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**THE MIGRANT'S**  
**TIME**  
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Rethinking Art History and Diaspora

CLARK  
STUDIES  
IN THE  
VISUAL  
ARTS

*Edited by Saloni Mathur*

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*Edited by Saloni Mathur*

**Sterling and Francine Clark Art Institute**  
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Curtis R. Scott, *Director of Publications and Information Resources*

David Edge, *Graphic Design and Production Manager*

Dan Cohen, *Special Projects Editor*

Katherine Pasco Frisina, *Production Editor*

Michelle Noyer-Granacki, *Publications Intern*

Carol S. Cates, *Layout*

Audrey Walen, *Copy Editor*

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Subodh Gupta (Indian, born 1964), *Everything Is Inside* (detail), 2004.  
Taxi, bronze, 108 <sup>5</sup>/<sub>8</sub> x 63 <sup>3</sup>/<sub>4</sub> x 41 in. (276 x 162 x 104 cm). © Subodh Gupta

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## Introduction

Saloni Mathur

The title of this volume, *The Migrant's Time*, is borrowed from a brief but discerning article by the historian and social theorist of modern South Asia, Ranajit Guha, first published in 1998 and reprinted here as the opening contribution. "To belong to a diaspora . . .," Guha reflected in the first sentence of his essay, "I wrote down those words and stopped." What is the nature of this belonging? Who and what constitutes a diaspora? And, what alternative possibilities and modes of community might exist? In other words, Guha begins by interrupting and interrogating any complacent reception of the notion of diaspora, instead presenting us with more questions than answers in the far-reaching set of reflections that follow on the vexed cultural processes of migration and belonging. For Guha, the question of belonging is not just a spatial problem involving the geographic discrepancy between "here" and "there," it is also the occasion of a "temporal maladjustment," involving the "tragic disjunction" between past and present. The creative overcoming of such complexity requires obtaining a "toehold in the living present," or finding a place of "matching coordinates" within the great disparities of the social field that may finally be claimed as "our time." Guha's phrase, "the migrant's time," therefore refers both to the unsettling temporality of the experience of the migrant and announces unequivocally that his or her time has come: the present and future we must learn to inhabit is, in Guha's terms, *the migrant's time*.

This volume, the eleventh in the Clark Studies in the Visual Arts series, takes as its point of inspiration and departure the idea that the time of the migrant has also arrived in relation to the visual arts. Not only has the theme of migration increasingly emerged as a dominant subject matter of art, the varied mobilities of our contemporary world have radically reshaped art's conditions of production, reception, and display. In the essays that follow, the notion of migration resonates with a variety of other categories and concepts that float around discussions of culture that are international in spirit: diaspora, exile, globalization, hybridity, migration, mobility, multiculturalism, transnationalism, the nomad. These terms, each of them internally contested and much debated, seem less to provide a stable ground of investigation than to signal a broad constellation of intellectual concerns with respect to the accelerating and uncertain conditions of human dis-

placement and transplantation in the modern era. This volume will not pretend to settle the confusion resulting from this proliferating vocabulary; nor will it aspire to pin down or define a project for a presumably coherent aesthetic emerging from the mix, like the “art of diaspora” or the “art of migration.” Instead, it proceeds with caution in the face of such categories, and seeks nevertheless to attempt to take seriously how the so-called “mobility turn,” an emergent paradigm within the social sciences, has come to bear in a number of powerful ways upon a range of practices, both material and intellectual, belonging to the visual arts.<sup>1</sup>

*The Migrant’s Time: Rethinking Art History and Diaspora* thus seeks to critically explore the increasing universality of the conditions of global migration and interdependence, and examine the relationships of art practice, art history, and art criticism to this normative reality, past and present. The essays that follow inhabit, rethink, and depart from existing perspectives in transnational or diaspora studies in order to develop empirical and theoretical directions that go beyond some of the current frameworks, which appear at times to have stiffened from overuse. In the broadest sense, they explore the relationship of the visual arts to the forms of subjectivity produced by migration and displacement in the modern era; the role of art and architecture in challenging or consolidating the conditions of globalization and its histories; and the implications of a world that is understood as *both* inextricably interconnected and mercilessly blocked by the politics of barriers and boundaries for historiography, writing, and the narratives of art history. How have experiences of migration and mobility found expression in the artistic and critical practices of the visual arts, and how do we grasp the new cultural assemblage generated by the conditions of relentless human mobility in the present?

