Fragile
Cartographies of Border Fictioning

a place of their own

Sam Vardy
Paula McCloskey
a place of their own
NO EU FRONTIER IN IRELAND
NO HARD BORDER
RESPECT THE REMAIN VOTE
BORDER COMMUNITIES AGAINST BREXIT
The Eile Project
global geopolitics of migration and borders
alternative forms of spatial practice

personal narrative
post-colonialism

contemporary political maelstrom
border control

myth
climate change

maternity
complex political history of island of Ireland
How can myth-making (mythical entanglements of bodies/land/soundscapes) be used as a method to create new affects as a response to, or escape from current political situations and happenings?

Specifically, what new affects are produced from a series of experimental encounters with the Irish border landscape?
experiment #2
The Territories of Eile
Film #1, 2018
"The earth is in effect one world, in which empty, uninhabited spaces virtually do not exist. Just as none of us is outside or beyond geography, none of us is completely free from the struggle over geography. That struggle is complex and interesting because it is not only about soldiers and cannons but also about ideas, about forms, about images and imagining."

Edward Said
In the Eile Project, we create future fictions as a resistant practice of de- and re-territorialisation, imagining other, and different, futures and creating spaces (both literal and conceptual) for new subjectivities to emerge.

We therefore posit and explore territorial fictioning as a way to move beyond what has been called the "territorial trap" that limits our experiences and imaginaries of the borderlands.

Fictioning is already a core part of the spatial and urban logic and imaginary machine, and we need what Ayesha Hameed refers to as a "jolt out of the dream state of state-produced fictions"
The creation of new worlds that fictioning involves, permits the collapsing of temporalities of past/present/future and a concurrent collapsing of spatiality, given that we see space and time, following Doreen Massey and others, as fundamentally interconnected.
A process of splicing, superimposing, and making lacunae, which might cut familiar associations and relations of space, time and subjectivity and in doing so suggests other conceptualisation of the urban socio-spatial realm.

A need for reconceptualisations of the relation of space and subjectivity

such as the strange zones that Agamben suggests in the 'post urban' city.
In place of the 'polis', Agamben outlines the Metropolis, where a new paradigm of the spatialisation of power "is ... invested in a process of de-politicisation, which results in a strange zone where it is impossible to decide what is private and what is public."

While acknowledging that the dispositifs of the metropolis are largely de-subjectifying (and those that relate to the border are particularly so) he also asserts that the metropolis is "a space where a huge process of creation of subjectivity is taking place."
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territorial fictioning & becoming borders

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We seek to disrupt the border through diverse practices of bordering - "a vast array of affective and transformative material processes in which social and spatial orders and disorders are constantly reworked."
The project enacts a particular kind of ecological, or ecosophical, urbanism, in which relations between space, power, personal histories, political narratives, indigenous animals, matter, the earth are the starting point into which we intervene.

- embodied encounters, installations and interventions
- collaborations with human and non-human actors
- production of audiovisual art works
- narratives (personal, of rivers, butterflies etc.)
"New and suggestive cartographic representations of today’s world [are required...] a departure from the traditional view of a world that consists of a series of more or less homogenous [sic] nation states separated by clear borders in a continuous spatial flow."

Eyal Wiezman
ULSTER
FREE STATE
BOUNDARY
bordering ecologies:

matter / bodies / sounds
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"how would political responses to public problems change were we to take seriously the vitality of non-human bodies?"

Jane Bennett
bodies
sonic
THE THOUSAND-YEAR PROJECT might begin with a series of 18-month survey missions. Each crew making the six-month journey from Earth to Mars would add a small habitation module to the base.

AN ATMOSPHERE could be made by releasing carbon dioxide now frozen in dirt and polar ice caps. Factories spewing potent greenhouse gases, and maybe space mirrors focusing sunlight on ice, could start the thaw.

RAIN would fall and water would flow once enough CO2 had been released to raise the atmospheric pressure and warm the planet above freezing. Microbes, algae, and lichens could start taming the desert rock.

FLOWERING PLANTS could be introduced after the microbes had created organic soil and added some oxygen to the atmosphere. Boreal and perhaps even temperate forests might ultimately take root.
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"to create new strategies for making connections, affecting, and being affected",

to remake the terrain of border imaginaries in new "existential territories" to encourage new border-becomings.