Landscape, war trauma, explosion:

re-membering *the moment before*

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DECLARATION

This Dissertation is in partial fulfilment of the requirement for Doctor of Philosophy at the Royal College of Art, London.

I confirm that the work presented in this thesis is my own. Where information has been derived from other sources, I confirm that this has been indicated in the thesis. During the period of registered study in which this thesis was prepared I was not registered for any other academic award or qualification. The material included in this thesis has not been submitted wholly or in part for any academic award or qualification other than that for which it is now submitted.

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Abstract

This practice-led PhD focuses on the role of the trauma of war. It argues that trauma circulates, takes shapes and forms, manifesting itself as a landscape which is both dynamic and emergent. War trauma can be seen, felt and expressed as a particular set of scars shaped by memory, fear, identity and politics. A re-positioning and materialising of these scars through a practice of corresponding moving image not only reveals how their intensity operates in discourse but also sheds light on the mechanisms of power that help shape knowledge, identity and meaning.

The practice is composed of three 'moving-image-correspondences', each with its own protagonist: the cactus (*sabra*), the human, and the tank; all of these are haunted by explosion in some way or another. The research shows how the effect of trauma requires a different approach to linear time: of moving through different times, territories, and traumas that materialise in the moment of correspondence, whereby the past is projected into the future and comes back to create the present. This temporal redistribution establishes the role of correspondence as linkage, a feedback loop which perpetuates the feeling of fear of *the moment before* (the explosion). This *moment before* is understood as a collective trauma, responsible for the interwoven socio-political structures that allow for different shapes of trauma to emerge and circulate. Thus, the creation of repetition and patterning forms the ways in which a site/reality is both established and conceived.

The notion of correspondence is developed both as material method and theory in its broader sense: not only in words, but as video collages. These collages embody the collective materialisation of seemingly disparate elements, through a process of rubbing matter, images, rhythm, colours, sounds and theory against each other, trying to understand their ability to create emergence, to re-member, re-materialise, re-reproduce and circulate. This research therefore allows for a plurality of narratives to exist at any given moment – an affectual zone where memory, silence and trauma are embodied, preserved and circulated as landscape. The battle is always over the narrative that constantly reshapes the landscape and its history. The *sabra* (cactus), used to demarcate the borders of Palestinian villages, is transformed into a living testament of lives lived there before 1948. The war of 1948 and its aftermath marked a dramatic change in the social and cultural role of the cactus, appropriated by Israel as a symbol of its people and ultimately leading to the popularisation of the term 'Tzabar' (*sabra*) to refer to an Israeli-born Jew. In 2005, the term morphed once again, and also began to refer to a tank, continuing its transformation from a border marker/symbol of defence to an attacker and occupier. This thesis therefore thinks of the *sabra/tzabar* as an event that unfolds in multiple directions, taking on different shapes, narratives, histories and time periods. Importantly, the

circulation that emerges as landscape (the landscape's ability to shape-shift) also allows for undecidability as a crucial part of the equation of *the moment before*, through which curiosity, hope and change can also emerge.

Key words: war trauma, correspondence, landscape, sabra/cactus, Israel-Palestine-Germany, temporal circulation, encounter, matter, network, mycelium

List of figures

List of works

This research is based on three *moving-images correspondence:*

A Dream, 2020, 9:44 min
https://vimeo.com/529984043
Password: DREAM

TankWoman, 2021, 12:52 min
https://vimeo.com/608843683
Password: TankWoman

The Moment Before, 2023, 4:53 min
https://vimeo.com/814958327
Password: smile

A Brief Glossary

Correspondence ⇌ Dispositif ⇌ Explosion ⇌ Landscape ⇌ Temporality ⇌ Trauma

These words possess a certain athleticism and poetic quality, and because of this I am shedding light on their intensive value rather than solely their definitions. In doing so, this glossary serves a dual purpose – providing definitions to explain the way this thesis is using those words, while also highlighting their ability to create a certain atmosphere.

Correspondence. This research is based on three moving-image works that correspond to different entities; therefore I am using the term *moving-image correspondence*. *Moving-image correspondence* is an artistic method that explores the connections and associations between different elements through the use of montage and visual storytelling, which transcends verbal language. This approach allows for multiplicity and multi-temporality to take place in any given moment. By employing this method, hidden structures and connections inherent in every correspondence become evident and palpable, giving them materiality and a visceral presence in the landscape.[1]

⇌. Feedback loop is the correspondence between the past and future and between the surface and the composition of that surface. It is the mechanism through which outputs of a system influence its future inputs, which return to create the present, thereby establishing a continuous correspondence cycle. These loops can significantly impact the way the system evolves and how the landscape emerges.

Dispositif. Exists in the relationship itself and allows the system to go in one direction or another. It is a complex ecosystem of relations between various elements and forces that structure the stability and cohesion of the visual space, language, and knowledge, enabling certain logic, repetition, and laws to take place. This research thinks of the *dispositif* as something malleable that can also take shape and presence in the landscape. In this sense, the *dispositif* can become the *figural*, a palpable nonrepresentational mark in the landscape that can enable new structures, complexity, and undecidability to take place. [2] The trauma, as a *dispositif*, as the practice and thesis suggest, can direct or change the direction that the system unfolds.

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[1] The second chapter is devoted entirely to developing the idea of correspondence as a method and theory. Infra. Ch 2- *Correspondence,* 58-87

[2] More on the relation between the *dispositif* and the *figural* can be found in Infra. Ch 2 - Correspondence, 78-86. It is important to mention that Lyotard did not explicitly articulate the relation between the *dispositif* and the *figural*. However, in my argument in Chapter 2, I show how the *dispositif* can become the *figural* through art practice. For further reference to Lyotard's books, see Infra. Introduction, 18, footnote, 13. On page, 46-47, footnote, 48, I will elaborate on the distinction I make between my use of the term *apparatus* when referring to Foucault and *dispositif* when referring to Lyotard.

Explosion. An explosion or a mark of trauma is a sudden visceral and violent eruption of energy in a specific time and location. It is a powerful event that can have devastating consequences depending on its scale, location and the number of entities which are involved. Every explosion carries memory with it and has a before and after to it. Nevertheless, the use of the word 'explosion' or 'mark' in this thesis does not refer exclusively to literal bomb explosions. Instead, it encompasses various types of 'explosions', some of which are elaborated upon only in the second and third chapters. These marks might not necessarily be quantified trauma, and yet they have an impact in shaping the landscape. Moreover, this thesis argues that every mark is a collective mark which is inseparable from the socio-political, multi-temporal network which this thesis calls *the moment before.* This implies that every mark is itself already emergent and is part of the condition of the varying levels of emergence and its intensity that will occur in the system.

Landscape. The landscape is considered in this thesis as the composition of the surface, as the totality of the environment that surrounds us, where knowledge and meaning take form. Landscape is not only bound to a specific geographical place – it exists in the relation between things, people, objects etc., in bodies, in sensuousness, in pain and in language. In other words, landscape is an emergent phenomenon.[3]

Temporality. *The moment before* the trauma is a fluid moment in space-time where past and future merge to create a present atmosphere of fear that can control the aesthetic, narrative, culture and politics of a certain society and its environment, or what will be referred to in this thesis as 'the landscape'. Exploring the temporal properties of *the moment before,* how they lose their traditional/familiar meaning and a new space-time emerges, *mycelium time* (which will be further discussed in the third chapter) is a spatio-temporal network in which every mark is a collective mark that entails the long process and memory of history and future at the same time, where individuals and landscape(s) emerge.[4]

Trauma. This thesis thinks of the trauma of war as a particular set of scars shaped by memory, fear, identity, narrative and politics. It argues that trauma is always a collective, non-localised phenomenon

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[3] More on the landscape and the etymology of the landscape can be found in Ch 2- *Correspondence*, 67 and Ch 3- *The composition of the surface,* 91-92

[4] In order to understand the way trauma operates it is useful to look at the way mycelium creates a structure, a *dispositif*, and a mark that becomes an inseparable part of the surface. The notion of mycelium and *mycelium time* is further discussed in the third chapter. Infra. Ch 3- *The composition of the surface*, 93-99

that circulates. It is a multi-temporal linkage-network of fear, which creates a surface, or in other words creates a structure of fear of *the moment before* the trauma that feeds the system or the landscape, creating the ground for the trauma to happen. Trauma is a nonlinear network that has no beginning or end, where the past never ends and continues to be active in the linkage that projects the feeling of fear, or the anticipation of something that is about to happen (in)to the future.[5]

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[5] The first chapter of this thesis is *the moment before*, in which I argue and develop the idea of *the moment before* as a surface and a structure. Infra. Ch 1- *The moment before*, 29-57

Figure 1: Still image from the set of the moving image work *TankWoman*

Introduction

> At every moment in time, next to the things it seems
> natural to do and say, and next to the ones we're told
> to think – [...] – are other things that society hushes
> up without knowing it is doing so. Thus it condemns
> to lonely suffering all the people who feel but cannot
> name these things. Then the silence breaks, little by
> little, or suddenly one day, and words burst forth,
> recognized at last, while underneath other silences
> start to form.
> Annie Ernaux (2008), *The Years*[1]

This practice-led research engages with the urgent problem of the trauma of war and its circulation across different geographies, generations, cultural groups and times. It aims to show how trauma is a non-localised, emergent phenomenon which cannot be reduced to a single event in a specific moment on a timeline. It establishes the role of correspondence as encounter, as a feedback loop that creates the interwoven socio-political structure(s) that allows the different shapes of trauma to emerge and become a structural material, and the palpable mark that takes shape and form and circulates. This circulation gives rise to repetition and patterns that manifest and form the way in which a landscape and reality are established and conceived. However, correspondence practice can also break a certain circulation by re-reproducing those linkages.

This research is based on three *moving-image correspondences* with three different entities; the cactus, the human and the tank, each of which is active in shaping and reshaping the Israeli/Palestinian landscape, each entangled and haunted by the explosion in some way or another.[2] This thesis takes trauma and the emergence of trauma as a starting point; trauma is a collective non-localised phenomenon, a woven socio-political network structure: or, in other words, the trauma exists in the linkage, relation and the connection itself.[3] Seeing trauma as a collective phenomenon is most aptly unfolded through the lens of emergence.[4] Hence, there is no one specific origin of the trauma, and the beginning is always in the correspondence. Since the explosion or the trauma is

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[1] Excerpt From: Annie Ernaux, *The Years* (New York, Oakland , London: Seven Stories Press, 2008) [excerpted by Shira Wachsmann] see *The Years*, 137 for full reference.
[2] In the *Topology of Narratives* section in the introduction on pages 19-23, the shape-shifting and the connection between the cactus, the human and the tank is explained and further discussed.
[3] What the connection itself is, or in other words the correspondence, will be further explained in Chapter 2 Infra. Ch 2- *Correspondence*, 58-87, and it will also be drawn out through the role and idea of the mycelium in Chapter 3 Infra. Ch 3- *The composition of the surface*, 93-99
[4] Robert B. Laughlin, *A Different Universe: Reinventing Physics from the Bottom Down* (New York: Basic Books/Perseus Books, 2005), 196-209

already an emergence, as such it has a *moment before* itself, which this research argues is a necessary structure or surface for the trauma to take hold and, at the same time, enable it to become a visceral mark of trauma (whether this is a trauma or the pure projection of the trauma) that will form itself into a palpable mark or a visible shape on the surface and circulate.[5] The shapes of trauma are formed in the system via feedback loop or correspondence that perpetuates the feeling of fear of *the moment before* the explosion as collective trauma, or as a surface and a structure from which a landscape can emerge; the past is projected to the future that comes back to create the present atmosphere. Through the moving images the notion of the correspondence in this thesis is developed as a method and a theory that can create emergence and circulation: correspondence is thought of in this thesis in its broader sense, not only in terms of language but also as collage; as the materialisation of the intensity in bringing different elements which do not always seem connected together to create different structures or expose existing ones.

Correspondence is also seen as rubbing of trauma, memory, images, rhythm, colours and sounds against each other, or the repositioning of the marks of trauma, memory and time, as an actual 'is' that takes the different marks (sometimes invisible marks as silence and fear) and makes them cohesive, re-marks them and makes them take place and shape.[6] The correspondence establishes a relation between the different marks of trauma or between the different forms in which the trauma manifests itself (whether it is a historical trauma, like the Second World War, or the circulation of this trauma to the present landscape and into the Palestinian/Israeli *sabra* (cactus) which will be further discussed in the text in the 'Topology of Narratives' section). This relation can emerge and form a cohesive palpable re-marking, or restructuring, that can circulate as landscape.[7] The correspondence in the moving images on which this research is based operates across different time scales, matters and segments, different traumas from different periods and spaces that come together in the moment of correspondence or encounter which re-materialise and are formed in the *moving-images correspondences*. Through the correspondences, the practice and the theory try to 'understand' and embody what happens in a continuous war or aggressive environment that is permanently penetrated by various ideological players: how the circulation of trauma and the shape-shifting of things affect the landscape and thus the way one perceives reality.

This thesis thus argues that the circulation of trauma, which perpetuates the fear of trauma,

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[5] This is further discussed in the first part of the *Topology of Narratives*, where I discuss the origin (or no origin) of sabra, 19. And see also Infra. Ch 1- *The moment before,* 29-57

[6] Christina Sharpe, *In the Wake, On Blackness and Being* (Durham, NC: Duke University Press, 2016)

Keguro Macharía, F*rottage: Frictions of Intimacy across the Black Diaspora* (New York: New York University Press, 2019)

[7]The notion of correspondence as a form of emergence and *dispositif* will be developed and discussed in Ch 2- *Correspondence.* Infra, Ch 2, 58-87

establishes itself as a collective trauma and is active in the creation of knowledge systems, manifesting itself as landscape and reality. Nevertheless, the circulation that emerges as landscape and the landscape's ability to shape-shift allows also for multiplicity, undecidability, and the unknown to be part of the equation of *the moment before*, where curiosity, hope and change could also emerge.

This research is led by the following research questions that deal with trauma and the ways in which trauma 'travels' between different geographies such as Europe and Israel/Palestine and across time zones and generations: (I) In what way can *the moment before* be understood as a surface and the becoming of the diffracted unfolding event? (II) Is there a way to subvert, through correspondence or the re-membering of matter under the explosion, or, in other words, how can the marks of trauma and their circulation in the landscape, shaped by the memories of the past and future, be reshaped or re-membered? (III) How does the practice of correspondence give materiality to trauma and transform it into a structural element that manifests as a landscape?

The argument in this thesis and these positions emerge from thinking through and corresponding with Hannah Höch's photomontages and collages, which will help to explore how this strange temporality that this thesis is referring to as *the moment before* is constructed and created as a surface and the becoming of the discourse. Höch juxtaposed photographic fragments and text from magazines and newspapers, as well as material from other sources. Using these materials, which already entail memory and meaning, before transforming them into the relation she established between them on the surface, thus exposes the diffracted events in Germany that go beyond a simple linear analysis, revealing the intricate connections between the events that might have been invisible to the hegemonic eye until she juxtaposed them.[8] The rethinking of the spatio-temporality in this thesis was developed with Walter Benjamin's *Arcades Project* and Christina Sharpe's book *In the Wake: On Blackness and Being,* and the way in which the different forms take place and shape or reshape the landscape and the discourse.[9] Johnny Golding's thinking on encounter and emergence in *Data Loam: Sometimes Hard, Usually Soft,* shaped the way this thesis thinks about and with matter, emergence and its circulation.[10] *Frottage* by Keguro Macharia helped to develop and address the way in which correspondence operates as both a theory and a method: depending on proximity and rubbing against each other, the rubbing creates the encounter and the circulation which emerge as the different

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[8] The first chapter explores the formation of the surface through Hannah Höch's works. Infra. Ch 1 *The moment before*, 36-44

[9] Sharpe, *In the Wake;* Walter Benjamin, *The Arcades Project* (Cambridge, MA: Harvard University Press, 2002). Infra. Ch 2-*Correspondence,* 62-70

[10] Johnny Golding, 'The Courage to Matter', in: *Data Loam: Sometimes Hard, Usually Soft* (Berlin/Boston: Walter de Gruyter, 2020), 450-486. 'Friendship', in: *The Edinburgh Companion to Animal Studies,* ed. by Lynn Turner, Undine Sellbach, Ron Broglio (Edinburgh: Edinburgh University Press, 2018), 262-276

shapes in the landscape.[11] Chantal Akerman's films focus on the materiality of trauma and its multiplicity and how the trauma is situated in time and space.[12] In correspondence with Jean-François Lyotard, the notion of *dispositif* developed in the research, including how the trauma, *the moment before* and correspondence creates or operates as *dispositif(s)*, existing in this relation and creating the structure that enables new logic or what he calls the *figural* to come to the surface and start the reshaping of the landscape.[13] This research rethinks trauma, away from traditional notions of it in psychoanalysis and materiality, focusing instead on matter and its poetic aspect, including the way in which trauma can 'travel' between history and the future, be occupied and directed in one way or another, and affect the environment in which it is active.[14] Both the quantified and unquantified traumas are structures that shape the landscape and the realm of the senses through repetition, forms, patterns, colours, sound, smell, rhythm, etc., which gives presence and materiality to the surface or *the moment before* the explosion that is circulating and is active in shaping the landscape.

Moving-image correspondence

The research consists of three *moving-image correspondences* and three chapters. Each chapter is based on one specific *moving-image correspondence* and on all of them at the same time (as further elaborated in the text in the chapter outline). Correspondence, utilised as a method of research, brought the notion of *the moment before* to the surface. As stated earlier, correspondence is used in its broader sense, not only in words or in exchanges with the different entities, but as moving-image collage and the materialisation of matter; of trauma, memory, narrative, time, rhythm, colours and sounds. This is all brought together, sometimes in a complex moving image installation that also corresponds within itself, with the different fragmented elements of it and its environment. The works explore how these are able to tell a non-deterministic story which enables multiple narratives at any given moment. It researches this by re-membering *the moment before* and its material manifestation, reshaping or restructuring it, and re-reproducing it as a palpable mark that will enter circulation. By

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[11] Macharía, *Frottage.* Infra. Ch 2- *Correspondenc*e, 70-77

[12]The second chapter will discuss the concept of the *dispositif* through three of Akerman's films: *Saute Ma Ville*, *Jeanne Dielman*, and *No Home Movie*. Infra. Ch 2- correspondence, 78-83

[13]Jean-Francois Lyotard, *Libidinal Economy*, trans. by Iain Hamilton Grant (Indiana: Indiana University Press, 1993); Jean-François Lyotard, *The Differend, Phrases in Dispute*, trans. by Georges Van Den Abbeele (Minneapolis: University of Minnesota Press, 1988). Jean-Francois Lyotard, *Discourse, Figure,* trans. by Antony Hudek and Mary Lydon (Minneapolis: University of Minnesota, 2011).
Lyotard's work, particularly *Libidinal Economy*, *Discourse, Figure, and The Differend*, served as my starting point to think about the *dispositif*, the materiality of the structure, and the way it directs the system.
Lyotard uses the term *dispositif* in *Libidinal Economy* but not in *Discourse, Figure* or *The Differend*. The *figural* is mainly discussed in *Discourse, Figure*. In my argument, however, I demonstrate how the *dispositif* can become the figural (the non-representational yet palpable mark in the landscape), potentially shaking the system and allowing for a change or shift in direction. This is further explained in the final part of the argument in infra. Ch 2 - Correspondence, under *Smile without a Body*, p, 78-86, and through Ch 3 - *The Composition of the Surface*, p, 88-111.

[14]Efi Ziv 'Stubborn Trauma', (מפתח *Mafteakh- a Journal for Political Thought*, 5, (2012). Judith Herman, *Trauma and Recovery: The Aftermath of Violence- From Domestic Abuse to Political Terror* (New York: Basic Books, 2015), Bessel Van der Kolk, *The Body Keeps the Score: Brain, Mind, and Body in the Healing of Trauma* (New York: Viking/ Penguin Publishing, 2014) See also the discussion on time and circulation in Infra. Ch 2- *Correspondenc,* 65-66, and on mycelium time in Ch 3- The composition of the surface, 93-99.

allowing *the moment before* to bifurcate to multiple possibilities, a multiplicity of narratives can take part and new ones can emerge in the correspondence between the installation, its environment and the audience. Correspondence practice allows the breaking of the linearity that the moving-image medium embodies: there is a continuous duration, but there is no single narrative and specific starting point on the timeline. This attribute is present specifically in the moving-image work and AR (Augmented Reality) installations *The Moment Before* and *TankWoman.*[15] The viscerality of the correspondence enables the unseen structure, or *dispositif*, to be exposed and grasped and also how the marks of trauma cohere and circulate. It explores how trauma is threaded through narratives and stories, manifesting themselves in different forms, which could shed light on the formation of reality, knowledge, identity, and meaning. It examines how the various unseen elements and affects that are active in the landscape emerge from their opaque state through material presence, enabling them to circulate; and how the viscerality of the correspondence in the system could enable multiplicity and a certain kind of openness and fluidity in the landscape.

In each chapter there are moments of correspondence, encounters that shift to a first-person perspective in which I write about my practice and connect the entities I correspond with in the moving-images to the chapters and the present landscape, be it the Israel/Palestine landscape or the current tense situation around art censorship in Germany.[16] These parts of the text emerge as marks that bring a different rhythm to the text. They use the existing shape(s) of the landscape but start to correspond with them; to rub them against the rest of the chapter's text and theory. The correspondence starts to re-member them, so they take different directions in the shape-shifting.

This thesis consists of three chapters, arranged in a specific order. The rationale behind this order will be explained later in the text when each chapter is outlined. It is important to note that the chapters can be read in a different order, as all the elements discussed within them are equally important and explore various aspects of the emergence and circulation of the trauma. Each chapter manifests different facets of this emergence and circulation, which is fluid, dynamic and shape-shifting, with no specific starting or end point.

Topology of narrative

As mentioned before, the research is based on three *moving-image correspondences* that themselves

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[15]As will be shown and elaborated in the conclusion, this attribution was also present in *The Moment Before,* a solo show that took place in the Transmediale studio in Berlin, 21 - 29 July 2023. The solo show was part of *Speaking To Ancestors,* which was curated by Pauline Doutreluingne and Keumhwa Kim. *Speaking to Ancestors*, https://www.speakingtoancestors.de/shira/ accessed on 18 July 2023
The exhibition consisted of moving-image installations, drawing and AR (augmented reality) which enabled new forms and unpredictable connections and associations to emerge. Infra. Conclusion, 112-120

[16] The current tense situation in Germany around censorship in the art world and a personal story of censorship I experienced in winter 2021 in Germany will be further discussed in Chapter 1. Infra Ch 1- *The moment before*, 32-33

correspond with three different entities; the cactus (*sabra*), the human, and the tank; this section demonstrates the different shapes or incarnation of the various entities of the sabra and the active participation of each in shaping and reshaping the Israeli-Palestinian landscape.[17] In the *moving-image correspondences* that this thesis is based on, the sabra is perceived as an event that folds in different directions, taking on different traumas, narratives, shapes, meaning(s) and time periods. The *moving-image correspondences* use those different elements that circulate in the landscape and start to correspond with them and shape-shift them around in order to re-member *the moment before* the explosion.

Figure 2: Sabra fence in Sheikh Murad[18]

The Palestinian/Israeli cactus known as *sabra* (صبرا) in Arabic, and (צבר) in Hebrew, historically demarcates the boundaries of Palestinian villages and remains a living testament to the landscape of lives before 1948.[19] The sabra contains the memory of the place. Unlike the Palestinian people forced into exile, the cacti were not uprooted; they still inhabit the space, the earth, the village, as witnesses, or a living memory. However, the sabra (its botanical name is *Opuntia ficus-indica*) is not native to Palestine/Israel, but originates in Mexico and arrived with the Spanish to the Middle East in the sixteenth century.[20] Today it is still unclear whether the origin of this specific cactus is a man-made hybrid of two other cacti or a self-evolution of the cactus itself, thus challenging, as it were, the

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[17]Sabra is the name of all three entities, but its starting point was the Palestinian cactus. The word sabra (in Arabic صبرا) comes from the root word Sabr (صبر) which means patience in Arabic and was used as a word for the cactus to symbolise the time and patience needed until the cactus grew.

[18] Sheikh Murad Muslim Cemetery, also known as Al-Morad Cemetery, is a Muslim cemetery on Kibbutz Galuyot Road in the south of the Shapira neighbourhood of Tel Aviv. Until the annexation of the village of Abu Kabir to Jaffa in 1934, the cemetery was within the village's boundaries, and in 1948, after most of the area's residents were expelled, it became part of Tel Aviv. In the photo one can still see the cactus fence that was planted to mark the cemetery's territory.

See also documentary film by Roi Maroz, *Sheikh Murad* (2013) https://vimeo.com/277852303

[19]Dora Apel, *War Culture and the Contest of Images* (New Brunswick, NJ; London: Rutgers University Press, 2012) ,6

[20]M. P. Griffith, 'The Origins of an Important Cactus Crop, Opuntia Ficus-Indica (Cactaceae): New Molecular Evidence', *American Journal of Botany,* 91, no.11 (2004), 1919

accepted dichotomy and binary nature of the clear division between culture and nature and, as described below, the way it has been used to promote certain agendas.[21] The change of climate from the Mexican to the Middle Eastern weather allowed the sabra to spread only with human cultivation or when branches accidentally fell to the ground and took root. This quality made the sabra ideal for fences or territorial markers, a practice that was used by the Palestinians and did not change after the British Empire occupied Ottoman Palestine during the First World War. The war of 1948 and its aftermath, however, marked a dramatic change in the social and cultural role of the cacti in the landscape, as Israel appropriated the cacti as a symbol of its people, ultimately leading to the popularisation of the term *tzabar* (צבר), once the word for cactus, that now also refers to an Israeli-born Jew.[22] During the war, the Palestinian villages were destroyed and their residents were exiled.[23] This act marked the beginning of the process of the sabra's metamorphosis, from a Palestinian territorial marker to a symbol of the recognition of Israel.[24] In 2005, the term sabra (cactus) morphed once again, but this time into a tank, namely the Sabra M60T, the main battle tank of the Israeli forces, thus continuing its transformation from being used as a border marker and a symbol of defence to representing an attacker and an occupier. [25]

Figure 3: Children look at the Sabra tank during the "My IDF" exhibition in Hulon.
An exhibition showcasing the military's newest weapons and technological advances

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[21] Griffith, 'The Origins of an Important Cactus Crop', 1915–21. Infra. Ch 3- *The composition of the surface* is dealing in more depth with the sabra and its use and roles in the landscape, 100-105

[22] Oz Almog *The Sabra: the Creation of the New Jew* (Tel Aviv: Am Oved Publishers, 1997), 18

[23] Noga Kadman, *Erased from Space and Consciousness*: *Depopulated Palestinian Villages in the Israeli-Zionist Discourse* (Jerusalem: November Books, 2008), 16-32.

[24] Apel, *War Culture and the Contest of Images,* 195

Meron Benvenisti, *The Dream of the White Sabra* (Jerusalem: Keter Books, 2005)*.*

[25] The Sabra is an extensively upgraded M60 Patton tank developed by the Israeli military industry. Originally this was an American tank made in the 1960s. See: "Sabra M60A3 Main Battle Tank Upgrade", Army Technology: army-technology.com/projects/sabra/ last accessed on 17 July 2023. Between 2005 and 2010, Israel provided Turkey with 170 Sabra tanks in a US$688 million deal. These Israeli tanks were used by the Turkish army to attack Rojava in October 2019, as well as other targets in Syria. "Turkey's Military Operation in Syria: All the Latest Updates", *Al-Jazeera,* 14 October 2019 : aljazeera.com/news/2019/10/turkey-military-operation-syria-latest-updates-191013083950643.html last accessed on 17 July 2023

The intricate narratives and the meaning of the various shapes or incarnations of the sabra in the Israeli landscape, and its complex interrelationship with the country's ideology and the myths surrounding it, are well captured in this quote from Hamutal Tzamir's article 'From History to Myth':

> Acquiring ownership of the land through military victory means, on a symbolic level, the fulfilment of the wish to be born of the earth: its establishment depends on the members of the nation (especially men) shedding their blood on it in an act of the Fertilisation or childbirth. This crucial moment is reflected in the song of the struggle for independence, in which heroic death is often portrayed as an act of making love with the earth: "We stay on the eve of the dead". For example, say the warriors of Chaim Guri's in "Here Are Our Bodies Lie": "And our lips are close to the hard rocky ground" (Guri 1949, 66-67). From this erotic romantic moment the country was born ... .[26]

Figure 4: "A Nation Reborn on its Ancestral Soil"

Figure 5: Srolik by Dosh (Kriel Gardosh)

One aspect of the violent, erotic, romantic narrative encounter, upon which the country/land was born, nurtured and metamorphosed from a cactus to a human, can be seen in this JNF-KKL (Jewish National Fund/Keren Kayemeth Leisrael) poster and this caricature of Srolik, the ultimate *tzabar*.[27] Both symbolise the Ashkenazi, secular and socialist Jew who embodies Max Nordau's 'new muscular

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[26] Hmuta Tzamir,'From History to Myth: Myths of Indigenous People in Poetry of the State Generation*',* In: *Memory Games: Concepts of Time and Memory in Jewish Culture*, edited by Yotam Benziman, Van Leer (Jerusalem: Jerusalem Institute and Hakibbutz Hameuchad publishing house, 2008). 107 (Translated from Hebrew by Shira Wachsmann)

[27]'A Nation Reborn on its Ancestral Soil', by Otte Wallish, poster for the JNF-KKL, (New York, ca. 1939), See The Palestine Poster Project: palestineposterproject.org/poster/jewish-national-fund-wallish accessed on 20 December 2022.
Shrolik (an Ashkenazi nickname for Israel') is an animated character symbolising the State of Israel, the creation of cartoonist and illustrator Dosh (Kriel Gardosh), a Holocaust survivor who immigrated to Israel from Hungary. He published his cartoons in the newspaper *Maariv* for many years. More on Shrolik can be found in the official Dosh website: srulik.co.il/ accessed on 19 December 2022
More about the Sabar figure in the Israeli art can be found in Documen.site: documen.site/download/373_pdf accessed on 22 August 2022
More about the JNF-KKL will be discussed in the third chapter. Infra. Ch 3- T*he composition of the surface,* 101-103

Jew' who adopted European anti-Semitic stereotypes and used them as a tool to define their masculinity and sexuality.[28] The *tzabar* represents both the redeemer and worker of the land: born from the land as a *tzabar*, he sheds his blood back onto it as a soldier would during war in an act of love for the land, conquering it with blood and impregnating it with the birth of the state, thus fulfilling the desire to be born of the land and to have one's roots in this land. This act of violent love metamorphosed to the next stage, the tank. The research and practice look at the role of the sabra specifically as a body of a fence, a body that contains a cultural narrative, a collective body of memory and trauma, as a mark and a surface, and as a body that can be killed.

The development of the main argument of this thesis unfolds over three main chapters: Chapter 1, 'The Moment Before', Chapter 2, 'Correspondence', and Chapter 3 'The Composition of a Surface'.

Chapter 1: *The Moment Before* argues that this 'before' is not an instant moment but is always already the present, forming a continuous and pervasive 'surface', as will be argued fully, enabling the traumatic event to emerge. This chapter explores what *the moment before* is, how it is a surface, what it consists of, its duration, its materiality and agency that enables the condition for the marks of trauma to manifest and circulate. Through Hannah Höch's photomontages this chapter examines how historical events such as colonialism and the Holocaust are not separate from each other but rather nested within each other, entangled in relations and connections of past and future that return to the present in a feedback loop to create the now.[29] Höch's montages which demonstrate a nonlinear continuity on the surface expose Karen Barad's notion of diffraction and Maxwell's 'cone of time' that will help to analyse the far-reaching effects of diffracted German colonialism and its intricate connections with historical events such as the Holocaust, the Nakba and the present moment.[30]

The chapter opens with the current tense situation in Germany around censorship in the art world and a personal story of censorship I experienced during winter 2021 in Germany, when the

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[28]Daniel Boyarin,'The Colonial Drag: Zionism, Gender and Mimicry*', The Pre-occupation of Postcolonial Studies*, ed. by Fawzia Afzal- Khan, Kalpana Seshadri-Crooks (Durham, NC: Duke University Press, 2000). 234-265. More on Max Nordau's new muscular Jew can be found in the third chapter. Infra. Ch3 -*The composition of the surface*, 103, footnote, 60.

[29]Maud Lavin, *Cut with the Kitchen Knife, the Weimar Photomontages of Hannah Höch* (New Haven, CT: Yale University Press, 1993). Denise Toussaint, 'Dismantling Colonial Representation: the Photomontages of Hannah Höch', *de arte*, 51, no. 1. (2016), 25-41. Denise Toussaint, *Dem kolonialen Blick begegnen, Identität, Alterität und Postkolonialität in den Fotomontagen von Hannah Höch*, (Bielefeld: Transcript, 2015).

