

FISHER  
CENTER

LIVE ARTS BARD 2019 BIENNIAL

**WHERE NO WALL  
REMAINS**

حيث لا جدار يبقى

**DONDE NO  
QUEDA NINGÚN MURO**

**AN INTERNATIONAL  
FESTIVAL ABOUT BORDERS**

NOVEMBER 21-24, 2019



Bard

### About the Fisher Center at Bard

The Fisher Center develops, produces, and presents performing arts across disciplines through new productions and context-rich programs that challenge and inspire. As a premier professional performing arts center and a hub for research and education, the Fisher Center supports artists, students, and audiences in the development and examination of artistic ideas, offering perspectives from the past and present, as well as visions of the future. The Fisher Center demonstrates Bard's commitment to the performing arts as a cultural and educational necessity. Home is the Fisher Center for the Performing Arts, designed by Frank Gehry and located on the campus of Bard College in New York's Hudson Valley. The Fisher Center offers outstanding programs to many communities, including the students and faculty of Bard College, and audiences in the Hudson Valley, New York City, across the country, and around the world. Building on a 159-year history as a competitive and innovative undergraduate institution, Bard is committed to enriching culture, public life, and democratic discourse by training tomorrow's thought leaders.

### Land Acknowledgment Statement

In the spirit of truth and equity, it is with gratitude and humility that we acknowledge that we are gathered on the sacred homelands of the *Muheaconneok* or Mohican people, who are the stewards of this land. Today, the community resides in Wisconsin, and is known as the Stockbridge-Munsee Mohican Nation. We honor and pay our respects to their ancestors past, present, and future, and recognize their continuing presence in their homelands as well as in Mohican communities worldwide. We understand that our acknowledgment requires those of us who are settlers to accept our own responsibilities toward addressing inequity, and that this ongoing and challenging work requires our meaningful and continuous engagement with the Mohican community.

*Where No Wall Remains* is supported by grants from the Ford Foundation; Open Society Foundations; Arab Fund for Arts and Culture; Thendara Foundation; John D. and Catherine T. MacArthur Foundation; Consortium on Forced Migration, Displacement, and Education; The Vilcek Foundation; and the Institute of International Education. Live Arts Bard is made possible by generous support from members of the Live Arts Bard Creative Council and Advisory Board of the Fisher Center at Bard



### Fisher Center at Bard

**Chair** Jeanne Donovan

**President** Leon Botstein

**Executive Director** Bob Bursery

**Artistic Director** Gideon Lester

present

### LIVE ARTS BARD 2019 BIENNIAL

# WHERE NO WALL REMAINS

لحيث لا جدار يبقى

# DONDE NO QUEDA NINGÚN MURO

### AN INTERNATIONAL FESTIVAL ABOUT BORDERS

**Cocurated by Tania El Khoury and Gideon Lester**

Thursday, November 21, through Sunday, November 24, 2019  
Fisher Center for the Performing Arts  
Bard College Farm  
Murray's Tivoli

### Exhibition Hours

November 21 from 6–9 pm

November 22 from 6–9:30 pm

November 23 from 1–9:30 pm

November 24 from 1–8 pm

### Works by

Basel Abbas and Ruanne Abou-Rahme with Tashweesh

Mirna Bamieh/Palestine Hosting Society

Ali Chahrour

Rudi Goblen

Emily Jacir

Tania El Khoury

Jason De León

Emilio Rojas

**Curatorial Fellows** Sukanya Baskar CCS '20, Thea Spittle CCS '19, and Triston Tolentino '18

**Festival Producers** Caleb Hammons and Cathy Teixeira

## CURATORS' NOTE

*They say there is a window from one heart to another.  
How can there be a window where no wall remains?  
—Rumi, from Thief of Sleep*

*Where No Wall Remains* is the third edition of the Live Arts Bard (LAB) Biennial, a festival of commissioned works that temporarily reconfigures the Fisher Center as a site for innovative and interactive performances and installations. The first edition, *The House Is Open* (2014), explored the relationship between visual and performing arts; the second, *We're Watching* (2017), examined contemporary states of surveillance. We started planning the third edition in January 2017, in the week that the Trump administration's "Muslim ban" came into effect, accompanied by increasingly xenophobic rhetoric and the specter of a wall along the U.S.-Mexico border. It was inevitable that the current edition would focus on the subject of borders.

November 2019, the month of the festival, marks the 30th anniversary of the fall of the Berlin Wall. One of the most significant and celebrated events of the 20th century, at the time it seemed to promise a future of open borders and unification. Three decades later, the heady dreams of 1989 are very far from us; walls are being built, not torn down. The recent near-elimination of America's immigration program, together with an increase of human rights violations on the Mexican border, have made the festival's subject even more grimly present than we could have imagined in 2017. Current U.S. immigration policy has particularly affected people from the Middle East and Central America, and we therefore invited artists from those regions to join us in creating the festival.

The title *Where No Wall Remains*, taken from a love poem by Rumi, invites us to imagine a utopian state of being—a fully unbordered world. The festival comprises nine new artistic works that engage with the notion of borders: political, physical, historical, and contemporary; borders seen and unseen; the borders of the body; borders between art forms, performers, and spectators; borders that divide or define us; borders to be crossed, tested, resisted, destroyed, rebuilt, or transcended.

