







## From:

*Gabriele Brandstetter, Holger Hartung (eds.)*

### **Moving (Across) Borders**

### Performing Translation, Intervention, Participation

January 2017, 244 p., 34,99 €, ISBN 978-3-8376-3165-4

As performative and political acts, *translation*, *intervention* and *participation* are movements that take place across, along, and between borders. Such movements traverse geographic boundaries, affect social distinctions, and challenge conceptual categorizations – while shifting and transforming lines of separation themselves. This book brings together choreographers, movement practitioners, and theorists from various fields and disciplines to reflect upon such dynamics of difference. From their individual cultural backgrounds they ask how these movements affect related fields such as corporeality, perception, (self-)representation, and expression.

**Gabriele Brandstetter** (Prof. Dr.) is Professor of Theater and Dance Studies at the Freie Universität Berlin and co-director of the International Research Center »Interweaving Performance Cultures«, Freie Universität Berlin.

**Holger Hartung** is the coordinator of the International Research Center »Interweaving Performance Cultures«, Freie Universität Berlin.

For further information:

[www.transcript-verlag.de/978-3-8376-3165-4](http://www.transcript-verlag.de/978-3-8376-3165-4)

# Contents

---

## **Introduction: Moving (Across) Borders**

Performing Translation, Intervention, Participation

Gabriele Brandstetter/Holger Hartung | 7

## **Translating Differences**

### **Human, Animal, Thing**

Shifting Boundaries in Modern and Contemporary Dance

Gabriele Brandstetter | 23

### **Dance as Image – Image as Dance**

Jean-Luc Nancy | 43

### **Performing “Africa”**

Linyekula’s Re-vision of *La création du monde* as Critical Pastiche

Klaus-Peter Köpping | 55

### **The Global Politics of Faustin Linyekula’s Dance Theater**

From Congo to Berlin and Back Again via Brussels and Avignon

Sabine Sörgel | 79

### **“But you know I don’t think in words.”**

Bilingualism and Issues of Translation between Signed and Spoken

Languages: Working between Deaf and Hearing Cultures in Performance

Kaite O’Reilly | 93

### **A New War on Borders**

Artistic Movements in Contested Spaces

Sandra Noeth | 117

## **Institutions, Interventions, and Participation**

### **An Artist/Activist Moving (Across) Borders**

Faustin Linyekula | 135

### **Indian Idealism**

The Disenfranchised Body in Yoga, Dance and Urbanity

Navtej Johar | 151

### **Risk Taking Bodies and Their Choreographies of Protest**

Cristina Rosa | 169

### **The Archiving Body in Dance**

The Trajectory of the *Dance Archive Box* Project

Nanako Nakajima | 191

### **Questions of Participation: Implementing the German Dance Congress as an Artistic, Reflective, and Political Project**

Sabine Gehm and Katharina von Wilcke

in Dialogue with Holger Hartung | 219

### **“Tea Times”**

Creating Formats of Informal Exchange and Knowledge Transfer

Christel Weiler | 231

### **Contributors | 239**

# Introduction:

## Moving (Across) Borders

Performing Translation, Intervention, Participation

---

GABRIELE BRANDSTETTER/HOLGER HARTUNG

Taking time, stepping back, looking ahead: this book was conceived at a moment in which borders, at least in Germany, had not yet become such a pressing, encompassing issue as they are today. From a European perspective only a few years ago, borders were not yet seen as a contested topic, neither on a national nor on a global scale, at least not on institutional levels. The Schengen Agreement, abolishing border controls between most European countries, was signed in 1985, later on even including non-EU states like Norway and Switzerland, the latter of which became an associate member fairly recently in 2008. Were these indications of a late, unconcerned postmodernity, as Ian McLean suggests? “The old borders that had long regulated daily life were disappearing. Privatized and de-regulated, the nation-state was being eclipsed by fugitive borderless spaces and fragile hybrid identities. [...] Riding the wave of cheap airfares (deregulated airlines) and the Internet, cultural critics cheered on the endgames of the nation-state.”<sup>1</sup> In the dance world, there might have been a vague sense already that borders would soon become a hot topic again. Looking back, it seems that from an artistic as well as academic perspective, the contours of this issue were just on the brink of becoming clearer, that a major conceptual shift was about to happen: from notions of “flow” and “liquid modernity”<sup>2</sup> as guiding paradigms to a (re-)forming and re-formulation of borders that would soon crystallize as both topic and harsh material reality. “Such an emancipatory ideal – so affixed on the *flowing*, borderless, global world – neglects to confront the fact that migrants, refugees, or nomads don’t merely circulate. They need to settle, claim asylum or nationality, demand housing and education, assert their economic and cultural rights, and seek the status of citi-