[30] Karen Barad, *'Diffracting Diffraction: Cutting Together-Apart', parallax*, 20, no. 3 (2014) 168–187. Christina Sharpe , *In the Wake, On Blackness and Being* (Durham, NC: Duke University Press, 2016). Jürgen Zimmerer, 'Colonial Genocide: The Herero and Nama War (1904– 8) in German South West Africa and Its Significance', in: D. Stone, D. (ed.) The Historiography of Genocide. (London: Palgrave Macmillan, 2008). Jürgen Zimmerer, 'Colonialism and the Holocaust, Towards an Archaeology of Genocide'. In: Genocide and Settler Society- Frontier Violence and Stolen Indigenous Children in Australian History, ed. by A. Dirk Moses, (Oxford, New York: Berghahn Books, 2004), 49-76. Johnny Golding, 'The Courage to Matter', in Data Loam (Berlin: De Gruyter, 2020).

Kunstsammlungen Chemnitz museum removed my work from their website and official exhibition invitation and projected my work *A Dream*, a moving-image correspondence featuring the sabra, in a separate room, banning it from the main exhibition room.[31] The starting point of this chapter is this work, *A Dream*. The reason I started working with the *sabra* in the first place was to avoid censorship in Germany. Because of the Holocaust, it is almost impossible to criticise Israel's politics and action in Germany without being accused of being anti-semitic and being censored, even as an Israeli Jew. By addressing the cactus, I was able to bring forward questions about transgenerational trauma and materialise how trauma is diffracted and woven into narratives, discussions, and perceptions, influencing the ability to openly discuss and critique Israeli politics in Germany today.

Michel Foucault's and Stuart Hall's concept of discourse and its apparatus will be discussed, particularly its role in circulating or silencing trauma, and the role of art or art institution(s) in this discourse. [32] The encapsulation of the intensity and presence of history in *the moment before*, will be discussed, especially in relation to identity and the creation of meaning.[33] The notion of *the moment before* is a continuous process where the after is also the before of an after.[34] This suggests that *the moment before* is an emergence and is not simply completed with the event of the explosion but is always in a state of becoming, since events are not static but continually fold into the surface and are unfinished.

Chapter 2: *Correspondence* deals with correspondence as a method and practice that can re-reproduce a mark or make the different marks stick, cohere and emerge. This emergence is determined by the different aspects of correspondence and will be divided into three aspects of the argument, which are as follows: (1) **'Inside' the scream**, which is a topological surface: this topology is already an emergence and a plural environment that is made up of montage. It is the rearrangement of the marks that in themselves create a topological surface.[35] (2) **Shapes of the landscape**, which are determined by correspondence that can be seen as a peculiar form of 'rubbing' of the traumas against each other, and against the topologies of an ever-emergent landscape.[36] This 'rubbing' is the way in

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[31] Hanno Hauenstein, 'Antisemitismus in Deutschland', *Berliner Zeitung*, 19 June 2021 https://www.berliner-zeitung.de/wochenende/antisemitismus-in-deutschland-warum-springer-medien-hysterische-kritik-ueben-li.164949?pid=true accessed on 23 August 2022

[32] Michel Foucault, *The Archeology of Knowledge* [1972], (Abingdon: Routledge, 1989). *'The Confession of the Flesh'*, in: Power/Knowledge: Selected Interviews and Other Writings, 1972-1977, ed. by Colin Gordon, (New York: Pantheon Books: 1980), 194–228. Stuart Hall, *Representation* (London: SAGE Publications in association with The Open University, 1997).

[33] Alexander G. Weheliye, Habeas Viscus (Durham, NC: Duke University Press, 2014).
Areej Sabbagh-Khoury, *'Settler Colonialism, the Indigenous Perspective, and the Sociology of Knowledge Production in Israel'*, Theory and Criticism (2018) Van leer institute: Jerusalem.

[34] Jean- Francois Lyotard, *The Postmodern Explained, Correspondence*, 1982- 1985 (Minneapolis: University of Minnesota Press, 1993). *The Postmodern Condition, A Report on Knowledge,* Translated by Geoff Bennington and Brian Massumi, (Manchester: Manchester University Press, 1984).

[35] Benjamin, *The Arcades Project*. Sharpe , *In the Wake.* Golding, 'The Courage to Matter'.

[36] The notion of 'rubbing' as an encounter was developed in reference to Macharía, *Frottage*.

which the correspondence adheres and coheres into a *dispositif;* the structure that enables the different 'shapes' of the landscape to form, and gives the system its direction.[37] This stage explains the encounter, the materialisation and the connection between me and the *Rubble Woman* memorial in Berlin from which the moving image emerged.[38] (3) **Smile without a body**: correspondence is 'born' from *dispositif*/the *figural* or what will be named: a smile without a body. And the correspondence creates and acts as a *dispositif* and the *figural*, a non-representational, situated mark in the landscape.[39] This part of the argument will explore how the trauma becomes situated in physical, visceral space, and the way the trauma becomes a structural material that enables the personal/collective subconscious to emerge, take shape and circulate. This will be discussed through the work *The Moment Before* and Chantal Akerman's films.

The chapter addresses what correspondence can be in a practice-led context; it looks at correspondence as montages or fragments that bring together different traumas from different times and places at a given moment and enable them to cohere into new entities and structures. As this chapter was written in parallel to the creation of the last work, *The Moment Before* which is an AR, *moving-image correspondence* installation, the argument of this chapter can only be understood together with this work. The correspondence exposes the unseen structures and trauma that are active in each correspondence and in the landscape, as well as those which are silenced that can obtain place and material presence through correspondence.

Chapter 2 deals with the actual matter that circulates in this thesis: trauma. It is the middle chapter, as it embodies the feedback loop or the correspondence between the surface (Chapter 1, *The moment before*) and the landscape (Chapter 3, *The composition of the surface*). Every mark that emerges via correspondence is a result of this feedback loop and circulation. The unseen structures are active in each and every correspondence, they are emerging via correspondence and are constantly active and shape the act of corresponding and language.

Chapter 3 explores how the traumatic surfaces manifest as landscape. It argues that the landscape is the composition of the surface which forms itself through correspondence that takes place between

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[37] Lyotard, *Discourse, Figure,* 3-19. Lyotard's work, and in particular, *Libidinal Economy* and *Discourse, Figure* was my starting point to think about the *dispositif* and the materiality of its structure. The *dispositif* exists in the relationship itself and enables new structure, complexity and undecidability to take place. Infra, Ch 2- *Correspondence*, 78-86.

[38] More on the *Trümmerfrauen*, (rubble Women) can be found in: Leonie Treber, *Mythos Trümmerfrauen*, (Essen: Klartext Verlag, 2015) and in the second chapter. Infra. Ch 2- *Correspondence,* 70-77.

Ariella Aïsha Azoulay, 'The Natural History of Rape' (2016), in Okwui Enwezor, ed., Postwar [exhibition catalogue], Haus de Kunst (Munich: Prestel, 2017). Giorgio Agamben, The Open, trans. Kevin Attell (Stanford University Press, 2004), 41-42.

[39] Lyotard, *Discourse, Figure,* 3-19, 233-276. The *dispositif* can become the *figural,* non-representational, yet palpable mark in the landscape that challenges language and the logic of landscape. Jean-Francois Lyotard, *Can Thought go on without a Body?* in *The Inhuman, Reflections on Time* (Stanford: Stanford University Press, 1991), 8-24.

the shapes/marks and the surface (*the moment before*). The materiality of the composition is visceral and consists of different bodies, materials, blood, taste, sexuality, pain, hope, etc., which are parts of this topological trauma environment that emerge and circulate.[40] *TankWoman,* the work that this chapter is based on, embodies a certain composition and questions how the unknown, or undecidability, and hope can emerge in a landscape of war. The work refers to and moves between some of the most iconic images of tanks, and the tank's relationship with humans in history. In those particular iconic moments of *the moment before*, where a particular tank is going to harm a specific human body from a specific group or identity, a *dispositif* is formed.[41] Nevertheless, in these particular moments of *the moment before*, which these images capture, there is still a place for hope, as the explosion, or the devastating end, has not yet occurred.

The chapter will further explore the mechanism of trauma and structures of memory in the landscape that act in a similar way to that in which a fungi mycelium linkage network operates, with no beginning or end, and will be referred to as *mycelium time*. It examines the way trauma can pop up like a mushroom on the surface and take shape, colour and texture etc., but it is always inseparable from the mycelium network that is embedded in as a surface. This surface (or *the moment before*) is constantly feeding the landscape.[42]

This chapter deals specifically with the Israeli/Palestinian landscape and the way in which trauma manifests and circulates in this landscape. It argues also that the unquantified state of fear or atmosphere that projects the trauma to the future and is living this projection in the present, was perpetuated *the moment before* an explosion and structured the landscape in a certain way.[43] It examines how this situation can become 'tolerable' to the hegemonic society when solidified in the landscape and instrumentalised in re-shaping the landscape and its narrative, so it becomes one's 'knowledge' and the only reality one knows.[44]

The sabra and its different shapes and roles in the landscape that were discussed previously in this introduction will be fed back into the third chapter, as it embodies the mycelium of trauma, the way it emerges on the surface and circulates, becomes normalised and then part of the landscape, which

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[40] Kadman Noga*, Erased from Space and Consciousness.*

[41] Jean-Francois Lyotard, *The Differend, Phrases in Dispute*, trans. by Georges Van Den Abbeele, (Mineapolis: University of Minnesota Press, 1988).

[42] Efi Ziv, *'Stubborn Trauma'*.

[43] Frantz Fanon, *Black Skin, White Masks* [1952], trans. by Charles Lam Markmann (London: Pluto Press, 2008). Gil Z. Hochberg, *Visual Occupations, Violence Land Visibility in a Conflict Zone* (Durham, NC; London: Duke University Press, 2015).

[44] Eyal Weizman, Hollow land: Israel's Architecture of Occupation (New York: Verso, 2007). Eyal Weizman, ERASURE, The Conflict Shoreline, (Steidl: Göttingen, 2014). Algazi Gadi 'From Gir Forest to Umm Hiran: Notes on Colonial Nature and its Keepers', Theory and Criticism 37, (Fall 2010), 232-253.

in turn is incorporated into the Jewish identity in Israel.[45] The effects of the sabra on the landscape's atmosphere were profound, as the Israelis could assimilate it completely into the Israeli landscape and identity and also turn it into a tank, a violent symbol of strength and defence of the Israeli territory against those from whom they took it.

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[45] Miron Benvanishti The White Sabar Dream, an Autobiography of Disillusionment (Jerusalem: Keter, 2012).

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The Moment Before

> Remembering in common is absolutely necessary in our time. Because we do have a huge part of our history that connects us. The history of Europe is not limited to the borders of Europe, which make it such that in fact, the question of Europe is a world question. Because your history (Europe History) doesn't stop at the Mediterranean, it goes way beyond the Mediterranean. So when we say Europe, to some extent, what we are evoking is a larger word, because that is what the history of Europe has been.[…] we have a shared history but not a shared memory…
> Achille Mbembe (2019) [1]

This chapter argues that collective trauma operates as a strange amalgamation of non-linear time, where 'the before' is always an anticipation (a future) whilst simultaneously giving a certain kind of atmosphere to the present. In this sense 'the before' is perpetually already 'here' and 'now'.

The moment before the explosion creates a particular movement, pattern, repetition, meaning and action(s) that structure the condition for the trauma to manifest itself, take shape and circulate. The effect of trauma is the opposite of linear time: in some cases it can freeze time at a specific moment or shape, loop time or sneak in unexpectedly as a discontinuous continuity. The past is projected into the future, returning to create the now, solidifying the trauma, situating it and letting it dwell and recirculate. Memory processes are embodied in *the moment before* the explosion or in the tension and attraction of the void that the explosion creates between *the moment before* and the moment after. This chapter argues that *the moment before* is an event that can be understood as the becoming; a continuous process whereby power and politics are intertwined with the ways in which certain configurations possess the potential to generate certain hope or disaster in the world. This suggests that *the moment before* does not simply end with the event of the explosion, since events are not static, but rather unfold and diffract into one another as an ongoing process that solidifies the trauma in the present, as a pervasive surface. The word 'before' also names and embodies the future or a future fear that creates contemporary knowledge and meaning and the rules that are at play in the

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[1]Achille Mbembe, 'Memory and Restitution', 2019: youtube.com/watch?v=oY5iUx4hz5M (20:12 min), accessed on 14 December 2020

present system. Or, as Lyotard writes in *The Postmodern Explained*: 'A work can become modern only if it is first postmodern. Thus understood, postmodernism is not modernism at its end, but in a nascent state, and this state is recurrent'.[2] Therefore this chapter argues and views *the moment before* as an essential surface for the trauma to erupt and emerge from, as it creates the condition and structure for the trauma to manifest itself and circulate.

 To grasp the incredibly visceral and wounding nature of trauma, it is necessary to approach it in a manner that allows the identification of the way it circulates, its marks and patterns: hence, by approaching the exploration of this process through investigating questions related to memory, materiality, structure, identity, meaning and non-linear time. This chapter explores this through Hannah Höch's photomontages, that materialise the emergence of *the moment before,* its non-linear continuous surface or structure. Hannah Höch's montages entail a certain kind of process of breaking the frame, not just by literally cutting and pasting, but by bringing diffraction and relation to visibility. The structure is not created in the event, but the event is a mark that is inseparable from the feedback loop that makes up the surface and the event. Höch's juxtaposition of photographic fragments from various sources such as newspapers and magazines creates a new encounter or correspondence on the surface and uncovers the connection and relation between seemingly separate events in Germany, which are in fact not isolated occurrences but instead intricately nested and entangled with each other in relations and connections between the past and future. Historical events such as colonialism and the Holocaust act as pivotal platforms for trauma in this chapter and the creation of the future and a future fear, that return to the present in a feedback loop to create the 'now'. Using Karen Barad's notion of diffraction, the (re)configuring of patterns and the continuation of the event will show how far diffracted German colonialism is, and how entangled it is with the Holocaust, the Nakba and the 'thickness' of the present moment, which will be discussed shortly.[3] Michel Foucault's and Stuart Hall's notion of discourse and its apparatus, that has the ability to circulate the trauma or silence it and exclude it from the discourse, will be discussed by focusing mainly on 'before' the Holocaust and the role of art and art institutions in the discourse. The memory of past and future is embodied and re-membered in the present shapes and patterns that create the landscape, and this sensual or material bodily moment gives it its experience and intelligence. This moment is part of the creation of knowledge systems that are shaping the discourse and its circulation. Where does history begin, and how far back does one have to go to connect with one's own present, trauma and shapes that creates

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[2] Jean- Francois Lyotard, *The Postmodern Explained, Correspondence, 1982- 1985* (Minneapolis: University of Minnesota Press, 1993). 13

[3] The Nakba (النكبة), or the 'disaster' also known as the Palestinian Catastrophe, referring to the destruction of Palestinian society and its homeland in 1948 by Israel, and the permanent displacement of a majority of Palestinians. Mamdouh Nofal, Fawaz Turki, Haidar Abdel Shafi, Inea Bushnaq, Yezid Sayigh, Shafiq al-Hout, Salma Khadra Jayyusi, Musa Budeiri, 'Reflections on Al-Nakbar', *Journal Of Palestine Studies*,.28, no. 1, (Autumn 1998), 5-35.

one's own identity and others? The chapter will end with the photo series from Khirbet Humsa, taken by photojournalist / photo-activist Meged Gozani, working with the notion of before and after the trauma in order to enable the trauma to take material form in the discourse and circulate.[4]

The present moment as a 'thickness'

I choose to open the text with personal examples of censorship in Germany and the reason why I started working with the sabra (cactus), in order to start to weave in the after that embodies *the moment before* that are both entangled and inseparable in an attempt to show the 'thickness' and multi-dimensionality of the present that is produced from the emerging past and the emerging future that this chapter analyses. Using Maxwell's 'cone of time' will help to imagine the entangled relationalities of the events that are present in this text.[5] Colonialism, the Holocaust, the Nakba and the German present are all on the same 'thick' side, as there are in fact no sides, or out-side, at all.

> Time morphed into conical-wasp-like shapes of past-future (the upper and lower parts, open at both 'ends'), with its mid-section 'point' (or wasp-waist) as 'the present', and with the pluralities of 'elsewhere' somewhere not part of the cone of time. Now picture pulling the whole diagram up via its 'present' (that is, the mid-section 'point' or wasp-waist). That which is 'past' would be entangled with 'the future', and the whole of the universe would be reshaped without edge or outside. Entanglement, here, does not mean 'swallowed up' or even 'mingled'. It speaks to the shift into multiple dimensionalities, the font of string theory and other brain-explosive delights.[6]

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[4] Khirbet Humsa is located in the northern Jordan Valley. The residents of Homsah, who have lived in the area for decades, suffer repeatedly from the destruction of their tents and buildings by the IDF. The official reason for these attacks is that they live in what was declared "Fire Zone 903" in 1967. This fire zone was only declared a 'closed military zone' a few weeks after Israel occupied the West Bank in August 1967. Article By Oren Ziv, July 9, 2021, 972 Magazine: 972mag.com/west-bank-demolitions-khirbet-humsa/ accessed on 25 February 2023. Article by Amira Hass, Feb 4, 2021, Haaretz: haaretz.com/middle-east-news/palestinians/2021-02-04/ty-article/.premium/israel-destroys-and-seizes-structures-in-khirbet-humsa-leaving-32-minors-homeless/0000017f-db12-db22-a17f-ffb3124f0000 accessed on 25 February 2023.

[5] In his book *A Brief History of Time*, Stephen Hawking writes that the physicist James Clerk Maxwell's equations predicted that the speed of light should be the same regardless of the speed of the source radiating it. This means that when a pulse of light is emitted at a specific point in space at a specific time, it propagates over time as a sphere of light whose size and position are independent of the speed of the source. The waves spread out as a circle that gets larger over time, like the ripples that spread on the surface of a pond when a stone is thrown into it. If snapshots of the waves at different times are stacked on top of each other, the expanding wave circle marks a cone whose tip is at the place and time at which the stone hits the water. This cone is called the future light cone of the event. In the same way one can draw another cone, the past light cone, which is the set of events from which a light pulse can reach the given event. Stephen Hawking, *A Brief History Of Time, from Big Bang to Black Holes,* (New York: Bantam Dell Publishing Group, 1988). 29-35
Infra. Ch 2- *Correspondence*, 65-66. The use of the term 'cone of time' is taken from 'The Courage to Matter',480. Cf Golding, 'The Courage to Matter', 450-486

[6] Golding, 'The Courage to Matter', 480

2015 marked the 50th anniversary of German-Israeli relations.[7] This year was dedicated to celebrating the rich German-Israeli culture. However, amidst these cultural festivities, a planned photo exhibition by Breaking the Silence that was supposed to open in Köln faced an unexpected cancellation.[8]

In May 2019, the German Bundestag declared the BDS movement, which advocates for a boycott of Israel until the end of the occupation, as anti-semitic.[9] Consequently, support for the movement's events and the individuals pursuing its goals was discouraged. In May 2020, a contentious debate emerged surrounding the Ruhr Triennale festival, which was scheduled to feature a speech by Cameroonian philosopher Achille Mbembe.[10] However, Mbembe's invitation was revoked, as he had signed a petition more than a decade ago calling for an end to Johannesburg University's ties with Ben Gurion University due to the latter's collaboration with the IDF, the petition endorsed by the BDS movement.[11] The Bundestag's classification of the BDS as anti-semitic led to Mbembe being labelled as such.

Subsequently, the German Government and Israeli embassy partially cancelled a conference titled 'The School for Unlearning Zionism' in Berlin.[12] In February 2021, I faced a censorship case where the Kunst Sammlung Chemnitz museum informed me that there was significant pressure to exclude me from an exhibition on 1700 years of Jewish life in Germany.*[13]*

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[7] German-Israeli relations refers to the entirety of the diplomatic, economic, political and other relations between the Federal Republic of Germany and the State of Israel. A defining factor that shaped these relationships from the start is the Holocaust perpetrated by Nazi Germany. Relations gradually thawed after the end of the Second World War, when West Germany offered to pay reparations to Israel in 1952 and full diplomatic relations were established in 1965.

[8] Breaking the Silence is an organisation of veteran soldiers who served in the Israeli military since the start of the Second Intifada and have taken it upon themselves to expose the Israeli public to the reality of everyday life in the Occupied Territories.
In the context of 50 years of relations between Germany/Israel/Palestine, it is impossible to ignore the latter: nevertheless, the Israeli embassy found that the exhibition did not conform to the 'celebration's' guideline and censored it. See: Itamar Eichner, 'Breaking the Silence exhibition thwarted in Germany', 06. November 2015, Ynet: ynetnews.com/articles/0,7340,L-4667322,00.html accessed on 13 December 2020. 'Köln sagt Israel-kritische Ausstellung ab', *Die Zeit*, 12 June 2015 https://www.zeit.de/politik/deutschland/2015-06/breaking-the-silence-ausstellung-koeln-israel accessed on 13 December 2020

[9] See the following about the decision of the German Bundestag calling the BDS (Boycott, Divestment and Sanctions) campaign against Israel anti-semitism: Ben Knight, 'Lawmakers condemn 'anti-Semitic' BDS movement', 17.May 2019, DW: dw.com/en/german-parliament-condemns-anti-semitic-bds-movement/a-48779516 accessed on 25 February 2023.
BDS (Boycott, Divestment, Sanctions) is a Palestinian-led movement for freedom, justice and equality. BDS is now a global movement made up of unions, academic associations, churches and grassroots movements around the world. BDS calls on the world to pressure Israel to comply with international law and human rights and end the occupation of Palestine. BDS website: /bdsmovement.net/ accessed on 25 February 2023.

[10] See the following about the accusation of Achille Mbembe as anti-Semitic: Sabine Peschel, 'Why Achille Mbembe was accused of anti-Semitism', 30. April 2020, DW: dw.com/en/why-achille-mbembe-was-accused-of-anti-semitism/a-53293797. Denijal Jegic, 'Colonial discourses are stifling free speech in Germany', 19 Jun 2020, Aljazeera: aljazeera.com/opinions/2020/6/19/colonial-discourses-are-stifling-free-speech-in-germany accessed on 25 February 2023.

[11] IDF is an acronym for the Israel Defence Forces.

[12] The conference was organised by Israeli students in Berlin studying at the Weissensee Kunsthochschule (art college). The conference, titled 'The School for Unlearning Zionism', along with its accompanying art exhibition, faced budget cuts and eventual cancellation. See: Mairav Zonszein, 'Berlin art college withdraws funding to Israelis seeking to unlearn Zionism', 21 October 2020, *972 magazine:* 972mag.com/zionism-germany-antisemitism/ accessed on 14 December 2020
'The School for Unlearning Zionism': schoolforunlearningzionism.com/ accessed on 25 February 2023

[13] The museum did not remove my work completely from the exhibition, but they removed my collages from the exhibition, from their website and the official invitation, and my work *A Dream;* a correspondence with the cactus, was projected in a separate room, banned from the main exhibition room.

I am not going to list all the many cases of censorship, social pressure, resignation and dismissal that have arisen in Germany in recent years, on allegations of anti-semitism against the backdrop of criticism of Israeli politics or support for a boycott against Israel.[14] The reason I listed these instances is to help to grasp the complex concept of collective trauma and its circulation, the way it constructs and operates in the non-linearity of time, where the 'before' is a constant anticipation, or projection of the past to the future, which simultaneously shapes the present atmosphere.[15]

A Dream

The first moving-image work this research is based on is *A Dream,* a correspondence with a cactus that was brought from Italy for an experiment in the Royal College of Art's sound studio. The work explores the idea of putting something in a sterile room or laboratory that is completely separate from its surroundings, its trace, space and stories that make it, in an attempt to obtain an objective result that stands for itself. The video questions the existence of a sterile space as an empty page, a tabula rasa, which has no trace of the trauma and history that influence it, as if trauma is not already encoded and embodied in the language, material and set of relations which are active in the encounter that creates it.

Hanno Hauenstein, ‚Antisemitism in Germany', *Berliner Zeitung,* 19 June 2021. berliner-zeitung.de/wochenende/antisemitismus-in-deutschland-warum-springer-medien-hysterische-kritik-ueben-li.164949?pid=true accessed on 23 August 2022

[14] Numerous individuals from the art and cultural sphere experienced censorship and societal pressures subsequent to endorsing the 'Initiative GG 5.3 Weltoffenheit'. The initiative is an open letter that supports the diverse cultural institutions in Germany that are demanding the right to a guarantee of freedom of opinion and freedom in art and science, allowing difference as a democratic quality and seeing art and education as spaces that enable different positions and to be able to host artists, philosophers, academics and cultural events that either support or do not support the BDS, as well as being able to criticise Israeli politics without being classified as anti-semitic. The Open Letter, Dec 2020, e_flux: conversations.e-flux.com/t/open-letter-nothing-can-be-changed-until-it-is-faced/10189 accessed on 26 February 2021

In the third chapter I discuss the debate around the Documenta 15 case. Infra. chapter three- *The composition of the surface*, 98, footnote, 36

[15] In the wake of the Holocaust, it is almost impossible in Germany to criticise the politics of the state of Israel without being accused of anti-semitism and being subjected to censorship, even as an Israeli Jew. When I started working with the sabra in Germany in 2017 it was partly to avoid censorship. I found that by addressing the cactus, I was able to raise questions about the past, present, and future of Israel/Palestine that would otherwise be considered undesirable. As it were, I substituted a seemingly impossible dialogue between the Israelis and the Palestinians for a seemingly impossible dialogue with the sabra.

Figure 6: Still image from the moving image work *A Dream*

The experiment tested the reaction of the cactus to the sound of an explosion by playing the sound of a very loud explosion to the cactus and at the same time recording the waves it emitted with a special ultrasonic microphone. The aim was to see whether there was a change in the waves coming from the cactus before and after the explosion. Before starting with the experiment, an 'interview' with the cactus was recorded. The interview was mainly about what will happen in the experiment and what doubts and fears are associated with it. The aim was to find out whether communication with the sabra is possible in any way, and what it would mean to correspond with a cactus.

Ultrasonic waves cannot be heard by the human ear, but their visual representation, and the changes in them can be seen. I placed the blue wave of my voice and the red ultrasonic wave of the cactus on top of each other in order to create a visual correspondence, a 'correspondence landscape' that emerged from both of us in *the moment before* the explosion: an existence in which the two waves, the two events are placed together in such a way that the voices of both can be heard, and neither of them is pushed into the realm of the 'invisible'. The video is an attempt to create a correspondence with the sabra, despite the apparent impossibility of having a conversation with it. It is an attempt to go beyond the dimension of the haptic, visible reality that is captured by the five senses.
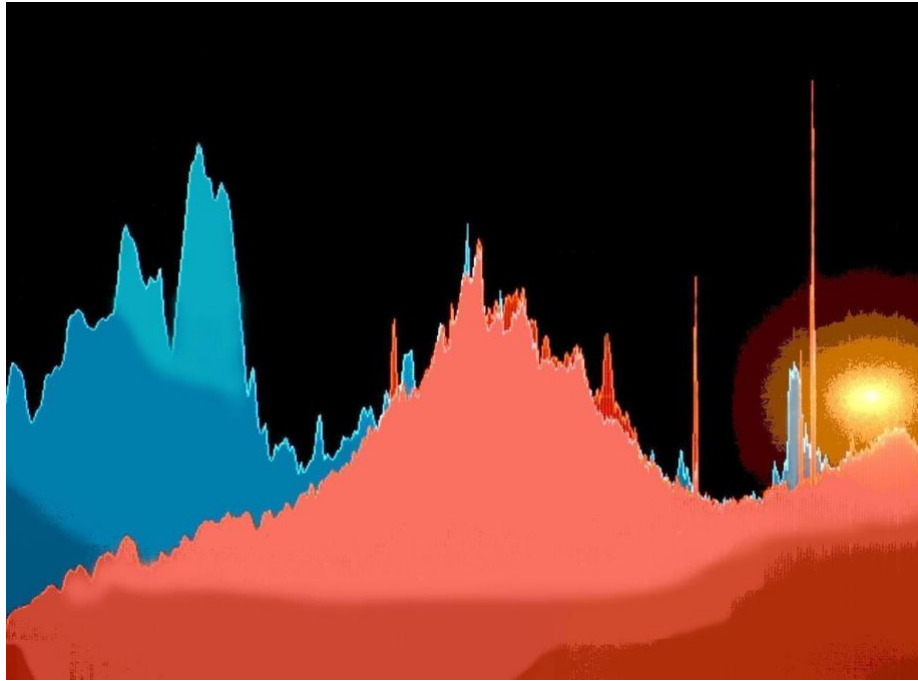
Figure 7: Still image from the moving image work A Dream

The moving image is constructed as an absurd humorous act that coexists with the aggressive nature of trauma. The attempt to communicate with the cactus using human verbal language is not aiming to resolve trauma through physiological conversation, but rather to allow the trauma to be expressed humorously in a space where it is typically silenced.

The work is seen as a poetic act, seeking to create space for various traumas related to war, experienced by different generations and entities that share histories and memories that life has encoded in material. While some entities in the video might not have directly experienced the events, they are still connected to the traces of memory, keeping those events alive and active within them.

A Dream tries to identify *the moment before* the explosion, to understand its consistency, the set of relationships that are active in it and the structure it creates, which affects and diffracts and does not end or disappear with the explosion, but rather surfaces and intensifies. Whether it is a moment or one hundred years of solitude, the impact of *the moment before* is felt far more widely than just by those directly affected by the explosion. As will be explored in the rest of the text, the circulation of trauma and its surfacing as present is a strange amalgamation of non-linear time, where the marks both emerge from the surface and become the condition for future events.

 The surface: the past is yet to come…

To understand the role of *the moment before* as a surface requires an exploration of how surfaces are constructed and created politically as discourses, and how those discourses subsequently re-surface. This section examines the connection between colonialism and the Holocaust. As this thesis argues, there is no one specific beginning or end point for this; nevertheless, it has to start somewhere. Hence, the first aspect of the emergence of the surface discussed here will begin in 1884/85. To grasp the way a surface is created, Hannah Höch's photomontages will be examined to show the continuity and linkage of events and make them visible. Through her montages, this section demonstrates how *the moment before* emerges, comes into presence, and shapes the past, present, and future. As will be shown, in her montages *From an Ethnographic Museum* and later in the *Cut with the Kitchen Knife […]*, Höch juxtaposed photographic fragments from Weimar society and German colonialism, exploring questions of gender, race, representation, the role of media and the creation of knowledge and meaning and their circulation.[16]

The Berlin Conference of 1884/85 was organised by the then German Chancellor, Otto von Bismarck, to formalise European colonial claims on African territories. In the conference European leaders divided the map of Africa into lines and squares, sharing it out between the European countries: ignoring mountains, rivers, other natural borders and, more than anything, ignoring humans. Various peoples with different beliefs, languages and cultures were brought together under one territory.[17] The Berlin Conference can be seen as 'a moment before', before the Herero and Nama genocide in German South West Africa (present-day Namibia) of 1904-1908, and before the Holocaust.[18] By delving into the entanglement and diffraction of this event, this section aims to shed light on the multifaceted and enduring impact of German colonialism on the emergence of the Holocaust and its entanglement with the contemporary era.

In *Colonialism and the Holocaust,* historian Jürgen Zimmerer argues that there is a direct connection between colonialism, genocide and the Holocaust.[19]

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[16] Maud Lavin, *Cut with the Kitchen Knife, the Weimar Photomontages of Hannah Höch* (New Haven, CT: Yale University Press, 1993).

[17] *Bismarck, Europe, and Africa, The Berlin Africa Conference 1884-1885 and the Onset of Partition*. Edited by Stig Förster, Wolfgang J. Mommsen and Ronald Robinson (London; Oxford: The German Historical Institute; Oxford University Press, 1988)

[18] Jürgen Zimmerer, 'Colonial Genocide: The Herero and Nama War (1904–8) in German South West Africa and Its Significance', in: D. Stone, D. (ed.) *The Historiography of Genocide.* (London: Palgrave Macmillan, 2008), 323–343

[19] Although the Holocaust was a genocide (the extermination of a specific group of people), it was named to distinguish its unique historical event from other genocides. There is a whole debate, which I will not go into in this thesis, about whether or not to justify its singularity as an event in world history and around the name itself. Stef Craps (2013), *Postcolonial Witnessing: Trauma Out of Bounds* (London: Palgrave Macmillan, 2013); Giorgio Agamben *Remnants of Auschwitz – The Witness and the Archive*, trans. by Daniel Heller-Roazen, (New York: Zone Books,1999).

> …on closer inspection, the war against the Herero and Nama reveals clear parallels
> with the "war of destruction" of 1941- 1945 in the East.[…] for the two wars are
> separated by only forty years, and it is possible to speak of a certain military tradition
> of "war of racial extermination" (*Rassen und Vernichtungskrieg*). [20]

As Zimmerer shows, the colonial genocide was not fundamentally different from the Nazi genocide. It was less organised, less bureaucratic and less technologically advanced, but the strategy was ordered from above and the intention was to destroy an entire people. They were turned into 'subhuman creatures' (*Untermenschen*) and the consequences were calculated and thought through. Some of the systems, such as racial and medical experiments and concentration camps, that were later developed and mastered by the Nazis were already part of the colonial system of power in German South West Africa. Following the First World War and the treaty of Versailles, Germany lost its colonies; nevertheless, the Weimar Republic was still full of false nostalgic representations of German colonialism and non-European representations in its media and culture. The ideological heritage of colonialism and imperialism was still strong in the Weimar Republic. The humiliation of the First World War and the Versailles Treaty, as well as the longing for the imperial project, with its ideology of nation, race and identity, created an hegemonic consciousness in Germany that was present in politics, society, culture and media.[21] According to Zimmerer, and as will be shown through Höch's montages, it is not a question of tracing an exact connection, or cause and effect, that connects the two genocides, but rather a sense of an archeology of the idea of demographic economy and genocidal thinking, creating the discourses that enabled a ground, or a surface, that fed the system that enabled colonialism and the Holocaust.