Festival venues include the Fisher Center, Bard College Farm, and the nearby village of Tivoli, New York. The political potential of each work evokes many ideas and representations of borders: *letter to a friend*, *FITO*, and *Cultural Exchange Rate* recenter the political debate around the personal, presenting autobiographical, familial, and neighborhood accounts of border crossing and navigating broader

systems of oppression; *Night* brings the audience to the most intimate site of alienation, the human body, reminding us that love stories are also about borders and how we transcend them. The entire program reflects the urgency of our political climate, not by merely advancing critique but by also producing knowledge. Works such as *Hostile Terrain 94 (HT94)*; *Menu of Dis/appearance*; *m(Other)s: Hudson Valley*; and *At those terrifying frontiers where the existence and disappearance of people fade into each other (part 2)* engage dispossessed bodies, erased cultures, and forgotten artifacts. *Naturalized Borders (to Gloria)* redraws the U.S.-Mexico border as an imagined line by communities who have historically asserted the intersection between labor rights, land sovereignty, and migration. We are reminded of the everyday price many people pay for borders: the marginalization of indigenous communities, the uncounted and unrecorded deaths at border zones, and the erasure of entire lifeworlds. The festival's cover image, Samar Hazboun's photograph of the wall in her town of Bethlehem, represents a global community of artists who refuse to be imprisoned by racism or cement.

The festival is the culmination of a two-year partnership with many Bard programs (including Middle Eastern Studies, Latin American and Iberian Studies, Experimental Humanities, and the Human Rights Project), and has included undergraduate courses, public events, and artist residencies. We are talking with colleagues across the Bard network about future iterations of *Where No Wall Remains* at Bard College Berlin, Al-Quds Bard, and in other cities dominated by the past, present, or future political reality of border walls.

We acknowledge the vast body of work that came before this festival by artists and activists who are most affected by discriminatory border politics. We pay homage to them and hope to build on the ongoing discussion and mobilization on borders with this timely and inspiring body of work.

—Tania El Khoury and Gideon Lester

## BIENNIAL BLOG

Explore the themes and artists of *Where No Wall Remains*, including a festival syllabus, interviews with the artists, digital resources, and more, by visiting [nowall.bard.edu](http://nowall.bard.edu).

<b>SCHEDULE AT A GLANCE</b>	<b>Thursday November 21</b>	<b>Friday November 22</b>	<b>Saturday November 23</b>	<b>Sunday November 24</b>
<b>Basel Abbas and Ruanne Abou-Rahme with Tashweesh</b> <i>At those terrifying frontiers where the existence and disappearance of people fade into each other (part 2)</i> <b>Resnick Studio</b> Installation open during exhibition hours	6–9 pm <i>exhibition hours</i>	6:30 pm <i>performance</i>  6–9:30 pm <i>exhibition hours</i>	4:30 pm <i>performance</i>  1–9:30 pm <i>exhibition hours</i>	2, 6:30 pm <i>performances</i>  1–8 pm <i>exhibition hours</i>
<b>Mirna Bamieh / Palestine Hosting Society</b> <i>Menu of Dis/appearance</i> <b>Murray's Tivoli</b>	7:30 pm <i>performance</i>	7:30 pm <i>performance</i>	7:30 pm <i>performance</i>	
<b>Ali Chahrour</b> <i>Night</i> <b>LUMA Theater</b>		7:30 pm <i>performance</i>	3 pm <i>performance</i>	4 pm <i>performance</i>
<b>Rudi Goblen</b> <i>FITO</i> <b>Sosnoff Stage Right</b>			9 pm <i>performance</i>	7:30 pm <i>performance</i>
<b>Emily Jacir</b> <i>Letter to a Friend</i> <b>Sosnoff Stage Left</b> Installation open during exhibition hours	6–9 pm <i>exhibition hours</i>	6–9:30 pm <i>exhibition hours</i>	1–9:30 pm <i>exhibition hours</i>	1–8 pm <i>exhibition hours</i>
<b>Tania El Khoury</b> <i>Cultural Exchange Rate</i> <b>Sosnoff Backstage</b>	6, 7, 8 pm <i>performances</i>	6, 7, 8 pm <i>performances</i>	1:30, 2:30, 3:30, 4:30, 7, 8 pm <i>performances</i>	1, 2, 3, 5:30, 6:30 pm <i>performances</i>
<b>Jason De León</b> <i>Hostile Terrain 94 (HT94)</i> <b>Weis Atrium</b> Installation open during exhibition hours	6–9 pm <i>exhibition hours</i>	6–9:30 pm <i>exhibition hours</i>	1–9:30 pm <i>exhibition hours</i>	1–8 pm <i>exhibition hours</i>
<b>Emilio Rojas</b> <i>Naturalized Borders (to Gloria) m(Other)s: Hudson Valley</i> <b>Weis Atrium and Bard College Farm</b> Installations open during exhibition hours	3:30 pm Farm Walk <i>performance</i>  6–9 pm <i>exhibition hours</i>	3:30 pm Farm Walk <i>performance</i>  6–9:30 pm <i>exhibition hours</i>	1:30 pm Farm Walk <i>performance</i>  1–9:30 pm <i>exhibition hours</i>	2:30 pm Ritual <i>performance</i>  1–8 pm <i>exhibition hours</i>



## **BASEL ABBAS AND RUANNE ABOU-RAHME WITH TASHWEESH AT THOSE TERRIFYING FRONTIERS WHERE THE EXISTENCE AND DISAPPEARANCE OF PEOPLE FADE INTO EACH OTHER (PART 2)**

LAB Commission/World Premiere

### **Resnick Studio, Fisher Center**

Installation open during exhibition hours

Performance times:

Friday, November 22 at 6:30 pm

Saturday, November 23 at 4:30 pm

Sunday, November 24 at 2 pm and 6:30 pm

***At those terrifying frontiers where the existence and disappearance of people fade into each other (part 2)*** brings together a site-specific video and sound installation by Palestinian American artists Basel Abbas and Ruanne Abou-Rahme and a new performance by Tashweesh with musician/performer Muqata'a. The combination of their different practices, in a joint performance using sound, music, and images, results in an exploration of the collision between returns, erasure, and disruption.