zenship.”<sup>3</sup> As Homi K. Bhabha’s plea for a perspective change indicates, outside of Europe this shift was perceptible somewhat earlier. In a similar vein, Shahram Khosravi writes with a bitter undertone, based on his own experience of migration: “Ours is a time of the triumph of borders, an epoch of border fetishism.” And further: “Border transgressors break the link between ‘nativity’ and nationality and bring the nation-state system into crisis.”<sup>4</sup>

From a German perspective, these bitter but necessary insights would become apparent only a short time later. In 2013, the refugee crisis had somewhat quietly begun with a protest by a group of refugees against residence requirements that confined them to a certain federal region. Their protest resulted in a march from Bavaria through several federal states to the German capital Berlin, drawing attention to the “state” they are forced to live in as refugees – in a double sense. This march on foot through Germany across several state borders was followed by many months of occupying various public places in Berlin, starting with the space in front of Brandenburg Gate, moving on and being moved to different locations within Berlin. At that time, the refugee situation still appeared to be a local phenomenon that mainly concerned inner-city borders, even German state-borders, but was not yet seen as an all-encompassing phenomenon of *Völkerwanderung* (“mass migration”) on an international scale. The march as an act of non-violent civil disobedience functioned as a conscious self-positioning for the asylum seekers, foreshadowing much larger changes regarding movements, detours and routings of, from and for refugees on their paths to and within Europe.

On the occasion of the 25<sup>th</sup> anniversary of the fall of the Berlin Wall, in November 2014, the artist/activist collective “Center for Political Beauty” brought public awareness to the overlooked connection between the historic Wall and the then nascent debate on European borders – inside and outside. As an artistic intervention, Philipp Ruch and his collaborators “kidnapped” several crosses, dedicated to the memory of the people killed at the Berlin Wall during the GDR, and allegedly brought them to Spain. As *The Guardian* reported, the group then handed the crosses over to “Malian refugees in the forests of Mount Gurugu, outside Melilla, some of whom had spent the past two years trying to cross an eight-meter fence into Spanish territory.”<sup>5</sup> Since this artistic intervention, more and more historical connections have been drawn, reminding us of historical parallels of people fleeing into exile or shelter from Europe and especially Germany in the past – and the resulting question of ethical responsibility. Over the past two years, the political climate has also changed drastically, and the discourses seem to have shifted from the vital interest in “contact zones”<sup>6</sup> and various “welcome refugees” initiatives toward a growing call for the closing of borders – finally leading up to a major “European Border Crisis,”<sup>7</sup> due to hotspots and countless “conflict zones” worldwide.

With all of this said, it should be made clear that the present book will neither attempt to summarize the political developments about borders in the last few years, nor to give an overview of the complexities of the current political situation. Instead, it will aim to bring various fundamental questions on borders and movement together, as they presented themselves just before the so-called refugee crisis in Europe and afterwards, mainly from the perspective of dance and various other movement-practices. The aim of this volume is to examine the underlying principles at stake in the relation of borders and movement and the shifts between them, taking into account various acts of (cultural) translation, processes of participation, and possible interventions that can be easily overlooked in the current fast-paced, news-driven, often sensationalist and highly emotional political debates. It takes time to step back.

Accordingly, this book examines the relations between movements of borders in various forms: political, geographical and/or conceptual borders, concrete or latent distinctions, and their visible or invisible lines of separation. How can we identify and examine different types of borders in and through movement, especially in relation to and through dance and other forms of artistic expression? How can we conceptualize borders not only as a matter of limitation and restriction? What are the underlying principles that influence the way we understand and theorize borders? How do these principles become graspable in artistic and everyday practices? How do various forms and practices of movement change and influence the way we look at borders, delineations, and seemingly fixed categories? How can movement and other creative practices help to prevent borders from becoming fixed (again)? How can “we” talk about borders differently, and what are the limits of these discourses? This book thus seeks to find ways to connect, or even regain, discursive flexibility (perhaps even fluidity), without losing sight of the reality of borders and their materializations.

