

ARTISTIC RESEARCH WILL EAT ITSELF



The 9th SAR International Conference on Artistic Research
University of Plymouth, April 11th-13th, 2018

Geoff Cox, Hannah Drayson, Azadeh Fatehrad, Allister Gall, Laura Hopes,
Anya Lewin, Andrew Prior. EDITORS.





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EDITORS: Geoff Cox, Hannah Drayson, Azadeh Fatehrad, Allister Gall, Laura Hopes, Anya Lewin, Andrew Prior.

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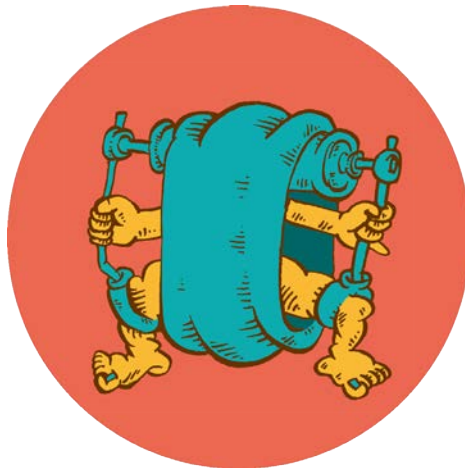
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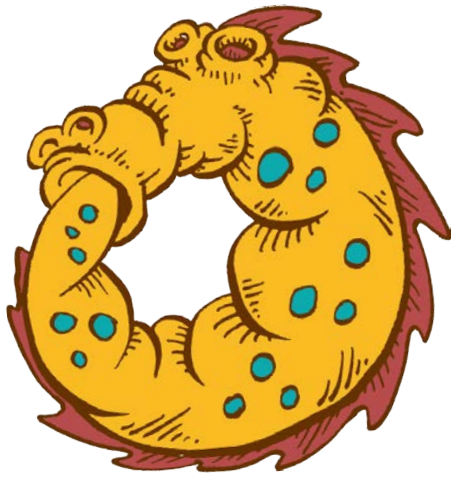


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IMMIGRATE INTO YOUR SHADOWS (OR THE BORDER WILL EAT US)

Khadija von Zinnenburg Carroll

Abstract

In this performance lecture it is the building which sees everything that happens within. From the perspective of an Immigration Removal Centre run by the fictional *Bordr Management* company, we move through many waiting rooms. Drawings, testimonies, documentary photography, video, and interviews, digitized into the Immigration Detention Archive at Oxford is the basis of this art-research. This archive is a study of the effects of indeterminate detention on the subjectivity of the incarcerated. Its imagery provided forensic evidence for criminologists of human suffering as well as responding to aesthetic demands. It is an artist's perspective on the perversity of the institutions, the power of its bureaucracy, and a necessary abstraction of censored material. This version of the lecture performance included parts of a play directed by the material created in workshops run for detainees awaiting deportation from the UK and by the Home Office's censorship of those videos. It integrates shadow puppetry, collages, slides and spoken word from what will also appear in a forthcoming (Sternberg Press) book.

Cast of the Play:

Bordr Immigration Removal Center, architectural model and led light, 93 x 85 x 26.
Imigrazie Puppets, leather, horn, starch, bamboo, paint, paper. *Multitude*, 86 x 115cms, *CEO* 40 x 20, *Protest* 29 x 16, *I (Journalist)* 39 x 20, *Building* 50 x 20, *Mary Bosworth* 43 x 20, *Van* 26 x 26, *Hairy Angel* 24 x 43.¹
Khadija von Zinnenburg Carroll, (*K.*)
CEO of Bordr Management, resin mask, 21 x 14.
Anonymous Going in Circles, 80 colour slides.
Redacted, The Secrets Act, overhead projection and drawings on transparencies.
C erinne in *Burn*, digital video, 3:30 mins.
Jessyca Hutchens.

¹ The first version of this piece was made in Indonesia during a residency in in Papermoon Theatre for their festival Pesta Boneka in 2016. The puppets draw on the Goro Goro propaganda puppets inserted into Wayang Kulit by the Soeharto regime in the intermission to communicate to the multilingual masses. It was performed with sound by Mo'ong Johannes Santoso Pribadi and translated with Yosephine Wastu Prajnaputri. The building was made with architect Lavinia Tarentino.