Hannah Höch is generally known for her connection and artistic association with the Berlin Dada group and her striking photomontages. Her photomontages offer a response to, and critique of, the mass media representation of women and the political situation in postcolonial Germany and the pre-National Socialist period.[22] Höch examines the mechanisms at play, attempting to map out the meaning of the stereotypes and how they were created, how they enter everyday life, and what this meaning consists of. From 1922 until 1931, Hannah Höch created a series of seventeen small-scale photomontages titled *From an Ethnographic Museum*, in which she focused and dwelled on the encounter with non-European cultures and their representation in the postcolonial Weimar

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[20]Jürgen Zimmerer, *'Colonialism and the Holocaust, Towards an Archaeology of Genocide'*. In: *Genocide and Settler Society- Frontier Violence and Stolen Indigenous Children in Australian History*, ed. by A. Dirk Moses, (Oxford, New York: Berghahn Books, 2004), 49-76 (66)

[21]Shelley Baranowski, (2011) *Nazi Empire: German Colonialism and Imperialism from Bismarck to Hitler*, (New York: Cambridge University Press, 2011).

[22]Elizabeth Otto, *Hannah Höch,* ed. by Dawn Ades, Emily Butler, and Daniel F. Herrmann,(London; New York: Whitechapel Gallery; Prestel, 2014), *Woman's Art Journal* , Fall/Winter, 35, No. 2 (2014), 61-62

Republic.[23] She uses common racial and gender stereotypes of men, women, black, white, blond-haired, etc., and combines them in the most absurd and satirical way, forming hybrid creatures that highlight the mechanism on which they are built. She uses the stereotype of the white 'moral and pure human body' and combines it with stereotypes of the black 'inferior inhuman savage'. Together they form a hybrid, a new entity –a grotesque body that embodies all the above stereotypes under the glare of a racist light.

Although Höch is almost exclusively associated with the depiction of gender roles and the image of the New Woman in the 1920s, Denise Toussaint rightly points out in her article 'Dismantling Colonial Representation: The Photomontages of Hannah Höch'*,* and in her book *Dem Kolonialen Blick begegnen* (Encountering the colonial gaze)*,* that Höch also addressed postcolonial issues as early as the 1920s, and thus in an almost anachronistic way.[24] However, they did not receive much attention, either because the discourse was not ready for these kinds of questions, or as evidence of the neglected past of the German colonial era by the Germans, and the notion of the Holocaust as the only event that would be remembered in Germany.

Figure 8: *Bäuerliches Brautpaar* (Peasant Couple) 1931

Figure 9: *Mischling* (Half Caste) 1924

Hannah Höch's photomontages captured *the moment before* but also actively re-membered and challenged it, creating a visual resistance. Through her photomontage technique, she facilitated the circulation of new relations and confronted the prevailing discourses. Her montages engaged deeply with political issues, particularly those surrounding race, mixed race, mixed blood, and interracial

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[23] Denise Toussaint, 'Dismantling Colonial Representation: the Photomontages of Hannah Höch'*, de arte*, 51, no. 1. (2016), 25-41.

[24] Denise Toussaint, *Dem kolonialen Blick begegnen, Identität, Alterität und Postkolonialität in den Fotomontagen von Hannah Höch*, (Bielefeld: Transcript, 2015); Toussaint, 'Dismantling Colonial Representation'.

marriages. She explored these themes, viewed as threats to both the republic and the notion of a superior race, extensively in her work. By delving into questions such as what shapes perspectives, and how knowledge and narratives shape the world, Höch exposed structures of power and societal ideology. Her collages materialised the discourse and how it projected fear, while simultaneously revealing diffracted events that already bore the seeds of future memories of her era. This approach allowed her to create a distinct understanding and perspective of her present. Höch's art provided a means to give shape to silenced traumas, bringing forth the unspoken and creating a space for them through artistic practice and materials. By doing so, she enabled the presence of trauma within the discourse, allowing for a deeper engagement with these suppressed topics.

Höch used photos and text from magazines and newspapers, as well as material from different sources, using existing materials that had memory and meaning embedded in them before she transformed and re-reproduced them into new entities. This memory comes into her work as a trace, or as an actual material that affects the narrative. Memory is the material threaded, or glued (in montage), into the fabric of the world. Or, as Virginia Woolf describes beautifully in *Orlando*: 'Memory is the seamstress, and a capricious one at that. Memory runs her needle in and out, up and down, hither and thither'. [25] It is the enfolded materialisation of past and future traces in the present. Höch's montages can be seen as maps of diffracted discourse events that are not separate from each other but rather nested within each other, bound together in an invisible network, and entangled in relations of obligation, rather than standing alone as isolated events. By taking different figures, elements and encounters from their original place and placing them next to each other, on the same surface in a new context, she forces the borders of the events to lose their 'clear-cut' boundaries in space and time so that they start to 'blend' in a new multi-dimensional entity, merging with each other, creating new visible shapes and connections that correspond with each other. New meanings and new knowledge are formed, from the material and memory of both, the past and future. Höch brings the multidirectional memory discourse into a meta-narrative discourse that attempted to prevent it from circulating at that time.[26] She brought the unpresentable, the silenced and discontinuous continuity

[25] Virginia Woolf, *Orlando* (Hogarth Press, 1928), 57. In *Orlando*, Woolf experiments with the breaking of identities, changing gender, and moving through time and centuries. However, one cannot ignore the racist description and language that opens the book. Woolf captures, profoundly and poetically, the way memory operates; nevertheless, she does not reflect on the political aspect of memory and the present it creates. She incorporates and reflects in her text Britain's racism, colonialism, and imperialism, either because she was a product of this society and time or for reasons that remain obscure. As this chapter brings forward, Hannah Höch, on the other hand, was able to reflect on and incorporate the political into her work through materials that hold memories, while breaking boundaries and identities. As this thesis argues, the political is inseparable from the marks that come to presence in the landscape. This will be further elaborated on in Chapter Three when discussing Fanon and the inseparability of the marks from the surface. See Infra, Ch 3 - The Composition of the Surface, p, 95-96.

[26] 'Grand narrative' (or 'meta-narrative') is a term introduced by Jean-François Lyotard in his 1979 book *The Postmodern Condition, A Report on Knowledge*, Translated by Geoff Bennington and Brian Massumi, (Manchester: Manchester University Press, 1984). It is a narrative that deals with narratives of historical meaning, experience, or knowledge and offers its legitimacy through a master idea; a grand story that legitimises itself. Jean-François Lyotard, *The Postmodern Explained* (Manchester: Manchester University Press, 1984).

to the surface, exposing their linkage and the structural connection that is active in the discourse itself. Her works not only expose the surface but also re-reproduce a mark. Remarkably, it is only today, around a century later, that the topics she addressed can be reopened, circulate, and actively participate in the discourse.

> In the 1920s Höch was already asking Gayatri Spivak's (1988) key postcolonial question: Can the subaltern speak? and let her characters answer in the affirmative with their gaze.[27]

Trauma is a living entity that circulates. Although it is alive, it needs a surface or a structure that will enable it to become a trauma. In this context, one can look at trauma as a virus or as mould. Trauma is similar to the way mould operates: it cannot grow on nothing. It needs a surface on which to start to spread and circulate. It receives its energy not through photosynthesis, like plants, for instance, but from the matter or surface on which they live. If the surface of a wall, for example, is wet and humid enough, the mould will be able to grow. It will start slowly – one or two black spots will initially be visible on the surface. If the wall maintains its wetness, the black spots will spread and multiply on the surface. At first, the black spots will seem unconnected to the naked human eye. They seem like random discontinuous spots on the surface; nevertheless, they belong together to the same mycelium network of mould. It multiplies by producing large numbers of small spores that can contain a single nucleus or are multinucleate. Those spores can multiply through mitosis, asexual reproduction, or through meiosis, sexual reproduction. Many species can produce both spores. Slowly, if the surface allows it, a visible connection between the dots will become present (their presence is only visible to the naked eye when they form large intensified colonies), allowing it to continue to spread and circulate on the surface. A colony of mould does not consist of discrete organisms but is interconnected by a network called mycelium. Mycelium is an ongoing active linkage, maintaining a complex nonlinear woven structure that extends with no beginning or end.[28] When conditions do not allow growth to take place, the mould can remain alive in a dormant state.[29] It will wake up when

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The term 'multidirectional memory' was coined by Michael Rothberg in his book *Multidirectional Memory: Remembering the Holocaust in the Age of Decolonization* (Berlin: De Gruyter, 2009) to conceptualise what happens when different histories of extreme violence confront each other in the public sphere. While the theory of multidirectional memory recognizes the struggles and contestations that accompany public articulations of memory, it seeks to understand how different struggles and memories can contribute to each other rather than competing in a zero-sum game on the place of remembrance.

[27] Toussaint, 'Dismantling Colonial Representation'*,* 39

[28] Infra. Ch 3- *The composition of the surface* where I will elaborate on the idea of the mycelium and why it is helpful to look at how mycelium operates in order to understand trauma, 93-99

[29] Kathleen Parrott, *Mold Basics*, (Virginia Polytechnic Institute and State University: Petersburg, 2009).
Mold Growth, *FSRC*, energyresearch.ucf.edu/consumer/buildings/building-science-basics/mold-growth/ accessed on 26 February 2023.

conditions and the surface will enable it to spread again. The mould becomes part of the surface: it is affected by and affects the surface and creates new knowledge of and from that surface. In some extreme cases it will cannibalise the wall completely, so that the wall will become a trace of the wall or a trace of the absence of a wall. In other cases it will be possible to repair the wall and remove the mould, or at least keep it under control and stop it from spreading and taking over. It might become a constant struggle, preventing it from resurfacing in the wall.

Figure 10: Old wall with mould stains background   Figure 11: *Cut with the kitchen knife (...)*
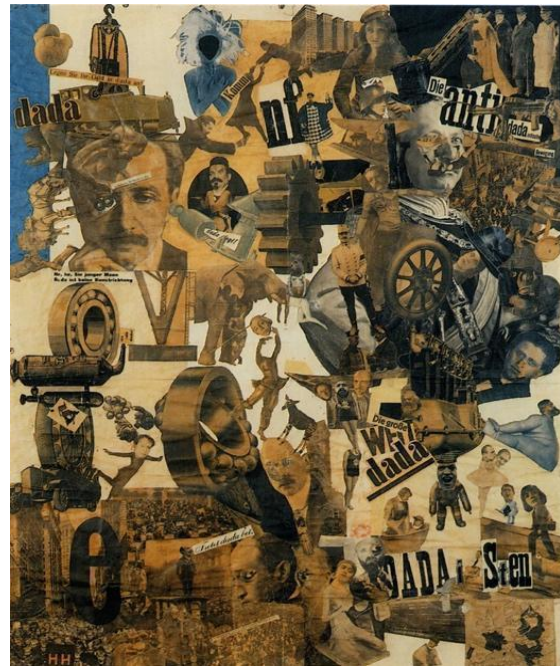
The juxtaposition of the image of *Cut with the Kitchen Knife* and the picture of the mouldy wall creates an encounter in which the circulation of trauma and how the trauma surfaced as *the moment before* and the conditions for the event, become more tangible and easier to understand visually. The aim here is not to compare Hannah Höch's montage to a mouldy wall, but rather show how it operates in a similar way. The seemingly chaotic organic machine that Höch created in the montage *Cut with the Kitchen Knife* resembles the way mould or trauma surface so that the energy can circulate in a certain direction, enabling the surface to produce and become a mark. Neither the mould nor the trauma can thrive without an adequate surface, in the same way that Hoch's montage could shed light on the mechanisms and conditions that allow the structuring of a certain discourse and give them presence. As the mouldy spots become more visible a pattern emerges and one can deduce that the wall was damp and humid and therefore ready for the mould to grow on the surface. Hoch's chaotic montage becomes clearer as the discourse and the political atmosphere she worked in is revealed. The photomontage *Cut with the Kitchen Knife Dada through the Last Weimar Beer Belly Cultural Epoch of*

Germany (*Schnitt mit dem Küchenmesser Dada durch die letzte Weimarer Bierbauchkulturepoche Deutschlands),*1919-1920 (114x90cm), was initially shown at the first international Dada fair in Berlin in 1920. The title, *Cut with the Kitchen Knife*, critiques the role of women and artists in Weimar society. In the 1920s, women were expected to remain in the kitchen and not make art that cuts through the beer belly of the Weimar republic. The figures in the montage are often placed on unexpected bodies or in unexpected contexts. This technique challenged conventional notions of identity, authority, and power. *Cut with the Kitchen Knife* embodies an entire socio-political discourse that is interwoven into the surface of the Weimar Republic.[30] The Dada group's members were both critical in their artistic expression and politically engaged in opposing the government's decision-making, particularly concerning its political alliances with big corporations, the imperial military and the collaboration with the right-wing Freikorps militias after the First World War.[31]

Drawing upon Maud Lavin's analysis of this collage in her book *Cut with the Kitchen Knife*, this section delves into the political backdrop of that era.[32] It explores how Höch's montage technique deconstructed and revealed the intricate structures and conditions that surfaced and facilitated a specific discourse that arose in Germany during that period. In her analysis, Maud Lavin highlights the incorporation of elements from the 'anti-Dada movement' (Anti Dadaistische Bewegung) in the top right corner of the montage. This corner serves to represent those who critiqued or opposed Dadaist principles. Höch humorously depicted Kaiser Wilhelm II, who was held accountable for leading Germany into the First World War.[33] Höch's artistic approach includes using the image of two wrestlers to create Wilhelm's moustache, a satirical gesture aimed at his toxic masculinity. Additionally, Lavin discusses how Höch juxtaposed the body of the modern dancer Sent M'ahesa with the head of General Paul von Hindenburg, who later became President of Germany from 1925 to 1934.[34] This corner depicts political figures, soldiers and generals of that time, such as General Karl Freiherr von Pflanzer-Baltin, who stands on top of Gustav Noske's head. Noske served as the first Defence Minister of the

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[30] Lavin, *Cut with the Kitchen Knife*, 14-25

[31] Freikorps units were paramilitary formations that included many First World War veterans who joined Freikorps when it was formed in late November 1918. The Weimar Republic used the Freikorps militias to defend itself against left-wing revolts. These include the violent repression of the workers' republic in Munich, in which hundreds of leftists were killed, and in the suppression of the Spartacist Uprising revolutionary communist organisation in Berlin, in which communist leaders Rosa Luxemburg and Karl Liebknecht were murdered on 15th January, 1919. In 1934 part of the Freikorps militias merged with the SA and was finally dissolved in 1935. Many of the Freikorps found their place in the NSDAP (the Nazi Party) and in the SA, and many achieved prominent positions within the NSDAP. *1914-1919 Online: International Encyclopedia of the First World War* https://encyclopedia.1914-1918-online.net/article/freikorps accessed on 26 February 2023

James M Diehl, *Paramilitary politics in Weimar Germany* (Bloomington: Indiana University Press, 1977).

[32] Lavin, *Cut with the Kitchen Knife,* 19-25

[33] Helmut Walser Smith, *The Oxford Handbook of Modern German History* (Oxford: Oxford University Press, 2011).
 Geoff Layton, *Access to History: From Kaiser to Fuhrer: Germany 1900-1945* (London: Hodder Education, 2009).

[34] Sent M'ahesa was the pseudonym of Else von Carlberg (17 August 1883 - 19 November 1970) a Swedish dancer, translator and journalist. Susan Funkenstein, *Marking Modern Movement: Dance and Gender in the Visual Imagery of the Weimar Republic* (Ann Arbor: University of Michigan Press, 2020).

Weimar Republic between 1919 and 1920 and was known for his support of the Freikorps.[35] Over Wilhelm's left shoulder, there is a depiction of people queuing at the Berlin employment office; this scene serves as a commentary on the social and economic conditions of the time. In the far right corner are President Friedrich Ebert and other Weimar government officials surrounded by weapons. Next to Kaiser Wilhelm II's heart, Höch placed the head of Else Lasker-Schüler. Lasker-Schüler was a German-Jewish poet and playwright. She was one of the few women who were affiliated with the Expressionist movement. In 1932 she fled Nazi Germany to Switzerland and in 1934 went from there to Jerusalem, where she spent the rest of her life.[36]

In the lower right-hand corner of the collage *The Great World of Dada/ Dadaists* (*Die Grosse Welt Dada/ Dadaisten*), Höch includes a self-portrait instead of her signature. This portrait is affixed to a map showing European countries granting women voting rights during that period. By placing the map there, Höch critiques the gender inequality that prevailed in her artistic community, the Dada art world, and society overall. At the centre of the Dada world in the montage stands the artist Raoul Hausmann (Höch's partner at that time), surrounded by a montage of technology emerging from his head.[37] A small image of Karl Marx accompanies the words 'Die grosse Welt Dada' ('the big Dada world'). Other Dadaists, such as George Grosz, Wielande Herzfelde and John Heartfield are depicted in a caricatured manner in this corner.[38] Satirical depictions of Lenin, fellow Dadaist Johannes Baader, and Karl Radek who helped to establish the German Communist Party, are portrayed on small images of female performers' bodies. On their left side is Walther Rathenau, the German Jewish Minister of Reconstruction who became the foreign minister the year afterwards: he is portrayed with a donkey on his head. In 1922 Rathenau was assassinated by an ultra-nationalist group.[39]

On Rathenau's head stands the body of the dancer Niddy Impekoven, above her body floating the head of the German expressionist artist Käthe Kollwitz, her head pierced by a spear. In 1920, Kollwitz achieved the distinction of being the first woman to be elected as a member of the Prussian Academy of Arts. This membership granted her various privileges, including a stable income, a spacious studio, and a full professorship. In 1928, she attained the position of Director of the Graphics master class at the Berlin Art Academy. However, in 1933, when the Nazis rose to power, she was stripped of her

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[35] Lavin, *Cut with the Kitchen Knife.* 19

[36] Katrin Kohl, 'Friendship, Love and Loss in the Poetry of Else Lasker-Schüler' (1869–1945), *Oxford German Studies*, 42, no. 1 (2013), 3-22.

[37] Tate, 'Raoul Hausmann', *Tate*: tate.org.uk/art/artists/raoul-hausmann-1254 accessed on 26 February 2023

[38] See: Das Kleine Grosz Museum, daskleinegroszmuseum.berlin/ accessed on 26 February 2023
 Wieland Herzfelde (1 April 1896 – 23 November 1988) was a German publisher and writer.
 John Heartfield, johnheartfield.com/John-Heartfield-Exhibition/ accessed on 26 February 2023

[39] David Felix, *Walther Rathenau and the Weimar Republic: the Politics of Reparations* (Baltimore: Johns Hopkins University Press, 2019)

title.[40] Kollwitz's head is at the centre of the collage: the dynamic movement conveyed by the dancer's body appears to connect with the surrounding chaos, imbuing the entire montage with a sense of motion.

In the top left-hand section of the collage, a prominent depiction of Albert Einstein's head is framed by two sentences that read, in German: 'invest your money in Dada!' and 'he he, young man ... Dada is not an art trend'. This implies that Dada cannot be critically dismissed because it emerged from the art world. To the right of the depiction of Einstein is the head of Friedrich Ebert, the first President of Germany from 1919 until his death in 1925. Höch positioned his head onto the body of a partially nude female performer.

The lower left-hand corner is filled with images of crowds: from amongst them emerges Karl Liebknecht, who, alongside Rosa Luxemburg, co-founded the Spartacist League and the German Communist Party. In 1919 both were arrested, convicted for their role in the Spartacist uprising and executed.[41] It looks as though the slogan 'Join Dada!' is coming out of his mouth.

As with the mould, the unseen mycelium connection between the different events becomes visible through Höch's montage. Using mycelium helps an understanding of the larger exchange and complex interconnected ecological system that is active in the discourse. This montage, on the one hand, strips the meaning from the object as it takes it out of its representational moment in its original context (newspaper, journal etc.) and deconstructs a cultural moment. But on the other hand, using the same equivalence sets the juxtaposition of the objects in a different context. Placing them next to, or on top of, other objects, creates a new shape that becomes present and sheds a different light on them and subsequently on each other, thus embodying the feedback loop ⇌ the projection from the past to the future that is fed back and creates this 'thick', complex present.[42] With humour, absurdity and sarcasm, Höch employs a resistance and reveals the mechanisms and apparatus that were active in the discourse and demonstrates a new and different picture of what the Weimar Republic thought of itself. Or as Michel Foucault put it: 'We do not seek below what is manifest the half silent murmur of another discourse; we must show why it could not be other than it was, in what respect it is exclusive of any other, how it assumes, in the midst of others and in relation to them, a place that no other could occupy'.[43]

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[40] Frances Carey and Max Egremont, (2017), *Portrait of the Artist: Käthe Kollwitz* (Birmingham; London : Ikon Gallery; British Museum, 2017)

Käthe Kollwitz, *MoMA*, moma.org/artists/3201 accessed on 26 February 2023

[41] Jörn Schütrumpf, *Rosa Luxemburg or: the Price of Freedom* (Berlin: Karl Dietz Verlag, 2008).

[42] In Chapter 2 I will elaborate on the way time operates in a non-linear way. Infra chapter 2- *correspondence*, 65-66

[43] Michel Foucault, *The Archeology of Knowledge* [1972], (Abingdon: Routledge, 1989), 14

Discourse and structure in *the moment before*

According to Foucault, discourse creates the object of knowledge, and anything that holds significance is within the realm of discourse.[44] The discourse is what emerges from a certain surface, and, like the mould, it will become part of the surface. The discourse has a certain atmosphere, and can also be seen as what this thesis calls 'the landscape', which will mainly be discussed in the third chapter. The discursive approach, as opposed to a semiotic one, is concerned not only with how language and representation produce meaning, but also with how knowledge is produced by and within a particular discourse, connecting with power and power structures that enable it to circulate and produce meaning.[45] The discourse is the encounter which, in correspondence or a feedback loop with the surface, creates the conditions that enable the trauma to take place and manifest itself in a particular form and shape as a mark of intensity in the discourse.[46] It contains the before and after that creates the present meaning and knowledge.

The correspondence between the past and the future gives rise to a structured entity, with a unique and distinct presence which can be described as an 'is' which is characterised with specific forms, shapes, and atmospheres. This 'is' is not an independent entity but rather exists within the context of the relationship and correspondence between the past and the future. This observation leads to the deduction that the 'is', emerging through correspondence, functions as a re-membering agent for both the past and the future, forming the foundation from which discourse emerges. In cases where a trauma remains suppressed or silenced, and is unable to come to presence, it might be excluded from the discourse. To be acknowledged and present within the discourse, the trauma must take some kind of shape. However, even if the trauma does manifest itself in the discourse, it remains fluid and ever-evolving, constantly in a state of becoming. Its meaning within the discourse is not fixed and can be reinterpreted or reproduced depending on the needs and direction of the system. The different active forces of past and future that are pushing, pulling and bouncing against each other can transform and reshape these shapes into different forms, meanings, and material properties. Every discourse has material presence, and every material possesses a shape (even if it is an abstract shape). If the encounter has a shape, it implies that every discourse is characterised by specific aesthetics, including colours, textures, smells, sounds, tastes, rhythm, mass, consistency, atmosphere, etc., all of which contribute to creating meanings and narratives.

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[44] Ibid., 126

[45] Ibid., 138-140

[46] Correspondence is not only used in relation to language in this thesis, but also embodies the continuous linkage and connection between the various elements which allow a discourse to emerge. The second chapter of this thesis is dedicated to correspondence and delves deeper into the role of correspondence as the mechanism that creates emergence. Infra. Ch 2 – *Correspondence*, 58-87

In the context of discussing meaning, this refers to how knowledge governs and organises narratives, thought patterns, ways of thinking, behaviour, and actions. Knowledge plays a crucial role in establishing meaning, which, in turn, shapes the rules, morals, norms, and conventions governing social life. The significance assigned to things arises from their interconnections, how they are re-membered and represented, and by whom. Meaning takes shape through various elements, including material presence, aesthetics, the language used for describing things, associated memories, narratives, emotions, patterns of use, interpretations, categorisations, and conceptual frameworks. Additionally, meaning is influenced by the values assigned to things and the atmosphere within which they are created and circulate. Moreover, meaning is intrinsically tied to the discourse it is a part of and is constructed through deeply embedded traces and projections within one's culture and environment.

In his book *Representations*, Stuart Hall emphasises the crucial role of culture in constructing and communicating meaning and in shaping the sense of identity, determining who we are and with whom or what we identify and 'belong' to within society. Meaning, as Hall shows, is inseparable from questions about how culture is utilised to mark and maintain ideology, identity, and differences between various groups.

> (…) culture is concerned with the production and the exchange of meanings - the 'giving and taking of meaning'- between the members of a society or group.[47]

Therefore, meanings, and the narratives and stories associated with them, are also what those who wish to govern and regulate the actions and thoughts of others seek to structure, control and perpetuate; meaning is inseparable from the discourse.

Shaping the dissemination and implementation of the circulation of past and future knowledge and meaning through discursive practices in specific institutional settings and strategies in order to regulate society was one of Foucault's main concerns. He focuses on the relationship between knowledge and relations of power and on how power functions within what he calls an apparatus and its technologies.[48] There are different ways in which matter can be re-membered or represented to

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[47] Stuart Hall, *Representation* (London: SAGE Publications in association with The Open University, 1997), 2
[48] The term apparatus for Foucault, is a heterogeneous assemblage that consists of 'discourses, institutions, architectural forms, regulatory decisions, laws, administrative measures, scientific statements, philosophical, moral, and philanthropic propositions', ('The Confession of the Flesh', 194) which can be both linguistic and non-linguistic, and establish the system of relation between those elements. The apparatus, according to Foucault, is the network or system of relations that can be established among these diverse phenomena. In 'The Confession of the Flesh'*, Foucault* explains the way he understands the notion of the apparatus. Michel Foucault, 'The Confession of the

create knowledge, meaning and identity that will circulate, or become silenced and regulated by language and discourse. However, the question of how meaning and knowledge circulate into the fabric of society is inseparable from the question of power, politics and structures that emerges through correspondence or the re-membering of matter.

To show the different roles of art and the museum as an apparatus or *dispositif* through correspondence or the re-membering that produces knowledge and discourse, going back to Höch's montages and situating them in the wider context of her time will enable the mechanism and structure that are at play to be unravelled. As stated before, Höch's montages are a re-membering of technology of the past and the future that expose the surface. Through her montages she grasps the complex tensional moment that exists in the relation or correspondence that she composes on the paper, giving it a shape and presence. Events are entangled with each other, have no beginning or an end, they are diffracted, bouncing against each other in different directions and shaping each other. Höch shows that identity and its meaning are not fixed, but is rather a malleable material, something that can transform itself and is always open to future reworking, folding and becoming a new shape and pattern. She captures the memory of a future fear that feeds back into the creation of discourse and knowledge of her time and the future, sometimes very precisely and impressively: it is frightening how she could re-member the future that was about to happen.

On the 19 July 1937 the 'Degenerate Art' (*Entartete Kunst*) exhibition that was organised by the Nazi party in Munich opened,[49] exhibiting styles of art that ranged from German Impressionism to Expressionism, Dadaism, Constructivism, work by Bauhaus artists and abstract artists. The exhibition consisted of nine narrow rooms in which over 700 paintings, sculptures, graphic works, photographs and books by around 120 artists were crammed together, hung crookedly in an extremely dense way – hanging, overlapping, sometimes one on top of the other, in semi-dark rooms creating the impression of chaos. Anti-semitic and anti-communist Nazi slogans like 'Jewish-Bolshevik art' were written on the walls.[50] This presentation, in addition to the propaganda in the media that accompanied

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Flesh', in: *Power/Knowledge: Selected Interviews and Other Writings,* 1972-1977, ed.by Colin Gordon, (New York: Pantheon Books: 1980), 194–228. *Apparatus* is the English translation of *dispositif* from French; however, I maintain the usual English translation of *apparatus* when referring to Foucault in order to distinguish it from subsequent references to *dispositif* when referring to Lyotard. I maintain this distinction because of the plasticity that exists in the way Lyotard thinks about *dispositif*. Furthermore, in the second chapter, I argue that the *dispositif* can become the *figural*—a non-representational yet palpable mark in the landscape that challenges language and the logic of the landscape. In the second chapter, I will elaborate on the notion of the *dispositif* becoming the *figural*, a structure that can give a sense of direction and the possibility of change in the system. See Infra, Ch 2 - *Correspondence*, under the section *Smile without a Body*, 78-86.

[49] The term "degeneracy" had already been transferred from the field of medicine and psychiatry to the cultural discourse in the 19th century by Max Nordau. 'Books and works of art exercise a powerful suggestion on the masses. It is from these productions that an age derives its ideals of morality and beauty. If they are absurd and anti-social, they exert a disturbing and corrupting influence on the views of a whole generation.' (Max Nordau, *Degeneration*, translated from the German second edition, (London: William Heinemann, 1898), 4

[50] Olaf Peters, *Fear and Propaganda: National Socialism and the Concept of "Degenerate Art", So*cial Research*, 83, no. 1 (2016). New School: New York)

the exhibition, added fuel to this extremely flammable situation, and the flames of hatred arose, directed at Jews, communists, certain artists, critics, dealers and museum directors.[51] As one can already assume from the above, Hannah Höch and all the Dada artists were marked as degenerate and destructive artists and were either persecuted by the regime or were prohibited from exhibiting in Germany.

On the other side of the street, the 'Great German Art Exhibition' (Große Deutsche Kunstausstellung) was ceremoniously opened in the newly built Haus der Deutschen Kunst (House of German Art). Around 1,200 sculptures, paintings and graphic works by 557 artists were presented in particularly generous, clear, spacious and illuminated halls. The exhibition was supposed to represent the new era of German art, but it ended up being an exhibition of traditional art, landscape and nudes with perfect athletic bodies.[52]

Museums, artworks and exhibitions can be part of what Foucault describes as an apparatus and a technological practice of creating knowledge and relations of power that will keep circulating. The way they materialise, represent, and weave narratives, stories and fantasies, create meaning in a certain discourse and society. The human zoos, ethnological exhibitions (*Völkerschauen*), ethnological museums and the Degenerate Art exhibition are examples of how this apparatus could also operate and re-member the pieces in the discourse together in order to convey a certain meaning and pull the system in a certain direction. The Nazis' choice to exhibit the two shows simultaneously, in a very specific but completely different display was in order to produce a certain meaning, and to 'reveal the truth' about human race and art, either as a corrupting power or as the beginning of a 'new era'. This practice is part of what Walter Benjamin, in his key essay *The Work of Art in the Age of Its Technological Reproducibility,* called '*die Ästhetisierung der Politik*' (the aestheticization of politics), where he raises important questions about the ways in which political movements and ideologies employ aesthetics, visual culture, and mass media to shape public perception and influence collective beliefs.[53] Benjamin's text raises significant questions, particularly regarding the potential misuse of art by fascist regimes. Such regimes often employ artistic elements as a means to preserve existing power structures and reinforce closed social relations. This practice involves harnessing aesthetics and culture to communicate and connect people around specific ideologies and ideas. It also serves to

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[51] Although the Holocaust is known for the murder of six million Jews, Jews were not the only victims of the Third Reich: Poles, Roma, physically and mentally disabled people, political victims such as socialists and communists, political prisoners, and people with non-heterosexual orientations were also among the victims of the Nazi regime.

[52] Alan Joshua Itkin, 'Restaging "Degenerate Art": The Politics of Memory in the Berlin Sculpture Find Exhibit', *The German Quarterly*, 87, no. 4 (Fall, 2014), 395-415

[53] Walter Benjamin,'The Work of Art in the Age of Its Technological Reproducibility' [1935], '*Grey Room*, 39 (Spring 2010) ('Walter Benjamin's Media Tactics: Optics, Perception, and the Work of Art'), 35. The role of aesthetics in the landscape will be further discussed in Chapter 3. Infra. Ch 3- *The composition of the surface*, 95-105

establish distinct boundaries of identity, emphasising connections to a particular place, nation, race, and those who are deemed to belong, while marginalising and alienating the perceived 'other', or enemy. The Nazi relation with, and use of, art, aesthetics and propaganda is a good example of how and what meaning is produced and on what ground and structures, as we know what came out of this discourse (the Holocaust will not be further addressed in this chapter) and as Hannah Höch could sense it and bring some of this tension to view in her photomontage work. The re-membering of matter into different shapes and patterns is a powerful tool that enables variant knowledge to take place. In the twentieth century, when fascism gained its vitality and power, a specific discourse could maintain the power to circulate and become the ground and condition for one of the most horrific traumas.