Secondly, in line with these thematic strands, this book is concerned with the social conditions that frame the diverse states in which we have to face various types of borders. More specifically, it is concerned with acts of cultural – and other forms of – translation, intervention, and participation that appear as we are confronted with and forced to deal with certain limits and bodily restrictions that might appear as dead ends. By looking at various practices and situations of moving across, along, and in between borders, we ask how these acts and practices shape and determine our social conditions and how we theorize them. Which roles and new relations can we find or imagine for the individuals, institutions, and national states in which they are embedded, as we are confronted with new forms of borders and bordering?

How language and acts of translation can help us find new, or regain, forms of agency in these urgent debates has been the subject of a dialog between Judith

Butler and Gayatri Chakravorty Spivak – questioning the term and function of the “nation-state”: “[T]he term state can be dissociated from the term ‘nation’ and the two can be cobbled together through a hyphen, but what work does the hyphen do? Does the hyphen finesse the relation that needs to be explained?” Butler asks Spivak in *Who Sings the Nation-State?*<sup>8</sup> By bringing together – and respectively taking apart – the two meanings of the English term “state,” Butler and Spivak critically question how legal systems of regulation influence our individual everyday lives and vice versa, to the point that we have to ask, what we mean when we say “our” lives – speaking, for example, from a perspective of the stateless and those *sans-papiers*, or from the borders, of how the nation-state defines itself. “[A]t the core of this ‘state’ – that signifies both juridical and dispositional dimensions of life – is a certain tension produced between modes of being or mental states, temporary or provisional constellations of mind of one kind or another, and juridical and military complexes that govern how and where we may move, associate, work, and speak.”<sup>9</sup>

In a beautifully observed twist, Butler juxtaposes these nationalistic and governmental structures with a scene of political self-determination, perhaps even civil disobedience – if we can call it that – in which demonstrators in favor of illegal residents sing the US national anthem in Spanish. With this unofficial, unauthorized translation, the participants perform an act of self-empowerment bringing the personal and the legal “state” of (il-/legal) migrants, if not in tune, then at least into resonance: “The emergence of ‘*nuestro himno*’ introduced the interesting problem of the plurality of the nation, of the ‘we’ and the ‘our’: to whom does this anthem belong?”<sup>10</sup>

This act of appropriation, this (re-)claiming of an official hymn, as ritualized, political, and symbolic practice undergoing an act of translation points to a plurality within and of the state, which often remains invisible – hidden in and by the dominant discourses, jurisdictions, political agendas, and official narratives of the “state.”

The idea of this volume is based on a double meaning similar to Butler/Spivak’s notion of “state/state,” and thus addresses a related set of questions. *Moving (Across) Borders* is understood as a possible double movement: firstly, it can refer to someone who or something that is physically or mentally moving across borders. Secondly, through the parenthesis, it can refer to the act of moving or shifting of borders themselves. This can be a conceptual reframing or an interventional political act that often causes or is caused by more encompassing changes in the society. Under these circumstances, through acts of translation, or in relation to them, “movements” of re-interpretation take place and make possible various re-appropriations of public discourses and arenas. Thirdly, however, and this interpretation occurred to us more and more over the last months, the parentheses in

*Moving (Across) Borders* can also indicate the tendencies and initiatives that make it more complicated, and even impossible, to move across borders at all; they can represent the stripping of rights, the “states of emergency” that are hastily declared – usually resulting in the (allegedly temporary) limitations of civil rights and the strengthening of the state’s powers as well as public authorities, justifying their violent, forceful interventions.

Nevertheless, with Butler’s position in mind, we would like to ask how borders become effective, and affective, on a theoretical and corporeal level. In other words, how are they “performed,” how are they enforced, habituated by repetition, and how can they be questioned, subverted through acts of translation? What can we learn about “our” concepts of inclusion and exclusion, the realms of inside and outside, how can we keep these concepts dynamic? How can we re-define the “we” through interventions and active participation? How can we translate and re-define notions of borders? And, from a perspective of dance and performance: How are the borders related to our understanding of corporeality and various bodily practices, i.e. to forms and performances of movement in acts of transfer and translation?

