience of global migration is interesting as a new topological activity, an activity negotiating the visual or cinematic connectivity of the planet, by ‘cutting’ and ‘mixing’, like in a film production. This kind of “cut-in mix” practice is not even, but a non-linear process activated by the arbitrary chosen locations.

The notion that in a global world “*everything is connected*” is opening up the possibility for a critique of this paradox. Through the mediatic conceptuality that emerged from the cinematic apparatus and taking the notion of time as a machine of elaboration is the beginning point for understanding of this paradox. The *connectivity* itself as a term and phenomenon is a good concept for elaboration of deformable and varied worlds, subject to the topological notions of proximity and separation, succession and surrounding, envelopment and continuity, independently of any fixed schema and scale of any metrical measurement. Since the very invention of the cinema the fact of connecting disconnected places by creating locations become legitimised. It is an important feature of the development of the cinema. In the early XX century Sergei

Eisenstein called the cinema as a ‘montage of historical attractions’ that supposedly leads to the eternal recommencing of the present and emerging society of image. Sergei Eisenstein’s first film “*Strike*” was produced in 1924. Just before that he published an article on theory of editing. He proposed new form of editing, the “montage of attractions”, which was a precursor to the modern semiotic theory. Arbitrary chosen images, independent from the action, would be presented not in the chronological sequence but in whatever way would create the maximum psychological impact. The filmmaker should aim to establish in the consciousness of the spectators the elements that would lead them to the idea he/she wants to communicate. An attempt to place the spectator in a psychological situation should apparently give a birth to that idea. The artificial location was made for his film *Strike*, which shows the repression of a strike by the soldiers of the tsar. Eisenstein juxtaposed shots of workers being mowed down by machine guns with shots of cattle being butchered in a slaughterhouse⁴¹. In Eisenstein’s work the montage is *collision* rather than it a linkage in a direct opposition to the ‘relational editing’, which was dominant in his time. As a student, he has been fascinated by oriental ideograms that combined elements of widely different meaning in order to create entirely new meanings, and he regarded the ideogram as a model of the cinematic montage. Already towards the new 21st century Eisenstein’s ideas seem to be the part of our reality.

The latest digital technologies take it to the point of placing the location within the time itself creating attractions that never seen before. The location becomes less specific; it is becoming transformed in the ‘time crystallising machines’⁴². An outside turns inside; the street finds its attraction in surveillance cameras, the city or the country inside the TV screen. Filming in a real time, without the director, as well as editing facilities that can be located on personal computers the attractions become part and parcel of “creativity”. The “society of spectacle”

has shifted from the *'simulacrum'*, the culture that simulates nature, to the *imitation* of time by video technologies or 'time crystallising machines'. If to take Nam Jun Paik seriously that video 'imitates not nature but time' the time-crystallizing machines imitate the differences that brought by the topological exploration of places or sutures of difference. Time transforms the *delayed* from locations or attractions and turns them to the flow of the everyday language through the media, in order to discover the moment of confrontation of differences in everyday reality. This confrontation happens in the "cut" which is sublimated by the *total visual information flow*, by dis-identifying, or configuring the one identity differently because the mode of encoding is only possible in this "cut"⁴³. Since the total flow is about leading to the closure, it's crossing through this "cut" or dis-closing it, otherwising it, altering and even dis-identifying it deliberately. Because the mediatic conceptuality does not simulate or it is not simulacrum at all, since simulacrum is not differentiating but performing the difference. It is simulating to the point, where simulation becomes totalizing and ends itself. The crossing of the total flow of the visual informational practice informed by time through this "cut" very clearly holds together different poles of the same in their heterogeneity, where the simulacrum is homogenizing, like in the TV commercial: the performance simulating the quality is always about consuming and reduced to this fact. Because in the commercial packaging nothing can be seen or felt as it may produce certain surplus or excess, it is always perfect.

Heterogeneity of experiencing of the same reality in different languages and different means are entering to the conflict with each other and makes a discourse as a ubiquitous consistency in de-territorializing or temporal positionality. The migration paradigm is an opening up the space for confronting and articulating differences and to try to grasp them. If in simulacrum the imitation is means to ends, in the polyphonic performance of

time dialogical beginnings move on the plain of immediacy of past-present-future prospective. This connects different times, histories, places, ideas building the routes of travel. In the global age everything seems to travel: ideas, cultures, cuisines, politics, finances, yet restrictions are made on certain people, on migrants. Yet having the slight knowledge of places for another experience migrants move, cross borders and connect disconnected areas of the planet. They do connect the world, yet their connectivity is never coincides with the goals of the government and migrants stay invisible. Migrants are becoming the main subject for parliamentary debates, but stay invisible and repressed playing the role as central to the symbolic and marginal to the social.