Identity, oneself and others

'Do you know when you were given this name, and by whom?' are the first two questions that open the interview with the cactus in the work *A Dream,* which explores the consistency and complexity of the present moment or 'the wake', and the role of discourses, their connection and development of various narratives and stories which take part in constructing identities. In her book *In the wake,* Christina Sharpe uses difference as ontological ground in order to shape-shift the static relation between the different shapes and forms that were fixed in a certain narrative, memory and knowledge that exclude others from entering the system.[54] Sharpe uses the memory of the material that makes up the shapes of the past such as the Zong slave ship and the sea and gives them presence and movement in today's environment and politics.[55] Sharpe cannot control the way they will unfold from the moment they circulate again, but she tries to give a sense of direction and create space for new forms and relations to emerge and become part of the discourse. To open up the single channel's identity fixed on oneself and others and connect it to a related ecology that is circulating. The body is not a single separate individual, an innocent bystander that observes the world from a freestanding perspective, but a collective, multidirectional mattering, a diffracted event of memory, flesh, matter and trauma that correspond, interact, affect and create each other and the discourse. In *Habeas Viscus*, Alexander G. Weheliye discusses flesh or memory as a moment before being encoded into a

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[54] Christina Sharpe , *In the Wake, On Blackness and Being* (Durham, NC: Duke University Press, 2016).
In the second chapter I will delve deeper into Sharpe's work. Infra. Ch 2- *Correspondence*, 66-69
[55] The Zong Massacre was a mass murder of more than 130 enslaved people by the crew of the British slave ship *Zong*, which operated the Atlantic slave trade in 1781. According to the crew, when the ship ran out of drinking water after navigation errors, the crew threw handcuffed people overboard into the sea, as they knew they would be able to sue the insurance company for financial compensation for the loss of cargo. Since the killing of slaves was not considered murder and the act was perfectly lawful under English law, the ship's captain could report his actions to the court without the risk of legal action against him. Although the affair was not called a "massacre" at the time, it marked a milestone in the fight against the slave trade and, among other things, contributed to the abolition of slavery in England in 1807.

system or becoming part of it: a moment of precognition before the trauma erupts as a mark and circulates in a certain direction that will dictate the way the world and reality are perceived.[56]

> What different modalities of the human come to light if we do not take the liberal humanist figure of Man as the master-subject but focus on how humanity has been imagined and lived by those subjects excluded from this domain?[57]

What other domains, patterns and dimensions could be experienced if the events' shape, 'clear' borders, 'clear' cuts and 'clear' fixed identities were thought of with more fluidity and flexibility? Identity, as Bifo Berardi writes in *Breathing, Chaos and Poetry*, is often rooted in projecting the known past onto the notion of the future, or a sense of belonging to a common, collective past. But this tends to view the past as unified, 'known', fixed and unable to be rediscovered. It simplifies complexity by dictating anticipated patterns of behaviour that leave no room for deviation from a predetermined path. Consequently, it fosters a sense of 'stiffness' among a social collective that has lost its sense of responsibility, or as Karen Barad put it, the ability to respond and interact with certain behaviours that do not align with predetermined ideas. Identity secures itself using aesthetics, borders, exclusion, dispossession, aggression, and projection, depending on the psychological needs of the body or its political agenda.[58] In this context, Jürgen Zimmerer's quotation can shed light on the complex identity of the present moment in Germany that opened this chapter.

> Where the descendants of perpetrators still comprise the majority or large proportion of the population, and control political life and public discourse, recognition of colonial genocides is even more difficult, as it undermines the image of the past on which national identity is built.[59]

Colonialism, the genocide in Namibia, the Holocaust and the Nakba – that will be addressed in the next section – are seemingly three different events in different geographies and times. One could say that each of them belongs to a different time and symbolises something different, but in fact it would be a mistake to see them as separate things or events that are separate from one another. As the work *A Dream* and the current situation in Germany that is discussed at the beginning of the chapter shows, they are inseparable and embedded in today's discourse and knowledge. The memory that is encoded in material and language is inseparable from the way identity and meaning are formed. Events are

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[56] Infra. Ch 2 – *Correspondence*, 68-77. Infra. Ch 3- *The composition of the surface*, 94-103
[57] Alexander G. Weheliye, *Habeas Viscus* (Durham, NC: Duke University Press, 2014), 8
[58] Bifo Berardi, *Breathing, Chaos and Poetry* (Los Angeles: Semiotext(e), 2018), 108-109
[59] Zimmerer, *Colonialism and the Holocaust*, 51

bound together, entangled in relations of obligation that are inseparable. Each of these events is one that belongs together with the others and its existence and presence depends on the folds of the others, on their past and future. Together they create certain landscapes. In his book *Multidirectional Memory,* Michael Rothberg shows that memory is not a zero-sum game, events are not competing with each other but are entangled with each other and can shed light on each other.[60] Therefore it lies not just in the past, but also in the emerging past that is projected to the emerging future, and returns in a feedback loop to create the emerging present that comes to presence in different shapes and patterns.[61] It is a misconception to look at an event in a linear way alone and to perceive the past as something that has happened, something that belongs to another time, other people, something that has already ended and that one can move on from. As Karen Barad put it, we are never 'free' from the diffracted past and the responsibility for the present traces in the future.

> Diffraction is not a set pattern, but rather an iterative (re)configuring of patterns of differentiating-entangling. As such, there is no moving beyond, no leaving the 'old' behind. There is no absolute boundary between here-now and there-then. There is nothing that is new; there is nothing that is not new. Matter itself is diffracted, dispersed, threaded through with materializing and sedimented effects of iterative reconfigurings of spacetimemattering, traces of what might yet (have) happen(ed).[62]

This chapter seeks to show that an event does not end (but possibly just changes direction or shapes by changing the set of relations and taking on new narratives), and becomes part of the surface and the condition from which a discourse or a landscape emerges, ultimately influencing and shaping identities and meanings.

The Nakba; the before and after

In her article 'Settler Colonialism', Areej Sabbagh-Khoury notes Gadi Algazi's argument that examining the Israel/Palestine conflict from the perspective of settler colonialism makes it possible to understand it 'as a process and not as an event'.[63] This view makes it possible to analyse the Nakba as the culmination of the process of displacement of the local Palestinian population, which began long

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[60] Michael Rothberg, *Multidirectional Memory*: *Remembering the Holocaust in the Age of Decolonization* (Redwood City: Stanford University Press, 2009).

[61] Chapter 3 will discuss the idea of the landscape as an emergent phenomenon and as the totality of the environment. Infra. Ch 3- *The composition of the surface.* 88-111

[62] Karen Barad, 'Diffracting Diffraction: Cutting Together-Apart', *parallax*, 20, no. 3 (2014) 168–187.

[63] Areej Sabbagh-Khoury, 'Settler Colonialism, the Indigenous Perspective, and the Sociology of Knowledge Production in Israel', *Theory and Criticism* (2018) Van leer institute: Jerusalem. 406

before 1948, in contrast to the popular discourse which views the Nakba as a zero point. The phrase 'process and not event' (one that could also be seen as many before and after moments) makes it possible to trace both settlement practices in the present and indigenous resistance to them at the same time. If these dynamics re-enter the structure and the natives re-enter the narrative, one can consider the Nakba as an ongoing process that continues to unfold into the surface or *the moment before.* This temporal surface is embedded in the way the present reality is constructed.

In the photo series from Khirbet Humsa taken by the photojournalist/photo-activist Meged Gozani, one can see a structured system, an ongoing process of demolition. The area of Homsa al-Aqaba, located in the northern Jordan Valley, is part of the recently demolished homes of the shepherd community that spread over the area, residing in the valley directly underneath the settlement of Roi. In November 2020, a convoy of bulldozers reached the shepherd community in Homsa and razed it to the ground. 74 people, including 41 children, were left homeless, in the rain and wind. The Israeli civil administration also demolished buildings that had served as sheep pens, toilets and water tanks.[64] They live in an area defined by the IDF as a firing zone, where military exercises are held on a regular basis, and therefore the residents are constantly subjected to evictions from their homes, as well as experiencing their demolition time after time. In the photo with the tank, one can see an IDF exercise on the territory of the Homsa community. Over the years, petitions submitted by the residents to the Supreme Court against the intention to evict them have been rejected. Since the beginning of 2020, 689 buildings have been demolished throughout the West Bank, including East Jerusalem – more than have been demolished in a whole year since 2016: ruins that left 869 Palestinians homeless. The demolitions are usually justified by the lack of Israeli building permits, although the restrictive and discriminatory planning regulations make it almost impossible for Palestinians to achieve them. Ruins are a major means of creating an environment designed to force Palestinians to leave their homes. Khirbet Homsa in the Jordan Valley is one of 38 Bedouin and shepherd communities located partly or entirely in areas defined by Israel as 'firing zones'. These communities are among the most vulnerable and weakest in the West Bank, and their members suffer from limited access to education and health services, as well as a lack of water, sanitation and electricity infrastructure.[65]

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[64] The Civil Administration is the Israeli governing body that operates in the West Bank. It was established by the government of Israel in 1981, in order to carry out practical bureaucratic functions within the territories occupied by Israel in 1967. The Civil Administration in the government website: https://www.gov.il/he/departments/about/thanks
An article about the destruction of Khirbat Homsa by the Civil Administration, 5 November 2020, Hadash:
hadash.org.il/%d7%97%d7%93%d7%a9-%d7%91%d7%96%d7%9e%d7%9f-%d7%a9%d7%9b%d7%95%d7%9c%d7%9d-%d7%9e%d7%aa%d7%a2%d7%a1%d7%a7%d7%99%d7%9d-%d7%91%d7%91%d7%97%d7%99%d7%a8%d7%95%d7%aa-%d7%91%d7%90%d7%a8%d7%94%d7%b4%d7%91/ accessed on 15 December 2020
[65] Betselem: btselem.org/hebrew/facing_expulsion_blog?community=203201&nid= accessed on 3rd July 2023
About Khirbat Homsa in Kerem Navot website, 10 Feb 2021: keremnavot.org/post/%D7%97-%D7%A8%D7%91%D7%AA-%D7%97%D7%95%D7%9E%D7%A1%D7%94 accessed on 3rd March 2023

Shira Wachsmann, **Landscape, war trauma, explosion: re-membering** *the moment before*
232831

The photo series is divided in two, before and after the destruction of Khirbet Homsa village by the army.

Before the destruction in May 2019

Figures 12-17: Khirbet Homsa, May 2019, taken by photojournalist/photo-activist Meged Gozani

After the destruction November 2020

Figures 18-23: Khirbet Homsa, November 2020, taken by photojournalist / photo-activist Meged Gozani

The encounter between the before and after in the photo series gives the trauma a certain spatiality and presence. Placing the before and the after next to each other helps to visualise the way the discourse produces a collective trauma – how the surface produces the marks or events in the landscape. Each of

the images viewed separately does not have the same impact of relation that can create a space for the trauma to dwell in or enter the discourse. The encounter is the moment of correspondence between the before and after that shows the shape of destruction and gives the trauma its materiality. It creates a place for the trauma to be seen and take place even before the hegemonic narrative allows it into the discourse. Structures and sets of relations are not static and can shape-shift, but they do need material presence or manifestation to become part of the discourse. The present always emerges from past and future: it uses the material memory of past and future which are embodied in the present structure and give it a direction. A trauma that manifests itself, has a certain aesthetics, sound, smell, colour, form and atmosphere that creates meaning and memory: these will steer the system in a certain direction or in different directions at the same time, and will have the ability to affect the shapes and patterns in the landscape, and through that also to change their meanings.

Conclusion

The moment before is a complex temporal network, involving the simultaneity of being a surface and the mark that emerges from that surface. It creates a certain atmosphere that can intensify and push the collective feeling of fear deeper into the fabric of society, which influences the production of knowledge. This complexity will be further discussed in the next chapters.[66] *The moment before* is crucial for understanding the current political climate, and the way trauma and discourses emerge, but it is also crucial for thinking about how to change it. Sometimes *the moment before* sneaks into the present without making any 'noise', hiding behind a sense of stability, comfort and security in the common sense, knowledge and the known shape of things in the world. Often it is easier to recognise the 'before' in retrospect, to attribute it as part of a discrete event that has already happened. Often, one will try to grasp it in a linear way that perceives the past as something that has already happened, something that belongs to another time, something that has ended, enabling one to 'move' on to a different future. A moment in the distant past that neither is connected to or affects the present, however, and as this chapter has attempted to show, one is never 'free' from the past, or the future.

When one understands *the moment before* as an amalgamation of times, and as a surface rather than merely a moment that is linked to a single past event, it is easier to understand that the past, present and future are always in an emerging state. There is no one starting point on the timeline, but rather a complex network which will later be referred to as *mycelium time*, where the past and future are all

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[66] Infran. Ch 2- *Correspondence*, 58-87, and Ch 3- *The composition of the surface,* 88-111

active in the now, simultaneously.[67] *The moment before* produces a certain reality and knowledge, a topological surface that is tied to the sense of identity, borders, stability and comfort that the hegemonic power might try to retain, capturing it in a certain meaning, narrative and language that makes sense of the now and what is about to happen, in order to direct the way the system and the future will unfold. The exclusion of a body or a trauma from the discourse does not make this body disappear, but it can silence the body or its narrative and stop it from circulating, so it will not disrupt the hegemonic discourse, knowledge and pattern it wishes to manufacture.[68]

The past is not a fixed, static entity, but it is always in an emerging state. Like a prodrome, an early symptom that indicates an forthcoming mental health crisis, which is often a visit from the living emerging memory and past which never stopped being active despite not being immediately apparent. Dealing with *the moment before* is not about going back and changing the order of events or erasing events that took place, it is about 'travelling back and forward' to the past and future, in order to understand its complex set of relations and multidimensional network that is active and circulating in the present. The work *A Dream* seeks to capture the intricate interrelations of memories, rhythms, stories, meanings, and patterns, including the unseen or unknown, which are embedded in language, material and a set of relations, that are active in each and every correspondence. Exploring these unseen mycelium networks that manifest as landscapes could shed light on the current situation in Germany that I chose to open this chapter with, and potentially help to start reshaping the way present and future discourse unfolds. This will not alter things that happened, but rather redefines the way they relate to and correspond with one another, creating space for unrecognised events, new narratives, and meanings to emerge.

This peculiar spatio-temporal surface that this thesis calls *the moment before* enables the trauma to circulate through times, generations, and geographies and enter into different narratives, shapes and materials. The past is projected into the future and returns to create the present, a fluid moment in space-time which embodies the attribute of the non-locality of trauma: a collective surface that feeds the system with marks of intensity. The marks of trauma that emerge via correspondence from the surface signify its presence within the landscape. The next chapter, 'Correspondence', will explore the role of correspondence as an encounter and the mechanism that makes the trauma stick, cohere, emerge and circulate in different directions. It will explore the role of correspondence in the emergence of the surface of *the moment before* and the marks that erupt from that surface and recreate a

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[67] Infran. Ch 3- *The composition of the surface,* 93-99

[68] Infra. Conclusion, 116 where I discuss the Nakba law and the attempt of Israel to silence the Palestinians.

topology, shaping the landscape. It will also examine the role of the *dispositif* and its materiality that enables new structure and undecidability to take place. It will delve deeper into the relationship between trauma and the personal/collective subconscious, where the *moving-image correspondence* becomes the materialisation of these connections, allowing the circulation of new logic and meaning to enter the landscape.

Correspondence

> Language is a skin: I rub my language against the other. It is as if I had words instead of fingers, or fingers at the tip of my words. My language trembles with desire. The emotion derives from a double contact: on the one hand, a whole activity of discourse discreetly, indirectly focuses upon a single signified, which is "I desire you," and releases, nourishes, ramifies it to the point of explosion.
>
> Roland Barthes (1977), *A Lover's Discourse*[1]

This chapter explores the concept of correspondence as both a method and a practice that can re-reproduce a mark or make the different marks stick, cohere and emerge. Correspondence can be thought of as rubbing, or as a feedback loop where the interwoven socio-political structures are formed and allow the different shapes of trauma to emerge and circulate, creating repetition and patterns that shape the landscape. Correspondence structures the trauma into a topological surface, which means that trauma is not only a mark on the timeline located in a specific space, but as the first chapter showed, it is a non-localised phenomenon, a complex network of apprehension, a surface that allows a certain past and future to emerge, which, this thesis argues, forms a kind of 'atmosphere' that, in turn, feeds the present fears that are knitted into the entire landscape.[2]

This chapter argues that correspondence can be seen as the mechanism or the structure; that is, a *dispositif* (a mark or nodal point), that can both create a structure, which gives direction to the elements comprising a system, or can give direction to changes in the system itself.[3] This 'mark', or 'nodal point', is itself already emergent and critical. The marks are part of the condition of the varying levels of emergence and its intensity that will occur in the system. This chapter will argue further that through correspondence, trauma itself becomes a structural material which shapes the landscape. The *dispositif* enables a kind of cohesive 'folding' or surfacing, whereby the trauma is folded into the discourse and perpetuates the feeling of fear of *the moment before* as a surface, and places trauma as a movable mark

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[1] Roland Barthes, *A Lover's Discourse, Fragments* [1977] (London: Penguin Books, 1990), 73

[2] Supra. Ch 1- *The moment before*, 29-57. Although the point is being raised now to situate the argument, it is further elaborated in Chapter 3 where I discuss the concept of mycelium network and mycelium time in relation to trauma. Infra. Ch 3- *The composition of the landscape,* 93-99

[3] This thesis sees trauma as a non-localised phenomenon that has no specific point on the timeline: it is a spatio-temporal topological surface. It is not confined to a specific moment or location in time. Instead, trauma extends beyond temporal boundaries and affects individuals and collectives across different periods. Nevertheless, there are marks of trauma that emerge from this surface, and thus are positioned as coming to present in the landscape, and are in themselves creating topological surfaces.

that can circulate across times and places.[4] However, this chapter also looks at correspondence as a way to break a certain perpetuation that circulates; by the rearrangement of the elements that rub against each other and against space and time, which can re-reproduce the linkages between different traumas and the landscape. This chapter examines the enabling of different structures to emerge.

The landscape is seen in this thesis as the totality of the environment that surrounds one, where knowledge and meaning take shape, and where reality is composed and conceived. It is also viewed as a discourse, where knowledge is established and meaning is constructed, as discussed in the first chapter.[5] Using both the discourse and the landscape as places where knowledge becomes established, and switching between the two, emphasising the role of correspondence and its different features in the argument, not only in language but also in its viscerality; the rearrangement of the spatio-temporal network by repositioning the different traumas in the landscape, the way in which they rub against each other and the creation of the *dispositif* which can become the situated *figural* or a palpable mark that allow the circulation to take place.

There are three different, interlacing / non-consecutive aspects to this problem of emergence, each of which emphasise different affects of this cohesive environment — affects which are themselves interlaced multiplicities – and all of which, taken together, enable a way to grasp the complexity of emergence as it relates to trauma in its full multiplicity.[6] These three aspects of the argument have been developed from the central artwork of this chapter, *The Moment Before,* as will be shown shortly, and have been designated as (1) **'inside' the scream**; the creation of a topological surface which rearranges marks in space and time into the present. (2) **shapes of the landscape**, which, as will be elaborated in the second part of the chapter, are determined by a peculiar kind of 'rubbing' of traumas against each other (interlaced) with the topologies of an ever-emergent landscape. This 'rubbing' is the way in which the correspondence sticks and coheres into a *dispositif.* Lastly, (3) a correspondence born from the *dispositif*/the *figural* or what will be named **a smile without a body**; and the correspondence creates a

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[4] Jean-Francois Lyotard, *Libidinal Economy,* trans. by Iain Hamilton Grant (Indiana: Indiana University Press, 1993); Jean François Lyotard, *Discourse, Figure,* Trans. Antony Hudek and Mary Lydon, (Minnepolis: University of Minnesota Press, 2011), 3-19, 233-276. Lyotard's work, and in particular, *Libidinal Economy* and *Discourse, Figure*, were my starting point to think about the *dispositif* and the materiality of its structure. The *dispositif* exists in the relationship itself and enables new structures, complexity, and undecidability to take place. Lyotard uses the term *dispositif* in *Libidinal Economy* but not in *Discourse, Figure*. In my argument, I am showing how the *dispositif* can become the figural (the non-representational yet palpable mark). This will be elaborated upon specifically through Chantal Akerman's works, further detailed in the last section of this chapter. See Infra. *Smile without a Body*, 78-86. The discussion on *The Moment Before* has been introduced in the first chapter. See Supra. Ch 1 - The Moment Before, 29-57.

[5] The landscape as a topological surface or as the composition of the surface will be elaborated in the third chapter. Infra. Ch 3- *The composition of the surface*, 88-111. Foucault's notion of discourse where knowledge and meaning are formed was discussed in the first chapter. Supra. Ch 1- *The moment before*, 45-49

[6] In *A Thousand Plateaus: Capitalism and Schizophrenia* and later in *What Is Philosophy?* Deleuze and Guattari worked on the notion of affect. Affect refers to the pre-individual, non-representational forces that shape and are shaped by one's interactions with the world. Affect is distinct from emotion, as it exists prior to the formation of specific emotions or subjective experiences. It is a bodily, intensive, and non-conscious state that operates prior to language and cognition. Gilles Deleuze and Félix Guattari, *What Is Philosophy?,* [1991]Trans. Avner Lahav, (Tel Aviv: Resling, 2008), 181-217

dispositif and the *figural*, a non-representational, situated mark in the landscape. The correspondence and trauma act as a *dispositif*. All three emphasise different elements that emerge simultaneously through the correspondence in a multiplicity.

The three aspects of the argument that will unfold in the various sections in this chapter emerge from the AR/moving-image installation *The Moment Before* (2023).[7] The installation is composed of video and AR (augmented reality) and took place in the Transmediale studio as part of 'The Moment Before'*,* a solo show in Berlin in 2023. The work is a correspondence with the *Trümmerfrau* memorial sculpture and the landscape. *Trümmerfrau* or 'Rubble Woman', was made by Katharina Szelinski-Singer as a memorial to the 'rubble women', erected in Hasenheide Park in Berlin.[8] These were women who played a vital role in the reconstruction of Germany by clearing away the rubble from damaged buildings in the bombed cities. Their actions were instrumental in rebuilding the German spirit after the Second World War. However, while these women were celebrated and canonised for their actions, their stories and the fact that they were brutally raped and forced to clear the rubble were silenced. The *moving-image correspondence* with the memorial operates across different time scales and segments. As will be shown in this chapter, video montage enables the different traumas from different time periods to come together in the moment of encounter with the memorial (*Trümmerfrau*). In this moment she (the memorial) acts as a singularity, where all dimensions collapse into one, or as a Trojan horse that 'explodes' inside the discourse and opens silenced wounds. This explosion, or emergence, is the encounter where the correspondence materialises and takes new shapes. It is a re-reproducing of a mark that takes up space in a silenced landscape. The Second World War, the German spirit, the missing document, the future climate catastrophe, Germany, Israel/Palestine. All of these connections (sometimes invisible memory networks) that will unfold through this chapter and the entire thesis, rubbed against each other and made the condition that allows the correspondence to emerge.

The way correspondence shapes the topological surface and its logic is also to do with how one tells a story, how they have been shaped, and how stories circulate. The correspondences that make up the story and its elements can shape-shift in such a way that creates different connections from which

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[7] *The Moment Before* is a moving-image installation composed of video and AR (augmented reality) and took place in the Transmediale studio in Berlin between 21 and 29 July 2023. The solo show with the same name ('The Moment Before') was part of the *Speaking To Ancestors* which was curated by Pauline Doutreluingne and Keumhwa Kim. *Speaking To Ancestors:* speakingtoancestors.de/shira/ accessed on 18 June 2023

[8] After the end of World War II, the rubble women played a significant role in rebuilding the German spirit and the city by clearing away the rubble of the damaged buildings. They were canonized for their actions while silencing their stories and the fact that they were brutally raped and forced to work to clear the rubble. Their stories and pain were erased and instead a myth was created that is still widespread today, the myth of the heroes who helped rebuild the city of Berlin. For further information about the mass rape, see the documentary film *BeFreier und BeFreite* (Liberators Take Liberties*)* , dir. Helke Sander. 203 min (1992), Mubi: mubi.com/films/liberators-take-liberties arsenal-berlin.de/kino/filmvorfuehrung/befreier-und-befreite-34/ accessed on 11 March 2023. Leonie Treber, *Mythos Trümmerfrauen* (Essen: Klartext Verlag, 2015), where more on the rubble women myth can be found.

different stories and marks can emerge. Collage or montage are a kind of correspondence that can construct a story, yet also enable a certain fluidity to the correspondences to float around and maintain multiple stories at a given moment. In this context the idea of montage or fragments as correspondence is discussed in relation to Walter Benjamin's writings and the way Benjamin constructs the story through which he circulates a kind of wisdom. Montage is a way of referencing the real that coheres and materialises into a different structure that rethinks the logic of the landscape.[9] Using time and trauma as material that shape stories, this chapter looks at Benjamin's concept of time that helped to make the leap from the past to the past/future-present and to singularity.[10] A different way into the question of montage which brings in the affect and the viscerality of trauma, flesh, water, memory, breathing and atmosphere is offered by Christina Sharpe in her book *In The Wake*, which was seminal to this thesis. Sharpe structured a conscious spatio-temporal topological surface where water carries memory which floats in and out of different material and fractals of events. The intensity, yet floatiness, of these correspondences helps one to understand the landscape's affect and the atmosphere it creates by doing this, to start restructuring the surface. *Frottage* by Keguro Macharia addresses the way the encounter and the circulation of the shapes of the landscape is determined by the rubbing of bodies, sexuality, history and pain against each other and against the landscape. How intimacy of speculative narratives uncover structures that are embodied in the physicality and psychology of society and the body, depending on proximity and rubbing against each other. Chantal Akerman's first two films *Saute Ma Ville* and *Jeanne Dielman* and her last film, *No Home Movie*, focusing on what is it that is getting rubbed, or the multiplicity of traumas that haunt a space and rub against it and against each other simultaneously.[11] Through Akerman's work the materiality of trauma and its ordinariness will be manifested, or how the trauma is situated in time and space. Jean-Francois Lyotard helped to develop the notion of the *dispositif*; of the structure of relation that directs the system in one way or another: *The smile without a body,* or what Lyotard calls the *figural,* a new logic that enables the affect to come to the surface and start the reshaping of the landscape.[12] Although each part of the argument emphasises slightly different elements of the emergence, they are all entangled and inseparable and correspond to one another, hence there is overlapping between the three parts of the argument.

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[9] Montage is a way of referencing the real without having to reference it literally, as if it is surrounded by quotation marks and using existing material to restructure it. As Benjamin writes: 'This work has to develop to the highest degree the art of citing without quotation marks. Its theory is intimately related to that of montage.' Walter Benjamin, *The Arcades Project*: (Cambridge, MA: Harvard University Press, 2002), [N1,10]

[10] In *The Moment Before moving-image correspondence*, the rubble woman is holding the moment of all time and therefore takes on this strange multi-dimensional phenomenon as singularity.

[11] *Saute ma ville*, dir. Chantal Akerman; (1968), *Jeanne Dielmann, 23, quai du commerce, 1080 Bruxelles,* dir. Chantal Akerman; (1975), *No Home Movie*, dir. Chantal Akerman; (2015)

[12] Lyotard, *Discourse, Figure,* 4-19

Emergence. 'Inside' the scream

To get to the viscerality of correspondence, one's starting point, or the ontological start, is already an emergence, already a plural environment which is made up of montage. As Johnny Golding writes, in *The Courage to Matter:*

> (...) one 'starts' with the encounter rather than one side or the other. This encounter is a non-intentional moment of cohesion that enables meaning to take shape and to take place. (...) This assures two aspects: first, that 'belonging' denotes a kind of plurality, but one that is no longer constituted by a point-for-point contradiction with its necessary abyssal logics and deep cuts. Second and perhaps most importantly for the discussion here, 'belonging', that is to say the '=' names precisely a relational start, one that only exists at the moment of its encounter. This 'encounter' can be called 'dwelling', 'clearing', 'event', a kind of visceral materiality that exists without the aid of Cogito, reason or the ego-I as the mark of its intelligibility, primary 'start' or beginning first-move. [13]

One starts in a certain topological surface, and in this sense, *'inside' the scream* is the creation of a certain atmosphere which circulates the multiplicity of trauma and narratives through the viscerality of flesh, touch, sound, humour and associations that come from the different elements that connect in the AR/ *moving-image correspondence* installation. There is no 'outside' the scream, as the scream is the creation of an atmosphere, an emergent ontological environment. Nevertheless, in the installation *The Moment Before*, the scream is not a unified single scream but consists of fractals of screams from different events that come together in a montaged way. The scream of the mouth without a body becomes the scream of the memorial when 'possessed' by the mouth, where the correspondence materialises different times and traumas into a cohesive structure that produces new movement and meaning. The repositioning of the different elements and traumas next to each other, or on top of each other through video montage and AR, as a non-linear moment, as it combines different narratives and elements from different times, spaces, materialities and histories, that are restructured into the present, allow an opening and a bifurcation into multiple stories that emerge simultaneously and bring the moment after (after the trauma) into the present in order to manifest itself and re-reproduce a mark in *the moment before*.[14]

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[13] Johnny Golding, 'The Courage to Matter', in *Data Loam* (Berlin: De Gruyter, 2020), 476

[14] More on the role of AR (Augmented Reality) and how it operated within *The Moment Before* exhibition will be discussed in the conclusion. See Infra. *Conclusion - Re-Membering*, 113, footnote, 3.

Figure 24: *The scream*, 2022, collage

Figure 25: Element from the AR installation from *The moment before* exhibition, 2023, Silent Green, Berlin

Walter Benjamin's *The Arcades Project* challenges traditional historical methodology and the linear view of life toward progression by creating a space in language where materiality, times, and spaces disrupt the pre-existing unified reality which forgets because of the way it is remembering. Benjamin uses the

physical/material aspect of capitalist production in urban environments as a precursor for a future discursive, complex environment, but also as the material manifestation of history.[15] Unlike public monuments that mark an ideological position and are living marks of a grand narrative which takes a totalising view of history (and in that way, unifying and purifying it), what is left out of history is the 'trash' and 'debris' that live and become rubbed by the mundane that constructs society. With *The Arcades Project* and the montage method, Benjamin is telling a story that breaks the idea of grand narratives by focusing on people and their actions, their lives within society in the urban space and in history or time. There is no one narrative, but different life fragments that interact and rub against each other.

> Why does the glance into an unknown window always find a family at a meal, or else a solitary man, seated at a table under a hanging lamp, occupied with some obscure niggling? Such as the germ cell of Kafka's work. [16]

The grand narratives of history unify a chronological timeline, as it attempts to produce knowledge about the past through found artefacts, documents and remains, and subsequently construct a cohesive narrative of the past. However, fragments of memories, traumas, desire, blood, pain and pleasure do not operate this way, they never stop being rubbed with the past/future that creates the present narratives and the landscape. Moreover, documents do not always exist, or they have been silenced, or suppressed, or are missing from the archive.[17]

As opposed to history that has a sense of linearity in the way it captures life, *The Arcades Project* is a montage and thus fragmented in its 'thinking', which rebuilt relations and constellations that make the invisible and the ephemeral tangible, allowing it to interrupt, disrupt, and subvert. Benjamin's assembly or montage methods restructure the structure, forming indefinite and contingent correspondence between the elements. Already in the 1930s Benjamin was trying to break through linearity, into a complex awareness where the collective becomes conscious of itself and becomes aware of its landscape and the logic that constructs one's reality, while at the same time, and through the method of fragments and montage, history becomes free of the idea of unification and progress.

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[15] 'Fashion … is a witness, but a witness to the history of the great world only, for in every country … The poor people have fashions as little as they have a history, and their ideas, their tastes, even their lives barely change. Without doubt, … public life is beginning to penetrate the poorer households, but it will take time.' Benjamin, *The Arcades Project*, [B4,6], 70.

[16] Walter Benjamin, *The Arcades Project* (Cambridge, MA: Harvard University Press, 2002) [I3,3 p. 218]. See also Deleuze and Guattari's 'minor literature' and the idea of creating a resistance from the margin and the margin experience. Gilles Deleuze and Félix Guattari, *Kafka: Toward a Minor Literature,* (Minneapolis:University Of Minnesota Press, 1986)

[17] The missing document in the archive is further developed in the second part of the argument, referring to Ariella Aïsha Azoulay and her text: *'The Natural History of Rape'* (2016), in Okwui Enwezor, ed., *Postwar* [exhibition catalogue], Haus de Kunst (Munich: Prestel, 2017). Infra*. The shape of the landscape*, 76-77, footnotes, 46, 47.

Nonetheless, in his writing Benjamin stands before the threshold and does not cross it, he is always in the before, but his moment of the before lies in the past.[18] Also, his future lies in the past, always backwards (like the angel of history – looking to the past and his back is to the future).[19] Benjamin brings the past to the present, but he does not bring in the future, and the past alone is not enough to change the logic of *the moment before*. Benjamin sees the future behind the threshold, but never crosses this boundary to the present and into the singularity which this chapter and the *moving-images correspondence* practice are trying to do.