In his essay “The Intruder” (“L’Intrus”), the philosopher Jean-Luc Nancy reflects on the theme of the “intruder” as an experience of the intrusion of death into his life, into his body. “Thus, the multiple stranger intruding into my life (my thin and winded life, sometimes slipping into malaise on the edge of abandonment, simply stunned) is nothing other than death, or rather life/death.”<sup>11</sup> Nancy is writing about a heart transplant he has just undergone. It is a matter of life and death, of getting the “intruder” into the body, the inability to distinguish between what is “one’s own” and what is “alien”: the transplantation, the immunity, and the defensive reactions of the body.<sup>12</sup> In relation to his own body, with its constantly changing borders and limits, Nancy discusses the subject of “intrusion” – a topic that has presented a constant challenge to our social and physical lives. Who is an “intruder,” in what territory and in what period? And how are we to transform these experiences – the falling into an “out of sync” and the re-synchronization of the collective movements of our notions of (physical, social, and political) identity?

Nancy asks if there is a general law of intrusion and offers the following answer: “There has never been just one intrusion: as soon as one is produced, it multiplies itself, is identified in its renewed internal differences.”<sup>13</sup> The body, like an *internal* collective, experiencing internal de-synchronizations – cardiac irregularities, extra systoles – becomes a model for the experience of intrusion and alienation in a social context. All current issues concerning borders, their violation, and the abandonment of familiar life synchronizations caused by migration, worldwide refugee movements, and “reception” culture (“hospitalité”), are affected by Nancy’s philosophy of the “intruder”:

To welcome a stranger, moreover, is necessarily to experience his intrusion. For the most part, we would rather not admit this: the very theme of the intruder intrudes upon our moral correctness (and is in fact a remarkable example of the *politically correct*). But it is inseparable from the stranger's truth. This moral correctness presupposes that, upon receiving the stranger, we efface his strangeness at the threshold: it aims thereby not to have received him at all. But the stranger insists and intrudes. This fact is hard to receive, and perhaps to conceive [. . .]<sup>14</sup>

This paradox between the intrusion of the stranger and the abolition of his strangeness on the doorstep is a challenge and the basis of a translation that obviously can never fully “succeed.”

In Nancy's reasoning about his own condition, the heart is more than a “simple metaphor”; in a way, he inverts the common “romanticized” metaphor of the heart. By translating (trans-planting) the matter of the heart to its/his corpo-reality, he treats the question of the foreigner as personally as one can imagine. In this case, the necessity of having/receiving a different, a foreign “heart” becomes self-evident as the “intruder,” and the heart transplant is an inevitable operation to keep the “invaded” person alive.

Speaking of the heart, speaking from the heart, singing from the heart – in the abovementioned examples it becomes a matter of speaking and singing about internal forms of foreignness, Otherness, and the dynamic shifts of such concepts: Nancy's idea, it seems, carries further Jacques Derrida's question of the foreigner. As he asked: “Isn't the question of the foreigner [*l'étranger*] a foreigner's question? Coming from the foreigner, from abroad [*l'étranger*]? Before saying *the* question of the foreigner, perhaps we should also specify: question *of* the foreigner. How should we understand this difference of accent?”<sup>15</sup>

With this *difference of accent*, Derrida hints to questions that become relevant in his thinking about *Shibboleth*, the accent as a signature of the foreigner, as a linguistic marker to exclude Others. But here, he indicates rather another conceptual shift in how we understand foreignness. Still, this shift is effective through language and its ongoing dynamic processes of iteration – and translation. As Anne Dufourmantelle explains in her invitation to Derrida, which is printed side by side with his response: “This is why ‘the border, the limit, the threshold, the step beyond this threshold’ return so often in Derrida's language, as though the impossibility of marking out a stable territory where thought could be established was provocative of thought itself.”<sup>16</sup> With regard to such an “impossibility of marking out a stable territory,”<sup>17</sup> Derrida concludes his text with a personal note, speaking as a French-Algerian (we could say, as someone with two hearts!):