Repression is a libidinal investment and any liberal egalitarianism takes on to speak for those who are repressed. There is no more dreaming of living in the rich part of the world and becoming rich, it is simply moving from the poorer place to the richer place and still staying a poor. This moment is the collision of differences, making their stories dramatic plot for the narration. The cinema narrates people's lives, their experiences as migrants and 'validates' their reality by making them the fictional. It is not that reality simulates a fiction, but it is the fact of the real lives of subjects understood only if they are represented in fictions.

The powerful turbulence of migration is however consists of extending 'attractions' to turn the world into planet⁴⁴. These attractions are under the surveillance of CCTVs and other forms of surveillance cameras, where the "central telephonic exchange" is a videotape carefully recording every moment. This is how the connectivity is organized and controlled within the global. It is clear that in the highly developed economic world no one can stay outside or disconnected from it. On the one hand one is given the 'liberty to move'; on the other hand everything is recorded by surveillance cameras. Everything what is

recorded becomes a statement, with its signs and symbols to create a morphology and syntax of 'everyday reality'. These recorded 'statements' are taken from 'reality' emerged from the time-space compression in the video machine, which controls the way for ones to move.

The interrelation between the symbolic and the real is not a division or the coincidence, but seen in their mutation and circulation. It describes the relation of people's movements and cultural representations and their role in the altering of the state of culture. This process can be identified as one form of migration. In this process symbols are made into 'real' things, places are made into geographic location and their relationship constantly transforms the world into cinema providing the intense creative process of making, a kind of cultural resistance. Ideas like people travel, as Edward Said put it, but they also connect the world in the activity of travelling. This process creates the visual connectivity of the disconnected planet. In this sense migration is a signifying practice and migrant is its active signifier.

What does an experience of migration as such bring for us? Many aspects of our habits in our everyday life differ and relate our view, our vision of the globe. Migrant is the most visible as they moving throughout the global terrain open to different experiences and experiments being and always at the state of becoming. How the migration explores the world space through the knowledge (of the world) and as such is one of the dimensions of the global formation or globalization? In Arjun Appadurai's theory of disjuncture and difference of global this new formation is a shift and the shifting constituted by *tourists, immigrants, refugees, exiles, quest workers*, etc. The places that created by these activities are called *scapes, a fluid irregular shapes of the global landscape*.⁴⁵ The global landscape, which is an interactive system of scapes, fluid systems which cannot be seen as it is shaped in the same form, but rather differently

infected by the historical, linguistic and political situatedness of different sorts of multitudes: Nation States, multinational diasporic communities, as well as subordinate groupings and movements that create set of landscapes. These landscapes are building blocks of what can be called *imagined worlds*. That is the multiple worlds that are constituted by the historically situated imaginations of persons and groups spread around the globe. These landscapes are divided to scapes: *ethnoscapes*, *technoscapes*, *financescapes*, *mediascapes* and *ideascapes*, all speaking for themselves.

The *fluid technologies* represent the global configuration, the disposition of global capital consists of the rapid grows of currency markets, national stock exchanges and commodity speculations move megamonies through national trustees at blinding speed and vast, absolute implications for small differences in percentage points and time units. The imagined world is collided together by the media in their difference. The concentration of images around the *worldview* is consisting of the chain of ideas, terms and images, including freedom, welfare, rights, sovereignty, representation and democracy. In this world made out of *scapes* the superpowers like US is not anymore puppeteer of the world system of images, but one node of a complex transitional construction of *imaginary landscapes*. This is due to this fact the growing crisis in the representation of this superpower can be understood.

The world is not the homogeneous global space associated with the domination of superpower, but it is heterogeneous, consisting of moving scales and time crystallizing machines. This particular point is also the challenge to modernity's obsession with an essential perfection by negating any previous formations for the sake of the current opening, which can only be associated with newly discovered technologies. The global is more about the *proliferation* of means and ideas, their juxtaposition, and the co-existence of differences. We shouldn't

forget that dominant politics more and more defying differences to see everything in a shape of binary opposition.