This chapter uses time as material that is active in the creation of space, where circulation can take and make place. The wound travels through times and generations. The correspondence with traumas makes a non-linear spatio-temporal surface. Using time and memory, the before and after, but the before and after shape-shift in order to bring agency and change into the present. Sometimes the before is the after and sometimes the after is the before. It returns to time its non-linearity, and the ability to become a tool in the emergence.
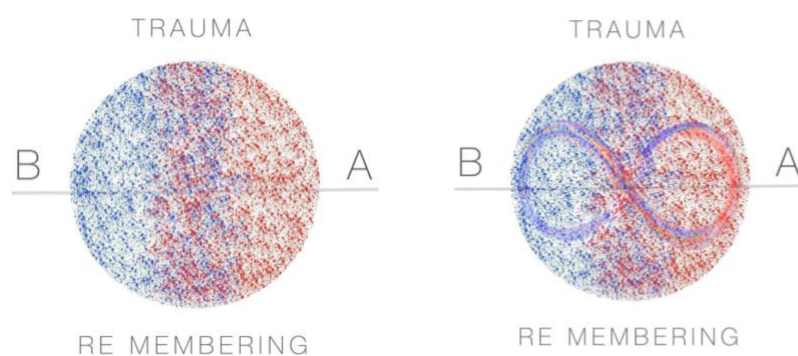
Figure 26: Diagram of time [20]

As mentioned before, trauma is a non-localised phenomenon and has no specific point in time: it is a spatio-temporal topological surface. This surface has a certain presence and creates a certain

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[18] 'Yet his voice, which is like the hum of the gas burner, whispers to me over the threshold of the century: "Dear little child, I beg of you, pray for the little hunchback too."' Walter Benjamin, *Berlin Childhood around 1900*, [1950], trans. by Howard Eiland (Cambridge, MA: Harvard University Press, 2006).122, Other examples of Benjamin using the threshold in his writing can be found in the same book, for example in 'Society', 136.

[19] The angel of history refers to the essay by Walter Benjamin, *'On the Concept of History'*, or" 'Theses on the Philosophy of History'. (1940) A, 4-5

[20] Diagram of time (2021), B- before the trauma, A- After the trauma. The middle meeting point of the infinite is the present. Made by Shira Wachsmann.

atmosphere. Nevertheless, there are marks of trauma that erupt from this surface: these are a positioning of trauma coming to presence in the landscape and in themselves create a topological surface.[21] These marks have a before and after the trauma. In this diagram of time, the before and after are constantly active in the present. There is no 'post' or 'after' the trauma, as the past is always active: one remembers the past and at the same time re-members the future. The past is projected into the future, returning to create the present, a fluid moment in space-time that this thesis calls *the moment before,* where past and future merge together to create a present atmosphere of fear that can control the aesthetic, narrative, culture and politics of a certain society and its environment, or, in other words, the landscape.[22] The landscape (or the discourse) always emerges in *the moment before* or in the multiplicities of the before which are a constant correspondence between past and future events that are active at any given moment.

In her book *In the Wake*, Christina Sharpe creates a conscious space that exposes the actual composition of mastery and power structures from past and future in the present landscape. These compositions are not normally addressed and sometimes are not addressed at all, either because it is not in the interests of those who have power to address it, or they are not able to acknowledge it because they are the product of the same system that composes and perpetuates that surface.[23] One always acts from a certain situated position.[24] On the other hand they might not be addressed because of the difficulties or the inability to articulate something from inside pain and fear. The ability to address the composition that is at play is often also a question of proximity, not only a physical proximity, but embodied proximity to a trauma that is in constant correspondence with one's past and future. The making of a space or reshaping a space is a constant work. Sharpe opens 'The Wake', the first chapter of her book, by placing her personal trauma, and all of her family's loss, in a broader context of Black people's condition in history and today in the United States and the world, where her personal life becomes political and connects to a story that is larger than a single family's story. The wake work is a constant work, the work of collective mourning and the reshaping and repositioning of known realities to make a conscious space for the silenced and unacknowledged trauma, to allow it to 'start to speak' and re-reproduce itself as a new structure.

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[21] Infra. Ch 3- *The composition of the surface*, 88-111. The third chapter deals with the manifestation of trauma as a landscape. It goes deeper into the eruption of the marks of trauma in the landscape and touches also the unquantified affect that the trauma has on the landscape.

[22] The notion of *the moment before* as a surface of relation is explained in the first chapter of this thesis. Supra. Chapter one- *The moment before*, 29-57

[23] The idea of the composition of the surface and the construction of reality is further discussed in chapter three. Infra. Ch. 3 *The composition of the surface*, 100-103

[24] More on the situated position and the concept of *Umwelt* can be found in the second section of this chapter: *The shape of the landscape*, 75

> Wake; the state of wakefulness; consciousness. It was with this sense of wakefulness
> as consciousness that most of my family lived an awareness of itself as, and in, the wake
> of the unfinished project of emancipation.[25]

Sharpe's work deals with the way the wake's spatio-temporal topology emerges. She sensitively deconstructs and re-members the wake's composition while simultaneously enabling the pain and the unknown to be present. Reshaping the composition of the structure is a painful process to the system: it destabilises the system and undermines the reflection of the landscape and its collective. The wake does not dismantle the master's house or the landscape, but it tries to undermine the sense of certainty in reality and its shape as it is, in the stability and rigidity of the composition of the landscape with its knowledge system and narratives as the only way that exists.[26]

The wake uses the landscape – as the landscape creates the collective and the collective in turn creates the landscape.[27] But Sharpe's landscape unfolds from the sea. For Sharpe, the water carries memory, or *is* memory and the ontological condition of the haunted landscape that Black people live in today. A landscape whose constant process lies in the multiplicity of past and future that creates the present. By reconnecting the different elements, the wake attempts to crack the unified facade of what counts as 'normal' reality for Black people today, and through the cracks to insert new connections and relations to the feedback loop that will enable a different movement, a different logic that will circulate. Those new relations and connections that cross times and materials are creating new tools and methods that have a physical, analytical present to them. They allow the trauma and its shapes to be grasped in a visceral way which exposes its active part in shaping the landscape and power structure in the system of creating meaning, knowledge, 'normality' and reality.[28]

The landscape is always political and constituent of the whole of its parts. Landscape extends beyond the physical geography of land and exists in the collective, in memory, in the relationships between objects, people, entities, in the body, in sensation, in pain, and in language. The landscape is a space that is marked by dispossession and displacement.[29] This is embodied in the very etymology of the word

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[25]Sharpe, *In the Wake,* 4-5

[26]In Audre Lorde's 1984 essay she writes: 'For the master's tools will never dismantle the master's house', pointing out the inability to bring forth genuine long-lasting change with the current tools, shapes, social and cultural structures that create the knowledge and power structure in the discourse. But maybe it is not so much about dismantling or unlearning (Ariella Aisha Azoulay, *Potential History: Unlearning Imperialism* (London, New York: Verso Books, 2019) and more about restructuring and re-membering the landscape. Audrey Lorde, 'The Master's Tools Will Never Dismantle the Master's House, [1984], in *Sister Outsider: Essays and Speeches* (Berkeley: Crossing Press, 2012), 120

[27]In 1929 Shaul Tchernichovsky wrote the poem *Man is nothing but*: "man is nothing but the imprint of his native landscape". Tchernichovsky was a Jewish poet who lived between 1875 and 1943. He is associated with the Zionist Revisionist movement and with the zionist nationalistic idea connecting the Jewish people and the land, between blood and the land it was shed on, between a person's identity and the landscape that surrounds/creates them and their reality.

[28] The idea of the normalised trauma is further discussed in the third chapter. Infra. Ch 3- The composition of the surface, 93-99

[29]Kathryn Yusoff's primary argument in *A Billion Black Anthropocenes or None* is that the term Anthropocene, while coined as a geological epoch, lacks acknowledgment of its racial blindspots and connection to slavery's historical injustices, hence its fails to take into account the histories of slavery and its associated forced displacement and dispossession. By naming the Anthropocene a geological epoch, it hides the fact

landscape, which incorporates the word ship/shape of the land/surface.[30] It is impossible to separate one's environment from the past and future of dispossession and displacement that have shaped the landscape and its weather.

> To be in the wake is to live in those no's, to live in the no-space that the law is not bound to respect, to live in no citizenship, to live in the long time of Dred and Harriet Scott; and it is more than that. To be/in the wake is to occupy that time/space/place/construction (being in the wake) in all of the meanings I referenced. To be in the wake is to recognize the categories I theorize in this text as the ongoing locations of Black being: the wake, the ship, the hold, and the weather. To be in the wake is also to recognize the ways that we are constituted through and by continued vulnerability to overwhelming force though not only known to ourselves and to each other by that force.[31]

The wake names the 'is', and this 'is' emerges in the wake of the ship as a spatio-temporal topological surface that allows the affects to come to presence in the discourse. It brings in a trans-historical multiplicity of times and places that connect into a larger ecosystem. The landscape is not a still homogeneous phenomenon, but one that is emergent: it is dynamic and moving/shape shifting with the ship. The wake crosses and embodies different bodies, materials and geographical spaces at once; it exists in the sea, in the weather, and in the hold of the ship, a space and 'no space' in the Western discourse, system of knowledge and meaning. The emergence of the wake happens from within the existing system, using the known shapes and forms of the discourse, but like a Trojan horse (which is never only a single horse) it 'explodes' from within, and begins to crack the discourse, reclaim it and give this shapes their old-new context and meaning that were shape-shifted and formed by the ships and their sailors. Although it emerges from within the discourse, it opens the discourse and decentres it. It decentres the landscape from its fixed physical, geographical territorial association, allowing for different identities, narratives and meaning at a given moment. The wake comes to interrupt the system, to break the totalisation of the system and to allow different relations and structures to fold into the surface and shape the composition and movement in space. The wake is flexible and fluid as it exists in the relation and not in one specific location: it is a place of trans-formation, where new relations and connections that matter cohere and create new logic and knowledge. Transformation of structure, or

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that it originates from slavery rather than in the invention of the steam engine and its associated acceleration in the production of greenhouse gases and its effect on the weather and the ongoing effects that the Anthropocene has on Black lives today. The Anthropocene is a way of perceiving the system with the same logic that created that system. But as Yusoff makes it clear in her book that 'no geology is neutral', and no landscape is neutral or a-political (my emphasis) as landscapes contain the whole of the discourse where knowledge and meaning are being produced and communicated. Kathryn Yusoff, *A Billion Black Anthropocenes or None* (Minneapolis: University of Minnesota Press, 2018). 67

[30] More on the etymology of the word 'landscape' and its connection to trauma can be found in Chapter 3. Infra. Ch-3- *The composition of the surface,* 92

[31]Sharpe, *In the Wake,* 16

dispositif, that enters the feedback loop brings in new consciousness that will clash with the existing reality and de-stablise it. In this process, reality and the landscape could open up to its unknownness and undecidability, where new agencies could re-emerge.

What came out of corresponding with Sharpe's work is not only how the work of mourning and trauma is able to reshape the structure, but also how the shipping, the holding and the weather are all part of an ecology and atmosphere, a system of relation in which each are inseparable from one another and from the surface that feed this topology.[32] They all structure the logic of the composition of the surface. Each of these forms already signifies something and has meaning or multiple meanings in the discourse, but by bringing them together, across time, in the correspondence of each with the other, the wake emerges, allowing a new meaning and logic to enter the feedback loop. Not a linear, zero-sum logic, but a multidirectional one that contains different times and spaces at a given moment.[33] The wake is an emergence of a new *dispositif*, it is a restructuring of a system of relations that re-establishes meaning between elements, but this meaning is not disconnected from its network's materiality and memory, which the wake reclaims. This material presence enables it to circulate, to enter the feedback loop and re-establish itself in the landscape.[34]

'Inside' the scream, like the wake, is a topological surface. There is no 'outside' the scream, as the scream creates a certain atmosphere of fear that is silencing, but at the same time it is also a space of tran-formation, where the structure of a system that existed up to that point is not as coherent anymore, or its coherence begins to loosen up and one is not reflected in the landscape in the same way as before. Like glass, reality can be shattered into million particles that spread around space (also, if shattered, the glass is still there, but in a different form). *'Inside' the scream* is being in a singularity, an existence where multiple dimensions cohere in their seemingly disconnected 'chaotic' multiplicity an existence of fear, pain, hope and humour simultaneously. In the video and AR installation, *'Inside' the scream* means that time and space are exposed in their un-unified montage way: it allows the multiplicity of screams across times to erupt into the present landscape. These marks that come into presence through the viewer's interaction with them are there even if no one sees or looks at them; they are in the virtual dimension and are exposed only through mobile phones when the viewer interacts and looks for them. These marks

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[32]Sharpe divides the book into 4 chapters: 'The Wake', 'The Ship', 'The Hold' and 'The Weather'. The ship, the hold and the weather are the shapes of the wake, the shapes that make up the wake.

[33]The term 'multidirectional memory' was coined in 2009 by Rothberg in *Multidirectional Memory: Remembering the Holocaust in the Age of Decolonizatio,* (Redwood City: Stanford University Press, 2009) to conceptualise what happens when different histories of extreme violence confront each other in the public sphere. While the theory of multidirectional memory recognizes the struggles and contestations that accompany public articulations of memory, it seeks to understand how different struggles and memories can contribute to each other rather than competing in a zero-sum game on the place of remembrance. Here, in the context of this text, I am using the idea of multidirectional traumas that create a *dispositif* rather than compete with one another.

[34]I will expand on the *dispositif* later on in text under the section: 'Smile without a body;' the last part of the argument, 78-86

can start to shape-shift the story, and to play with the composition and its multiplicity. *'Inside' the scream* is a topology where the virtual, the unseen and the unknown can cohere into a palpable thing that will crack the unified reality of history and its certainty in the haptic perception and narratives. *'Inside' the scream* is not only where fear of *the moment before* creates a deterministic atmosphere of fear that builds on pre-existing structures, but also an existence where playfulness and humour allows the silenced, the unseen and the unknown to manifest themselves in the story as new structure which could crack a way through the fear. In this nondeterministic manifestation, new, unexpected forms and connections emerge.

Figure 27   Figure 28   Figure 29   Figure 30

AR installation Photos taken with the phone in The moment before Exhibition in Berlin 2023

Shapes of the landscape

The shapes of the landscape are determined by correspondence, which is an encounter; by the rubbing of the traumas with space and time. This section explains the encounter and the connection between me and the *Trümmerfrau* in Berlin. The correspondence is a form of rubbing the different traumas, narratives and histories against each other and against the landscape. The landscape is actively shaped by the process of correspondence, and this process of rubbing is integral to the creation and materialisation of meaning and memory. The materialisation of the correspondence is the encounter which manifests itself in the landscape.

> It is bodies rubbing against and along bodies. Histories rubbing along and against histories. [35]

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[35]Keguro Macharía, F*rottage: Frictions of Intimacy across the Black Diaspora* (New York: New York University Press, 2019), 19

Correspondence is a constant rubbing of elements, affects, bodies, narratives, histories and sensuousness that compose the surface. In this rubbing the shapes of the landscape emerge. In his book *Frottage,* Keguro Macharía uses the notion of frottage as both a theory and a method for uncovering the traces of the past that constitute the system of relation that is active in the composition of the present, and he is doing it through the irritation and pleasure of intimacy. 'I think they often inhabit the same spaces, and even the same bodies, in uncomfortable ways, and I want to foreground their ongoing rubbing, leading, at times, to pleasure, and, at other times, to irritation, and even possibly to pain'.[36] Frottage is where the speculation and creation of meaning from traces in texts, archives and geo-histories become apparent, and open a possibility to step aside from mainstream narratives through rereading those different texts while rubbing them against those narratives, past and present lives and histories.

The proximity and friction between entities, traumas, histories, geographies and narratives, at the same time creates a critical irritation which might contain both pain and pleasure simultaneously as well as manifold possibilities of re-membering the different shapes of the landscape that they produced. Each re-membering will circulate a different output that might change something in the composition of the surface. Each composition produces its own atmosphere and system of meaning and relation. Correspondence as practice, like frottage, could sometimes be undesired, or inevitable, and in others it involves leaving conformity behind and taking the risk of being close, or even touching and being intimate, either with something that is seemingly familiar, or perhaps a complete stranger. Whatever, or whoever, it is that one is taking the risk of engaging in a deep close correspondence with, this kind of intimacy can also involve pain or pleasure, and it always involves vulnerability, unpredictability and uncertainty, and the risks involved in leaving a stable, familiar ground and stepping into the unknown.

> To trick is to risk proximity, to risk rubbing with and against the familiar and the strange,
>
> to risk becoming strange as a stranger's scent lingers on your skin after an encounter.[37]

The correspondence with the *Trümmerfrau* materialised through rubbing of the different traumas, and their shapes and narratives, against each other and the landscape. This part of the chapter develops the way in which the trauma rubs and circulates through those shapes that compose the landscape and its atmosphere. It brings to the surface the discrepancy between the German cultural myth about the

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[36]Ibid., 17

[37]Ibid., 44

rubble women and historical facts that were repressed. In the German ethos, the *Trümmerfrauen* played a significant role in the reconstruction of the city after the end of the Second World War by clearing away the rubble of the damaged buildings. They were glorified for their actions while the fact that they were brutally raped and forced into labour to clean up the rubble of the bombed city was simultaneously silenced. Their stories were erased, and a myth was created in its place, the myth of heroes who helped rebuild and reconstruct the city.

'I've lost all concept of time', anonymously written in a city from which all concepts of space were already removed.[38]

Figure 31: The *Rubble Woman* memorial in Berlin

It took me time to see her properly, to pay attention to her existence in space. Perhaps it is due to the anachronistic style of the figure, which does not immediately catch the eye. She sits on a small base, on a broken wall, or perhaps on a heap of rubble. Her age is indefinite. She wears a simple dress, with a cape and a headscarf; she has shoes on her feet. Her hands are on her lap, her right hand loosely holding a hammer; her left hand seems to be holding or protecting something, but despite this strange positioning of the hand, the hand is empty and there is nothing in it. The upper body is slightly bent forward, head turned to the left, and her mouth is slightly open. She seems exhausted: perhaps she has just taken a short break to recover from the hard work of hammering stones off broken walls and memories into small pieces. It is evident that she has accepted the role she was forced to take. She does not resist, does not scream, she accepts it in silence, exhausted.

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[38]Ariella Aïsha Azoulay, 'The Natural History of Rape' (2016), in Okwui Enwezor, ed., *Postwar* [exhibition catalogue], Haus de Kunst (Munich: Prestel, 2017), 9

The grey limestone figure fades into the city's new architecture that had cannibalised her body, stone by stone, and made her one of the building materials that created the city. Rearranging the pieces of stone to bring forth a spirit of unity that swallows the details.

The dedication of the *Trümmerfrau*, is a text engraved on the rectangular stone on her right: *In dankbarkeit den Berlinerinnen gewidmet die nach dem 2 weltkrieg als trümmerfrauen die Trümmer der zerstörten Stadt beseitigten und damit ihren Wiederaufbau begründeten. 1955 geschaffen von Katharina Singer* (Dedicated in gratitude to the women of Berlin who, after the Second World War, as 'rubble women', removed the rubble of the destroyed city, by which its reconstruction was established. Created in 1955 by Katharina Singer).

She sits in the park under the shade of the tree, and just in existing there, in such proximity to the tree, a new friction, a bridge, or a new construction of a coexisting symbiotic relationship of different species, can take place. It was not until last May that I first noticed her existence: it is not that I had not seen her before – I had, but she did not catch my attention. What made her stand out was the transformation that was taking place around, and with, her.

In the spring of 2021, in the midst of the second or third wave of COVID-19 and yet another extension of the national lockdown, a strange phenomenon occurred in Hasenheide Park in Berlin. In May when all the trees in the park were starting to grow new leaves and the park was beginning to wake up from hibernation, strange-looking white webs started to spread around many of the trees in the park. It was not the first year that something like this had happened, but this time, this phenomenon was significantly visible. It was probably due to the mild winter and the rise in temperature, one of the main worrying signs of climate change we are currently experiencing.[39]

A quick search revealed that the creature responsible for these webs is *Spilosoma Lubricipeda*, commonly known as, White Ermine, a white moth with black speckles.[40] Around May, the larvae hatch and begin to weave white webs on the tree. They transform the entire treetop into a nest, in which they later complete their metamorphosis from caterpillar to moth. The creation of the nest is at the expense of the tree, which at this point seems completely dead. Around July, the moths come out of their white womb and lay their eggs on other trees, which would go through the same process the following spring.

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[39] Matthias Adler, 6 Mai 2018, WWF blog article on the Spilosoma Lubriciped: blog.wwf.de/gespinstmotten/ accessed on 22 April 2022
[40] Julius Betschka und Philipp Siebert article about the the Spilosoma Lubriciped, 26 May 2017, Berliner Morgenpost: www.morgenpost.de/berlin/article210694029/Die-Gespinstmotte-huellt-Berliner-Baeume-in-weisse-Netze.html accessed on 22 April 2022

Most trees can rehabilitate themselves from this parasitic invader and start blooming in July, but some rare cases will never be able to recover.

Figure 32 and 33: The ruble woman memorial covered by White Ermine web in Hasenheide Park, Berlin, 2021

Figure 34: Detail of the sculpture's hand with White Ermine cocoons, 2021

Neither the tree nor the moth or the sculpture recognise each other in an empathic, corresponding way, they do not 'care' about each other existence, and yet, due to their proximity, they rub against each other in an intimacy, interacting and corresponding with each other, and participating in a structure of symbiotic interaction. The moth is creating a nest around something it cannot acknowledge other than a surface.

> Let us consider a spider's web from this perspective. The spider knows nothing about
> the fly, nor can it measure its client as a tailor does before sewing his suit. And yet it
> determines the length of the stitches in its web according to the dimensions of the fly's

> body, and it adjusts the resistance of the threads in exact proportion to the force of
>
> impact of the fly's body in flight.[41]

In his writing on *Umwelt,* Giorgio Agamben discusses the concept of the *Umwelt* (environment) from the point of view of the famous biologist Jakob Johann von Uexküll (1864 -1944) who discussed the notion of *Umwelt* by suggesting that organisms can have different *Umwelten*, even though they share the same environment.[42] One can only perceive its own *Umwelt*, which depends on the situated position from which one observes it. The perception of the world is determined by one's senses, one's way of living, the environment in which one lives, and the size and shape of one's body. Organisms can share the same environment, but as there is no one unified world, they will not necessarily share the same landscape and temporality, therefore they do not know or recognize each other for certain, even though they rub against each other constantly. As Agamben writes in his text, the spider creates his web to catch the fly without knowing that he is doing it for the fly, as their *Umwelt* does not interact with each other, although their proximity allows them to share an intimate relation with each other. Their correspondence with each other exists although it lacks conscious decisions, due to the simple fact that a being does not need to know someone or something in order to rub against it, it can just happen as a result of a system, because of that being's existence in it. Nevertheless, from a common linear, unified one-dimensional human perspective, the fact that the spider and the fly rub against each other means that they share a single unified landscape and temporality. This outcome is often a reflection of the way humans are not used to perceiving entities, landscape and reality as a collective multiplicity and fragmented. The moth can interact with the memorial without being conscious of the memorial: in this case the surface is expanded to the *Trümmerfrau*. The webs created a bridge, a space, a place of dwelling, an encounter. This encounter or bridge does not cancel what was there before, but rather adds another mark to the spider-like network movement of trauma and its circulation that interacts, diffracts and expands the nodes connecting between me, her, the tree, the moth and landscapes.[43] One does not have to share the same system in order to correspond with others. Correspondence can cross and connect different systems, landscapes, dimensions, times and spaces, and leave a mark which matters to someone or something somewhere.

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[41]Giorgio Agamben, *The Open*, trans. Kevin Attell (Stanford University Press, 2004), 41-42

[42] Although the English translation of *Umwelt* is 'environment', or 'surroundings', it is not an accurate translation, *Umwelt* is closer to the way this thesis thinks of landscape, as the totality of the environment that surrounds one, where knowledge and meaning take form.

[43]The concept of the bridge as an event was taken from Martin Heidegger, *Building, Dwelling, Thinking*, Translated and Commentary by Adam Bobeck. (Leipzig: Leipzig University, 2020-2023), 1-15 ("Bauen, Wohnen, Denken" was originally published from a lecture Heidegger presented in 1951). In the next chapter I will elaborate on the problem with the way that Heidegger is dealing with the landscape. Infra. Ch 3- *The composition of the surface*, 90-92

> (...) the environment-world that is constituted by a more or less broad series of elements that he calls "carriers of significance" (Bedeutungsträger) or of "marks" (Merkmalträger), which are the only things that interest the animal. In reality, the Umgebung is our own Umwelt, to which Uexküll does not attribute any particular privilege and which, as such, can also vary according to the Umwelt point of view from which we observe it.[44]

The moth used the memorial figure and turned her into a nest, a womb, and by doing so, it circulated and revealed or gave birth to a memory, or a story, from a new perspective. The moth follows the solid structure, the surface it needs to build its nest, but their correspondence creates a new symbiotic relation, a new entity and space that interacts and reveals a power structure that is embedded in the landscape, as well as the existence of the collective black hole that the memorial contains and that is manifested through this encounter. The contingency, change and transformation that take place through the rubbing together of elements in the landscape are part of the foundation of continuity and movement; they might seem at first like a painful shock of disorder and change of structure, but could become a source of intimacy and creation.

in the aftermath of the war, Germany urgently needed to raise and unite the defeated population's morale and its national pride. The cultural myth of the German *Trümmerfrauen* (rubble women) was created to respond to this nationalistic need. However, when telling their story, a key component is intentionally omitted – but nevertheless comes out in the submissive bended posture of the woman's figure – those women were forced to work, forced by men to obey the hierarchical patriarchal rule, surrender to the abuse of national power in the role they had to accept. Following the liberation of the city by the allied forces, women were raped en masse by those who came to liberate them, and then forced to clean the bombed streets of Berlin.[45]

> Already in July 1945, the absence of rape was carefully constructed through tropes
> of substitution and displacement. Here is an urban trope of displacement.[46]

Displacement has an active part in shaping (and reshaping) the landscape. The memorial for those women, which aims to empower women and present them as strong figures, is a statue that actually erases the existence of rape and humiliation and symbolises the political-national ethos of unity rather

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[44]Agamben, *The Open,* 40-41

[45] Sander, *BeFreier und BeFreite*.

[46] Azoulay, 'The Natural History of Rape', 8

than being a place of memory and personal pain: the ethos above all. It represents, in fact, the monumentalisation of the same cycle of nationalistic passion, nationality, occupation, rape, shame, and procreation. From the point of view of a national strategy, the under-exploitation of reproductive potential undermines the values of the nation. The whole destiny of the unnamed female figure is to be appropriated and occupied by the national ethos. The female body is reduced to the biological ability to procreate, disconnected from the subject and mobilised for the benefit of giving birth to a national ethos which is part of shaping the stories and movement in the landscape.

The strange-looking material that the moth and the memorial created, a mark on the surface that was reactivated and circulated in the present through the correspondence between the moth, the weather and the memorial, enabled the connection between me, her (her as a collective), the tree, the weather and the moth. The covering of the woman, the correspondence between them, revealed another structure (*dispositif*) that exists in her, and her role in creating knowledge and structuring reality. Silencing, displacement and dispossession are part of the landscape, and are enabling the landscape. Pain is nationalised and loss transformed into a national asset. The trading of trauma as a past event on a linear timeline as something that is shameful and needs to be displaced and removed from the archive of the nation's narrative.[47] The landscape of loss and destruction was unified, purified and became a building material for the creation of a story and a discourse where rape is not seen as a brutal war crime against women that needs to be acknowledged and discussed, but rather as a shameful stain on the patriarchy that needs to be silenced, never mentioned, and replaced with new meaning, knowledge and reality which perpetuate patriarchy deeper into the surface.

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[47]As Ariella Aïsha Azoulay writes in *The Natural History of Rape*: 'Over the course of several weeks, anywhere between a few hundred thousand and two million German women were raped, often in urban spaces where cameras were certainly present, as documented by the careful recording of the destruction of buildings in numerous trophy photographs.' (p.5). Among the thousands of photos of the devastated city of Berlin after the war, there is not a single photo of a rape or a moment of violence against women: a huge number of women were raped in the first two weeks after the war, and yet nothing is mentioned about it. The photographers wanted to document the destruction and loss of Germany in the war and not the brutality of men against women in this liberation process, which made it disappear from the unified national and international consciousness.

Smile without a body [48]

> Alice: Would you tell me, please, which way I ought to go from here?
> The Cheshire Cat: That depends a good deal on where you want to get to.
> Alice: I don't much care where.
> The Cheshire Cat: Then it doesn't much matter which way you go.
> Alice: … So long as I get somewhere.
> The Cheshire Cat: Oh, you're sure to do that, if only you walk long enough.[49]

Figure 35: Still image from the moving image work *The moment before*

The correspondence acts as, and creates, a *dispositif* (i.e., something that exists in the relationship itself and enables new structure, complexity and undecidability to take place) and in time as the *figural*, a situated, non-representational mark in the landscape. The *moving-image correspondence* and the AR installation are the emergence of that connection. The process of the creation of the correspondence is what enables the personal/collective subconscious to form itself, to emerge, materialise, acquire its thickness and shape, and circulate. In the correspondence that exists in the installation *The Moment Before*, the disembodied mouth, which sometimes refers to the Cheshire Cat from *Alice in Wonderland*, and at other times is just floating in space or possessing the landscape and the memorial, speak through the memorial, or try to speak to the memorial. The mouth is sometimes 'glued' on her face in an art of video montage that moves across materiality and time, and in others it is floating around the landscape. The mouth possesses her in a 'brutal' montage-like way, it speaks through her: by doing so, she (the memorial) comes to life, takes agency and also re-possesses the mouth. In this relation between the

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[48]In using *smile without a body* as a feature in the argument, I am not referring either to Slavoj Žižek's book *Organs Without Bodies* (2004), or to Deleuze and Guattari's the *body without organs* concept that can be found in Deleuze's books *The Logic of Sense* (1969), and *Capitalism and Schizophrenia,* volume 1 (1972). The smile without a body can be seen as the *dispositif/ figural* and came out of my last AR and moving image work, that references the Cheshire Cat from *Alice's Adventures in Wonderland* by Lewis Carroll.

[49]Lewis Carroll, *Alice's Adventures in Wonderland* [1865] (New York, London: W. W. Norton & Company, 2015) Chapter 6, Pig and Pepper, 78

silence, the mouth/smile, the landscape and the memorial, time and space collapse and a new structure, entity, narratives and meaning re-form. The aliveness of the correspondence, its memory and vitality in the present, is the connection that happens when the different forms of trauma, time and history connect and merge into one another. The materialisation of those connections become palpable in the *moving-image correspondence* installation, which, although fragmented in space, nevertheless coheres into a story.

The uncanny situated mark (smile) in the landscape exists only in correspondence. The structure that enables the mark that comes to presence might be invisible, and yet it consists of a spatial network of forces that enable certain logic, repetitions and laws to take place. It has its own rhythm that structures the stability and cohesion of the visual space, of language and knowledge. The *dispositif* which at times can be seen as Lyotard's *figural*, the named absence in the discourse, or the inhuman, after the explosion, the trauma that creates movement and structure that will direct the way the discourse unfolds, not necessarily in words, but in other forms of correspondence: AR, montage, rhythm, repetition, friction, intensity, sound, etc., and the rearrangement of the discourse. [50] An invasion of plasticity into the realm of hegemonic consciousness, possessing and hunting the discourse, not letting it forget, making it remember the past and re-member the future in the present. It comes to disrupt a preconceived notion or idea of the system and allow a new ground – not a stable ground but a contingent, unpredictable ground, filled with past and future ghosts, shame, vulnerability, blood, humour and pain that disrupts and shakes the entire system.

Figure 36: Still image from the moving *The moment before*

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[50]Jean-Francois Lyotard, *The Inhuman, Reflections on Time* (Stanford: Stanford University Press, 1991), 8-23

Trauma, time, silence or the 'unsayable' are materials that structure a *dispositif*, but a *dispositif* is a difficult thing to grasp. Seeing the *dispositif*, or the complex system of relations that structure a network, through Chantal Akerman's films might shed some light on the structure and materiality of a network. This section will not analyse Akerman's films in detail, but will try to show how trauma and time are threaded through her films, how the structure becomes graspable, how silence threads together her visual landscape; the gesture, the rituals and repetitions, the gaze, the rhythm, the sound, the kitchen, and the explosion that keep circulating in her films as a transgenerational trauma, or *the moment before*. As will be shown briefly, as much as they thread the matter together into a solid fabric of society and life, they are also used by Akerman not only to expose the materiality of this web, but also to restructure it and give it a new direction. The films that will be discussed in this section are *Saute Ma Ville* (Blow Up My Town), *Jeanne Dielman, 23 quai du Commerce, 1080 Bruxelles* and her last film, *No Home Movie*.