If I had had the time, and if it were appropriate to give a slightly autobiographical note to my remarks, I would have liked to study the fairly recent history of Algeria from this point of view. Its impacts upon the present life of two countries, Algeria and France, are still acute, and in fact still to come. In what had been, under French law, not a protectorate but a group of French departments, the history of the foreigner, so to speak, the history of citizenship, the future of borders separating complete citizens from second-zone or non-citizens, from 1830 until today, has a complexity, a mobility, an entanglement that are unparalleled, as far as I know, in the world and in the course of the history of humanity.<sup>18</sup>

It is such complexities around notions of inner and outer borders and their connection to forms of very personal acts of translation that are the subject of this book. We want to examine notions of borders not only in a strict but also in a wider sense. Thus, one of the central questions about the relation of borders and movement remains: whether we understand borders as inherently static or, on the contrary, as dynamic. As Sandro Mezzadra and Brett Neilson write, with reference to Étienne Balibar: “Borders today still perform a ‘world-configuring function,’ but they are often subject to shifting and unpredictable patterns of mobility and overlapping, appearing and disappearing as well as sometimes crystallizing in the form of threatening walls that break up and reorder political spaces that were once formally unified.”<sup>19</sup> Borrowing a slogan from the US-Latino community, “we did not cross the border, the border crossed us,”<sup>20</sup> they describe the performativity of borders. Indeed, the moving of borders, their sometimes-unexpected shifts or re-emergence, does not necessarily result in more freedom, but can be a sign of even more restrictive limitations. This is the notion underlying this book: it would be an oversimplification to understand borders simply as a limitation of movements – borders are performatively produced; they produce different situations, force acts and actions, and are in turn enforced by them, for and from different groups of people, in official and unofficial discourses and actions by various interests and groups, which they categorize and divide into sub-groups. Borders seen in this way, not as static or fixed but as performative themselves, open up complex, dynamic fields of discourse.

In this book, the proposed fundamental complexities and ambivalences within the terrain of *Moving (Across) Borders* will be addressed from two methodological angles:

- a) Translating Differences
- b) Institutions, Interventions, and Participation

Section a) will ask how different cultures have different theories, concepts and images of moving bodies, or, conversely, how the latter produce different forms of culture. How are these foundational concepts and images translated, how are they set in motion, how are they transformed as they move (across) borders, or even: how might they facilitate exchange? This section will tackle categorical distinctions such as the separating lines between the so-called animate and inanimate, between visual and performing arts, as well as political and social lines of separation from historical and postcolonial perspectives. Gabriele Brandstetter will open this section in a double sense of the word: her considerations regarding humans, animals and things will address notions of borders that open up the field of discussion in a wide, encompassing sense. In her article, she tackles historical debates and more recent approaches to categorical boundaries and the politics involved between anthropo-centrism and the problematic persisting of Euro-centric discourses. She engages these questions to then examine various shifts and shiftings in modern and contemporary dance.

A central figure and agent in this section (both as someone with agency and *agent provocateur*) will be the Congolese choreographer Faustin Linyekula, who through his choreographic practice is an outstanding example to illustrate how artists can move (across) borders on different levels; political, geographical and historical. While Klaus-Peter Köpping will focus on Linyekula's piece *La création du monde* (1923–2012), Sabine Sörgel will provide a broader contextualization of Linyekula's work. The article by Jean-Luc Nancy is, in an indirect sense, linked to Linyekula as well, a form of "re-routed" presentation, which was planned as a keynote at Dance Congress 2013 but did not take place as such. It has been replaced, at Nancy's own suggestion, by the dialogue between him and Faustin Linyekula, after seeing his performance *La création du monde* (1923–2012). While in this dialogue<sup>21</sup> Nancy set out to discuss the relation between philosophy and dance ("Philosophy can talk about dance, but can the dancer dance philosophy?"), for Linyekula something else was at stake. Reacting to a misunderstanding about the (French) language and its English translation in surtitles, in which actor Djodjo Kazadi delivers a strong and confrontational monologue, Linyekula comments: "You know, the French belongs to us, too. If you live in a country like Congo where French has arrived with Colonialism in the nineteenth century, we had to accept the French language as ours, to the degree that the public sphere, the courts, the schools, the parliament all speak French. But the people had to re-invent the language because it has been the language of the elites and of power – and in order to speak the language you had to attend a school. How do you translate the reality of this language?"<sup>22</sup>