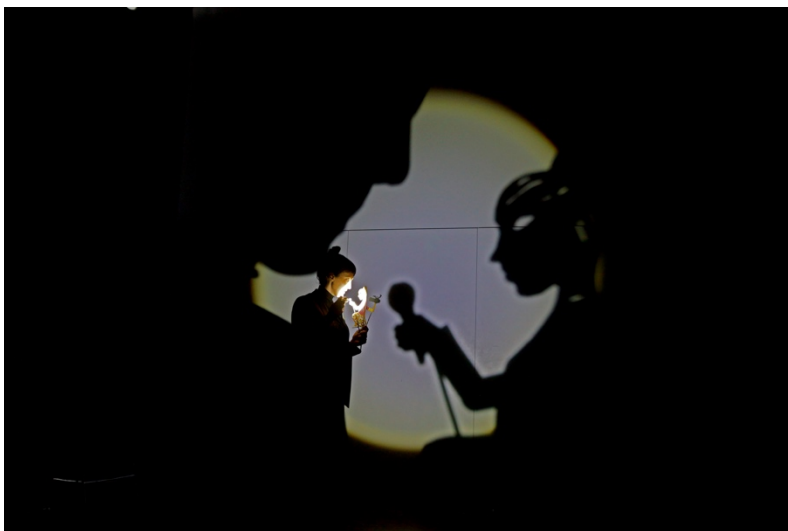


Figure 1. Khadija von Zinnenburg Carroll, Hommage to Kamau Brathwaite's *Négus* with I puppet in Scene 1 of *Men in Waiting*, 2018. The House Studio Plymouth. Photograph by Nikolaus Gansterer.

Men in Waiting: Immigrate into your Shadows

20 min version of the performance

Scene 1. *Total darkness. Puppet slowly emerges and breathes.*

Instrument plays with puppet. Jessyca Hutchens on guitar plays an English folk melody 'English Lament', reminiscent of the location of the detention center in the English countryside.

I [I]

It

it I

it is

It is not

it is not enough,

it is not enough to

it is not enough to be

to be here, to be paused, to be invisible, obsolescent

it is not enough to be silent, to be migrant

not in pure darkness nor real sunlight

neither black nor white

I am the shadow of whiteness, of lightening whitening

and so the shadows came to the UK.

The building's light comes on

2. Scene *Building speaks in robot voice*

Welcome, my name is Oxford, I am an immigration detention centre in the United Kingdom of Great Britain. I will keep you here for the shortest time possible. As I am an Immigration Removal Centre the likelihood is you will be removed from the country when you leave the Centre.

I house up to 394 residents at any one time, all of which have different backgrounds, religious beliefs and cultures but each and every one of them is treated with dignity and respect by the staff that work in me.

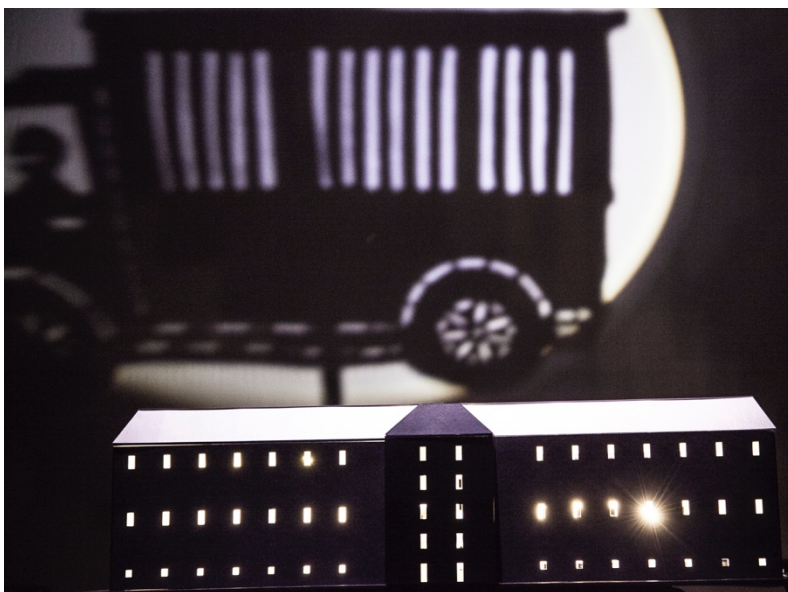


Figure 2 Khadija von Zinnenburg Carroll, *The Building and the Deportation Van's shadow* in Scene 2 of *Men in Waiting*, 2018.