From the returns of the land and stubborn vegetation that does not die, to artifacts that are reactivated as living matter, figures that return in virtual form, and disruptive bodies that keep reappearing on borders, both the installation and performance address the intentional erosion of bodies, land, and structures in different

forms, and also their reappearance in spaces where they "should not be." These projects invite us to consider the forms of entanglement between the destruction of bodies and the erasure of images, and the conditions under which these same bodies and images might reappear.

**Basel Abbas and Ruanne Abou-Rahme** (b. 1983) work together across a range of sound, image, text, and installation and performance practices. Their largely research-based practice occupies the intersections between performativity, political imaginaries, the body, and virtuality. They probe a contemporary landscape marked by seemingly perpetual crisis and an endless "present" that is shaped by the politics of desire and disaster. In their projects, they excavate, activate, and invent incidental narratives, figures, gestures, and sites as material for reimagining the possibilities of the present. They sample materials, both existing and self-authored, in the form of sound, image, text, and objects, and recast them into new "scripts." The result is a practice that investigates all such political, visceral, and material possibilities, taking on the form of multimedia installations and live sound/image performances.

Solo presentations include Kunstverein Hamburg, Krannert Art Museum (Illinois), Alt Bomonti (Istanbul), ICA (Philadelphia), Office for Contemporary Art (Oslo), Carroll/Fletcher (London), Akademie der Künste der Welt (Cologne), New Art Exchange (Nottingham), and Delfina Foundation (London). Group exhibitions include Kunstgebäude StuttgartPortikus (Frankfurt), Mistake Room (Los Angeles), SeMa Biennale (Seoul), Kunsthalle Wien (Vienna), Museum of Modern Art (Warsaw), ICA (London), 12th Sharjah Biennale, 31st São Paulo Biennial, 10th Gwangju Biennale, 13th Istanbul Biennial, 6th Jerusalem Show, HomeWorks 5 (Beirut), and *Palestine c/o Venice* at the 53rd Venice Biennale.

They were fellows at Akademie der Künste der Welt in Cologne (2013) and artists in residence at the Delfina Foundation, London (2009). They received the Sharjah Biennale Prize in 2015 and Abraaj Prize in 2016. Their most recent publication, *And Yet My Mask Is Powerful*, is published by Printed Matter, New York.

**Muqata'a** is a musician and MC who creates music, ranging from hip-hop beats to glitch, from sampled material, field recordings, and electronic devices. Albums include *Inkanakuntu* (2018), *Dubt Al-Ghubar* (2017), *La Lisana Lah* (2017), and *Hayawan Nateq* (2013). Muqata'a is also cofounder of the Ramallah Underground collective (2003–09) and Tashweesh, a sound and image performance group in collaboration with artists Basel Abbas and Ruanne Abou-Rahme. He has composed several international and local film scores, as well as dance-theater performances, and is working on several collaborative and solo projects. Upcoming and recent performances include Sonar Festival (Barcelona), Boiler Room (Ramallah), and CTM Festival (Berlin).



## MIRNA BAMIEH/PALESTINE HOSTING SOCIETY

### MENU OF DIS/APPEARANCE

LAB Commission/World Premiere

#### **Presented at and in partnership with Murray's Tivoli**

Thursday, November 21 at 7:30 pm

Friday, November 22 at 7:30 pm

Saturday, November 23 at 7:30 pm

In its first dinner performance in the United States, the Palestine Hosting Society presents an approach to “Palestinianess” that trespasses borders and geographies through a menu that brings together dishes from Palestinian cities and villages, refugee camps outside Palestine, and those that narrate intergenerational food habits and memory of the Palestinian diaspora, especially in the United States. *Menu of Dis/appearance* narrates stories about time, history, and parts of ourselves that we might have allowed to slip away.

**Menu of Dis/appearance** invites the audience on a journey through a selection of dishes that reflects the Palestine Hosting Society's investigation and unearthing of traditional Palestinian cuisine. Some have been forgotten, their names rendered abstract to the current generation of Palestinians. Being denied a state of their own, Palestinians use food to express an identity that is constantly undermined. Life under occupation atrophied this connection to food, through imposing restrictive policies over food and water resources and inflicting control on wild plant foraging, as well as creating dissonance by showcasing Palestinian dishes as Israeli. Over the years, such measures created a kitchen that is dispossessed, making many traditional Palestinian dishes disappear, or be temporarily withdrawn.

**Palestine Hosting Society** is a live art project that explores traditional food culture in Palestine, especially those dishes that are on the verge of disappearing. The project brings them back to life over dinner tables, walks, and interventions.

Palestine Hosting Society is founded and run by artist and cook **Mirna Bamieh**, as an extension of her art practice that often looks at the politics of disappearance and memory production. Bamieh creates artworks that unpack social concerns and limitations in contemporary political dilemmas, and reflect on the conditions that characterize Palestinian communities.

To date, Palestine Hosting Society has created several projects, including *Family Dinners*; *Our Nabulsi Table*; *Our Jerusalem Table*; *A Wondering in Flavors: The Old City of Jerusalem, a table, a tour and a map*; *The Wheat Feast*; *The Edible Wild Plants of Palestine Table*; *Trails of Taste-telling*; and *Food Walks*. After an intensive research period for each project, the collective creates a menu that is shared over one long table for 60-plus guests, with dishes carefully selected to create spaces of reflection upon sociopolitical realities, attitudes, and historical practices, and even the suppressed elements of history.