How do we translate the different meanings of language as such – as we move across borders, in-between or along the lines of cultural differences? Considering

the role of language and translation with regard to borders and processes of cultural entanglements, it is helpful to take into account how Jacques Derrida interprets the German term *Geflecht* (entanglement, interlacing, interweaving), with a glance at Martin Heidegger:

I could have chosen, among many other possibilities, the one that has just presented itself to me under the name of entanglement or interlacing – something I have long been interested in and on which I am currently working in another manner. In the form of the German noun *Geflecht*, it plays a discreet but irreducible role in “Der Weg zur Sprache” and designates this singular, unique interlacing between, on the one hand, *Sprache* (a word I will not translate, so as not to have to choose between *language*, *tongue*, and *speech*) and, on the other, path (*Weg*, *Bewegung*, *Bewegen*, etc.), a binding-unbinding interlacing (*entbindende Band*) toward which we are incessantly and properly being led back, following a circle that Heidegger proposes thinking or practicing otherwise than as a regression or vicious circle. The circle is a “particular case” of the *Geflecht*. Just like “path,” *Geflecht* is not one figure among others. We are implicated in it, interlaced in advance when we wish to speak of *Sprache* and of *Weg*, which are “already in advance of us” (*uns stets schon voraus*).<sup>23</sup>

In this sense, it is a long way, not a straight line but rather a crooked, re-routed, detoured, perhaps circular movement, to find a “common” language. However, once on the way, language and translation play a key role in moving ahead. But, as the notion of *Geflecht* implies, we are already entangled, implicated in it, in the dynamic and linguistic complexities and complications of various interweavings. “Already in advance” – from a European perspective, with regard to cultural interweaving, this would also mean the always already existing, prior histories of imperialism, colonialism, and genocides. In the abovementioned claim to step back, to take time, and to look ahead, it thus becomes a task to properly acknowledge the fact that such historical “movements” of expanding national territories by violently moving the boundaries will always be present in dialogues between Europeans and Non-Europeans.

In her contribution to this volume, Sandra Noeth will shift the perspective and direct the question of how borders and bordering processes influence and structure our environment toward artistic arenas, especially toward artists from various Arab regions with whom she has been in a long and ongoing exchange. She asks how borders and their changing dynamic qualities materialize in the body and how artists try to find artistic expressions and “languages” to make the corporeal influences visible and audible. As becomes apparent, borders understood in such a broad sense are not always clearly marked or even visible – nevertheless it can be sensed how they are deeply inscribed into the body. Moving across such invisible borders

can even be experienced as acts of aggression and violence, especially from a perspective of cultural and/or gender differences, as Nora Amin explains in *Migrating the Feminine*, reminding us of the events and incidents at Tahrir Square in 2011:

The movement of the singular body from indoor solitude towards meeting fellow humans and being in the public sphere is a unique movement for every person; it is a movement that forms the individual identity in such a harsh way that it can almost be considered an aggression. A body exposed to the open and public environment and to the politics of Otherness and the dynamics of distance and appropriation is a body at war.<sup>24</sup>

The first section in the book is rounded off with an essay by Kaite O'Reilly, who shifts the notion of translation, yet again, across a different border – and across borders of difference and self-identification. Translation here refers to the translation between verbal language and sign language, on the brink of becoming gesture, dance. The idea of “not thinking in words” becomes a matter of cultural difference, of different forms of knowledge and meanings of movements – also (but not only) in an ongoing negotiation with those who take “thinking in words” for granted.

Section b) will then continue to examine the social implications of the above discourses: what kinds of bodily practices do they produce? Which borders seem to be or become fixed, which of them cause immobility and how? What kinds of interventions are aimed to work against these immobilities? What roles can institutions play in these processes and in which ways can forms of institutionalization be shaped “differently”? What could be subversive strategies and techniques of moving (across) borders?

In this section, Jean-Luc Nancy's aforementioned philosophical take on issues of relation between dance and image will be juxtaposed by Faustin Linyekula's explications on borders, colonial histories, and ways of negotiating relationships through dance, also giving a brief insight into his current urban projects in Kisan-gani, Congo.