3. Scene. *CEO monologue with mask on back of head facing audience. Slight movement like a puppet. PPT on screen made with Christoph Balzar.*²

Welcome to our newest site, I am the representative of our multinational organization *Bordr Management*, you may have seen us around Plymouth before because we specialize in carpark security, and have expanded our portfolio to immigration centres where we deliver the best in controlled environments. Ethics and an art of being ethical, a human touch, and that touch as we know we find in freedom we find in art work gives each and every human because everyone in here is an artist. we provide fantastic facilities, gifting residents with art supplies, space to work, recreation time, safety management. The press has been spreading fake stories about us, you see how minor the deaths in our custody are, and they happen in the *gym!* of all great, healthy, beautiful places.

Really we are meeting today to celebrate our achievements.

These edifices represent the *care* that we take when anyone is in our custody. They are not just buildings, they are great cradling hands of care that protect the residents in our custody.

When we put our hands on any of the residents that have come from far and wide and who are hungry to learn and be part of this great nation and before they go home we provide them with further training so they can bring some of that great knowledge and humanity back to their own economies. all hands of our staff are equipped with the best new technology and devices for securing each and every body. In fact we contract the leading provider of Anti-Ligature Clothing - these are wears not just to ensure the safety of those that travel alongside, from cell to van to charter flight home but foremost to enhance comfort and protection, enable a relaxed position, ease of breathing.

² Christoph Balzar focused in this art-research project on the marketing of transnational immigration removal corporations. With the archive in Oxford Carroll, Bosworth and Balzar installed *From an Ethnography of Art Rooms in Detention Centres*, a workshop situation that reflects upon the conditions under which art is supposed to be produced (and is undermined) in institutional spaces. Balzar also studied the institutions' therapy methods for *Alternative Healing* in which he develops a full scale but incomplete recreation of a notice board Carroll photographed in Colnbrook (Figure 3), depicting questionable mental health instructions for detainees who are supposed to heal themselves rather than receiving help. Reflecting upon bureaucratic indifference and banality, Balzar in collaboration with Carroll and the anonymous detainees, produced various digital collages with material from the Immigration Detention Archive in the form of photographic prints and light boxes, shown in this PPT and displayed in the Bonavero Oxford in April 2018 and in Styrx Gallery Birmingham in May 2018.



Figure 3. Khadija von Zinnenburg Carroll with Christoph Balzar, CEO's presentation, Scene 3 of *Men in Waiting*, 2018.

We foster self-realization, reliance: In our globalized world it is important to know where the borders lie. To know how doors are opened. That is in everyone's interests, and it is the creative energy and identity that Bordr Management, our company, represents.

Bends down and takes the mask off, turns to face the face the audience for the first time.

Scene 4. *K. Begins to circles around the whole room clockwise, to bring fire to the space through the clockwise pacing in circles, around the audience even, depending on the space. Include For Planning Purposes Only here if available on a table or wall.*

There is no address for my cul-de-sac at the back of the major airport. Just a sign, which says *Care and Custody*. For those well versed in the euphemisms of the state, they know this must be the place. They drive in and waited in this car park.

I am, as it turns out, one waiting room after another. Unlike architectural programs where each room has a different function, say the living or recreation room is one in which there is a carefree unstructured leisure time. The interesting thing about me is that these are all waiting rooms. The recreation rooms are actually waiting rooms, the dining room, the cell.