## ALI CHAHROUR NIGHT

LAB Commission/U.S. Premiere

### **LUMA Theater, Fisher Center**

Friday, November 22 at 7:30 pm

Saturday, November 23 at 3 pm

Sunday, November 24 at 4 pm

**Directed and Choreographed by** Ali Chahrour

**Performed by** Simona Abdallah, Ali Chahrour, Aya Metwalli, Hala Omran, and Sharif Sehnaoui

**Music by** Simona Abdallah, Aya Metwalli, and Sharif Sehnaoui

**Dramaturgy by** Junaid Sarieeddine

**Text Adaptation by** Hala Omran and Junaid Sarieeddine

**Lighting Design by** Guillaume Tesson

**Sound Design by** Khyam Allami

**Costume Design by** Ahmed Amer

**Stage Manager and Assistant Director** Haera Slim

**Production Managers** Christel Salem and Haera Slim

“The Catastrophe is a violent crisis during which the subject, experiencing the amorous situation as a definitive impasse, a trap from which he can never escape, sees himself doomed to total destruction.”

—Roland Barthes, *A Lover's Discourse: Fragments*

**Night**, from Lebanese choreographer Ali Chahrour, is a dance concert inspired by the dense archive of love and romance in classical Arabic poetry, and from contemporary stories of lovers and their cruel separations. The work references stories from the cultural memory of the Levant and Mesopotamia about the fate of lovers who challenged social and religious systems, and whose bodies were punished and sentenced to suffer the distance of separation as well as the hope of impossible reunions.

The performance records the vicissitudes of lovers and their resistance, leading up to the moment when they fall and fade away. The exhausted body succumbs, and with it falls every action and instrument/tool that the performers had carried throughout the show. The fall reveals the fragility of the lover/performer, and the frailty of methods and tools at his disposal. The stage becomes the battlefield after the battle, where the audience has just witnessed the death or, rather, the birth of its heroes.

*Night* is cocommissioned by the Fisher Center, and coproduced by Zoukak Theatre Company, the Arab Arts Focus with the support of Stiftelsen, Studio Emad Eddin and Ford Foundation, Fonds de dotation du Quartz (Brest), and Zürcher Theater Spektakel, with additional support from Fabrik Potsdam and Kunstfest Weimar. *Night* was developed, in part, at the 2018 Sundance Institute Theatre Lab in Morocco with continued support through its post-Lab support initiative.

**Ali Chahrour** is a choreographer, dancer, and graduate of the Theater Department at the Lebanese University. Influenced by European techniques, he studies contemporary dance in the Arab world as well as movement that is related to society's memory and its local circumstances to help create a body of research about contemporary dance. His work examines the relationship between dance and the body and religion and the sacred, relying on Islamic and Shiite religious rituals and practices, especially in his recent trilogy: *Fatmeh*, *Leila's Death*, and *May He Rise and Smell the Fragrance*.



## RUDI GOBLEN FITO

LAB Commission/World Premiere

**Sosnoff Stage Right, Fisher Center**

Saturday, November 23 at 9 pm

Sunday, November 24 at 7:30 pm

**Created and Performed by** Rudi Goblen

**Directed by** Michael Yawney

**Musicians** Daniel Garcia and Andrews Mujica

**Stage Manager** Elayne Bryan

After 30 years in the United States, it is the day of Fito's naturalization ceremony. As he raises his hand for the Oath of Allegiance, he is transported to a composition of musical snapshots that make up his tapestry in this country. Some are jaded, some moot, some filled with bodies of water, some disheartening—but none ever debilitating enough to keep him from chasing his dream to be the first American citizen in his family. **FITO** is an interactive concert-play incorporating songs, stories,

and spoken-word poems that meld to paint a soundscape of what it can take to be accepted in your own home, by your own people—or yourself.

**Rudi Goblen** is a writer, dancer, actor, and music producer. He was commissioned by Miami Light Project to create the solo dance-theater performances *Insanity Isn't*, *Fair Welling*, and *PET*. He is also known as an acclaimed B-Boy. Alongside his award-winning crew Flipside Kings, he has toured internationally, competing, adjudicating, and teaching. Goblen is a member of Teo Castellanos/D-Projects, a contemporary dance/theater company that fuses world arts and culture while examining social issues through performance. With D-Projects, Goblen toured internationally in *Scratch and Burn*, a meditation on the war in Iraq; and *FAT BOY*, a project exposing world hunger amid American consumerism and waste. He is a recipient of the Future Aesthetics Artist Regrant (FAAR), funded by the Ford Foundation in conjunction with the Future Aesthetics Cohort; Miami-Dade County's Choreographers Award (2013, 2018); and a FEAST Miami Grant for his book of poems and artwork *A Bag of Halos and Horns*.

He has trained and worked with DV8 Physical Theater, Cirque du Soleil, and is a founding member of Rosie Herrera Dance Theatre. He has released five instrumental albums, and is currently attending the Yale School of Drama for an MFA in playwriting.



## EMILY JACIR LETTER TO A FRIEND

LAB Commission/World Premiere

### Sosnoff Stage Left, Fisher Center

Installation open during exhibition hours:

November 21 from 6–9 pm

November 22 from 6–9:30 pm

November 23 from 1–9:30 pm

November 24 from 1–8 pm

The artist asks a friend to start an investigation and recounts in minute detail various aspects of her home and street in Bethlehem—a site marked by movement, migration, survival, and war.

As poetic as it is political and biographical, **Emily Jacir**'s work investigates histories of colonization, exchange, translation, transformation, resistance, and movement. Jacir has built a complex and compelling oeuvre through a diverse range of media and methodologies that include unearthing historical material, performative gestures, and in-depth research. She has been involved in education in Palestine since 2000, and invested in creating alternative spaces of knowledge production internationally. She is founding director of Dar Yusuf Nasri Jacir for Art and Research, and was curator of the Young Artist of the Year Award 2018 at the A. M. Qattan Foundation in Ramallah, *We Shall Be Monsters*. Jacir is the recipient of several awards, including a Golden Lion at the 52nd Venice Biennale (2007); a Prince Claus Award from the Prince Claus Fund in The Hague (2007); the Hugo Boss Prize at the Guggenheim Museum (2008); the Alpert Award in the Arts (2011) from the Herb Alpert Foundation; and the Andrew W. Mellon Foundation Rome Prize Fellowship at the American Academy in Rome (2015). Solo exhibitions include the Irish Museum of Modern Art, Dublin (2016–17); Whitechapel Gallery, London (2015); Darat al Funun, Amman (2014–15); Beirut Art Center (2010); and Guggenheim Museum, New York (2009).