It is useful to recall that Raymond Williams too saw the phenomenon of migration as constitutive of modernism when he argued for an account of the émigré in his development of a “fully responsible” cultural studies paradigm. Williams pointed to the example of Guillaume Apollinaire—born Wilhelm Apollinaris de Kostrowitzki—to show how the “sociology of metropolitan encounters and associations between immigrants” was crucial to *both* the formal innovations, breaks from tradition, and kinds of radical consciousness that led to the formation of the avant-garde *and* the processes at stake in the inevitable absorption of the avant-garde into the dominant culture of the succeeding period.<sup>2</sup> In other words, for Williams and other thinkers, most notably Edward Said, whose account of the artist Mona Hatoum follows Guha’s essay in this volume, the question of migra-

tion stands at the core of modernism's capacity to construct new political spaces, which are nonetheless precarious and dialectically positioned in relation to the forces of assimilation and normalization. In such thinkers, the privileging of the migrant does not imply a celebration or affirmation of that which is nomadic, nor does it present the migrant as a trope that is automatically synonymous with a space of resistance in cultural terms. Rather, the field of human and societal relationships brought into view through the paradigm of the migrant is more ambivalent and indeterminate; it represents some of the most difficult forms of entanglement and separation resulting from our collective condition, the unsettling crises of dislocation and non-belonging, and the necessity of searching for alternative connections to communities of inhabitation over space and time.

In fact, the migrant in Ranajit Guha's essay is not "nomadic" in the Deleuzian sense: he does not arrive in order to leave again, he travels and searches for a way to stay.<sup>3</sup> Guha is thus more concerned with the ethical or moral question of *connecting* to a dynamic community from the point of view of the newcomer and the problem of the limits of translation where the Other is concerned; the place where alienation and estrangement become painfully intensified, where people "intersect, but do not coincide." Guha's account thus speaks to some of the existential crises generated by the migrant's "temporal maladjustment," namely, the confrontation with the "daunting openness and indefiniteness" of a society differentiated in synchronic terms, which is to him as promising as it is disconcerting. If the shift in Guha's essay from a spatial account to one that is fundamentally temporal is in keeping with a diachronic approach to society as a historically intertwined space, it also reasserts the temporality of the migrant against the long history of suppression and rejection of the "time of the Other." This is the process that Johannes Fabian identified in 1983 as "the denial of coevalness,"<sup>4</sup> namely, the construction of alterity through temporal distance: a paradigm that persists in a great deal of museological, anthropological, and ethnographic representations, as in the famously ill-fated "affinities" show at The Museum of Modern Art in New York. In Guha's terms, this is also one of the great challenges of "our time": the synchronization of a field of vastly different temporalities, the reshaping of a colonial paradigm to serve a shared, yet unequal, heterogeneous present, and the realignment of a community's past, present, and future, which constitutes, in his words, "the fabric of its life."

Admittedly, Guha's essay, with its personal, uncertain, almost whimsical tone, is not particularly representative of his larger scholarly oeuvre, which has

been seminal to the study of postcolonial society and history.<sup>5</sup> One objective in revisiting the piece, despite its having been for the most part overlooked in the visual arts, is to drop some alternative ideas into the discipline of art history with the hope of creating a ripple or two. Edward Said's luminous engagement with the work of contemporary artist Mona Hatoum is republished here in the same spirit. It is significant that Said's reflections on Hatoum's work, written for her 2000 exhibition at the Tate Gallery in London, was—with the exception of his collaboration with the photographer Jean Mohr for the book *After the Last Sky*—the only time he engaged with a visual artist. In a 1998 interview with W. J. T. Mitchell, another contributor to the present volume, Said, known for his astonishing erudition, admitted to feeling panicked and “somewhat tongue-tied” in the face of painting, photography, sculpture, and curating.<sup>6</sup> Said claimed to respond to visual forms—the paintings of Goya and Picasso, the photographs of Palestinians, the work of Mona Hatoum—intensely and intuitively, but without the comfort of a known narrative or philosophical scheme: they corresponded more to “what I was feeling,” he stated; “I couldn't formulate what the response even was.”<sup>7</sup> In other words, Said seemed to be deeply moved, as Mitchell noted, by the “unknowability” of visual art forms.