Through her own practice that is informed by both academic discourse and dance, Cristina Rosa will examine how notions of risk-taking on and off stage can inform and lead to artistic and social “choreographies of protest.” Taking up Susan Foster's notion of choreography in and as non-violent protest, Rosa transfers this approach to the Brazilian context. With such examples, the section contributes to debates of how forms of intervention and participation function differently in various cultures, and how far they can be seen as “cultures” themselves. In a similar vein, choreographer, dancer and yoga teacher Navtej Johar looks at the connections within his various practices and the resulting production of differences: how does yoga and dance training influence forms of urban activism and vice versa?

Which contradictions arise from these parallel practices in the current political climate? How do different movement concepts help to negotiate the boundaries between the private and public sphere, especially with regard to their cultural differences? What kind of agency is generated in and through dance and other bodily practices in order to (re-)negotiate boundaries as well as bodily conditions along these lines? Where do we face limits of reciprocal understanding?

These fundamental questions concern aspects of framing and institutionalization as well: how can we create environments to negotiate borders or exchange our different views and experiences with them? How can institutions support these platforms of exchange, and how do certain borders represent limits to such public forums and agendas? Do processes of institutionalization necessarily lead to static structures and fixed sets of inclusion and exclusion, or can institutions themselves be kept vital and remain open to the dynamics of changing societies? Two articles in this volume take a closer look at different initiatives and their innovative formats: Christel Weiler explores how the International Research Center “Interweaving Performance Cultures” experiments with different forms of dialogues, making possible alternative forms of exchange between scholars and artists from different cultural backgrounds and disciplines. How can academic formats succeed to support and facilitate forms and practices of interweaving, and where are the limits of such dialogues? Sabine Gehm and Katharina von Wilcke discuss, in a dialogue with Holger Hartung, how their tri-annual Dance Congress (Tanzkongress) is increasingly faced with questions of transcultural perspectives and internationalization and how they develop strategies, alternative forms and formats of presentation that incorporate different ways of participation for various groups and their members.

The central aspect in both of these contributions, the importance of (taking) time, is addressed from another angle in a third article: Nanako Nakajima will transfer and apply a similar set of questions to notions of the archive: informed by her thorough research on differing concepts of aging in European and Non-European cultures, she discusses how dance knowledge is passed on between generations and between different cultures, across socially constructed borders between generations and cultural boundaries. How do the changing institutional framings facilitate or impede such transfers of corporeal knowledge?

Through these contributions, the sections ask how the two main strands, i.e. “translating differences” and “institutions, interventions, and participation,” can be related: Are they oppositional approaches; do they exclude each other or can they occur at the same time; can they be seen as inclusive or even as interwoven discourses? Finally, what are the limits of such cultural interweavings and how we translate and transform them?

Changing perspectives and shifting perceptions, their underlying interconnectedness and the dynamics of previously fixed positions – this is what this book would like to address and thus provide impulses to further movements in these still undefined directions.

## Acknowledgements

This book would not have been possible without the input, help (and movements) of many careful minds and hands: we would like to thank the authors for their inspiring contributions and patience in the long publishing process; Katharina von Wilcke and Sabine Gehm, the artistic and managing directors of the Dance Congress, for their collaboration and impulses in developing the thematic frame; Brandon Woolf for his thorough proofreading, editorial corrections and critical input that helped to sharpen many arguments; our students Helen Follert, Helene Röhnisch, Kristina Sommerfeld, Milos Kusic, and Omid Soltani for their research, careful eye for details and formatting adjustments; Vito Pinto for making the layout, preparing the proofs and thus shaping the look of the following pages. Thank you all, it was a tremendous pleasure to work together with you individually and collectively.

## Notes

- 1 Ian McLean, “Back to the Future: Nations, Borders and Cultural Theory,” *Third Text* 57 (Winter 2001): 23.
- 2 See Zygmunt Bauman, *Liquid Modernity* (Cambridge: Polity Press, 2000).
- 3 Homi K. Bhabha, *Our Neighbours, Ourselves: Contemporary Reflections on Survival* (Berlin and Boston: De Gruyter, 2011), 3, original emphasis.
- 4 Shahram Khosravi, *‘Illegal’ Traveller: An Auto-Ethnography of Borders* (Basingstoke: Palgrave Macmillan, 2010), 1–2.
- 5 Philip Oltermann, “Art group removes Berlin Wall memorial in border protest,” *The Guardian*, 3 November 2014, last accessed 4 March 2016, <http://www.theguardian.com/world/2014/nov/03/berlin-wall-memorial-border-protest>.
- 6 Mary Louise Pratt, “Arts of the Contact Zone,” *Profession* (1991): 33–40.
- 7 See “Europe’s Border Crisis,” *NBC News*, last accessed 20 April 2016, <http://www.nbcnews.com/storyline/europes-border-crisis>.
- 8 Judith Butler and Gayatri Chakravorty Spivak, *Who Sings the Nation-State?: Language, Politics, Belonging* (London: Seagull Books, 2007), 2.
- 9 *Ibid.*, 4.