## TANIA EL KHOURY CULTURAL EXCHANGE RATE

LAB Commission/U.S. Premiere

### **Sosnoff Backstage, Fisher Center**

Thursday, November 21 at 6, 7, and 8 pm

Friday, November 22 at 6, 7, and 8 pm

Saturday, November 23 at 1:30, 2:30, 3:30, 4:30, 7, and 8 pm

Sunday, November 24 at 1, 2, 3, 5:30, and 6:30 pm

**Interactive Installation Performance by** Tania El Khoury

**Production Design by** Petra Abousleiman

**Research by** Ziad Abu-Rish, May Haider, Alexander Mayagoitia, and Mariam Saada

**Sound Design by** Fadi Tabbal

**Graphic Design by** Jana Traboulsi

**Live Video Editing by** Ali Beidoun

**Cinematography by** Luke Bryant and Tania El Khoury

**Special Thanks to** Paul Trad Kuri and Camila Pastor

**Archives** El Khoury family papers (Lebanon and Mexico); Archivo General de la Nación (Mexico); and SRE – Acervo Histórico Diplomático (Mexico)

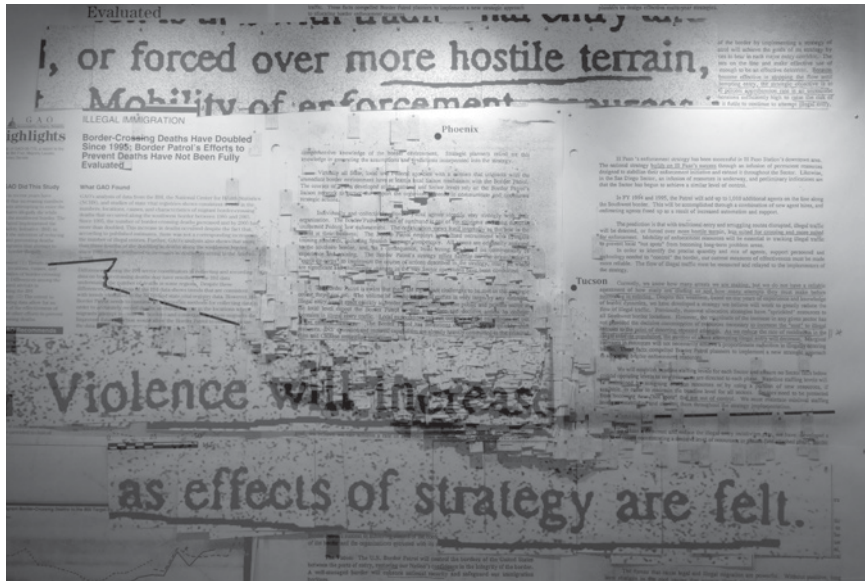
The cruelest borders are invisible to the eye and present in everyday life: the death traps set within a moving body of water and the concealed militarization of faraway border villages. **Cultural Exchange Rate** is an interactive live art project in which artist Tania El Khoury shares her family memoirs of life in a border village between Lebanon and Syria, marked by war, survival, valueless currency collections, brief migration to Mexico, and a river that disregards colonial and national borders.

Audience members are invited to immerse themselves in one family's secret boxes to explore the sounds, images, and textures of traces of more than a century of border crossings.

*Cultural Exchange Rate* is based on the artist's recorded interviews with her late grandmother, oral histories collected in her village in Akkar, the discovery of lost relatives in Mexico City, and the family's attempt to secure dual citizenship.

*Cultural Exchange Rate* is cocommissioned by the Fisher Center, Spielart Munich, and Onassis Stegi Athens.

**Tania El Khoury** is a live artist creating installations and performances focused on audience interactivity and concerned with the ethical and political potential of such encounters. Her work has been translated and presented in multiple languages in 32 countries across six continents, in spaces ranging from museums, to cable cars, to the Mediterranean Sea. She is a 2019 Soros Arts Fellow and the recipient of the 2017 ANTI International Prize for Live Art, the 2011 Total Theatre Innovation Award, and Arches Brick Award. She holds a PhD in performance studies from Royal Holloway, University of London. In 2018, a survey of her work, *ear-whispered: works by Tania El Khoury*, took place in Philadelphia, organized by Bryn Mawr College and FringeArts Festival, and funded by the Pew Center for Arts & Heritage. El Khoury is affiliated with Forest Fringe in the United Kingdom, and is cofounder of the urban research and performance collective Dictaphone Group in Lebanon.



## JASON DE LEÓN Hostile Terrain 94 (HT94)

### Weis Atrium, Fisher Center

Installation open during exhibition hours:

November 21 from 6–9 pm

November 22 from 6–9:30 pm

November 23 from 1–9:30 pm

November 24 from 1–8 pm

**Interactive Installation by** Jason De León, Michael Wells, and the Undocumented Migration Project

**Installation Supervisors** Gabe Canter and Michael Wells

**Hostile Terrain 94 (HT94)** is a prototype of a participatory political art installation organized by the Undocumented Migration Project that launches simultaneously in 150 locations around the globe in fall 2020. A 20-foot-long map of the Arizona/Mexico border is populated with 3,117 handwritten toe tags that contain information about those who have died while migrating, including name (if known), age, sex, cause of death, condition of body, and location. Some tags contain QR and augmented-reality codes that link to content related to migrant stories, and visuals

connected to immigration that can be accessed via cell phone. *HT94* is intended to memorialize and bear witness to the thousands who have died as a result of the U.S. Border Patrol's immigration enforcement strategy known as "Prevention Through Deterrence."