And yet, Said's account of Hatoum's installation of disorienting objects from everyday life was perhaps one of the most lucid and beautiful articulations of that which he situated at the painful core of the Palestinian condition, namely, its contested relationship to space, territory, geography—its cultural politics of exile and displacement. Said saw in the world of Hatoum's inhospitable domestic forms, which set aside their “normal” functions (like rest, sleep, or just being at home), that “familiarity and strangeness are locked together in the oddest way, adjacent and irreconcilable at the same time.” Thus was exile “figured and plotted” in the objects she created:

Her works enact the paradox of dispossession as it takes possession of its place in the world, standing firmly in workaday space for spectators to see and somehow survive what glistens before them. No one has put the Palestinian experience in visual terms so austere and yet so playfully, so compellingly and at the same moment so allusively. . . .

Significantly, what Said saw in Hatoum's contorted everyday objects echoed some of the poignancy and passion of his own lifelong sense of dislocation, and his exemplary efforts to confront and alter the "uniquely punishing destiny" of the Palestinian people. Indeed, one of the most prescient themes to emerge from Said's body of scholarly work has been the question of the creative potential of a migrant or exilic consciousness for the cultural forms of the twentieth century. It is a theme that underlies many of his major theoretical contributions, like the notions of "worldliness" or "secular criticism," or the "contrapuntality" of cultural texts. The condition of being physically or metaphorically "out of place," the title of his memoir of 2000, was also central to Said's understanding of the role of the intellectual, and his purposeful vision of academic life.<sup>8</sup> The need to inhabit a relation at odds with the orthodoxies of society, to "speak truth to power,"<sup>9</sup> to avoid and oppose the "thumping language of national pride, collective sentiments, group passions":<sup>10</sup> these were the responsibilities of the humanities and of intellectuals, more broadly, and they remained inseparable for Said from the critical possibilities that migration had (and could) produce.

Thus, in the first two essays in this book, albeit in very different ways, Guha and Said go to the heart of the displacement, slippage, interruption, and alienation that stem from the conditions of human mobility in the world and signal the need for intellectuals to respond creatively. They also remind us that migration is far from a uniform or evenly shared experience. Instead, they point toward a vast landscape of cultural and political differentiation in which the confrontation between mobility and immobility, in the form of the stateless refugee, the undocumented worker, the persecuted exile, the homeless or the poor, becomes one of the most daunting challenges of "our time." They also push at the limits of representation of these varied forms of migrant experience by noting the radical alterity and potential collisions between "others" that are born out of the flight paths of cultures in motion. In this way, the migrant comes to symbolize the essential problem of humanity's coexistence, while representing the most radical challenges to the lived realities of multicultural society on the ground. Given the unyielding nature of these cross-cultural interactions, very little in the world today, these authors seem to say, remains untouched by the forces put into play by the inexorable dialectics of migration in our time.

The essays that follow represent a wide range of intellectual responses to such insights, and they point in a variety of ways to the necessity of integrating

the thematics of migration into the critical practices of art historical research. For example, in his account of Robert Scott Duncanson, the African American landscape painter who travelled to Europe and Canada in the nineteenth century, Kobena Mercer underscores the challenge of writing a dialectically situated historiography of art. Significantly, Mercer begins his essay with a “mini-genealogy” of the concept of diaspora as it entered cultural studies through the work of James Clifford, Paul Gilroy, and Stuart Hall, and he at least partially locates his historiographic agenda within the dialectical terms afforded by this concept. However, Mercer also notes that art history has responded inadequately to such a conceptual model, and he writes: “art history has been oblivious to the interactive dialectic of cross-cultural borrowing—the give-and-take of expropriation and appropriation as a back-and-forth process that constitutes one of the basic conditions of modernity in the visual arts.” For Mercer, the discipline’s tendency toward a “presentist” understanding of intercultural exchange might be corrected by “erasing and rewinding” the art historical narratives of the past two centuries. Such a project is undertaken in substantive ways in the four volumes that Mercer has recently edited for the MIT Press series *Annotating Art’s Histories*.<sup>11</sup> In his account of Duncanson’s painting for this volume, Mercer suggests a way to uncover the “asymmetrical code sharing” that signals the beginnings of a possible African American art history. Encoded in Duncanson’s handling of the sublime, Mercer argues, was a subtext related to race and slavery in America, one that contrasted sharply with the triumphant equation between nature and national identity in the landscape painting of the Hudson River School.