In Akerman's films everything is related to ritual, time and duration. The films are often about the visceral experience of time in the body.[51] The observation of the time that it takes to cook a dinner or remake a bed and the time that it takes to separate and say goodbye to someone one loves. Time in Akreman's films is not only about the painful long duration of ordinary domestic routines, but also about how history enters the present, how transgenerational trauma continues to live in the present, in the constant transconnection that one has with other generations, or, as Bracha L. Ettinger says: 'traces of trauma and phantasmatic traces are inscribed in our subconscious', and therefore are part of structuring the narrative and rhythm of everyday life [my emphasis].[52]

Saute Ma Ville was Akerman's first film, made in 1968. It is a 13-minute black-and-white film about a young woman who enters a kitchen, doing ordinary things like cleaning and cooking, but the way she is doing these things seems disturbed, as if she is going through a psychotic phase. The film ends with her committing suicide by turning on the gas stove without lighting it and allowing a letter that she sets on fire a moment before to burn until the kitchen, the city and the woman herself explode. This explosion can be seen as Akerman's way of trying to break out of the structure or the 'jail' of the role of women in society and her own family's history and her relation to it. But as Akerman probably knew too well, the explosion carries memory with it, just like Sharpe's water, and this memory moves across materials and rhythm and surfaces as fear of *the moment before* the next explosion. However, uncanniness and fear is only one aspect that threaded through Akerman's films while she re-members *the moment before* into

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[51] Chantal Akerman's guest Lecture in the Bezalel Academy, 2013, Youtube: youtube.com/watch?v=fU-Pa8skBOc&t=4671s (54:30 min) accessed on 26 March 2023
[52] Bracha L. Ettinger, *Maternal Subjectivity and the Matrixial Subject*, European Graduate school, 2012, Youtube: www.youtube.com/watch?v=mdkbYsjlMA8 (41:35 min) accessed on 26 March 2023

something new: something that consists of endless repetitive rituals and time, or, as Akerman says, the time 'that is normally cut off and goes into the garbage', and maybe because of this (as discussed earlier in relation to Benjamin), because it is the 'trash' and 'debris' which people normally do not want to look at as it manages to break out of the repeatedly hegemonic way of thinking.[53] In 1975 Akerman made her second film, *Jeanne Dielman, 23 quai du Commerce, 1080 Bruxelles. Jeanne Dielman* is a drama three hours and 21 minutes long, which shows three days in the life of a woman called Jeanne Dielman. Dielman lives in a small flat with her only son. Her husband has died and she makes her living from prostitution and babysitting. The film starts with a loud sound of gas being emitted, that can be heard over the film titles, just before Jeanne Dielman enters the kitchen; this sound will be repeated every time Jeanne turns on the stove. This sound was carried over by Akerman to her second film from the last scene of *Saute Ma Ville,* just before the explosion.[54] *The moment before* the explosion enters *Jeanne Dielman* before the film even starts, the memory of the fear of the explosion and its projection is always there as the surface and the anticipation of what is about to happen. History, with its ghosts, memory and intensity, is always present. The beginning is always already emergent, a correspondence between different transconnected elements that rub against each other, a complex set of relations that are in constant friction with one another. There is no music in the film, just rhythm and repetition, and each time Jeanne Dielman enters the kitchen to cook, one hears the menacing sound of gas that 'sneaks' in as memory, as a surface, as a transgenerational trauma that is carried with it from a past life – or from a past film. This is a fear that already entails a multiplicity of times and traumas, whether it is of being a woman in patriarchal society or a daughter of a holocaust survivor. *Jeanne Dielman* consists of endless repetitions and rituals of domestic routines, as if Jeanne cannot stop carrying out these obsessive rituals that keep the rhythm and the structure together – the flat and her life – in a rigid tidiness. The obsessiveness of the rituals and the sound of gas each time she opens the stove create a growing tension, preparing for something that is about to happen. The transposition of the explosion from the first film to the second results in Jeanne murdering one of her clients, but this murder is not the climax of the film, for there is no climax in the film, but a constant surface of uncanniness which finds its presence in the materiality of rhythm as a mark.

Chantal Akerman's last film, *No Home Movie* (2015) is a documentary lasting one hour and 55 minutes. Akerman portrays the last months of her mother's life and her relationship with her. So much has already

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[53] Chantal Akerman has discussed the notion of time in *Jeanne Dielman*. It is about showing the daily activity that women do all their life, in endless repetition, but no one ever wants to see it. So when a movie is shot on film, and one is literally cutting and glueing the actual material (8,16, or 36mm) in the editing room, these 'out-takes' are the parts that no one wants to look at, and they are literally thrown to the garbage. youtube.com/watch?v=fU-Pa8skBOc&t=4671s (54:57 min) accessed on 26 March 2023

[54] Janet Bergstrom, 'Chantal Akerman: Splitting' in Bergstrom, J (ed.) *Endless Night: Cinema and Psychoanalysis, Parallel Histories* (Berkeley: University of California Press, 1999), 282

been written and discussed about Akerman's relationship with her mother Natalia (Nelly).[55] Not just because her mother and her own life were her main muse, but also because a couple of months after Natalia's death, Chantal Akerman killed herself.[56] Natalia was a Holocaust survivor and she gave birth to Chantal in 1950, just a few years after the Second World War. This detail is important in order to understand much of Akerman's work. The silence that is so present in *No Home Movie* (but also in *Saute Ma Ville* and *Jeanne Dielman*) is the silence of a generation of survivors and their children. As a viewer of Akerman's films, one is always looking at something that 'is not there', unseen and unspoken – the trauma. One does not see the trauma, but one sees the whole complex structure that this trauma creates, the *dispositif*. This structure takes presence, rhythm and materiality in Akerman's films and the film itself becomes the *figural*, a mark in the landscape, that can affect or reshape the structure of the discourses: not necessarily in words, but in rubbing or corresponding with the existing landscape. Nothing really 'happens' in *No Home Movie*, old age is slow, there is eating and sleeping, some conversation and the same again, the everydayness of time, the boredom of slow time and the mundane materiality around us which always hides something behind or inside it. The 'is' that one sees and does not see in Akerman's films is part of the condition itself that allows a system to emerge and give the system its direction. In order to understand reality, one needs to understand what is repressed (or silenced) within it – what is not possible, and the impossibility makes reality possible. Or in other words, the existence of the 'unsayable' in the discourse shapes the discourse and the landscape.[57] In this sense, breaking the silence (not necessarily with words, but with matter) means challenging the hegemonic acceptance and reality. Breaking the silence is an inevitable and violent act for the system, since it means changing the structure and the logic on which it is built, which will create a power shift that destabilises the system and brings it to an undecidable moment.

In this context, 'the unsayable' in Akerman's work is a way of breaking or cracking the silence. 'The unsayable' is not a complete silence, as it implies the statement that there is something that one cannot talk about, for various reasons which can exist simultaneously or separate from each other. The moment words are given to a traumatic event, this event can lose its 'uniqueness', cause a loss of meaning or be interpreted in different ways. Words are limited in their ability to express shades of pain and can generalise and flatten the event. Speaking 'the unsayable' can be unbearable to contain. It can

[55]Bettina Mathes, 'All my toys are dead: Chantal Akerman's *No Home Movie* (2015), *International Forum of Psychoanalysis* 29, no.1, (2020), 14-21, DOI: 10.1080/0803706X.2018.1556805.

Mateus Araujo and Mark Cohen, 'Chantal Akerman, Between the Mother and the World', *Film Quarterly* 70, no. 1 (2016), 32–38.

Ivone Margulies, 'Elemental Akerman: Inside and Outside *No Home Movie*', *Film Quarterly*, 70, no. 1,(2016), 61–69.

[56] Alisa Lebow, 'Identity Slips*:* the Autobiographical Register in the Work of Chantal Akerman', *Film Quarterly*, 70, no. 1 (2016), 54–60.

[57] 'In The Memory of Devastation and the Responsibilities of Thought: "And let's not talk about that"' by David Carroll, the foreword text that opens Lyotard's *Heidegger and the Jews*, what is at stake is not to present the thing that one cannot talk about, but to present that there is an 'unsayable'. To give 'body' and material present to the fact that there is something that one is unable to speak about, and yet it is an active part in the complex present and reality. Jean-Francois Lyotard, *Heidegger and "the Jews"*, translated by Andreas Michel and Mark S, Roberts (Minneapolis: The University of Minnesota Press, 1990)

simultaneously involve shame or a feeling of betrayal and protection towards loved ones. On the other hand, 'the unsayable' can be a way to censor, or silence, an individual or a collective.[58] Nevertheless, silence has a desire for expression, and in this tension and desire lies Akerman's *figural,* which simultaneously emerges from within the discourse while returning to the discourse, in her way of restructuring the trauma, or giving materiality to the 'unsayable'.

> The figure is hand in glove with desire on at least two counts. At the margin of
> discourse it is the density within which what I am talking about retires from view; at
> the heart of discourse it is its "form."[59]

In contrast to Lacan, Lyotard called the *figural* the desire, the absence or the subconscious force in the discourse that interrupts and prevents the totalization of the system.[60] The *figural* is not part of Lacan's symbolic order, it is not a representational symbol of the repressed that has to come into the symbolic order in order to be processed.[61] The *figural* has no predetermined meaning, and it is not constituted by the monocultural discourse, but will interrupt the discourse and might produce a change in the discourse and meaning. For Lacan, the trauma must come into the symbolic order, to be processed and move on, leaving it in the past. But an absence in the discourse is not necessarily a lack, and it can have its own material present (the black body was not lacking but was absent from the human category and seen as inhuman, for instance) that will affect and direct the way the system unfolds. The inhuman, or the *figural,* which, in the case of this thesis, embodies a nonlinear trauma, a singularity that collapses time and space and creates its own structure that doesn't necessarily align with the one existing order and system, but interrupts the system, rearranges it, and prevents its totalisation by constructing the intangible, silenced or suppressed as new logic in the landscape.

The landscape emerges with the *dispositif*, which can be seen or sensed as the *figural* and in time as the discourse itself. The *dispositif* is the structure that enables the logic of the system to move, to go one way or another: it is what enables the correspondence to take place, but it is also constructed by the correspondence itself. Nevertheless, the *dispositif* is not a deterministic mark; rather it is a mark that

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[58]The 'unsayable' in the context of silencing will be elaborated in relation to Israel/Palestine and the action Israel is taking to silence or erase Palestine from the landscape. Supra. Conclusion, 116

[59]Jean François Lyotard, *Discourse, Figure*, trans. by Antony Hudek and Mary Lydon, (Minneapolis: University of Minnesota Press, 1971), 233

[60]Ibid., 233-267

[61] Jacques Lacan, *Ecrits I*, tans by Bruce Fink, (New York/London: W.W. Norton & Company, 2006), 6-48.

Lacan opened *Ecrits I* with an essay about *The Purloined Letter* by Edgar Allan Poe in which he explained the symbolic order. In the story, a stolen letter becomes the driving force for the characters' actions. The minister takes the letter, which contains potentially damaging information about the queen, and gains power over her. Detective Dupin becomes involved and cleverly replaces the stolen letter with a fake, revealing the subconscious motivations of the characters. Lacan interprets the stolen letter as a 'lack', a significant Lacanian concept. The letter's existence, not its content, serves as the ultimate signifier, creating the structure of the story. Lacan emphasises that it is the symbolic order that determines human behaviour, and the relations between signs that give rise to movement.

holds the emergent form of the mark. The marker is itself an emergence, so the marker is always being in a way re-reproduced as a feedback loop that enables the *figural* and discourse to shape-shift. The *Trümmerfrau* memorial also operates as *dispositif*, but it operates in the Heideggerian sense of the term, as the bridge that gathers and unifies the network as a totality of the relationship that belongs together.[62] Akerman's correspondence, on the other hand, acts as the *figural* in the sense that it expands beyond the limits of language to a multiplicity of affects, matter and relationships that are being rubbed with past and future ghosts. It is correspondence in its broader sense, as an artistic practice that allows for difference to emerge as productive structure from that friction, and in doing so a deviation from the hegemonic thinking can take place and allow new complexity and undecidability to be part of the blast of the explosion.

Figure 37: Still image from the moving *The moment before*

The correspondence enables the trauma to become a *dispositif* and restructure the landscape. The correspondence with the memorial statue in Berlin was created after the censorship of the work *A Dream* in Germany 2021.[63] As part of the search for how a certain atmosphere of fear and silencing is created and manifests, and how the trauma circulates across geographies and times, the *Trümmerfrau* Memorial became the third mark in the moving-image trilogy. Starting to work with the memorial and connecting the rubble woman to my own history and present existence in Germany and Israel exposed a *dispositif* of collective silencing and fear which is deeply embedded in society. 'The unsayable' in this

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[62] Infra. Ch 3- *The composition of the surface*, 90-92, where the concept of the bridge that the landscape emerges from is further discussed and explained.

[63] Supra. Ch 1- *The moment before*, 32-33

work is not only about the trauma that German women were experiencing after the war, or about the transgenerational trauma of the Holocaust and its connection to Israel/Palestine, but also about oppressive systems that allow themselves to cancel and silence others. And, as mentioned before, this cancelling, creating and enabling of reality to be what it is. In the work a disembodied mouth, floating in the darkness, tries to speak to the memorial, and in some parts 'possesses' the memorial and speaks through the memorial itself. In the correspondence between the mouth, scream/vagina/smile, the landscape and the memorial, the clear borders of the different entities, temporality and landscape start to blur or collapse into each other and a new entity and stories are formed. The work itself and the mouth without a body are *figurals*, questioning the landscape and its logic, restructuring its relations. A new topological surface emerges in the relation between the statue and the mouth, and this topology rearranges the shapes of traumas and their narratives in the landscape. The correspondence addresses the Rubble Woman statue, but in fact she is a memory, a placeholder in time, a piece of the landscape. She is a multiplicity that exists in different times and places; she is a collective, a lover, a wounded she, she as a mother, a future catastrophe, a silenced landscape. The correspondence addresses 'the unsayable', the naming absence, the mad *smile without a body*, that wants to scream, leak, eat, swallow and digest, but remains floating, without a body in the discourse, foreign in its own mother tongue and landscape, where only in the correspondence with her (as a multiplicity) and the landscape can the emergence happen. The AR installation /*moving-image correspondence* montage collapses space and time into singularity or into the rabbit hole, into the scream where a different logic is possible. The correspondence restructures the shapes in the landscape, creating new connections between them and their former identities and re-member *the moment before* the explosion into a nondeterministic structure that is screaming out of the silence.

The method of montage (as already seen in the first chapter) is a correspondence and a re-reproducing of the *dispositif*. Montage happens in the relation between elements, either text or images, in an artwork, and can break the linearity or unification that forces a pre-existing discourse on these elements.[64] In this case the viewers, or readers, are also becoming correspondents: where their encounter with the artwork or text not only contributes to the meaning of the work, but also ensures its continued existence in the present and its circulation through endless interpretation. Art is created in this space, in the correspondence or the encounter that produces difference – not as opposition, but as an emergence. The correspondence emerges when the multiplicity of times, spaces, movements and traumas that exist in any given moment connect with agency or when the political enters, and gives the

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[64] In the first chapter under the section: *The surface; the past is yet to come….* I develop the use of collage practice as an act to break a clear identity or border in relation to Hannah Höch's photomontages. Supra. Ch 1- *The moment before,* 36-44

correspondence its materiality, its aliveness and direction. The correspondence emerges with the _dispositif_. The advantage of the _moving-image correspondence_ being a _dispositif_ is the possibility of bringing the structure out of its opaque state by rematerialising its connection and identity. The web-like network that already contains a circulation of past/future traumas becomes a malleable material in the restructuring and the re-reproducing of the mark. Being in correspondence involves a risk, the risk of stepping into the unknown where the landscape is no longer as clear and unified as before. But at the same time, it entails the possibility for change.

Conclusion

This chapter emerged from the _moving-image correspondence_ installation _The Moment Before,_ which is the expression of the connection or relation and the intensity of this connection. It gives this relation its direction and its bodily or fleshy shape and possibility of entering the discourse and circulating. It embodies time and trauma and uses them as a _dispositif_ to affect the discourse. It brings the 'before' and the 'after' into the present. The 'before' and 'after' are active in the present and those different time scales and segments can help to reshape and redirect the story. Each correspondence that happens will circulate somewhere. This somewhere is the moment after that manifests itself and sets a segment in the present. The receiver or viewer is part of the emergent and the way it will cohere and unfold. The viewer is the beginning of the circulation through correspondence, and its becoming a remarking.

Although the concept of correspondence as presented in this chapter is fairly abstract, this chapter has tried to give it a certain present that has a materiality and atmosphere to it, an "is" that emerges through friction and rubbing. The depiction of the after is the before that the correspondence practice desires to affect, just as the after is a before that will come around to make a present: the after and the before create the present. The correspondence exposes and re-materialises the 'thick' entangled complex ecosystem of the different traumas, also the silenced ones, that connect and show themselves as the present landscape or discourse and try to make a change or a fold in the logic of _the moment before._

Memory, silence, agency, displacement, dispossession and trauma are embodied, preserved and circulated in different shapes and structures of the landscape. Those shapes or bodies remember and compose the landscape and the atmosphere one moves in, giving it its meaning, knowledge and perception. In the process of friction, different forms of trauma connect and create structures or a space that enables meaning to be formed. Meaning is not an entity existing by itself but is rather the result of

an emergent. Restructuring is a constant friction with the existing landscape: in this constant rubbing, meaning is formed.

The beginning is always in correspondence. The shapes of the landscape are formed in the system via correspondence, by the rubbing of the different traumas against each other and the landscape in a constant feedback loop. The correspondence is always already a collective, a re-reproducing that entails *the moment before* itself and the moment after. Although the correspondence is not predetermined in itself, since undecidability and the unknown are inseparable parts of being in correspondence that produces emergence, nonetheless, agency and the political enter the process of emergence via the *dispositif* that directs the system to go one way or the other. This structure, as will be demonstrated in the next chapter, can manifest itself as landscape and perpetuate the feeling of fear of *the moment before* the explosion as collective trauma, or as a surface. However, because the materialisation of correspondence in the landscape shapes the landscape and determines its form, the correspondence in its multifaceted poetic method, as shown in this chapter, and the re-materialisation of the *dispositif* which could become the *figural* mark in the landscape can also have the ability to re-reproduce the mark or restructure the *dispositif* which is circulating and creates a topological surface. As will be shown in the next chapter, in discussing *TankWoman*, the re-reproducing of the mark rethinks the logic of the system, where the unknown can enter the equation of *the moment before dispositif*, where the explosion is not its teleological end, but only one possibility between a multiplicity of re-membering.

The composition of the surface

> To be the other of the visible, absolute invisibility must neither take place elsewhere nor constitute another visible, that is, something that does not yet appear or has already disappeared something whose spectacle of monumental ruins would call for reconstitution, regathering from memory, rememberment (sic)
> Jacques Derrida (1993), memoirs of the blind.[1]

The previous chapter deals with correspondence as method and a practice that can produce emergence, and the possibility of reshaping the structure through the rubbing of the mark or trauma with the landscape and temporality and allowing a new *dispositif* to emerge from the existing ones.[2] In correspondence, trauma can become a visible structural material that creates shapes and circulates, creating new connections that will surface. This places trauma as a movable shape-shifting mark that can circulate in the landscape.

Figure 38: Still image from the TankWoman moving image

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[1] Jacques Derrida, *Memoirs of the Blind: the Self-Portrait and Other Ruins,* [1990], translated by Pascale-Anne Brault and Michael Naas, (Chicago; London: The University of Chicago Press, 1993), 52
[2] An existing *dispositif* or mark, is in itself already an emergent entity.

The image that opens this chapter is an image from *TankWoman*, the *moving-image correspondence* that this chapter is based on. This chapter argues that the landscape is the composition of the surface, and by being a composition it is an emerging multi-temporary space which is formed through correspondence and the feedback loop that takes place between the shapes/marks and the surface. The mark circulates, creating repetition and patterns that form the way in which a site and reality is established: not in terms of the visual haptic, but in terms of the *dispositif* and the mycelium which emerge from one another and are inseparable.[3] *TankWoman,* which will be discussed in greater depth in the last part of the chapter, is a mark, a collective mark, that embodies different kinds of *dispositif(s)*, circulation and repetition that exist in and shape the landscape. A mark is not a singular segment, but is in fact the name of the emergence. As will be explained in this chapter, trauma and memory structures act in a similar way to that in which the fungi mycelium linkage network operates. They are simultaneously a mark and a surface and are part of the feedback loop's circulation that composes the landscape, normalises it and allows oppressive structures to be perceived in the human experience as 'normal' unified reality. The trauma, or the event, is not only a mark that pops up on the surface or the timeline, but, as shown in the first chapter, it is a multi-temporary linkage network embedded as surface which is inseparable from this mark.[4] This network, its materiality, in a similar way to the mycelium, is invisible to the human eye, and yet it takes part in structuring knowledge and reality. Looking at it in this way, a mark is always a collective mark, a multi-dimensional event.

The discontinuous continuity of the mark that can emerge in any kind of time is what this chapter calls *Mycelium time*, a non-linear network that has no beginning or end, where the past never ends and continues to be active in the linkage that projects the feeling of fear to the future, fed back to compose the landscape and perpetuate the feeling of fear of *the moment before* the explosion as a surface and the becoming of a mark.

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[3] The *dispositif* is explained in depth in chapter two. Supra. Ch 2- *Correspondence*, in the last section: *Smile without a body*, 78-86. The *dispositif* is not a static mark, but is a mark that holds the emergent form of the mark. The marker is itself an emergence, so the marker is always being in a way re-reproduced as a feedback loop that enables the composition and surface to shape-shift.

In this chapter I am developing the idea of the anticipation and fear of *the moment before*, that are in themselves a marker that enters into the feedback loop.

I am building my argument with Johnny Golding's notion of a mark as an encounter that can be found in her article 'The Courage to Matter', in *Data Loam* (Berlin: De Gruyter, 2021), 450-486. And in 'Friendship', (2018) that can be found in *The Edinburgh Companion to Animal Studies* (Edinburgh: Edinburgh University Press, 2018), 262-276. Lyotard's notion of the *dispositif* is developed in *The Differend* and in *Heidegger and "the Jews"*. And with Efi Ziv's rhizomatic model of the trauma which can be found in her article 'Stubborn Trauma', (מפתח *Mafteakh- a Journal for Political Thought*, 5. In my argument I develop it further with the *mycelium time* that is active in the encounter and the marks, and the role of correspondence in the emergence and the shape-shifting in the landscape.

[4] Supra. Ch 1- *The moment before*, 29-57

Figure 39: Still image from the TankWoman moving image

The landscape is always political and is in a constant state of becoming via feedback loop,[5] whereby correspondence can shape-shift the marks that actually erupt, or visually emerge on the surface and compose the landscape. Nevertheless, and as this chapter shows, not all of these marks are quantifiable. The unquantifiable marks contribute no less to the creation of a certain environment that is emerging and becomes circulated.

In his text *Building, Dwelling, Thinking,* Heidegger sees the landscape as an event, taking it out of its representational mode into a performative and interactive one. Although the concept of being in the world or dwelling in the world is close to the argument of this chapter, in the sense that the landscape emerged from the event, nevertheless it is different in the sense that the bridge for Heidegger (the thing, or the *dispositif*) gathers the landscape in a totalitarian and romantic/nostalgic way which has a specific starting point, an origin, or an end of some history. For Heidegger the bridge creates the landscape and is the only way to cross the river. He does not include in his argument the invisible woven linkage network of time, memory and trauma that emerged in the correspondence and might not be revealed in the event. There are multiple different *dispositif(s)* that are active in structuring the event and the landscape. By not including those elements, Heidegger keeps the multiplicity of the

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[5] Landscape, or the concept of landscape, can be thought of in various ways with different definitions. The most common one sees the landscape as the environment that surrounds us, the built, the urban or the rural and natural one: the objective stable reality that can be taken for granted; the backdrop of history and human activity. It is a thing that we can also step back from, and view from a distance. It's the visible and tangible reality, made of material and objects that one can grasp. Another definition of landscape that originated in art is the view of the landscape as a picture, a photo or a painting: an external object that can be represented. This shifts the landscape into the realm of representation which means not necessarily what one sees, but how one looks and from which perspective, such as cultural background, values, ideologies and system of beliefs. The landscape, in this case, helps to perpetuate the idea of landscape as a visual ideological tool that can take part in identity formation and the making of worldviews. It is something that can be depicted differently by different people looking at the same landscape. It can be manipulated to perpetuate certain ideas, omitting and adding information as necessary to the overall ideology and narrative that is desired. (John Wylie, 'Landscape' in: *The SAGE Handbook of Geographical Knowledge* (London: SAGE Publications Ltd, 2016), 2-3. But this thesis thinks of the landscape as an emergent phenomenon, as the totality of the environment. This view is closer to the idea of *Umwelt* that was discussed in the second chapter. Supra. Ch 2- Correspondence, 75

political and the undecidable out of the equation of *emergence* and fails to find a way out of the unified

totalisation.

Heidegger speaks of the bridge as an event that creates the place of dwelling, and as such it gathers

and draws together the fourfold (*das Geviert*) of the sky and the earth, the divine and the mortals.

> The bridge does not first come to a location to stand on it. Rather, it is from the
>
> bridge itself that a location is made. The bridge is a thing, which gathers the
>
> Fourfold, but in a way that allows a site for the Fourfold. From this site, places
>
> and paths are defined, because a space has been made. [6]

The bridge occupies the space, structures it and transforms it to a place which contains history and

origin, allowing one to experience the uniqueness and unity of space by creating the feeling of

belonging to the place, thus, allowing one to enter or participate in the world. Dwelling is revealed in

the bridge and connects the aesthetic and material value of the bridge with Being in the world.

But as Lyotard writes in *The Differend*:

> Is the *Ereignis* in effect (Heidegger, 1953-1954: 22) the lightning flash that makes
>
> something (a phrase universe) appear, but blinds as it blinds itself through what it
>
> illuminates?[7]

Or in other words, phrases in dispute, with emphasis on the dispute, is the event itself, rather than

the universality of the phrase.[8] In this case, the bridge might illuminate the creation of a landscape,

but is blind to the totalisation of this landscape: to the fact that there are unquantifiable forces and

additional structures, discourses, etc. operating in each mark, as the mark, or *dispositif*, is already a

re-reproducer and is emergent. For Heidegger the bridge gathers the fourfold, bringing it together to

create a site. Although this gathering is performing rather than representing, it also unifies the

landscape and does not allow openness in the system. As shown in the chapter on Correspondence,

landscape is not only bound to a specific geographical location and time, it exists in the woven relation

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[6] Martin Heidegger, *Building, Dwelling, Thinking*, trans. and with commentary by Adam Bobeck (Leipzig: University of Leipzig, 2017), 1-15 (Bauen, Wohnen, Denken' was originally published from a lecture Heidegger presented in 1951). 9

[7] Jean-Francois Lyotard (1988), *The Differend, Phrases in Dispute,* trans. by Georges Van Den Abbeele, (Mineapolis: University of Minnesota Press, 1988), 75

[8] Any attempt to explain an event through a single discourse or a meta narrative result in the foreclosure of other possible explanations, leading to an excess that cannot be contained within the narrative. Jean-Francois Lyotard refers to this excess as a *differend*. The *differend* refers to a situation where something that must be expressed cannot yet be articulated. It is an unstable state of language where a concept or experience cannot yet be fully grasped or put into words. Lyotard, *The Differend*.

between things, people, objects, language, etc. and their interaction.[9] The etymology of the word 'landscape' consists of the words shape/ship and land/surface.[10] The ship was not only a tool but also a performative act that formed the landscape.[11] As one cannot separate the spider web from the spider, as the spider web is not the spider's tool but a continuation of the spider, it is the way in which the spider perceives and performs in the world, as is the ship that shifts the shapes on the surface and composes the landscape, a place which is always in the making.[12] Always in composition. Nevertheless, the ship cannot sail by itself, it must have a sailor who navigates it according to a desirable location and purpose. This purpose cannot be separated from the movement and the way the ship has already shaped the surface: it is formed in this feedback loop between the ship/shape and the surface.[13] As will be shown later in discussing *TankWoman* in the last section of the text, the act of material correspondence practice allows the landscape to be in a constant state of becoming and to resist the unification and uniform gathering of the totalisation of the bridge.[14]

This chapter begins by introducing how trauma acts as mycelium embedded in the surface and structures or manifests itself via feedback loop in different shapes in the landscape, looking at the role of trauma in shaping the landscape and how a trauma can become normalised to the extent that it becomes one's knowledge and reality. It explores how trauma is part of shaping fear, knowledge, identity and mechanisms of creating meaning. This chapter looks at the idea of linear time as a tool to structure a certain narrative and systems of logic as opposed to *mycelium time* that is a multi-temporary surface and a mark with no starting or end point.[15] The second part of the chapter addresses the composition of the surface and focuses specifically on the Israeli/Palestinian landscape and the role of trauma, memory and storytelling that enter various shapes and forms, that emerge on the surface and compose the landscape and its atmosphere. This part is in correspondence with the introduction (*Topology of narrative*) and will circle back to the sabra and its different shapes in the landscape.[16] The correspondence section will discuss the *TankWoman* moving-image work and will show how a re-marking can take place, take shape and start to circulate.

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[9] Supra. Ch-2- *Correspondence,* 67

[10] 'Late 16th century (denoting a picture of scenery): from Middle Dutch *lantscap*, from *land* 'land' + *scap* (equivalent of -ship). University of Chicago: csmt.uchicago.edu/glossary2004/landscape.htm accessed on 26 July 2023

[11] Supra. Ch-1- *The moment before,* 49, footnote, 55 Where I discuss the Zong Massacre.

[12] Supra. Ch 2 – *Correspondence*, 75 where I discuss the concept of Umwelt.

[13] Supra. Ch 2 – *Correspondence*, 66-69 where I discuss at length Sharpe's work and use of the ship in relation to correspondence.

[14] Supra. Ch 2 – *Correspondence*, 78-86 Where I discuss the act of correspondence as art practice and the way in which it can break a certain circulation, or introduce new logic to the landscape. More on correspondence as practice will be discussed towards the end of this chapter under *Correspondance* where I discuss *TankWoman*. Infra, 105

[15] This concept of time is built on the concept of time that was discussed in the correspondence chapter. Supra. Ch2 – *Correspondence,* 65-66, Where past/future-present are constantly active in any given moment.

[16] Supra. Introduction- *Topology of narrative*, 19

Mycelium time

To understand the way trauma operates and shapes the landscape it is useful to look at the way mycelium creates a structure, a *dispositif*, and a mark that becomes an inseparable part of the surface. The trauma is a whole woven system of connections and communication links that are constantly corresponding with and feeding, and are fed by, the surface. While the mycelium is hidden from view, as it is woven into the soil or the surface it is living in, what one experiences is the mushrooms (the fruits), the marks that pop up above the surface into the visible realm.

> Although we notice mushrooms when they pop up, their sudden appearance is the completion of cellular events largely hidden from view.[17]

Thus, visible mushrooms emerge from the mycelium and will disappear again after some time, nevertheless, the mycelium network from which they emerged will continue to create new linkage in the surface.

In the professional literature and the writing on common ways of dealing with trauma, there is a tendency to separate trauma from the political and social (from the larger mycelium network that is constantly active in the landscape). Trauma is articulated in the professional literature as an extreme event of a violent and unusual disruption of reality, while reality itself is not perceived as a traumatic event.[18] Society encourages the examining of the symptom of a particular trauma to try to understand the cause, while detaching the socio-political context of that symptom from the equation. Or in other words, society examines the mushrooms that can be seen on the surface, as a separate event from the mycelium that enables those mushrooms to come to light. In her essay 'Stubborn Trauma', Effie Ziv argues that a traumatic event is defined as an anomaly of reality, not only to mark it as such, but also to define the boundaries of what appears to be the non-traumatic and 'normal' reality.[19] This definition of trauma as an extreme and abnormal experience obscures and erases the severely traumatic effects of normalised oppressive structures and is therefore perceived in the human experience as normal reality. This creates a situation in which, instead of fighting to change the reality

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[17] Paul Stamets (2005), Mycelium Running: how Mushrooms can Help Save the World, (Berkeley: Ten Speed, 2005), 12

[18] The official definition of trauma is an emotional or physical response to one or more physically harmful or life-threatening events or circumstances with lasting adverse effects on one's mental and physical well-being. This could be an event that has been personally experienced, witnessed happening to someone else, heard about happening to a close loved one, or heard about through one's job (e.g., first responder, social worker, therapist). This reformulation introduces some flexibility in the definition of trauma as opposed to the previous version of the DSM-IV. Nevertheless, trauma is still considered as an extreme event, characterised by a violent and unusual violation of a reality that is not perceived as traumatic by itself. Bessel van der Kolk, The *Body Keeps the Score: Brain, Mind, and Body in the Healing of Trauma*, (New York: Viking/ Penguin Publishing, 2014), 41; Ziv, 'Stubborn Trauma', 60).

[19] Ibid., 66

of oppressive regimes such as racism, homophobia, transphobia and patriarchy, for example, society discusses the pathology and symptoms of those who deviate from those oppressive structures, while those structures are being normalised.

> A normal black child, having grown up in a normal family, will become abnormal at
>
> the slightest contact with the white world.[20]

As Fanon argues in his book *Black Skin White Masks*, psychoanalysis falls short as it does not take the Black human into account and therefore cannot explain how to treat certain problems and feelings of Black people who are in constant friction with the white 'normal' world. Even if a Black child grows up in a 'normal' (heteronormative) family, they will still grow up to be 'less human' because of the colour of their skin. Since being white equals being 'human', being Black means deviating from humanity. In this case, as Keguro Macharia shows in his book *Frottage*, both the racist and the heteronormative, patriarchal oppressive structures create a landscape in which sometimes one's being is a mark, which is in constant friction with the 'normal' reality.[21] The continual friction of the Palestinians with their landscape is discussed further below.