The most crucial (and interactive) aspect of the installation is the act of audience members committing their time and energy to meticulously fill out the death details for all 3,117 toe tags, and then placing these tags in the exact locations on the map where those individuals were found.

The Border Patrol officially launched Prevention Through Deterrence in 1994. It was designed to discourage undocumented migrants from attempting to cross the border near urban ports of entry. With these traditional crossing points closed off, it was expected that people would then attempt to cross the border illegally in more remote and depopulated regions where the natural environment would act as a deterrent to movement. It was anticipated that the difficulties people experienced while hiking dozens of miles across what the Border Patrol deemed the "hostile terrain" of places like the Sonoran Desert of Arizona would eventually discourage migrants from attempting the journey. This strategy failed to deter border crossers, and instead more than six million people have attempted to migrate through the Sonoran Desert since the mid-1990s. At least 3,117 people have died, largely from dehydration and hyperthermia, while attempting this journey. Missing persons reports and forensic evidence suggest that many more have died in the region and their bodies have not been recovered, either because they perished in difficult-to-access locations or because the environment destroyed their remains. Prevention Through Deterrence is still the primary border-enforcement strategy being used on the U.S.-Mexico border today.

**Jason De León** is professor of anthropology and Chicana/o studies at the University of California, Los Angeles, and director of the Undocumented Migration Project, a nonprofit, research-art-education collective focused on documenting and understanding the violent social process of clandestine movement between Latin America and the United States. He is cocreator of the exhibition *State of Exception/ Estado de Excepción* that focused on the material traces of undocumented movement across the Sonoran Desert of Arizona. His first book, *The Land of Open Graves: Living and Dying on the Migrant Trail*, was published by the University of California Press in 2015, and was awarded the J. I. Staley Prize from the School for Advanced Research. De León is writing his second book (tentatively titled *Soldiers and Kings*), a photo ethnography about the daily lives of Honduran smugglers crossing Mexico. He is a 2017 MacArthur Fellow.



## EMILIO ROJAS NATURALIZED BORDERS (TO GLORIA)

LAB Commission/World Premiere

### M(OTHER)S: HUDSON VALLEY

LAB Commission/World Premiere

**Weis Atrium, Fisher Center; and Bard College Farm**

Installations open during exhibition hours

#### **Guided Farm Walk Schedule:**

Thursday, November 21 at 3:30 pm

Friday, November 22 at 3:30 pm

Saturday, November 23 at 1:30 pm

**Meeting Point:** Weis Atrium, Fisher Center

#### **Return to Land Ritual Schedule:**

Sunday, November 24 at 2:30 pm

**Meeting Point:** Bard College Farm

“The U.S.-Mexican border es una herida abierta where the Third World grates against the first and bleeds.”

—Gloria E. Anzaldúa, *Borderlands/La Frontera:*

*The New Mestiza* (1987)

**Naturalized Borders (to Gloria)** is the first iteration of a multifaceted, interactive land art and community-based project, including a 72-foot-long line of indigenous crops (corn, beans, and squash, known as “the three sisters”) planted in the shape of the

U.S.-Mexico border line on the Bard College Farm. It includes the harvesting, sharing, and clearing of crops and land; a mobile paleta cart-turned-drawing studio upon which persons of any background are invited to memorialize real or imagined borders; and the documentation and archive from various stages of the project. Continuing the legacy of Chicana feminist writer Gloria E. Anzaldúa, the work seeks to unearth histories of immigration, labor rights, borders, land sovereignty, and systemic oppression.

**m(Other)s: Hudson Valley** is a series of video portraits of immigrant women, both documented and undocumented, holding their first-generation children. Inspired by the “hidden mother” photographs common from the advent of photography up until the 1920s—a standard practice requiring the mother to hold the child still while being covered and remaining invisible in the interest of foregrounding the child—these portraits seek to connect the political and social situation of women at the turn of the 20th century with the invisibility of the labor of immigrant women today.

*Naturalized Borders (to Gloria)* was created in collaboration with the Bard College Farm and Rebecca Yoshino, farm coordinator, and the Bard Center for the Study of Land, Air, and Water, with the participation of students Mary Elizabeth Klein, Meghan Mercier, Kaitlyn McClelland, Gabrielle Reyes, Alexi Piirimae, Midori Barandiaran, and Austin Sumlin.

**Emilio Rojas** is a multidisciplinary artist working primarily with the body in performance, using video, photography, installation, public interventions, and sculpture. He holds an MFA in performance from the School of the Art Institute of Chicago and a BFA in film from Emily Carr University in Vancouver, Canada. Rojas identifies as a NAFTA baby (born in Mexico City, spent his formative artistic years in Canada, and is currently based in Chicago). As a queer Latinx immigrant with indigenous heritage, he finds it essential to his practice to engage in the postcolonial ethical imperative to uncover, investigate, and make visible and audible undervalued or disparaged sites of knowledge, narratives, and individuals. He utilizes his body in a political and critical way, as an instrument to unearth removed traumas, embodied forms of decolonization, migration, and poetics of space. His research-based practice is heavily influenced by queer and feminist archives, border politics, botanical colonialism, and defaced monuments. Besides his artistic practice, he is also a translator, community activist, yoga teacher, and anti-oppression facilitator with queer, migrant, and refugee youth.