The idea of “rewind and replay” also captures something of the methodological spirit of the essays by May Joseph and Richard Powell that follow. The predominance of black men on the cosmopolitan stage is questioned and challenged by the latter in his account of Donyale Luna, the pioneering African American fashion model who moved to Europe in 1965. As Powell suggests, Luna’s life recalls some of the complexities of Josephine Baker at an earlier moment, except that she lived in the era of civil rights and the rise of feminism and the women’s movement. Yet the art critic Robert Hughes’s description of Luna as reminiscent of “a living sculpture by Giacometti” also betrays some of the enduring legacies of primitivism in spite of the vanguard spirit of her career. Powell’s emphasis on the paradoxes of her life, her short-lived success, and her eventual fate resonates with the field of alienation and difference articulated by both Guha and Said. Powell writes: “Caught between the insinuating effects of racial/cultural

renunciation, sexual stereotype, and, to a great extent, the seduction of her own image, Luna's response, ironically, was to wear the mask and, in the manner of one of Giacometti's skeletal sculptures, to become a negligible component of life, hovering between existence and nothingness."

May Joseph, by contrast, is concerned with rewinding and replaying the broader story of the twentieth century avant-garde, and she revisits this landscape of aesthetic innovation as a tactile "field of intimacies between Europe and its colonies." Joseph's account of the avant-garde's formation within a global modernity moves self-consciously away from a formal inquiry and toward one that is decidedly contextual or conjunctural. The archive that she undertakes to recover is made up of "fraught exchanges," "chance meetings," "urban jostlings," and "transcontinental sojourns," all of which contribute to a history of the avant-garde as "an intricate global network of arrivals and departures, thefts and exchanges, influences and rejections, circulations and still points." Nevertheless, her awareness of the discrepancies and discontinuities at stake, such as in the persistent time lag between the cultures of metropole and colony, also allows her to place limits on the revolutionary ethos associated with modernism's decolonizing subject. "Embedded within the narrative of the avant-garde," Joseph thus reminds us, is also "its teleological limit."

The opening essay of the second section of this volume, by W. J. T. Mitchell, acknowledges and takes as its point of departure *both* the thematic of migration in the visual arts *and* the migratory nature of visual forms. "Migration as a topic engages all the inherent dialectics of the image, and exacerbates them," observes Mitchell. In his essay, concerned with images of "illegalized immigration," Mitchell explores the convergence of the realm of images, where images themselves are "on the move" within the arena of migration and the discursive contexts of the law. Mitchell proceeds to examine the image of the alien in specific science fiction accounts, contrasting the novels of Octavia Butler with an analysis of the feature-length movie, *District 9*, before turning his attention to two documentary films that respond to the crisis of arbitrary checkpoints, policed road blockages, and militarized border crossings in Gaza and the West Bank. At the end of the essay, Mitchell juxtaposes these images with a long-term conceptual performance art project in Paris by the Cuban artist, Tania Bruguera, to point to the creative role that images can have in relation to illegalized immigration, that is, "to set out hypotheses, possibilities, and experimental scenarios for a world of open borders and universal human rights."