- 10 Ibid., 58.
- 11 Jean-Luc Nancy, *Corpus*, trans. Richard A. Rand (New York, NY: Fordham University Press, 2008), 165.
- 12 Ibid., 162.
- 13 Ibid., 167.
- 14 Ibid., 161–2.
- 15 Jacques Derrida and Anne Dufourmantelle, *Of Hospitality: Anne Dufourmantelle invites Jacques Derrida to respond*, trans. Rachel Bowlby (Stanford, CA: Stanford University Press, 2000), 3.
- 16 Ibid., 54.
- 17 Ibid.
- 18 Ibid., 141–3.
- 19 Sandro Mezzadra and Brett Neilson, *Border as Method, or, the Multiplication of Labor* (Durham, NC: Duke University Press, 2013), 6. See also Étienne Balibar, “What Is a Border?” in *Politics and the Other Scene* (London: Verso, 2002), 75–87.
- 20 Mezzadra and Neilson, *Border as Method*, xi.
- 21 The full discussion under the title “LA CRÉATION DU MONDE?: Exchanging Dance-related, Postcolonial and Philosophical Perspectives” can be found under <http://www.tanzkongress.de/tanzkongress2013/en/documentation/video/recordings.html>.
- 22 Transcribed from the video documentation of the conversation. Translated into English by Holger Hartung. See also note 21.
- 23 Jacques Derrida, “The *Retrait* of Metaphor,” in *Psyche: Inventions of the Other, Volume I*, ed. Peggy Kamuf and Elizabeth Rottenberg (Stanford, CA: Stanford University Press, 2007), 60.
- 24 Nora Amin, *Migrating the Feminine* (Berlin: 60pages, 2015), 15.

## Bibliography

- Amin, Nora. *Migrating the Feminine*. Berlin: 60pages, 2015.
- Balibar, Étienne. “What Is a Border?” In *Politics and the Other Scene*, 75–87. London: Verso, 2002.
- Bauman, Zygmunt. *Liquid Modernity*. Cambridge: Polity Press, 2000.
- Bhabha, Homi K. *Our Neighbours, Ourselves: Contemporary Reflections on Survival*. Berlin and Boston: De Gruyter, 2011.
- Butler, Judith, and Gayatri Chakravorty Spivak. *Who Sings the Nation-State?: Language, Politics, Belonging*. London: Seagull Books, 2007.
- Derrida, Jacques. “The *Retrait* of Metaphor.” In *Psyche: Inventions of the Other, Volume I*, edited by Peggy Kamuf and Elizabeth Rottenberg, 48–80. Stanford, CA: Stanford University Press, 2007.

- , and Anne Dufourmantelle. *Of Hospitality: Anne Dufourmantelle invites Jacques Derrida to respond*. Translated by Rachel Bowlby. Stanford, CA: Stanford University Press, 2000.
- Khosravi, Shahram. *'Illegal' Traveller: An Auto-Ethnography of Borders*. Basingstoke: Palgrave Macmillan, 2010.
- McLean, Ian. "Back to the Future: Nations, Borders and Cultural Theory." *Third Text* 57 (Winter 2001): 23–30.
- Mezzadra, Sandro, and Brett Neilson. *Border as Method, or, the Multiplication of Labor*. Durham, NC: Duke University Press, 2013.
- Nancy, Jean-Luc. *Corpus*. Translated by Richard A. Rand. New York, NY: Fordham University Press, 2008.
- Oltermann, Philip. "Art group removes Berlin Wall memorial in border protest." *The Guardian*. 3 November 2014. Last accessed 4 March 2016. <http://www.theguardian.com/world/2014/nov/03/berlin-wall-memorial-border-protest>.
- Pratt, Mary Louise. "Arts of the Contact Zone." *Profession* (1991): 33–40.