His work has been shown in exhibitions and festivals in the United States, Mexico, Canada, Japan, Austria, England, Greece, France, Germany, Italy, Spain, and Australia, as well as in such institutions as the Art Institute of Chicago, Museum of Contemporary Art, Chicago; Ex Teresa Arte Actual, Museo Tamayo, Mexico City; Vancouver Art Gallery; Surrey Art Gallery; DePaul Art Museum; and the Botin Foundation. He is represented by Joséde la Fuente in Spain, and Galleriapiù in Italy.

# WHERE NO WALL REMAINS SYLLABUS

Organized by the LAB Curatorial Fellows, the festival's syllabus has a large geographical and political context, addressing borders and migration through rigorous and scholastic engagement and offering different perspectives. Given that the festival takes place at a time when our understanding of borders and migration transcends specific geographies or individuals, the syllabus provides multiple entry points into this layered subject.

Grounded in conversations with festival artists and curators, the syllabus weaves together texts, media, and other sources integral to the artists' artistic and intellectual practices. As a living and expanding resource, material from the syllabus is also part of public programs scheduled to take place at the Reading Room, on the Bard campus, and is listed on the website.

This unique festival, serving Bard undergraduate and graduate students as well as the larger community, requires us to integrate the festival into an educational framework that reflects the complexities of the present global condition. This syllabus is structured to initiate dynamic conversations within the Bard community and beyond, culminating (but not terminating) in the festival in November.

## General

Valeria Luiselli, *Tell Me How It Ends: An Essay in Forty Questions* (Coffee House Press, 2017)

Thomas Nail, *The Figure of the Migrant* (Stanford University Press, 2015)

Thomas Nail, *Theory of the Border* (Oxford University Press, 2016)

Tawfik Saleh, Muḥammad Khayr Ḥalawānī, Bassam Loutfi, Saleh Kholoki, Abdel Rahman Al Rashi, and Sahib Haddad, *al-Makhdū'ūn* ("The Dupes") (Arab Film Distribution, 1972)

## Basel Abbas and Ruanne Abou-Rahme

Roberto Bolaño and Natasha Wimmer, *The Savage Detectives* (Farrar, Straus and Giroux, 2007)

Victor Serge and Richard Greeman, *Unforgiving Years* (New York Review Books, 2008)

Fred Moten, "Music against the Law of Reading the Future and Rodney King" (*The Journal of the Midwest Modern Language Association* vol. 27, no. 1, 1994)

Paulo Tavares, *In the Forest Ruins* (Verso Books, 2018)

Jasbir K. Puar, *The Right to Maim* (introduction), ed. Mel Y. Chan and Puar (Duke University Press, 2017)

Gaye Theresa Johnson and Alex Lubin, *Futures of Black Radicalism* (Verso, 2017)  
Arthur Jafa, *On the Blackness of Blackness: My Black Death* (Publication Studio Hudson, 2015)

Edward W. Said and Jean Mohr, *After the Last Sky: Palestinian Lives* (Pantheon Books, 1986)

Adrienne Rich, *Diving into the Wreck, Poems, 1971-1972* (Norton, 1973)

## Mirna Bamieh

John D. Caputo, *The Conditions of Hospitality: Ethics, Politics, and Aesthetics on the Threshold of the Possible*, edited by Claviez Thomas (Fordham University, 2013)

Liora Gvion, David Wesley, and Elana Wesley, *Beyond Hummus and Falafel: Social and Political Aspects of Palestinian Food in Israel* (University of California Press, 2012)

Peter Heine and Peter Lewis, *The Culinary Crescent: A History of Middle Eastern Cuisine* (Gingko, 2018)

Carole Counihan, Penny Van Esterik, Alice Julier, *Food and Culture: A Reader* (Routledge, 2008)

## Ali Chahrour

Abu Mohammad Ja'fr Asraaj, *Death of Lovers* (2007)

نور الهدى، يا جارة الوادي، تلفزيون لبنان، ١٩٦٩

*Arak el-balah* ("Date Wine"), directed by Radwan El-Kashef (Misr Arab Films Company, 1999)

## Tania El Khoury

Fancisco Cantú, *The Line Becomes a River: Dispatches from the Border* (Riverhead, 2019)

Theresa Alfaro-Velcamp, *So Far from Allah, So Close to Mexico: Middle Eastern Immigrants in Mexico* (University of Texas Press, 2017)

Camila Pastor, *The Mexican Mahjar: Transnational Maronites, Jews, and Arabs under the French Mandate* (University of Texas Press, 2017)

## Jason De León

Kevin Warwick, "The Story of the DIY Publication That Kept Bands on the Road for Decades" (*Vice*, May 6, 2019)

Fishbone, *The Reality of My Surroundings* (Ocean Way Recording, 1991)

Jason De León, *The Land of Open Graves: Living and Dying on the Migrant Trail*, with photographs by Michael Wells (University of California Press, 2015)

## Emilio Rojas

Gloria E. Anzaldúa, *Borderlands/La Frontera: The New Mestiza*, 3rd ed. (Aunt Lute, 2007)

# THE *WHERE NO WALL REMAINS* READING ROOM AND BOOKSHOP

## LUMA Theater lobby balcony

Open during exhibition hours

The resources from the festival syllabus can be accessed for perusal and purchase at the LUMA Theater lobby balcony. Open to the public, the Reading Room provides a space for individual and communal engagement with the discourse of *Where No Wall Remains*. Books are made available for purchase by Oblong Books & Music.