Two other essays in this section, by Jennifer A. González and Esra Akcan, expand upon the elusive and ethically difficult project of bringing into representation the subjectivity and specific angle of vision of the subaltern, marginal, or illegalized migrant. González highlights this problem in her account of the 2007 video installation, *Western Union: Small Boats*, by the experimental filmmaker, Isaac Julien, which depicts in a disturbing way the deadly traffic of African migrants to Europe across a lyrically rendered Mediterranean Sea. González points to a jarring aspect of Julien's piece: the filmmaker's unexpected edits and visual juxtapositions which abruptly reposition and demand from the viewer an exploration "of the dreamscape of the migrating subject." If this raises the philosophical question of the ethical limits of representation, it also gives rise to another pertinent question. González hints (at least implicitly) at a new form of accountability on the part of contemporary art: "Why have so few visual artists addressed the politics of migration from the psychological, internal state of the migrant?" The necessity of grasping the elusive consciousness of the migrant and confronting the forms of alterity and social distance this entails is also highlighted by Esra Akcan, an architectural historian, who turns to the IBA initiative, a German reconstruction and renewal project that sought during the 1980s to rebuild Kreuzberg, a rundown neighborhood of Turkish migrants in Berlin (described by the media as "the German Harlem"). Akcan examines how Berlin's so-called "foreigner problem" was articulated and confronted through the built environment. Her account of the Portuguese architect Alvaro Siza's historic social housing project in the furthest reaches of East Kreuzberg foregrounds the complex themes of integration and segregation at the level of human dwelling and physical inhabitation, and raises the challenge of the social gulf embodied by the Pritzker Prize-winning architect's off-site relationship to the Turkish migrants who occupied his buildings.

In the last essay in this section, Stanley Abe expresses a different kind of investment in the notion of images and objects as themselves on the move. Abe's investigation takes the provocative form of a return to James Clifford's conception of the "art-culture system," which was an influential proposal to understand the global movement of non-Western art objects as they migrated across the various institutions and spaces of meaning for art (museums, markets, galleries, etc.). Abe observes that the kinds of mobilities conceived by Clifford in 1986 when he published this schema, like the "demotion" of an Impressionist painting to the Gare d'Orsay train station, did not represent the great democratization of the art object or transformation of the culture of the masterpiece that Clifford and others

had perhaps hoped for and projected. While Abe acknowledges that his account of Clifford's "missteps" has the advantage of historical distance, he also notes that Clifford's vision "caught in the 1980s . . . seems less familiar and more inaccessible with each passing year." In revisiting the questions of mobility and movement that were at the heart of Clifford's influential schema, Abe reminds us that the object of the system itself—the present—is also a moving target.

The present is the primary concern of the third and final section of the volume, which offers several critical perspectives on contemporary art's dramatic turn toward an increasingly international and multi-sited global stage. In the opening essay, Nikos Papastergiadis draws attention to the bewildering nature of transformations to the conceptions, definitions, locations, and parameters of contemporary art: "Where does art begin and end?" he asks. In the absence of a fixed object, Papastergiadis proposes the concept of "assemblage" to harness the shape-shifting forms of encounter between artists and their different contexts (for instance, "refugees"). He also extends the argument he has developed elsewhere that mobility is "central to the artistic imaginary and aesthetic production," and thus constitutes a new prism for comprehending contemporary art.<sup>12</sup> In doing so, Papastergiadis further raises the question of the role of criticism, and asks if it is necessary for art—and implicitly, art criticism—at this historical juncture "to produce a kind of understanding that is distinctive from other social, creative, and critical encounters?"

Sustaining a healthy skepticism, Miwon Kwon recalls in her essay the kinds of constraints and challenges that identity politics in the 1990s produced for the institutions and discourses of contemporary art, and she questions the relationship between these formations and the internationalist spirit that characterizes the present. Does the current climate represent "a diminishment, a narrowing down of potential meaning of a work, or is it an opening up of its meaning?" she asks. Kwon examines a 2009 exhibition at the Los Angeles County Museum of Art, titled *Your Bright Future: 12 Contemporary Artists from Korea*, as symptomatic of the trend toward a global contemporary art that is frequently celebrated as transcendent of national boundaries. However, Kwon also shows how this curatorial aspiration existed in tension with the national frame of "Korean art" that underlay the exhibition. Thus, the occasion signaled, in her terms, "a complex and at times frustrating meeting of different expectations, competencies, and access to contemporary art, on the one hand, and Korean cultural history and language, on the other." Kwon eventually turns to the back cover of the exhibition catalogue

where the translation of the twelve artists' Korean names into the Roman alphabet reflected a compendium of different possibilities, choices, and professional strategies made by each individual, consciously or not. Embedded within this roster of names "without a shared standard of translation or perhaps too many standards colliding at once," Kwon suggests, is *both* the cultural evidence of an uneasy negotiation with the power structures of contemporary art *and* a certain "mutability, mobility, and flow" that is a potential asset to the field.