Oppression and domination are assimilated into the body, forming the body and its movement in space.[22] This movement and its structures and forms compose and territorialise the landscape and its atmosphere.[23] It is a constant process of feedback that circulates and shapes the way one perceives and constructs reality.[24] The normalisation of continuing social traumas, which is also part of the distinguishing and separation of trauma from its landscape, solidifies it into the surface, making it inseparable from the feedback loop and circulation that becomes (in)formed in the landscape.

Different kinds of oppressive structures are embedded in social relations and fear and are demonstrated in the way urban and non-urban spaces are designed for the movement of bodies in

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[20] Frantz Fanon, *Black Skin, White Masks* [1952], trans. by Charles Lam Markmann (London: Pluto Press, 2008). 111

[21] Keguro Macharía (2019), F*rottage: Frictions of Intimacy across the Black Diaspora*, (New York: New York University Press, 2019). 31-36

[22] Various artists explore the assimilation of oppression into the body: I bring here two examples, one of which is the moving image work *Nation Estate*, by Larissa Sansour (2012). The Nation Estate project consists of a 9-minute sci-fi short film and photo series that offers a clinically dystopian yet humorous approach to Israel's entrenched occupation of Palestine. It explores a single skyscraper vertical solution for Palestinian statehood. See Larissa Sansour: larissasansour.com/Nation-Estate-2012

Much of Ana Mendieta's work, such as *Untitled (Rape Scene)*, a performance from 1973, where she marked the lower half of her naked body with blood and tied herself to a table in her apartment, and the 1974 work *Untitled (Blood Sign #2 / Body Tracks),* a 1:01 min Super 8mm film in which she is standing against a wall with arms stretched up and out in a V-shape. She then slowly slides down the surface and onto her knees, leaving red marks from her blood-soaked hands as she rises to face the camera and walks out of frame.

[23] By 'forms' I mean all visible and invisible structures and objects in space, for example human, animals, plants, architecture building, military apparatuses... But structures refer to the *dispositif*, for example all kinds of institutions and social organisations that are structuring the discourse. See also Ch 1- *The moment before*, 46-47 footnote, 48.

[24] See the first section in Chapter 2; *Emergence- Inside the scream* where I speak about Christina Sharpe's work, *In the Wake.* Supra. Ch 2- *Correspondence,* 62-70

space. Building upon Effi Ziv's argument about 'normalized' trauma and using one of the most clearest example, women who walk alone at night and fear experiencing sexual assault, regardless of whether they have encountered such incidents before or not, will help to explain the way the surface creates a certain atmosphere of fear. The fear of sexual assault is inherent to the surface, which is constantly feeding the system and is not linked to any specific traumatic event on the timeline. Whether before or after experiencing such an incident, most women will be afraid of walking alone at night and will learn from a young age various strategies for managing these situations, such as walking with keys in their hand, talking on the phone loudly or making a detour to avoid walking down a dark street. Trying to heal the symptoms of the traumatic mark will not cure the constant fear that *the moment before* surface is radiating into the system, which is inseparable from the collective consciousness shaping the landscape and is inherent to patriarchy and the way it structures the space and its forms.[25] As observed before, a mark is always a collective mark; a collection of *dispositif(s)*, a multi-dimensional structured event.

The embodied trauma in the landscape is part of the identity of mechanisms and the meaning that shapes them. Humans experience reality in a phenomenological way, meaning that matter and affects that enter the surface become instrumental in shaping identity and ways of thinking and living when they get formed and are repeated in the landscape.[26] Nevertheless, it is difficult to see the normalised trauma in the landscape, not because it is not extreme, but because it is inseparable from the surface and becomes part of the ground and knowledge.[27] It performs in the shapes that repeat and create recognisable patterns in the landscape, to the extent that they form the only reality one knows.[28]

Embedded in a landscape of fear, the Israeli hegemony believes that there is a separation between Israelis and Palestinians, or between its civil order and its militarised one, and this 'separation' of their private lives from the Israeli occupation of Palestine allows them to keep living their 'normal' life without realising the effect their landscape has on their perception of reality as well as on shaping their worldview(s). As Gil Hochberg notes in his book *Visual Occupations:*

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[25] Susan Brownmiller, *Against Our Will, Man, Women, and Rape*, (New York: Fawcett Columbine, 1975). 400.
Ziv, 'Stubborn Trauma', 59
[26] More on the formation of meaning and identity can be found in Ch 1. Supra Ch 1- *The moment before.* 46
[27] Supra. Ch 1- *The moment before*, where I explain the emergence of the surface. 29-57
[28] The Israeli Forest is one example that I am developing further in the text under *the composition of the surface*.
Yoram Bar-Gal, *Propaganda and Zionist Education, The Jewish National Fund 1924–1947,* (Rochester: University of Rochester Press, 2003).
Meron Benvenisti, 'The Hebrew Map', *Theory and Criticism* 11 (winter 1997), 7-29
Kadman Noga, *Erased from Space and Consciousness*: *Depopulated Palestinian Villages in the Israeli-Zionist Discourse*, (Jerusalem: November Books, 2008).
Samdar Sharon,'The Planners, the State and the Design of the National Space in the Early 1950s', *Theory and Criticism* 29 (Fall 2006), 31-37

> Within this fantasy, the Separation Wall, like all other military apparatuses such as
> checkpoints, sieges, and separate roads, is seen not as sign of military force or
> aggression but as a legitimate and protective border against terrorism and suicide
> bombers. Seen through this prism of fear, even the image of an armed Israeli soldier
> pointing a gun at a group of young Palestinian children is seen as an image of self-
> defence.[29]

It is not only that there is an actual wall that literally marks this separation, but the unquantifiable
psychological environment that is emerging and is circulated through this wall is the emergence of the
fear or the emergence of the idea that all Palestinians are viewed as potential terrorists that one needs
to be protected from. The inseparable active surface of trauma that keeps feeding the system, creating
aggressive patterns as 'defence', that bring to the surface and structure the possibility of extreme
situations, such as the daily brutal and aggressive violations of Palestinian human rights, that become
normalised.[30] This in-formation, when expressed and repeatedly circulated, gradually takes shape
within the landscape. Initially, there might be resistance to the extreme situation, but this resistance
slowly diminishes as the constant repetition of information forms a recognisable pattern. Eventually,
this pattern solidifies into one's truth, becoming the opaque prism through which reality is
perceived.[31]

The idea of dealing with trauma as an event that has a specific point on a linear timeline: in history,
something that happened in the past or something that has already ended disconnects the trauma
from its continuing presence and oppressive socio-political aspect. The same is true of the process of
healing or recovery from trauma and the idea of restoring the patient to the existing symbolic order,

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[29] Gil Z. Hochberg, *Visual Occupations, Violence and Visibility in a Conflict Zone* (Durham, NC; London: Duke University Press, 2015), 9.
[30] In his latest documentary, *Two Kids A Day* (2022), David Wachsmann shows a broad, systematic picture of the method behind the arrests
of Palestinian minors in the West Bank by the Israeli army. The purpose of this method is to 'break' the uprising in the villages that resist
the occupation. The arrests of the children should quell the resistance led by the village's young force. Every year, over 700 Palestinian
children are arrested in the West Bank, an average of two Palestinian children per day.
vimeo.com/723697009?embedded=true&source=video_title&owner=2247538
After the last Israeli election in November 2022, the film was under attack by Israel's new Minister of Culture, Miki Zohar, who wanted to
retroactively reclaim the funding of the film on the grounds that it damages the reputation of the State of Israel and the IDF soldiers. See:
Noa Yachot, 'Attack on Freedom', *Guardian*, 21 January 2023, https://www.theguardian.com/world/2023/jan/21/attack-on-freedom-
israel-moves-to-claw-back-state-funds-from-critical-films?CMP=Share_iOSApp_Other accessed on 04 April 2023
[31] The policy in Masafer-Yatta in the south Hebron hills is an example of an extreme situation that became normalised. Declaring the areas
as firing zones after the 1967 occupation brought constant threats of demolition, evacuation, and dispossession of the area's residents.
The IDF has declared the area they live in a "Firing Zone" and issued evacuation orders in 1999 to remove the villagers. 'Info Sheet: the 12
Villages of Firing Zone 918 in the South Hebron Hills', *Association for Civil Rights in Israel*. https://law.acri.org.il/en/2016/02/21/firing-
zone-918-infosheet/ accessed on 21 August 2022.
Article in '*Sicha Mekomit*' (שיחה מקומית), Keren Manor, 10 Dec 2016:
mekomit.co.il/%D7%90%D7%99%D7%9E%D7%95%D7%A0%D7%99%D7%9D%D7%95%D7%A4%D7%99%D7%A0%D7%95%D7%99%D7%99
%D7%9D-%D7%91%D7%A7%D7%A2%D7%AA-%D7%94%D7%99%D7%A8%D7%93%D7%9F/ accessed on 21 August 2022.
See also Supra. Ch 1- *The moment before,* 52-55 where I discuss Khirbet Humsa demolition.

to the 'normal reality' that existed before the trauma – as if there was a pre-trauma time which is separated from the surface.

> Trauma is perceived as an event that disrupts and undermines the reassurance and stability associated with the 'normal life' that existed before the trauma. Consequently, recovering from trauma involves segregating the traumatic event from daily life and reintegrating into the 'normal' routine while acknowledging the event's abnormal nature. This formulation implies that recovery entails reluctant acceptance, with the tendency that the secure reality is prone to infringement by uncontrollable events marked by malevolence and abnormality.[32]

When one sees trauma as an event that is not detached from its political landscape, it becomes impossible to place the trauma on a specific point in the timeline or mark its beginning and end point. It becomes an ongoing multi-temporary event, a surface.

> The largest known organism on Earth is a mycelial mat of a honey mushroom (*Armillaria ostoyae*) in eastern Oregon—890 hectares and more than 2000 years old.[33]

In this context, the emergent mushrooms in the landscape stand as the tangible and observable remnants of the event, indicating an intensity more than history, as the past has never ended in the mycelium, but is conceived as a complex woven ongoing active linkage and layering structure in the present.[34] This network creates visible marks on the surface as the intensity erupts. But even without quantifiable traces visible to the eye or language, the network is active, woven into the surface and fed into the atmosphere of the landscape.

The past never ends and continues to be active in the linkage: the fear of the next 'explosion' (trauma) is always there, embedded in the way the landscape is composed and projected to the future, then fed back to the surface. The feedback mechanism between the linkage of trauma in the surface and the landscape, does not always lead to a visible 'explosion': nevertheless, the fear and the anticipation

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[32] Ziv, 'Stubborn Trauma', 66 (Translated from Hebrew by Shira Wachsmann)

[33] Paul Stamets and Heather Zwickey 'Medicinal Mushrooms: Ancient Remedies Meet Modern Science', *Integr Med (Encinitas)* 13, no.1 (2014), 46–47. ncbi.nlm.nih.gov/pmc/articles/PMC4684114/#:~:text=While%20most%20fleshy%20mushrooms%20emerge,more%20than%202000%20ye ars%20old accessed on 06 July 2022

[34] In the series *Landscape Trauma* (2001), Ingrid Pollard addresses the concept of deep time and the layers of trauma that have manifested in the materiality of the landscape, shaping its form and essence. *Carbon Slowly Turning* [exhibition catalogue] (London: PWP Gallery, Bloomsbury Publishing, 2022), 120-125

itself is enough to create the right structure or *dispositif* and atmosphere to normalise the trauma and solidify it in the landscape so that it becomes invisible to the hegemonic eye.[35]

The surface will continue to boil, providing the right atmosphere of fear as long as the strictly binary divide-and-conquer mindset that distinguishes the trauma from the landscape is active, normalising and silencing other traumas. This situation creates a perpetual state of *the moment before* an explosion, a constant state of fear. This state is there as a surface and it is continuous, which makes this situation 'tolerable' to the hegemonic society; this is either before or after the mark of trauma, *the moment before* fear is active, and becomes instrumentalised in reshaping the landscape, its memory and narrative, forming the framework for movement within space.[36]

The situation where the only reality that is perceived is that which is already being circulated, and therefore 'tolerable', can also be explained with the panopticon as *dispositif*, or as a form of murmuration which is a response distribution that creates a pattern or a structure without a command centre. The panopticon, inspired by Jeremy Bentham's ideas on control and discipline in the nineteenth-century prison model, functions for Foucault as a metaphor for how individuals and the social body implement control systems and normalise them to the extent that they become one's 'truth' and reality.[37] The panopticon channels the trauma, social and political relations to the landscape. It maintains a relationship of control and hierarchy in the landscape that becomes normalised with the surrounding forms and suppresses any attempts to resist. Nevertheless, this

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[35] Supra. Ch 1- *The moment before*, 32-33. Following the discussion in the first chapter about censorship in art institutions in Germany against anyone (including Jewish and Israeli citizens) who expresses a critical position on Israeli politics that do not align with the official German position, blindly supporting Israel due to the Holocaust. There are several artists active in this debate: one of these is the artist Candice Breitz, who in 2021 started the Instagram series *This is Germany*, in which she invited various cultural producers and activists to share their thoughts about Germany's current cultural/political climate, in order to break through this unified hegemonic facade. See instagram.com/this.is.germany/?hl=en

[36] The boiling surface 'exploded' with the opening of 'documenta 15' on June 18, 2022, in Kassel, Germany. This edition of documenta, curated by the Ruangrupa collective, dealt with anti-Semitic allegations that began about six months before its opening, claiming that documenta's curators and some of the participating artists were BDS and pro-Palestinian supporters. (Supra. Ch 1- *The moment before*, 32-33, footnote, 9, 14, where the "Initiative GG 5.3 Weltoffenheit" and the BDS are discussed). But the real explosion happened four days after the opening with the dismantling of Taring Padi's People's Justice poster on June 22, 2022, after actual anti-semitic symbols were discovered in the work. The ongoing boiling environment keeps the media, politicians and art world busy every time a new drawing that touches Israel in some way or another is discovered in the exhibition's accompanying brochures. All of these events led to the resignation of documenta's director Sabine Schormann, and right now it looks like this new explosion is putting even more policing pressure on the German art world than before.
For some of the resources related to this debate see: Hito Steyerl, 3 Juni 2022, Zeit Online:
zeit.de/kultur/kunst/2022-06/documenta-15-postkoloniale-theorien-kunst-kontextualisierung accessed on 05 June 2022.
Jörg Heiser, 'Contested Histories,: on Documenta 15, 29 June 2022, e-flux: art-agenda.com/criticism/477463/contested-histories-on-documenta-15 accessed on 30 June 2022.
Michael Rothberg zur Documenta: 'Antisemitismus als Bumerangeffekt', 05 July 2022, Berliner Zeitung: berliner-zeitung.de/kultur-vergnuegen/antisemitismus-als-bumerang-was-die-documenta-debatte-verschleiert-li.243351 accessed on 08 July 2022.
Sabine Schormann: an overdue step?, 18 July 2022, Art.Salon:art.salon/artworld/sabine-schormann-an-overdue-step-1 accessed on 19 July 2022.
Eyal Weizman, 'In Kassel', 4 August 2022: lrb.co.uk/the-paper/v44/n15/eyal-weizman/in-kassel accessed on 05 August 2022.
Jürgen Zimmerer, 'Humboldt-Forum und Documenta[...]', 03 August 2022, Berliner Zeitung:berliner-zeitung.de/kultur-vergnuegen/humboldt-forum-und-documenta-wir-sollten-aufhoeren-mit-zweierlei-mass-zu-messen-li.252352 accessed on 05 August 2022

[37] Michel Foucault (1977 *Discipline and Punish: The Birth of the Prison* [1975], trans. from the French by Alan Sheridan (New York: Vintage Books, 1977). 195-250.

works perfectly in this way for the dominant hegemonic society which internalised the normative gaze. But in order to maintain control in the dominated landscape, the panopticon's effect is not enough. The constant rubbing of the oppressive society with the landscape and trauma cracks the panopticon's effect and the dominant force(s) are required to place the population under constant surveillance and fear, while displaying their actual power in the landscape in brutal ways. In this case, for example, the cyber and surveillance technology that the Israeli government uses is not hidden in the Palestinian landscape, but rather is present in their everyday life, making sure the Palestinians know that their private lives are under constant surveillance, either by soldiers who break into their houses at night in order to take photos of the residents or in the visible form of cameras that are spread around Palestine; mobile phone cameras, traffic light cameras, AI facial recognition in checkpoints and surveillance cameras.[38] These are placed on top of houses, in street corners and checkpoints, collecting data and facial images of Palestinians, including children, in the military database that classifies them according to different parameters determined by the Israeli army.[39] Constant repetition of the presence of power creates patterns and rhythms of control, movement and fear. The surveillance technology includes the use of drones to bomb or document and map the boundaries of villages or a specific house from the air before demolition.[40]

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[38] The 'smart' occupation, the use of AI facial recognition in surveillance and the Israeli cyber industry, which is booming due to the occupation and human rights violations in Palestine, see: Jonathan Hempel, ,'The watchful eye of Israel's surveillance empire', 3 May 2022, +972 magazine: 972mag.com/israel-surveillance-facial-recognition/ accessed on 19 July 2022

Sophia Goodfriend, 'How the Occupation Fuels Tel Aviv's Booming AI Sector', 21 Feb 2022, FP: foreignpolicy.com/2022/02/21/palestine-israel-ai-surveillance-tech-hebron-occupation-privacy/ accessed on 19 July 2022

For more information see the Amnesty International Report: *Automated Apartheid, how Facial Recognition Fragments, Segregates and Controls Palestinians in the Opt,* Amnesty International Ltd (London: Amnesty International, 2023). amnesty.org/en/ accessed on 14 August 2023.

[39] See Intercept's article about the Google-developed AI project Nimbus that provides advanced artificial intelligence and machine learning for the Israeli government and army for advanced facial recognition. theintercept.com/2022/07/24/google-israel-artificial-intelligence-project-nimbus/ accessed on 03 August 2022.

Elizabeth Dwoskin, 8 Nov 2021, On the Blue Wolf and the White Wolf; a surveillance system used by the Israeli army and settlements, see: washingtonpost.com/world/middle_east/israel-palestinians-surveillance-facial-recognition/2021/11/05/3787bf42-26b2-11ec-8739-5cb6aba30a30_story.html accessed on 03 August 2022.

'Breaking the silence' on the use of the Blue and white wolf system: shovrimshtika.org/testimonies/database/837133 accessed on 03 August 2022.

[40] The use of Drones by the IDF when attacking Gaza: Sophia Goodfriend, 6 June 2023, +972 magazine: 972mag.com/israel-gaza-drones-ai/ accessed on 08 August 2023.

The Israeli state is funding drones and field patrols for the settlers to monitor Palestinian construction in areas C, in the south of Mount Hebron and in east Jerusalem. Drone mapping is used to map houses before demolition, a tool used by both the army and the settlers who pass the information to the coordinator of government activities in the territories that destroys the villages/houses. Hagar Shizaf, 31 Dec 2020, Haaretz: haaretz.co.il/news/politics/2020-12-31/ty-article/.premium/0000017f-f2d8-d497-a1ff-f2d8ad3a0000 accessed on 16 August 2022.

Drones are also used for sonic booms over the Gaza Strip, either by drones or low-altitude operations, where they intentionally cause repeated powerful sonic booms, to create an atmosphere of fear and anxiety. See Susan Schuppli, 'Uneasy Listening', in *Forensis: The Architecture of Public Truth*. Ed. Forensic Architecture (Berlin: Sternberg Press, 2014), 381-392. In which she addresses the effects of sound in warfare, especially in Afghanistan and Gaza, the sounds emitted by drones and their effect on the landscape, and the B'Tselem report from January 1st, 2016, about the sonic booms over Gaza: btselem.org/gaza_strip/supersonic_booms accessed on 16 August 2022.

Rafael warfare is developing drones with AI-driven computer vision. Uti Etsion, 27 Dec, 2020, Calcalist: calcalistech.com/ctech/articles/0,7340,L-3884249,00.html accessed on 16 August 2022.

The composition of the surface

In the vast expanse of the desert, the sight of a sand swirl is far from an anomaly. It forms as a swirling vortex of sand, rising from the arid earth into the atmosphere, casting a dense yellow hue that gradually settles after the passage of a tank. Likewise, the presence of tanks traversing Israeli highways, ferried on military transport trucks from one location to another, or positioned as memorials to fallen soldiers from Israeli wars, is a familiar sight.[41] The tank, a formidable machine of war, has woven itself into the very fabric of the Israeli landscape: for the Israeli it is a symbol of strength and defence and for the Palestinian it is a symbol of terror and occupation.[42] Before Israel became famous for its cyber defence and surveillance technology, the tank was one of the main ways for Israel to show its dominance, strength and power in the Palestinian landscape.

In 2007, when I visited Juliano Mer-Khamis in the Jenin refugee camp and walking with him in the wide streets of the camp he told me that 'it is the only refugee camp in the world that its streets are so wide, as it was designed in such way that a tank will be able to cross through the camp easily'.[43]

During the invasion of Jenin by the IDF in the spring of 2002, as part of the operation *Defensive Shield*, the army completely destroyed 530 housing units in the camp. After the end of the operation, the IDF decided that the streets of the camp needed to be rebuilt so they would be adapted specifically to the dimensions of the Israeli tanks. The area of each original refugee house was reduced by 15% and about 100 families were sent to a new neighborhood built on the camp's edge. Instead of the narrow alleys, some of which were designed to accommodate only one person, there are now streets measuring 8-

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[41] There are more than 50 different tank monuments in Israel. Almost every city in Israel has some kind of memorial or public square involving militaristic apparatus. A few examples are as follows: The 7th Brigade Memorial is a memorial commemorating the martyrs of the 7th Brigade (Sa'ar) who fell in the various Israeli wars. The site is near the town of Katzrin in the centre of the Golan Heights. Next to the tanks, there is a large area under the eucalyptus trees where there are many wooden tables and benches for travellers to have a picnic: familytrips.co.il/%D7%90%D7%A0%D7%93%D7%98%D7%AA-%D7%A2%D7%95%D7%A6%D7%91%D7%AA-%D7%A1%D7%A2%D7%A8-%D7%97%D7%98%D7%99%D7%91%D7%94-7/ accessed on 19 August 2022
The 37th Armored Brigade Memorial in Ein Zeitim forest in North Israel: izkor.gov.il/en_6200e4bf9a778a1716738039f3679794 accessed on 19 August 2022
The tank memorial and Scout House in memory of Shimon Geller in Even Yehuda: izkor.gov.il/en_7f602f9518977eac1add69828bfbb616 accessed on 19 August 2022
A tank in Tel Aviv: Yad Eliyahu Armory: meny.co.il/teva/%D7%98%D7%A0%D7%A7-%D7%91%D7%9C%D7%91-%D7%AA%D7%9C-%D7%90%D7%91%D7%99%D7%91-%D7%91%D7%99%D7%AA-%D7%94%D7%A9%D7%A8%D7%99%D7%95%D7%9F-%D7%99%D7%93-%D7%90%D7%9C%D7%99%D7%94%D7%95/ accessed on 19 August 2022
See also the "Big Chief", a sculpture by the Israeli artist Yigal Tomarkin located in Kiryat Shmona:
he.wikipedia.org/wiki/%D7%91%D7%99%D7%92_%D7%A6%27%D7%99%D7%A3 accessed on 19 August 2022.
[42]In Israel 2005, the term sabra (cactus) morphed into a tank, namely the 'Sabra M60T', a main battle tank. See: Army Technology: army-technology.com/projects/sabra/. In this way, the cactus went from being a border guard to being an attacker and occupier. The Sabra is an extensively upgraded M60 Patton tank developed by the Israeli military industry. Between 2005 and 2010, Israel provided Turkey with 170 Sabra tanks in a 688 million US dollar deal. Originally an American tank from the 1960s, these Israeli tanks were used by the Turkish army to attack Rojava in October 2019, as well as other targets in Syria. Aljazeera: aljazeera.com/news/2019/10/turkey-military-operation-syria-latest-updates-191013083950643.html accessed on 19 August 2022.
[43] Juliano Mer-Khamis was an Israeli/Palestinian actor, director, filmmaker (*Arna's Children*), and political activist of Jewish and Palestinian parentage. In 2006 he co-founded The Freedom Theatre in Jenin (thefreedomtheatre.org/who-we-are/). Mer-Khamis was the General Director of the theatre until 4 April 2011, when he was brutally assassinated by an unknown masked gunman in Jenin.

10 meters across, more than wide enough for a tank.[44] As noted earlier, oppression and domination are assimilated into the body, forming the body and the movement in space.

Landscapes are produced and organised, and stones, trees, bushes, other types of vegetation and materials have a role to play in shaping these biological and cultural processes.[45] Since 1948 the JNF-KKL has engaged in a variety of forestry enterprises within the borders of Israel.[46] In the 1960s, the JNF-KKL received official status for its role in shaping the political and 'natural' landscape of the country. Following this, the Forest Department at the Office of Agriculture was dismantled. In turn, the JNF-KKL took statutory responsibility for forest land, despite being a private organisation owned by the Jewish Agency for Israel.[47] Forestation is used to show Jewish presence and occupy the land: in the words of the chairman of the JNF-KKL Board of Directors: 'I definitely support the decision to start planting forests in these areas to occupy them with the old methods. If there will be no settlement, at least there will be a forest to prevent Bedouin intrusion. If we don't do this, it will be a cry for generations'.[48] To this day, afforestation is a practice of dispossession and reshaping the landscape, especially in the Negev and the West Bank.[49] The invading trees cover the remains of Palestinian villages, which were eradicated from the landscape of Israel/Palestine. Many villages were emptied of

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[44] Gidon Levi, 'Bauhaus in Jenin', 2004 in Haaretz: haaretz.co.il/misc/2004-06-09/ty-article/0000017f-e8df-dc7e-adff-f8ff89810000 accessed on 12 July 2022

[45] In the late 1960s, the Jerusalem Municipality began to enforce the regulation requiring all buildings to be built with Jerusalem stone, to preserve the city's 'historical nature'. From that moment on, Jerusalem was clad in stone, giving the buildings a 'biblical' look and blurring the boundaries between the newer neighborhoods and the Jewish quarter in the old city as well as with the surrounding settlement areas, which were annexed to the city in 1967, following the Six-Day War. In most cases, the stone became an aesthetic colonial tool that is attached to the exterior of the building as a decoration to convey a bond with the biblical past and the Zionist dream of returning to ancestral Jerusalem, but it is in fact not part of the building's substance. In his book *The Hollow Land*, Eyal Weizman describes the role of the Jerusalem stone in the occupation architecture as part of creating an identity and connection with the land, the narrative it wishes to spread and preserve. "The function and value of the masonry construction must be measured not only according to an architectural value that seeks to reveal a building's construction method in its appearance, but according to a cultural value that sees buildings as conveyors of emotional messages referring to the image of the city. It is against this cultural value that we must weigh the (extra) price of construction… this justifies, even today, the requirement to maintain the continuity of stone facing as the material which embodies the appearance of the city." (Eyal Weizman, *Hollow land: Israel's Architecture of Occupation* (New York: Verso, 2007), 32)

[46] The JNF-KKL was founded in 1901 by the Fifth Zionist Congress. Its aim was the acquisition of lands in Israel for the settlement of Jewish people. The purchases were made by collecting donations from Jews abroad. From its inception, the JNF also dealt with forestation, and as more land was purchased planting trees became an important tool for the physical takeover of territory. Trees which grew quickly were chosen, and extensive foresting, especially since 1948, has changed the landscape significantly. JNF-KKL website: kkl.org.il/profile/about-kkl-jnf/ accessed 19 August 2022.

[47] Michael Sappir, 'The JNF is no innocent charity', March 4, 2021, +972 magazine: 972mag.com/jnf-germany-palestinians-forests/ accessed 20 August 2022
The JNF history in the JNF website: jnf.org/our-history accessed 20 August 2022

[48] Yechiel Leket, Chairman of the KKL-JNF Board of Directors, in: *KARKA (Land)*, Magazine of the Institute for Land Policy and Land Use Research, KKL-JNF, 50 (November 2000), 18 (translated from Hebrew by Shira Wachsmann). kkl.org.il/files/karka/50/karka-50-2000-3.pdf accessed 08 August 2023

[49] Unlike the worldwide trend of disappearing forests, the Negev in the south of Israel is witnessing an opposite trend. Forests are expanding due to the tree planting efforts by the JNF-KKL as part of the government-backed 'Blueprint for Negev' programme. This programme aims to 'revive the Negev' through massive Jewish settlements established in low-density communities that emphasise a high quality of life. The land on which the settlements are being built was inhabited by Bedouin villages which the state and JNF-KKL evicted. They concentrated the inhabitants in poor towns such as Hora, removing them from their land, homes, livestock, history and traditional ways of living. The JNF-KKL predominantly plants thorny trees, particularly *Vachellia tortilis*, to hinder access to the area for people, animals, and agricultural activities. For instance, in the Al-Araqib region, thorny *Vachellia tortilis* trees were planted to establish ownership and obstruct land cultivation. In pursuit of this, the JNF-KKL removed thousands of trees that had been present for decades in Al-Araqib, including carob, olive, fig, and almond trees.
Eyal Weizman, *ERASURE, The Conflict Shoreline*, (Steidl: Göttingen, 2014). 53-76
Algazi Gadi 'From Gir Forest to Umm Hiran: Notes on Colonial Nature and its Keepers', *Theory and Criticism* 37, (Fall 2010), 232-253

their inhabitants, and after destroying the villages with dynamite in quick operations in the 1950s, the JNF-KKL planted forests over the ruins, hiding what was there before.[50] One of the few marks left of the villages were the sabras (cactus), planted to mark the village's territory.[51] This changed not only the way Palestinians are (un)seen in the landscape but also how they relate to the land from which they were evicted. Villages disappeared and were forgotten from the historical and collective memory of Israeli Jews.[52]

> If Palestinians have historically struggled to bring their grievance into the Israeli and international field of vision, the Israeli state has, from very early on, responded to such "intrusions" by developing a vast array of vision-blocking mechanisms, including naming the Palestinians who left their homes temporarily during the 1948 war as "present absentees"; replacing the original Arabic names of towns and villages with new Hebrew names; planting forests over Palestinian ruins; and following 1967, closing the Palestinian Occupied Territories to international media and, perhaps most visibly recognizable, erecting a hypervisible eight-meter-high wall that literally blocks off Palestinians from sight.[53]

Repetition and recognisable patterns are part of creating and distributing the idea of what is perceived as 'natural' in the landscape and have an important role in constructing reality, as well as ways of thinking, and moving in space.[54] It has a significant part to play in shaping identities, collective narratives, memories and fantasies.[55] Things become patterns when they repeat themselves: in this case it is the forest and the Jerusalem pine trees that have become the most common trees in Israel/Palestine, and the sabra that became a symbol for Jewish strength and those who were born in

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[50] Kadman Noga, *Erased from Space and Consciousness*: *Depopulated Palestinian Villages in the Israeli-Zionist Discourse*, (Jerusalem: November Books, 2008), 16-32.

[51] Supra. Introduction, 20

[52] Kadman Noga, *Erased from Space and Consciousness*.

Aron Shai, 'The Fate of Abandoned Arab Villages in Israel, 1965-1969'*, History and Memory*, 18, no. 2, Fall/Winter 2006).

Yossi Katz (1997), *Firm in his opinion - Yosef Weitz and the idea of the transfer,* Studies in the Israel Uprising No-8, (Beershba: Ben-Gurion University 1998), 347-353.

Zochrot is an NGO that has worked since 2002 to uncover and circulate historical information about the Palestinian Nakba in Hebrew, to promote accountability for the Nakba among the Jewish public in Israel and to implement the right of return of Palestinian refugees. Zochrot website: https://www.zochrot.org/welcome/index/en accessed 19 August 2022.

[53] Gil Z. Hochberg, *Visual Occupations*, 17

Cf. Meron Benvenisti, 'The Hebrew Map', *Theory and Criticism* 11 (winter 1997) for more information on the use of renaming cities, streets, villages, holy places and sites.

[54] Ariel Handel, 'Chronicle of the Occupation Regime, 1967 to 2007' *Theory and Criticism* 31 (Winter 2007), (The Van Leer institute: Jerusalem).

[55]"Those who have never planted a tree cannot feel the earth, and therefore will never know what homeland means" (Yosef Weitz, the spiritual father of the JNF-KKL, Known as the 'father of forests' and the first Director of the Israel Lands Administration from 1932).

Yael Zerubavel, 'The Forest as a National Icon: Literature, Politics, and the Archeology of Memory, *Israel Studies* 1, no. 1 (1995), 60.

A major part of the Zionist movement and the KKL legacy, which is still strongly active today, is to create a strong connection between the Jewish people and the geographical land/earth in Israel. See the promotion for planting trees in Israel on the JNF-Uk website: www.jnf.co.uk/plant-trees-2/ accessed on 19 August 2022.

