L’estetica dello sconfinamento

Zineb Sedira: cartografare il Mediterraneo
• Politica di vigilanza

• Pattugliamento degli spazi di passaggio (Mediterraneo)

• Esseri **fuori-luogo** - “L’Altro dell’Europa”, coloro *contro* i quali si definisce la “comunità”. (Wendy Brown).
Emergere di due *master narratives* (Rosi Braidotti)

- mito dell’omogeneità e dell’universalismo culturale del soggetto europeo:

- “It outlines the defining traits of European Culture in: humanism, or the respect for human right; rationalism and the faith in scientific progress and secularism; or the separation of church from state. These are all Enlightenment-based ideals that fail to account for less glorious, and considerably more murderous, aspects of European history. This appeal to a largely invented notion of cultural homogeneity is at the heart of contemporary ethnocentrism and racism. It results in reterritorializing the European subject on culturally essentialist foundations.”

• i discorsi neoliberali polarizzanti del post-femminismo sulla differenza sessuale:

• “The dominant discourse nowadays is that ‘our women’ (Western, Christian, white or ‘whited’ and raised in the tradition of secular Enlightenment) are already liberated and thus do not need any social incentives or emancipatory policies. ‘Their women’, however (non-Western, non Christian, mostly not white and not integrated into white society, as well as alien to the Enlightenment tradition), are still backwards and need to be targeted for special emancipatory social actions or even more belligerent forms of enforced ‘liberation’.”
Un altro “grande racconto” contemporaneo:

- Grande interesse per la mappatura di confini
- “domopolitica”, “inclusione differenziale dei migranti” (Sandro Mezzadra)
- Volontà di inquadramento, appropriazione e controllo
• Arte di Zineb Sedira come esempio di sconfinamento (auto)biografico che, assumendo una visione opaca, indistinta, e pertanto aperta, plurale, mette in discussione l’inquadramento del sé e dell’altro, del proprio e dell’estraneo, interrogando i limiti culturali, geografici e storici degli spazi attraversati e dello spazio del sé.
• “Arte segreta dell’invisibilità”
• “the migrant woman can subvert the perverse satisfaction of the racist, masculinist gaze that disavowed her presence, by presenting it with an anxious absence, a counter-gaze that turns the discriminatory look, which denies her cultural and sexual difference, back on itself.” Homi Bhabha, *The Location of Culture*, London, Routledge, 1998, p. 47.
Self-Portrait, or the Virgin Mary (2001)
Transitional Landscape (2006)
Haunted House (2006)
Framing the View (2008)
MiddleSea (2008)
“getting on board promises a means to reconceptualise the orthodox relationship between modernity and what passes for its prehistory. It provides a different sense of where western modernity might itself be thought to begin in the constitutive relationships with outsiders that both found and temper a self-conscious sense of Western civilization”
Floating Coffins (2009)
“to consider the Mediterranean before, between, and beyond the self-serving objectifying logic of European humanism, its modernity and its nationalisms. It is to register, even if it cannot fully recover or remember, the interrogative complexity of a diversified and multilateral space. ... Here a richer, more uncertain sense can be taken up in receiving and responding to the histories deposited in an always imperfect archive that recognize a complex and unfinished modernity that is always in the making.” Iain Chambers, *Mediterranean Crossings. The Politics of an Interrupted Modernity*, Duke University Press, 2008)