The issues of translation and inscription highlighted by Kwon persist in the remaining contributions to this section—by Nora A. Taylor, Aamir R. Mufti, and Iftikhar Dadi—who offer detailed engagements with three contemporary artists: Jun Nguyen-Hatsushiba, Zarina Hashmi, and Shirin Neshat, respectively. What these accomplished artists appear to have in common, in spite of enormous differences between their practices, is that they simultaneously highlight and erase the national and geopolitical frames that have crucially shaped their aesthetic concerns. It is a gesture that is increasingly emblematic of the moment, expressing the will toward that toehold of "matching coordinates" that Guha viewed as a necessity of "our time." In her account of Nguyen-Hatsushiba, an artist of mixed Japanese and Vietnamese heritage, Taylor notes the artist's paradoxical formation through migration and displacement, on the one hand, and the professional success obtained in his adopted country of residence, Vietnam, on the other. Like Kwon, Taylor points to the kinds of slippages and elisions that occur through curatorial trends in contemporary art that place value on national identity in the name of diversification. By citing the conceptions of identity that are also internal to Vietnam, Taylor makes visible some of the trajectories that entangle an artist *before* their arrival at the international biennale, as it were, or prior to their moment of interpellation onto contemporary art's global stage. These issues become most salient in Nguyen-Hatsushiba's recent, highly ambitious project, *Breathing is Free: 12,756.3*, in which the artist is running a distance equivalent to the diameter of the earth over the course of a decade. Taylor views the project in part as an extension of Nguyen-Hatsushiba's earlier work, which thematized the plight of Vietnamese refugees as a metaphor for fleeing or deportation. However, this daunting physical and psychic performance also challenges all manner of spatial and temporal assumptions about art; thus what Taylor sees in this radical, unpredictable work-in-progress is an artist asserting his vocational prerogative to "imagine what cannot be imagined."

The difference between Nguyen-Hatsushiba's extreme physical perfor-

mance and the impeccable formal economy of Zarina Hashmi's woodcut prints could not be more dramatic. However, the printmaking practice of this New York-based artist of South Asian origin known by her first name, the subject of Aamir Mufti's essay, embodies a similar politics of displacement and homelessness. For Mufti, such an art is not merely the sign of a cosmopolitan consciousness; rather, it is concerned, in a more profound sense, "with the foundational unlivability of modern modes of life." By drawing from Hannah Arendt's analysis of statelessness as a symptomatic experience of the modern era, one that emerges paradoxically from the establishment of the nation-state as a normative political form in the nineteenth and twentieth centuries, Mufti explicates the profound meanings of "house," "home," and "homeland" in Zarina's minimal architectural footprints and her abstracted renderings of maps of such places as Baghdad, Jenin, New York, and Srebrenica. In dialogue with the art of Mona Hatoum, and Edward Said's account of her work in this volume, Mufti argues that Zarina's practice "invites a new mode of planetary or worldly understanding of the history of violence, uprooting, and homelessness in the modern era," one that is deeply connected to the question of language.

The role of language is highlighted yet again in the final essay of the volume, by Iftikhar Dadi, who examines the series of photographs titled *Women of Allah*, produced by the New York-based artist of Iranian origin, Shirin Neshat. Dadi situates this series from the mid-1990s in relation to ongoing debates about Muslim women and the veil, as well as the visual landscape of the post-9/11 U.S.-led "war on terror." He argues that certain elements of Neshat's images, in particular her use of Islamic calligraphy overlain on the body, encourage an allegorical reading, a claim that is given theoretical substance through Dadi's account of the debates around allegory and third world literature generated by Frederic Jameson's influential thesis.<sup>13</sup> Part of the power of these images, according to Dadi, is the way in which they highlight seemingly incommensurable entities that nevertheless coexist and construct an "imminent yet unnameable global visual sphere." In pointing to the uses of Urdu or Persian in artists like Hashmi and Neshat, scripts that are generally undecipherable to the Indo-European language traditions of Europe and North America, both Dadi and Mufti demonstrate the role of language in simultaneously repudiating Orientalist conventions and inviting, significantly, from their Western art publics, in Mufti's terms, "an exploration of the mutual translatability of heterogenous cultural positions" within the new circuits of a globalized world.