Giorgio Agamben describes the high organization of different means, lost identities and the contemporary form of control as ‘means without ends’. Because of the return of temporality to the political life is understood as the crisis of local politics and the local sphere of pure means or gestures those gestures that remaining nothing more than means liberate themselves from any relation to ends as proper sphere politics. “The social partisanship which glorifies time as timeless, history as eternal all for fear that history may begin” (Adorno) is one side of it, but the other side coming to terms with time is what leads to the possibility to grasp the processes of subjectivation as means and as the strategy. The cinematic apparatus of the globe creates certain matrix connecting these processes with the problematic modulation of the past and the present. In Agamben’s words ‘the threat the state is not willing to come to terms is precisely the fact that the unrepresentable should exist and form a community without either presuppositions or conditions of belonging (just like Cantors incostinent multiplicity).’⁴⁶

The danger, Agamben states, is in the globalization itself. He seems to say that globalization is another name for surveillance. Because in this situation of the globalization and crisis of nation-states instead allowing subjects to exist side-by-side, ‘politics secretly works toward the production of emergencies’. The “state of emergency” as he calls it, provides the most intimate relationship between the sovereign and marginal, ‘bare life’. In this case the security is a basis of modern state, a constant operator of chaos and disorder in order not to prevent situation but regulate disorder. In this situation for the state it is very important that singularities stay without identity, they become simply a crowd.

That is how the shift from the discipline society to the society of disorder is made. Discipline wants to produce order, security wants to regulate disorder. “It is only in a land where the spaces of states will have been perforated and topologically deformed and the citizen will have to acknowledge the refugee that he himself is, that mans political survival today is imaginable.” Agamben says.

The fragile nature of the situation is at a risk to provide violence to become itself violent. The population is attracted to the violence of blockbuster movies and games overproduced every year. After September the 11th terrorist attack in New York most of the people described scenes of devastation as a ‘set for Steven Spielberg’s movie.’ Nothing is more disturbing, than watching on the TV screen the cameraman filming the Iraq war scene in a ‘real time’ and instantly transmitting. Something what in utopian theories called ‘public space’ in its turn is transformed into discrete locations. These kinds of locations, temporary topological constructions like Sangatte, the former detention centre in France and Gaza strip in the Middle East (two name but two) are signalling a new form of control over the land. The Gaza strip was created by Ariel Sharon some thirty years ago by re-settling Jews from Israel in Palestine land ended up in the most destructive form of exile for Palestinian people. In August of the year 2005 the Jews of Gaza strip has been ordered (by Sharon again) to return to Israel and gave lands back to Palestinians. The tragic irony however is that millions of lives have been put in danger and alert are completely ignored. These long years Gaza strip became the main location for endless TV programs, films, debates and discussions. The settlers were identified as refugees...

Notes:

¹ Giles Deleuze, in *The Logic of Sense*, (1969) announces the non-sense as an overabundance of the sense. A book published in 1969, (French: *Logique du sens*), is an exploration of meaning and meaninglessness, or "commonsense" and "nonsense".

² Antonio Negri and Michael Hardt, *Empire*, Harvard University Press, 2000

³ Ironically enough the first person who gained the right to 'global citizenship' is the American millionaire Denise Tito, who for 64 million American dollars travelled to the space in the former Soviet spaceship "Sojuz".

⁴ Stuart Hall, *The West and the Rest: Discourse and Power*, in *Formations of modernity*, S. Hall and Bram Gleben, Polity Press, 1992, p.292

⁵ These terms in inverted commas are borrowed from the work of Adorno

⁶ David Harvey, *The New imperialism*, Oxford University Press, 2003

⁷ Giles Deleuze and Felix Guattari, *What is Philosophy*, Verso, 1994, pp.85-117

⁸ Here we could also argue that "repressed" is always the other as opposed to some like Slavoj Zizek who thinks of fascism also as repressed. In his notion of over identification Zizek suggests that all the brutality and violence should be staged for the public, otherwise there is always return of the repressed and considers fascism as repressed, we could straight away say that fascism is not repressed but the repressor and is invested in many dominant institutional structures and is not necessarily psychic but social which is invested in order to regulate "regimes of truth"(Foucault). In their study of capitalism and schizophrenia Deleuze and Guattari are criticising this moment of Oedipus complex in a similar way.

⁹ One may think of Franz Fanon and his notion of "scape-goat" complex. see Franz Fanon, *Black Skin, White Masks*, Pluto press, 1986, pp.141-210, in relation to subjectivation see, Stuart Hall, *Who needs identity*, and J.Butler, *Agencies of Style for a liminal Subject*, in *Without guarantees*, .pp. 30-38

¹⁰ 'Cut' is used here in a sense how Jacques Lacan used it in all his work.