It is disorienting in there, labyrinthine. Instead of having enough staff to run me properly, they just build more doors. Heavy doors. Locks which I'm not allowed to speak about. The source of much emphasis: Do not photograph the doors. The official ban on the artist's documentation to begin with is on the locks and doors. Although actually they are magnetic so a photograph wouldn't be able to capture their particular power anyhow. Magnetic power. The difference between the magnetic power of lock opening and the kinds of holding of keys is a significant distinction between the so-called 'resident' of the waiting room and the guard of the waiting room. [Accompanied by slides³].

K. turns to audience

How can a door in this world be cheaper than a person?
How *can* a door in this world be cheaper than a person?
How can a *door* in this world be cheaper than a *person*?

³ Together with Mary Bosworth of the Border Criminologies group in the Oxford Law faculty we made an archive of art works, acquired and accessible via the Pitt Rivers Museum Oxford University. See Khadija von Zinnenburg Carroll and Mary Bosworth, 'Art and Criminology of the Border: The making of the immigration detention archive', *Oxford Artistic and Practice Based Research Platform*, April 2017. Available [here](http://www.oarplatform.com/art-criminology-border-making-immigration-detention-archive/):
<http://www.oarplatform.com/art-criminology-border-making-immigration-detention-archive/>

in the small rectangle cell the circle skips corners
skips lives skips time
circling record records lost.
sounds dimmed. lights out. wake up.

2. WAKE UP!

Eat 9.

10. Legal.

11, 12, Fakery

Recreation. Circles
Wait. Lunch. Lock up. Roll Count
Held under. Circling limbs in water.

I can't breath. 4pm. Visits. I can't breath. 4pm. You look me in the eye and I have to walk in circles for hours to forget how you look me in the eye. Lock me up for 12 hours and I cannot forget how you cannot look me in the eye. 12 hour circles.

Either the mind circles, small spastic trembling circles. Or my body in its massive machinic circling takes that little shivering mass and stretches it out. Over the tarmac.

You can't catch me so well if I'm walking. You can't pin me down nightmare, when I am running.

My shadow moves like the second hands of a clock
the clock moves like my legs second hour
we live by a clock that will not work for us
does not change time does not move forward
goes in circles as I go in circles
if only we could both stop
face down circle
breath out explode
our arms could begin to move backwards
unwind
take uncertain steps into the future backwards
turn around and
stop stop

3. patterns, cast a delicate shadow

beneath us the earth opens its mouth and breaths a sigh of relief
spits out the concrete
yaws and falls into a restful sleep.

For it has been rather stressful, to say the least, to have you all running in little blackened circles
thick like oil churning toxicity

Scene 7. *'Multitude', a large puppet with many faces. Double flashlights, with Jessyca Hutchens as second puppeteer.⁴*

I close my eyes, but it is never dark enough,
I cover my eyes,
your light is on the same switch as mine
It's on, because you can't sleep either
However much we cover our eyes
it is never dark enough

I see you there, sleep, but I cannot join you
I remain
without within
a world of surface
under which is hidden a shapeless mass

the nights! -- oh the nights!
the undark frightful nights
how the voices echo in that cell
walls, memories, hell
my love on the other side, of this hell
the undark frightful hell
of the nights, nights — nights!

Scene 8. *Dream sequence of Hairy Angel puppet, with Jessyca Hutchens as second puppeteer of Mary Bosworth and CEO puppets.*

I dreamt of walking through closed doors, dream that I become doors and walls,
that I see myself in doors like in a mirror. I am a wall that tears itself down, and
nothing but my shadow remains. I dreamt that I met the criminologist and the
CEO at the border and we fought over who could fly.

Hairy Angel does a clock dance, swinging arms about to fight off the CEO

I dream of flying, disappearing from here, dissolving, throwing my shadow on the
other side of these walls, through the counterclockwise motion of clock-hands on a
clock-face that runs clockwise towards death

the guard's paperwork is always stacked high
and the alarm never stops ringing.

⁴ This is the translation of a German version of this scene that was first written with the Swiss poet Jürg Halter for a performance of the play in the Konzerttheatre Bern in March 2017. The puppet was made with Yoghi Cahyo Nugroho in Papermoon Theater.