*The Reading Room is presented in association with Bard's Center for Experimental Humanities and Oblong Books & Music.*

*The Reading Room is also on view through November 2019 at Wendy's Subway, a nonprofit library, writing space, and independent publisher in Brooklyn, New York.*

## SPECIAL THANKS

Deirdre d'Albertis and the Office of the Dean of the College; Krista Caballero, Corinna Cape, Maria Cecire, and the Center for Experimental Humanities; Matthew Covey and Tamizdat; Christian Crouch; Thomas Keenan, Elise-Ann Konstantin, Dana Lubow, Dinaw Mengestu, Danielle Riou, Tamara Stafford; Jesse Feldmus, Rachel Lauginiger, Jake Stortini and the staff of Murray's; Rebecca Yoshino and the staff of the Bard College Farm.

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Bard College is a four-year residential college of the liberal arts and sciences with a 159-year history of academic excellence. With the addition of the Montgomery Place estate, Bard's campus consists of nearly 1,000 parklike acres in the Hudson River Valley. The College offers bachelor of arts degrees, with nearly 50 academic programs in four divisions—Arts; Languages and Literature; Science, Mathematics, and Computing; and Social Studies—and Interdivisional Programs and Concentrations. Bard also bestows several dual degrees, including a BA/BS in economics and finance, and at the Bard College Conservatory of Music, where students earn a bachelor's degree in music and a BA in another field in the liberal arts or sciences. Bard's distinguished faculty includes winners of MacArthur Fellowships, National Science Foundation grants, Guggenheim Fellowships, Grammy Awards, French Legion of Honor awards, and Pulitzer Prizes, among others.

Over the past 35 years, Bard has broadened its scope beyond undergraduate academics. The College operates 11 graduate programs and has expanded to encompass a network of regional, national, and global partnerships—including dual-degree programs in four international locations; the Bard Prison Initiative, which grants college degrees to New York State inmates; and Bard High School Early Colleges, where students earn a high school diploma and an AA degree in four years. Bard's philosophy sets a standard for both scholarly achievement and engagement in civic and global affairs on campus, while also taking the College's mission to the wider world. The undergraduate college in Annandale-on-Hudson, New York, has an enrollment of approximately 1,900 and a student-to-faculty ratio of 9:1. For more information about Bard College, visit [bard.edu](http://bard.edu).

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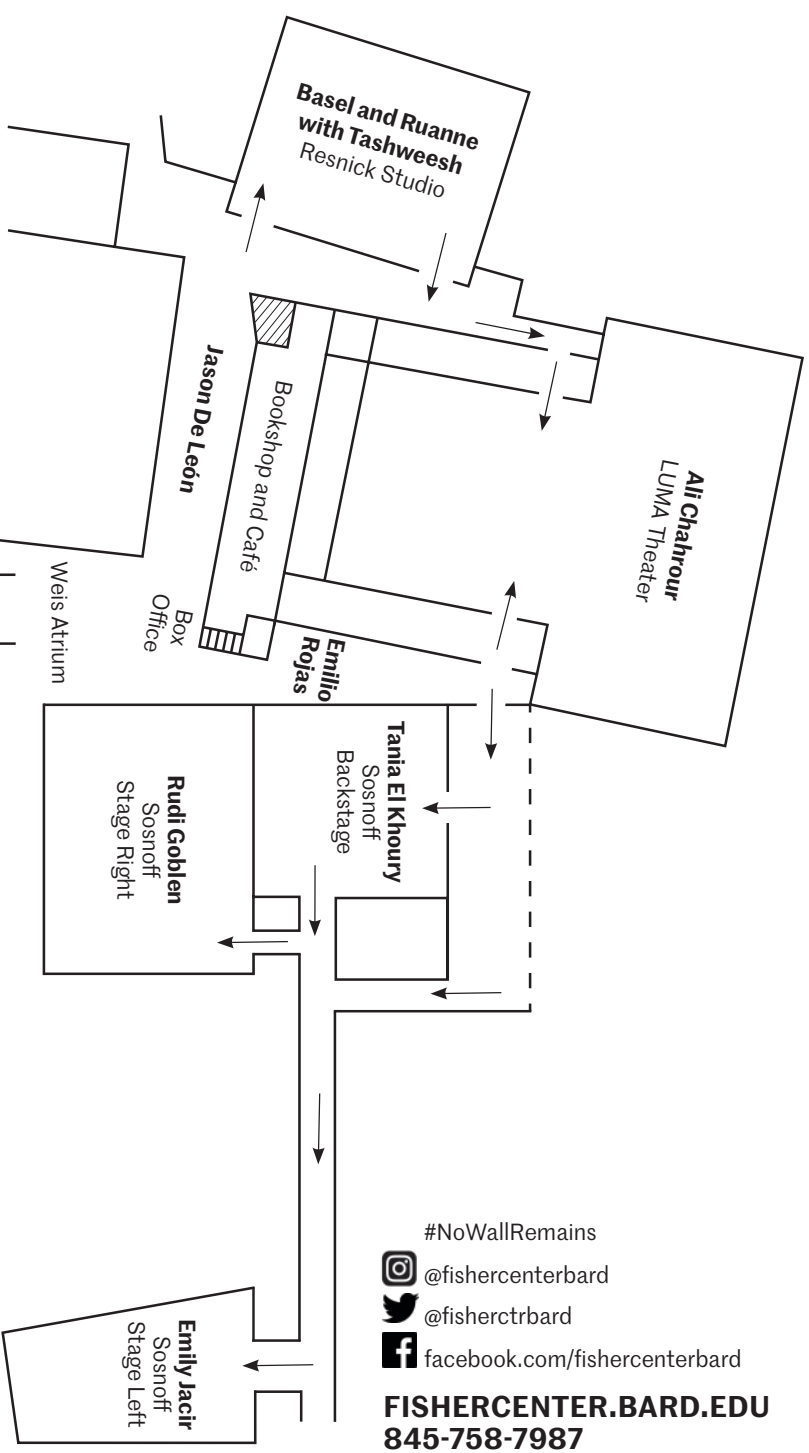
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**Emilio Rojas**  
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