To return, then, to my opening questions: How have experiences of migration and mobility found expression in the practices of the visual arts? And how do we grasp the new cultural assemblage generated by the relentless conditions of human mobility in the present? The essays collected here can be seen to offer a far-reaching, interdisciplinary, and open-ended set of possibilities in response. They are exploratory, provisional, diverse, and un-prescriptive. They are not intended to fix a theoretical agenda or devise a single methodological plan. Rather, they bring a range of conceptual resources to bear on the transformations to society and its expressive forms that the figure of the migrant has come to invoke. The entanglements of intertwined histories and futures; the ethics of coexistence and connecting to community; the articulation of more fluid notions of self and society; the construction of a new ground for identity itself: these are the issues opened up and made essential through a consideration of the dialectics of migration in our time. How these ideas might enable or restrict the knowledge practices of the visual arts, or serve earlier periods of art historical inquiry like the ancient or pre-modern fields, remains, of course, to be seen. Nonetheless, these essays show how the discipline might stand to benefit from a critical engagement with the tropes of migration. It appears that the migrant's time has finally come. And in this moment of simultaneous arrival and departure, of door opening and bringing what was outside in, there is surely something for art history to gain.

1. See, for example, Peter Adey, *Mobility* (London and New York: Routledge, 2010); John Urry, *Mobilities* (Cambridge, UK: Polity Press, 2007), and *Sociology Beyond Societies: Mobilities for the Twenty-First Century* (London and New York: Routledge, 2000).
2. Raymond Williams, *The Sociology of Culture* (New York: Schocken Books, 1982), 84.
3. See the discussion of Deleuze and Guattari's "Treatise on Nomadology," in Murat Aydemir and Alex Rotas, eds., "Introduction," in *Migratory Settings* (New York and Amsterdam: Rodopi, 2008), 7–31.
4. Johannes Fabian, *Time and the Other: How Anthropology Makes its Object* (New York: Columbia University Press, 2002).
5. Some major works by Ranajit Guha include *History at the Limit of World-History* (New York: Columbia University Press, 2002); *Elementary Aspects of Peasant Insurgency in Colonial India* (Durham, NC: Duke University Press, 1999); *Dominance without Hegemony: History and Power in Colonial India* (Cambridge, MA: Harvard University Press, 1997); *A Subaltern Studies Reader*, ed. (Minneapolis:

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6. W. J. T. Mitchell and Edward Said, "The Panic of the Visual: A Conversation with Edward Said," *Boundary 2*, vol. 25, no. 2 (Summer 1998): 11–33.

7. *Ibid.*, 17.

8. Edward Said, *Out of Place: A Memoir* (New York: Vintage, 2000).

9. Edward Said, "Speaking Truth to Power," in *Representations of the Intellectual: The 1993 Reith Lectures* (New York: Vintage Books, 1994), 85–102; see also Paul A. Bové, ed., *Edward Said and the Work of the Critic: Speaking Truth to Power* (Durham, NC and London: Duke University Press, 2000).

10. Edward Said, *Reflections on Exile and Other Essays* (Cambridge, MA: Harvard University Press, 2000), 177.

11. See the following titles in the MIT Press's Annotating Art's Histories: Cross-Cultural Perspectives in the Visual Arts series edited by Kobena Mercer: *Cosmopolitan Modernisms* (2005); *Discrepant Abstraction* (2006); *Pop Art and Vernacular Cultures* (2007); *Exiles, Diasporas, Strangers* (2008).

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13. Frederic Jameson, "Third World Literature in the Era of Multinational Capitalism," *Social Text* 15 (Fall 1986): 65–88.