Scene 9. *Building speaks and K surveys it with a torch.*

I see everything, you see, how they adulterate my food, add spices to chips, complain it's not the same rice as at home and run their own "cultural kitchens". Cut open the wires of the electric kettles in the cells when they are locked up at night to make a spark, to light a cigarette. all of which is illegal.

Ach those stupid fake TV channels take these boy's stories about a few little rats that live in my garden, the garden that's even closed now, because no one could take care of it properly.

They write on me, how pitiful, all graffiti will be washed off tomorrow. Nothing sticks here. Yes, I have a radio station even, but it's not allowed to broadcast beyond my walls. I have newsletters, activities, it's a holiday in here. Okay so the walls smell of a fear you can never wash off.

Scene 10. *Live redaction on overhead projector joins English Lament, played by Jessyca Hutchens.*

Censorship began to play a part in the way we thought about what was possible, legally and artistically, what was necessary abstraction, and what is necessary documentation.

Redaction is said to protect the identities of those locked up, especially those who continue to challenge their asylum status and may, therefore, be vulnerable to the authorities in their country of origin.

Mostly there is this enormous language problem. It's not just the laws that seem to change, or at least remain so complex that they are not useful to the claimants. It is also their Englishness. It is the very Englishness, the very language. The very word that stands for not only for a language, English. But a way of being, English. A way of speaking, English. Belonging to the English. Being proper to the English. And those that are obviously un-English will quickly become evident through their lack of the command of English.

But you cannot be English. You cannot be a language. But you can be encased and closed and constituted by your use of this language and notion of being English, like a flag, waved vigorously, indicating, something.

[pause, CEO puppet waves his hand]

Murkiness. The images obscured entirely by murkiness, by censorship.

Rules and laws to be interpreted. Like language, except there is always a speaker. A guard who decides whether the interpretation was within the rules, within the law. To be outside of language, to be outside of the rules and law. That is where we find ourselves.

I am not only a place where people have dubious citizenship. I am an existential abyss that is far deeper than this broken Nation.

Scene 11: *Burn* video projection, 3:30 min.

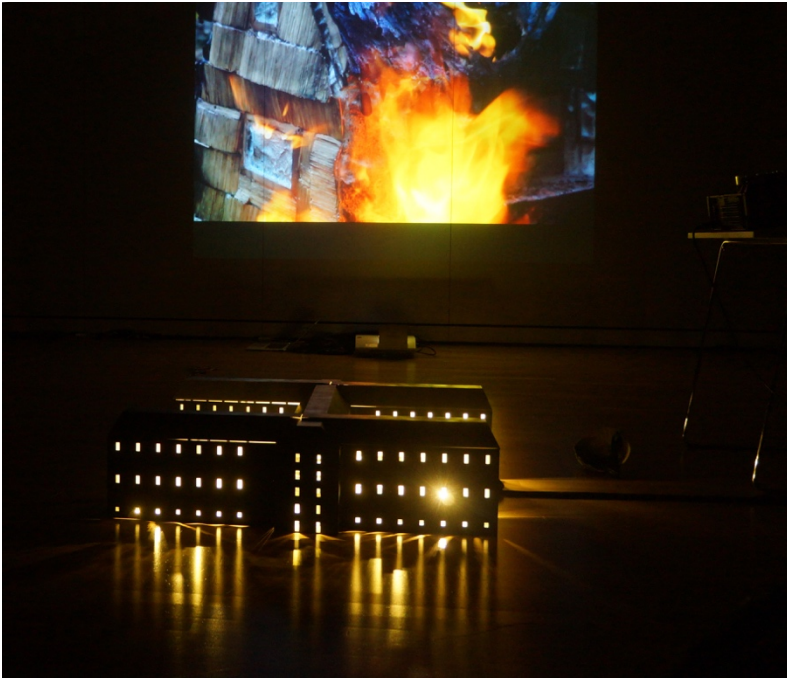


Figure 4. Khadija von Zinnenburg Carroll, *Burn*, Scene 11 of *Men in Waiting: Immigrate into your Shadows*, 2018. The House Studio Plymouth. Photograph by Nikolaus Gansterer.