¹¹ Stuart Hall, *Whose Heritage?*, *Third Text*, N49, winter 1999-2000

¹² Stuart Hall, *Parties at the Verge of Nervous Breakdown*, *Soundings*, Issue 1, 1995

¹³ It is the reference to The Economist cover (the number of the issue is unknown)

¹⁴ These ideas are partially derived from Etienne Balibar's article "Migrants and Racism", *New Left Review*, 186, 1991, see also, Balibar and Immanuel Wallerstein, *Race, Nation, Class: Ambiguous identities*, Verso, 1988

¹⁵ Benedict Anderson, *Imagined Communities*, London, 1983

¹⁶ Balibar, *Migrants and Racism*, *NLF* 186, 1991

¹⁷ Antonio Gramsci, quoted in Stuart Hall, *The Hard Road to Renewal: Thatcherism and the Crisis of the Left*, Verso, 1988

¹⁸ Homi Bhabha, *Culture-s in between*, in Stuart Hall and Paul du Guy (eds). *Questions of Cultural identity*, Sage, 1996, pp.53-61

¹⁹ Agamben, Giorgio "We Refugees" in "<http://www.egs.edu/faculty/agamben>"

²⁰ Homi Bhabha, *The location of culture*, Routledge, 1994

²¹ E.Said, *Beginnings*, Granta Books, 1997

²² Felix Guattari, *On Machines*, *Chaosmoses*, Power books, 1995

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- ²³ Eduard Glissant, *Introduction a une poetique de duvers*, Paris, 1996
- ²⁴ Gaston Bachelard, *The poetics of space*, Boston: Beacon Press, 1994
- ²⁵ McLuhan and Rogers, *The Global Village*, NY, 1989
- ²⁶ In 1736 Euler published a paper on the solution of the Konigsberg bridge problem entitled *Solutio problematic ad geometriam situs pertinentis* which translates into English as The solution of a problem relating to the geometry of position. The title itself indicates that Euler himself was aware that he was dealing with the different type of geometry where distance was not relevant.
- ²⁷ Isotope or isotopic[from Greek *topos*-place] one of two or more forms of an element differing from each other in atomic weight, and in nuclear but not chemical properties.
- ²⁸ Alan J Bishop, Western Mathematics: The secret weapon of Cultural imperialism', *Race and class* 32(2), 1990
- ²⁹ Jacque Derrida, *Introduction to Husserl's 'Origin of Geometry'*, University of Nebraska Press, 1989
- ³⁰ Giles Deleuze and Felix Guattari, *What is philosophy*, Verso, 1994, p. 21
- ³¹ Giles Deleuze, *Desert Islands and other texts*. Semiotext(e), 2004, p.282,
- ³² Giles Deleuze, *Difference and Repetition*, Columbia University Press, NY, 1996
- ³³ Michel Foucault, Preface to Transgression, in *Language, Counter-Memory, Practice*, quoted in *Stuart Hall: Critical Dialogues in Cultural Studies*, Ed. by David Morley and Kuan-Hsin Chen, Routledge, 1996
- ³⁴ Adorno, *Minima Moralia*, Verso, 1974
- ³⁵ Homi Bhabha, On Minorities: Cultural Rights, *Radical Philosophy*, 100, March/April, 2000
- ³⁶ Judith Butler, *Excitable speech, A Politics of the Performative*, Routledge, 1997
- ³⁷ Discussions at the seminar *The World with Itself: Seminar with Stuart Hall*, inIVA, 1999, Seminar organised by Zeigam Azizov, the text is published in *Radio Temporarie*, Le Magasin, Grenoble, 2000
- ³⁸ Stuart Hall, *Hard Road to Renewal: Thatcherism and the Crisis of New Left*, Verso, 1988
- ³⁹ Walter Benjamin, The Program of Coming Philosophy, in *Benjamin: Philosophy, Aesthetic, History*, ed. by Gary Smith, The University of Chicago Press, 1983, pp.1-13
- ⁴⁰ Slavoi Zizek, Multiculturalism as a new form of racism, *New Left Review*, 1997
- ⁴¹ Sergei Eisenstein's text on montage was published in the magazine *Lef*, edited by revolutionary Russian Soviet poet and artist Mayakovsky. On the particular use of signs in the montage by Eisenstein see: Ivanov, Vjacheslav, "Eisenstein montage of hieroglyphic signs", in *On Signs*, Ed. By Marshal Blonsky, Blackwell, 1985, pp. 221-235
- ⁴² Maurizio Lazzaratto, *Bergson: time crystallising machines*, translated by Matthew Hyland
- ⁴³ This passage is deliberately repeated here to accentuate the multifarious nature of editing.
- ⁴⁴ It is borrowed from Roland Barthes' notion that "the world is now a planet!"
- ⁴⁵ Arjun Appadurai, *Modernity at large*, Minnesota University Press, 1996
- ⁴⁶ Giorgio Agamben, *Means without ends*, 1990

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