Israel.[56] Through recognisable pattern and repetition they enter the national sense of perceiving the landscape and oneself in Israel.[57] There is a strong sense of identity and possession when one looks at the landscape, to the point where the external landscape represents oneself. [58]

Memory and storytelling

> To a not inconsiderable extent, the project of these Zionists was precisely to transform Jewish man into the type of male that they admired namely the ideal Aryan male.[59]

The Zionist European Jews who came to Israel shed the image of the diasporic Jew and took on the figure of the new *muscular Jew* that was reborn from the land.[60] They had to forget where they came from, or, more precisely, to recreate their narrative, in order (as they thought) to build something new, the new Israeli man in Israel. The birth of a new people, for whom the father should not only be killed but also erased and forgotten so a new narrative would be in its place, a masculine Jew who has sexual power, can fight and occupy, rather than merely sitting in the yeshiva and studying.[61]

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[56] Supra. Introduction. 20-23, Where I elaborate about the sabra.

[57] Miron Benvanishti *The White Sabar Dream, an Autobiography of Disillusionment* (Jerusalem: Keter, 2012).

[58] Noga *Erased from Space and Consciousness*, 34-47

[59] Daniel Boyarin, 'The Colonial Drag: Zionism, Gender and Mimicry, 2', in: *The Pre-occupation of Postcolonial Studies*, ed. by Fawzia Afzal-Khan, Kalpana Seshadri-Crooks (Durham, NC: Duke University Press: (2000), 237.

[60] Max Nordau's new musclular Jew takes up European anti-Semitic stereotypes about Jews and uses them as a tool to define their masculinity. This term refers to the term coined by Max Nordau during his speech on the stage of the Second Zionist Congress in 1898. Arguing that it was necessary to increase the physical fitness of the Jews. Amir Levy, 'To be a Zionist is to be a warrior', 21 Feb 2019, Mida: mida.org.il/2019/02/21/%D7%9C%D7%94%D7%99%D7%95%D7%AA-%D7%A6%D7%99%D7%95%D7%A0%D7%99-%D7%96%D7%94-%D7%9C%D7%94%D7%99%D7%95%D7%AA-%D7%9C%D7%95%D7%97%D7%9D-%D7%9E%D7%A7%D7%A1-%D7%A0%D7%95%D7%A8%D7%93%D7%90%D7%95-%D7%95/ accessed on 20 August 2022.
Two years later, Nordau published an article in the newspaper of the Jewish Gymnastics Association in Berlin. There he bound the concept of muscular Judaism' to Bar Kochba. He claims that he was a 'hero who did not know discrimination' and that he embodies 'Judaism that rules in war, and joy towards weapons'. Joshua Umland, *'Max Nordau and the Making of Racial Zionism',* undergraduate honors thesis. (University of Colorado: Boulder, 2013), 47.
An KKL promotion poster by Otte Wallish from 1948 that depicts the epitome of the new muscular, sexual, secular Jew. The Palestine Poster Project: palestineposterproject.org/poster/jewish-national-fund-wallish accessed on 20 August 2022.

[61] In Anita Shapira's book *New Jews Old Jews* (Am Oved, 1997), the Kishinev riots of 1903 (the pogrom) are identified as a pivotal moment. These riots marked a turning point for the younger generation of Jews, who could no longer endure the ongoing attacks and assaults (ibid., 62). The extensive devastation, brutal aggression of the attackers, and the fact that it was one of the first Jewish pogroms captured on film deeply imprinted this trauma into the Jewish social consciousness of that era. This event led to a realisation that a reevaluation of Jewish identity and its relationship to power was imperative. The Kishinev pogrom had significant repercussions for Eastern European Jews, notably evident in Bialik's poem *On the Slaughter*, written immediately after the pogrom. The poem expresses empathy for the victims and calls for divine justice. Bialik, dispatched by Dubnov to document the aftermath, composed *In the City of Killing* four months later. In this piece, one can discern a shift in Bialik's perspective toward the victims and survivors, reflecting the fracture in Jewish identity in post-trauma conditions. The initial outrage and anger directed at God in *On the Slaughter* are redirected at the pogrom's victims who didn't resist. The concept of dying to sanctify God's name, once revered as the highest virtue, is transformed into a symbol of contempt and frailty. Hebrew literature fashioned the image of the new Jew in alignment with Zionism's aspirations, mirroring the model set by Zionism. The rupture in the Jewish collective identity, the detachment from Eastern Europe and the 'old Jew' due to immigration to the Land of Israel, converge in the portrayal of the new symbol: the Saber; a robust man, sexually powerful, educated, secular, Ashkenazi and a farmer, a product of the Land of Israel.

> This desire for native belonging is nothing but an inverted formulation of the national
> political desire for ownership of the land. By detaching from the exile essence of the
> recent past on the one hand, and an alternative connection with the land of Israel on
> the other, the Jews will therefore be able to bring into action the more inner and more
> real essence, as it were inherent in them. Therefore, the national territory, its
> occupation and integration into it, have a decisive place in the national space of
> time.[62]

The sabra embodies both the visible mark and the invisible mycelium of trauma and memory.[63] The Israelis see the sabra as an Israeli wild plant that grows by the roadsides and highways, as a plant that is native to the landscape, the symbol of the Israeli people, and as such they see it as their right to have it for their land. The cactus is a mark on the landscape, a trace of appearance, a constant active past, present and future. A mark of a site, of territory that no longer exists in the civilised world, a memory.[64] But this memory does not appear on maps and is not represented in official documents. The cacti and all their collaborators (fungi, bacteria etc.,) are the last witnesses of the erased villages.[65] Those marks and scars were folded into the memories of the landscape, but as malleable and inconsistent memory is, so is the landscape, which is in constant motion, constantly changing narratives. The Palestinians who planted the cacti to demarcate their land formed a line on the landscape, not knowing this line would be a mark of an erased site, that will be re-reproduced in the future and will circulate new identity and narrative to this landscape.

The tank, unlike the sabra, belongs strictly to the Israeli army (Palestinians have no tanks) and it dictates composition and movement(s) in space. It marks a territory of fear and control. The tank is a visible event, but could also be seen as Heidegger's bridge, where there is nothing left to remember, or to forget, as if the process of forgetting has already been completed because a new site has been

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[62] Hamutal Tzamir 'From History to Myth: Myths of Indigenous People in Poetry of the State Generation', in: *Memory Games: Perceptions of Time and Memory in Jewish Culture*, ed. Yotam Benziman (Jerusalem: Van Leer Institute, 2008), 104

[63] In the series of works entitled *Cactus Borders* by Mohammed Al Hawajri from the Eltiqa collective, the ambiguity and complexity of the cactus takes shape. It is no longer just a symbol of a romantic past, but also the symbol of the bleeding wound and opaque, closed borders, the painful longing for memories while living the reality of life under the Israeli siege of Gaza. See: Eltiqa Group for Contemporary Art: eltiqa.com/portfolio/cactus-borders/ accessed on 20 August 2022

[64] In L Frank Baum's *The Wonderful Wizard of Oz,* (New York/Chicago: Geo. M. Hill Co, 1900), the cyclone blows Dorothy's house away from Kansas, landing it in Oz, on top of the wicked witch from the west. This adventure series begins when Dorothy finds herself in a new territory, beyond civilization, where the good witch from the North tells her: 'I do not know where Kansas is, for I have never heard that country mentioned before. But tell me, is it a civilised country?' 'Oh, yes', replied Dorothy. 'Then that accounts for it. In the civilised countries I believe there are no witches left, nor wizards, nor sorceresses, nor magicians. But, you see the Land of Oz has never been civilised, for we are cut off from all the rest of the world'. 24.
Just as the civilised world burned its witches long ago (but as this chapter argues, long ago has never ended), plants, mushrooms, animals and bacteria are not considered active equal participants in life and are subject to human use. But the sabra, its body, is a living memory, as it was not uprooted and still embodies its past in a similar way to the mycelium.

[65] In this context of material witness see also Learning from Ice, a research project initiated by artist and researcher Suzan Schupli that examines how different knowledge practices engage with the situational material conditions of ice and the politics of cold. The research consists of a series of documentaries, field research, workshops with scientists, mountain communities and students, as well as public forums and an artist residency. *Learning from Ice*, susanschuppli.com/research/learning_from_ice/accessed on 21 August 2022

made. There is a gathering together, a remembering in unity, in totalisation – an evolutionary process of unifying and re-narrating the marks of trauma, from plant to human and then to machine.

Correspondence

TankWoman is the second *moving-image correspondence* in the trilogy from 2021.[66] The work is a correspondence with a tank that was shot in the Israeli desert in a place which the Israeli army converted into a firing zone for the air force. This work tries to identify a certain symbiotic or feedback loop relationship with a tank. The work is a dynamic interplay characterised by a fusion of tension and intimacy that defines the interaction between the woman protagonist – represented by me – and the tank. This interplay materialises through the physical presence shared with the tank, a presence that seamlessly shifts between sensations of fear or perceived threat and instances of playful interaction. These interactions encompass a range of activities, including tactile engagement, climbing the tank and even entering it. They oscillate between regarding the tank as an extension of the self, an intrinsic facet of personal reality, and, conversely, being afraid of it and rejecting its role. This oscillation extends from proximity and familiarity with the presence of the tank in space to a fear inherently directed not solely at the tank, but also at one's own identity and the interconnectedness of one another's landscape. The strange-looking simulation area of the firing zone has something of the aesthetic of a video game and plays with the construction or circulation of reality.[67] In this sense, the role of the opera in this work is intertwined with the concept of a meta-narrative or an epic quality that transcends ordinary life, and yet shapes and constructs one's perception of life. The palpable corporeality of the tank, encompassing its form, weight, spatial presence, and its confluence with a multitude of memories, converges to craft a distinctive atmosphere and visual resonance with militarism and fantasy. This atmosphere and aesthetic emerge from the dynamic correspondence between the entities, the sound/singing and the environment.

The correspondence refers to and moves between some of the most iconic images of the tank and its relationship with humans in history: the photograph "Tank Man" by Jeff Widener, taken during the student protests in Tiananmen Square in 1989.[68] The Soviet invasion of Czechoslovakia in 1968 ('The

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[66] *TankWoman* is a 14 min moving image work from 2021, a correspondence with a tank that becomes a form of a modern opera for the tank. The tank was found in the Israeli desert, in a place which the Israeli army converted into a firing zone for the air force. The tank was placed there as a target (amongst other targets) for fighter jets to practise aerial strikes with real ammunition, sooner or later this tank will be bombed and replaced by another. The tank is the target, but at the same time it is a tank and something that can bomb others. It occupies the two places at once: it can project and it can be projected onto.

[67] Many military apparatus adverts aimed at young people are designed to look like video games. See the following examples: The future Carmel tank, 2017, youtube: youtube.com/watch?v=euGlNKAs-8w accessed on 19 August 2022.

The Soldier of the future, US Army, 2017, Youtube: youtube.com/watch?v=r1m68B53jek accessed on 19 August 2022.

[68] For "Tank Man" photo by Jeff Widener, see: Peter Beaumont's article in the guardian: *Thirty years on, the Tiananmen Square image that shocked the world*, 11 May 2019, www.theguardian.com/world/2019/may/11/tank-man-photograph-tiananmen-square-30-years-jeff-widener

Bare-chested Man in Front of the Occupiers Tank' by Ladislav Bielik). The photo of the girl with her brother on her back in 1951 during the Korean war by Maj. R. V. Spencer, and the children from the battle of Jenin in the Jenin refugee camp in 2002 by Saif Dahlah.[69] The entire correspondence embodies and moves between the absurdity and fear that exist in this interaction between tank and human, while at the same time a glimpse of hope enters *the moment before* the explosion via these iconic images.

These images, that capture a correspondence between tank and human in *the moment before*, are persistent marks that circulate. In these particular moments of *the moment before*, where a *dispositif* gets formed through re-membering, there is both: the formation of hope, while at the same time the absurdity of hope in the face of the ongoing wars. Nonetheless, in these specific moments, characterised by courage and resistance rather than impending devastation, hope enters the equation of *the moment before*. It does so through the open-endedness of these moments, each containing the potential to develop in multiple directions. This circulated hope enters the feedback loop and can give strength to the resistance and nurture its determination to persist in the struggle.

Figure 40: Soviet invasion of Czechoslovakia, photo by Ladislav Bielik

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[69] Korea war, photo by Maj. R. V. Spencer, see https://www.flickr.com/photos/pingnews/2201652455/
The battle of Jenin in the Jenin refugee camp by Saif Dahlah image see: https://www.gettyimages.in/detail/news-photo/palestinian-youth-throw-stones-at-an-israeli-tank-in-the-news-photo/97758979?adppopup=true

Figure 41: Still images from the TankWoman moving image

Figure 42: Still images from the TankWoman moving image

Towards the middle of *TankWoman* (at 4:24 min) there is a scene where I am depicted seated on top of the tank and eating the fruits of the sabra (cactus). It is the only place where all three protagonists of the trilogy (cactus, human and tank) come together to occupy the same space and time. It is a purely cannibalistic moment where multiplicity of times, shapes and narratives all exist and are active at the same moment in composing the landscape.

Figure 43: Still images from the TankWoman moving image

Towards the end of the work, after entering the tank's black hole, a significant transformation occurs in the work. The singing becomes part of the surface: it is no longer in the foreground, but like the footage, an intricate interplay unfolds between the singing, the music, and the visual footage. A dynamic pattern emerges from this convergence. The previously well-defined outlines, boundaries, and layers that characterised the individual components begin to collide with one another and dissolve, relinquishing their distinct identities. Consequently, a new, unfamiliar pattern materialises through their amalgamation. The malleability of this shape-shifting process becomes apparent, in the potential of the re-membering process to transform and extend in a myriad of connections that can take on diverse forms and patterns. It is a dynamic process that can yield various possible configurations, instead of a unidirectional determined path.

Figure 44: Still images from the TankWoman moving image

This is an act of establishing new possibilities of interpretating the past, the future and the present in a complex, 'thick' present moment of fear and hope that coexist simultaneously. The emergence of a new rhythm of materiality unfolds, wherein rhythm transcends its conventional associations with vocal expressions or auditory phenomena. "'Rhythm' refers not only to vocal emissions or to the sound of acoustic matter, but also to the vibration of the world."[70] The absurd order of things and narratives that coexist in the *moving-image correspondence* is a poetic process of materiality that uses the trauma and *the moment before* in order to try and crack through its deadlock and circulate the possibility of re-membering it differently. It is an attempt to grasp the open-endedness of *the moment before* and the possibility of restructuring it. It is an encounter: not one that involves meeting the sabra or the tank, but the act of materiality and viscerality itself is the encounter that enables one to see in multiplicity.

The correspondence allows the landscape to be in a constant state of becoming: it enables an openness in *the moment before* and the possibility of re-membering it differently and resisting the unifying gathering into totalisation. Correspondence enables and exposes the infinity of the circulation of trauma in the network. However, correspondence as artistic poetic practice enables the *dispositif* and the marks to shape-shift from their 'normal' use and circulate a certain multiplicity, fluidity, and new logic in the landscape. It might crack open a system, potentially interrupting established patterns and repetitions that often circulate as the sole knowledge or truth. The practice of correspondence

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[70] Bifo Berardi, *Breathing, Chaos and Poetry* (Los Angeles: Semiotext(e), 2018), 17

challenges the dominance of these patterns and brings to awareness the fact that circulation itself functions as a conduit of truth and reality.

Conclusion

This chapter argues that the landscape is a composition that emerges in a feedback loop or in correspondence between the surface and the shapes/marks of the landscape. It uses mycelium as an analogy for the way trauma operates and circulates. *Mycelium time* is an ongoing active linkage, maintaining a complex non-linear woven structure that extends with no beginning or end. Using mycelium helps to understand the larger exchange and complex interconnected ecological system that is at stake. It enables not only an understanding of the multi-spatial connection that is active in the landscape, but also the visualisation of the discontinuous continuity of the marks that are erupting from that network. The landscape is continually fed by *the moment before* fear that is surfaced. Whether it is a quantified or unquantified mark, it will affect the composition and emergence of the landscape.

I call this 're-membering' – where correspondence is both an act of re-connecting the always active past and future matter of *the moment before* the explosion and the constitution of a 'new' circulation and memory. Memory, like trauma, cannot be located in one place, but is woven into materiality, rhythm, stories, connection, communication and the links between things.

Memory is a malleable material that can change and shift forms, especially when combined with storytelling, that tries to create meaning. Similar to trauma, it is ingrained in the fabric of the landscape, functioning like mycelium — existing within the active linkage and network that give rise to the emerging mark within the visible realm. An act of re-membering through art practice can challenge linearity and homogeneity, transcending the limitations of finite narratives. It involves the process of assembling elements from the past and future into a multifaceted configuration within the present moment. It also challenges visible haptic structures, as one knows that memory, even if forgotten, never disappears but finds ways to be encoded in language, the subconscious, the body and matter, and like the *dispositif*, or ghost, will keep haunting or directing the system. This research deals with correspondence as an act of re-membering *the moment before* the explosion and its material presence, in order to reconnect it in a different way that might affect the after that is the future before. Correspondence determines the shape that can create new connections in the network which allow new in-formation(s) to erupt and re-compose the surface and its atmosphere. The act of correspondence through art allows the landscape to acknowledge its constant state of becoming, to

question its material, aesthetic, narratives and connection points, to play with them and re-imagine them and to resist the unification and uniform gathering towards totalisation.

Conclusion- Re-membering

This thesis has concentrated on the idea of *the moment before*, and the way it constructs reality. Trauma, which is understood as a 'sticky' material, a network of connection, a precognition force that circulates and moves between material and time and pops up as knowledge and reality, or as the landscape itself. This project argues that trauma is always a collective, non-localised, emergent phenomenon which cannot be reduced to a single event in a specific moment on the timeline. It shows the ways that trauma circulates, becomes a structural material and the palpable mark that takes shape and manifests itself as landscape, how trauma can 'travel' through time and geographies, enter different ideologies and narratives and how it shape-shifts not only the shapes of the landscape, but also time and space. This thesis established the role of correspondence as an encounter, as a feedback loop and the mechanism that allows the trauma to emerge, circulate and manifest as landscape. Nevertheless, and as this thesis and practice have tried to show, the practice of correspondence can also expose the variant power structures that are active in the landscape, inserting agency by re-reproducing the marks that will enter circulation, or even break a certain circulation.

This project was led by the research question that dealt with *the moment before* a trauma, its becoming a surface and the diffracted unfolding event, it questioned whether it is possible to reshape the marks of trauma and its circulation in the landscape through correspondence that the past and future memory create. The practice's starting point was the Palestinian cactus (sabra), and as it developed, the practice took three different shapes of the diffracted sabra in the landscape: the cactus, the human and the tank, which are all part of the complex interwoven structure of fear that is active in *the moment before* surface and the ever-emergent landscape that shapes knowledge and the way we perceive reality. The three moving image works *A Dream, TankWoman* and *The Moment Before* try to understand the consistency and materiality of trauma and *the moment before,* the way it diffracts, and 'travels' through time and geographies and structures an atmosphere.

'The Moment Before' was also the name of the exhibition that opened in the Transmediale studio in Berlin in June 2023, and consisted of the entire practice that this thesis is based on and was the first time that all the works came together in one cohesive environment.[1] In working toward the exhibition I thought about how to tell a story without overdetermining each element, their position and direction they gave it. How contingency, the unknown and hope can be part of how a story emerges. How

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[1] *The Moment Before* exhibition took place in the Transmediale studio in Berlin between 21-29th July 2023. The solo show was part of *Speaking to Ancestors,* curated by Pauline Doutreluingne and Keumhwa Kim. *Speaking to Ancestors,* speakingtoancestors.de/shira/ accessed on 08 July 2023

correspondence can allow multiplicity, imagination and new connections to continue emerging from the same narratives that are circulating in the landscape. How the topology of the surface can start to re-form itself through different marks that erupt in the landscape and break a certain circulation of fear that resulted from a collective trauma that had surfaced. And how the trauma, memory and affect can come to present in the correspondence as malleable material structure which also matters even if it has no space in verbal language.

At the entrance to the exhibition was the drawing of the diagram of time, explained in the second chapter, and inside the space there were the three *moving-image correspondences*.[2] The AR installation was in the outdoor space of Silent Green.[3] The *moving-image correspondences* were positioned in the space in correspondence with the diagram of time, elaborated below. On opposite sides of the space, projected on a large screen and facing each other, were the works *TankWoman* and *The Moment Before,* both heard on speakers with their sounds collaged and merging with each other at the centre of the space. Between the two large screens, on a smaller screen that was mounted on the wall, was the work *A Dream*, which was shown with bluetooth headphones, so viewers could walk around the space with the headphones while looking at the other works. On the opposite wall was written the translation of the first sentence that the mouth is saying in German in *The Moment Before* moving-image work: 'Some say she's crazy for walking down the street screaming. But isn't it crazy that we don't all run through the streets screaming? And instead choose to mimic the silent ones.'[4]

The works in the exhibition corresponded with the diagram of time and constructed the non-linear spatio-temporal surface. Using trauma, time, memory, rhythm and storytelling that shape-shifted the before and the after, allowing the construction of *the moment before* – the topological surface and atmosphere in the space, at the same time it also started to reform this topology, or crack the circulation that creates it. Through the specific composition of the works in space, a particular correspondence between them was enabled, a way of telling a story that disrupts established patterns and enables new marks to emerge from the composition.

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[2] Supra. Ch 2- *Correspondance,* 65

[3] The AR (augmented reality) installation consisted of three 3D objects created in correspondence with the moving image 'The Moment Before' and implemented in Silent Green's outdoor area. The objects were: the smile without a body, the scream, and the sentence spoken by the mouth at the beginning of the moving image. These objects were either planted or overlaid in space and remained present even when no one was interacting with them. Viewers could only interact with them via their smartphones. Through interaction with the AR installation, these objects were brought into real-time interaction, between the virtual and the real world outside of the static closed video installation. This allowed for a playful experience with the objects and unexpected interactions and encounters.

[4] This sentence is from *The Moment Before,* moving-image work (2023), 00:38 min.
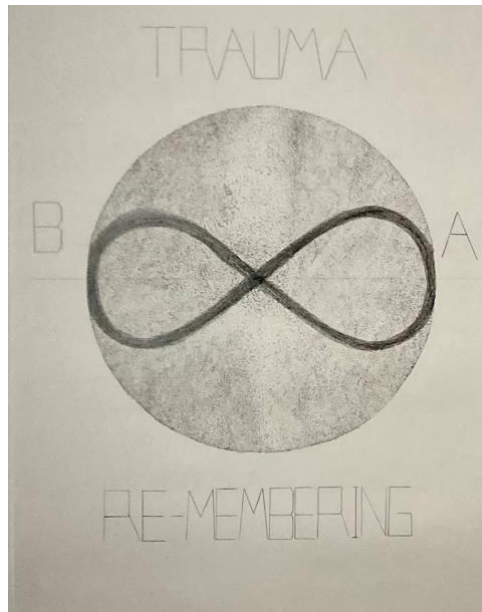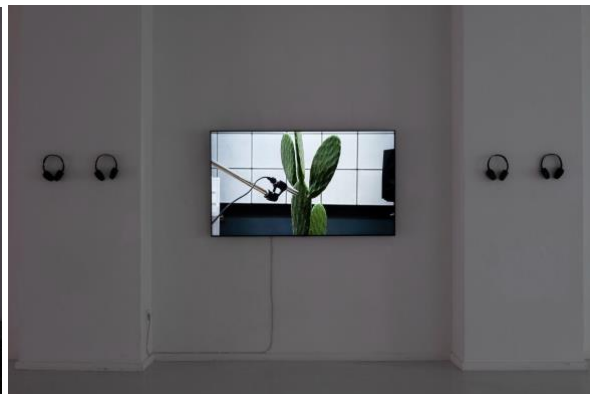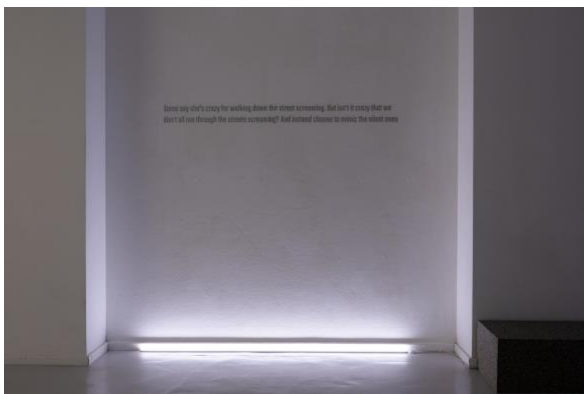
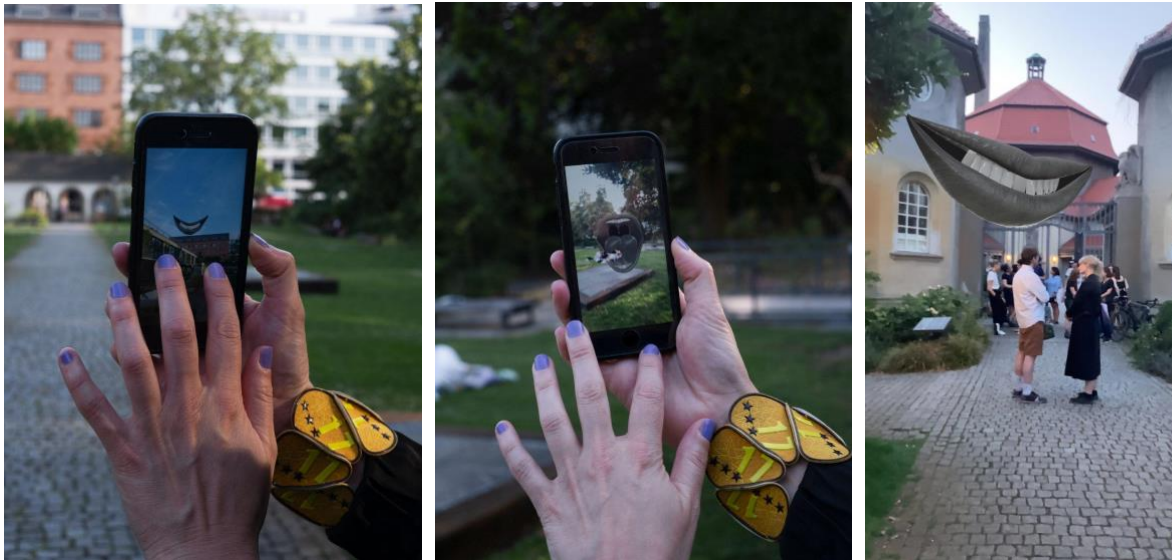Figure 45: *Diagram of time*, 2023, drawing, pencil on paper, 70x100 cm

Figure 46-52: *The moment before* exhibition photos by Piotr Pietrus

As explained in this thesis, *the moment before* is a multidimensional moment in time, it is the present that holds all time simultaneously and creates a certain kind of reality. It is a spatio-temporal surface that has a certain kind of atmosphere, but this atmosphere is not an imaginative feeling or intuition, this atmosphere, which is a result of a re-membering and circulating trauma and memory, manifests itself in the psychology and physicality of the ever-emergent landscape, its shapes and its collective.[5] *The moment before* acts in a similar way to a mycelium network structure, with no beginning or end. It is a collective socio-political structure that emerges via correspondence, and, like the mycelium network and its mushroom fruits, the surface is inseparable from the marks that erupt from that network's structure to the visible realm, or the landscape.[6] The research shows how every mark is always a collective mark, and how those marks by themselves create topological surfaces.[7] *The moment before* is the surface and the becoming of the constant diffracted unfolding event that emerges as the landscape phenomenon.

The aesthetic of the unseen network, or the *dispositif* and its rhythm, take shape through the exhibition. The exhibition of *The Moment Before* exposed the topological surfaces that emerged, and that was also addressed in this thesis. The three works that were explained throughout this thesis are marks in the landscape, which in themselves are already a re-reproduction of existing marks.[8] As explained in the introduction in the section on the *topology of narratives*, each one is connected to

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[5] The third chapter of this thesis deals with the landscape as an emergent collective phenomenon. Supra. Ch 3- *The composition of the surface,* 88-111

[6] Supra. Ch 3- *The composition of the surface*, 93-99, where the connection between trauma and mycelium is explained.

[7] Supra. Ch 1- *The moment before,* 36-44, Ch 3- *The composition of the surface*, 93-99

[8] The work *A Dream* is discussed in the first Chapter. Supra. Ch 1- *The moment before,* 33-35. *The moment before* Installation is discussed in the second chapter. Supra. Ch 2- *Correspondance*, 58-87. *TankWoman* is discussed in the tired chapter. Supra. Ch 3- *The composition of the surface*, 105-110

the other, as they are all part of the (mycelium-like) network of trauma that crosses geographies and times.[9] The first mark that was the starting point of this thesis is *A Dream*, a correspondence with a cactus.[10] This cactus (sabra) shape-shifts throughout history, taking different shapes and meanings that produce new narratives, aesthetics, ideologies, knowledge and realities which actively shaped the Israeli/Palestinian landscape and its narrative. *A Dream* responded to a certain atmosphere of fear and censorship that is prevalent in Germany and Israel today.[11] It shaped the way the work was constructed and created and later the censorship that this work experienced in Germany, shape-shifted into the decision to work with the *Trümmerfrau* statue that occupied the role of the human in the trilogy.

The present climate is one in which Israel is trying to delete and silence Palestinian narratives and national symbols through methods such as the Nakba law, which bans the mentioning of the Nakba in Israel, and the ban on flying Palestinian flags.[12] The 'unsayable' here is Palestine, which Israel is trying to claim is a non-existent entity and therefore the Nakba should not be mentioned, as it did not happen. Hence, to Israel, the Palestinian flag is not a flag of a national entity, as that entity does not exist, but is the flag representing the PLO (Palestine Liberation Organization), which Israel has declared a terrorist organisation.[13] Israel's attempt to erase the traumas of the past in the present is an attempt to rewrite the narrative of the past and future, not only in language but also in the materiality and symbols of the landscape: to remove traces of unwanted narratives from the landscape to shape the landscape to fit Israel's monolithic narrative and ideology. While this is happening in Israel, in Germany people are being silenced and accused of anti-semitism when they try to criticise the politics and actions of the Israeli state. The German way of dealing with its history is by helping the Israelis to silence and delete the Palestinian from the discourse and ignore their own responsibility in the current situation.[14] Every culture is shaping its landscape according to its requirements and its past and future correspondences.

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[9] Supra. Introduction- *topology of narratives*, 19

[10] Supra. Ch 1.- *The moment before*, 33

[11] Supra. Ch 1-*The moment before*, 32-33

[12] According to the original version of the law, anyone who celebrates Israel's Independence Day as a day of mourning will be imprisoned. The proposal was supported by the government, but due to public pressure, an alternative wording was agreed upon, according to which the criminal clause will be removed, and the punishment will focus on denying public funding from institutions that mention Nakba Day. See: The Association for Civil rights in Israel: law.acri.org.il/he/680 accessed on July 12th 2023

For the prohibition on waving the Palestinian flag, see: *'What does the law say about waving PLO flags and when can it be prohibited?'* 17 Jan 2023, Globs: globes.co.il/news/article.aspx?did=1001435647 accessed on July 12th 2023

Supra. Ch 1- *The Moment Before*, where I explain the meaning of the word Nakba, 30, Footnote: 3 and also under: *The Nakba; the before and after,* 51.

[13] List of statements and orders on terrorist organisations. Ministry of Defence, the State of Israel. The PLO was declared by Israel as a terrorist organisation on January 30, 1986. See the Internet Archive:

web.archive.org/web/20101231071106/http://www.mod.gov.il/pages/general/pdfs/teror.pdf accessed on July 12th 2023

[14] For the past two years, Berlin police have cancelled Palestinian demonstrations in honour of Nakba Day, claiming it was because of concerns about anti-semitism. See: Hebh Jamal, 'Everyone should be alarmed', May 4 2023, +972 magazine: 972mag.com/berlin-police-palestinian-protests/ accessed on July 16th 2023

'Bad Memory', 5 July 2023, Jewish Currents: jewishcurrents.org/bad-memory-2 accessed on July 16th 2023

The landscape is continually fed by *the moment before* fear that surfaces and sometimes is not even aware of its silence, as silence (in the case of the memorial to the rubble women, for example) is often encoded in the unseen DNA of the landscape. The need to grasp the complex multidimensional interrelated network of affects that are active in the landscape, but are often reduced to the haptic and language, made it clear that correspondence, when reduced to language alone, is not enough in the restructuring process. The broad exchange structures or *dispositif(s)*, that already hold the emergent form of the marks, that are permanently active in each correspondence should be taken into account in thinking about the way correspondence operates. Correspondence is an act of structuring the story, the discourse or the landscape. The constant complex multidimensional structures of this interacting network, and their viscerality, matters when one tries to break the silence.

Correspondence, which plays a crucial role in the formation of trauma and the interwoven socio-political structures that cannot be perceived as separate from the trauma and its shapes, also acts in this research as a re-membering mechanism of *the moment before* the explosion and its material structures.[15] The correspondence mechanism creates emergence and structures the direction and the way the topological surface evolves. Correspondence brings to the surface the fear of *the moment before* while at the same time *the moment before* affects the way the correspondences produce knowledge systems and realities.[16] Each mark that emerges via correspondence is a result of this feedback loop. The unseen structures are always part of the correspondence: they emerge via correspondence and are constantly active in the act of corresponding and language. The method and theory of correspondence was developed in the second chapter and in each of the moving image works that this research is based on. Each of the works examine a different kind of correspondence in an attempt to grasp the unseen structures that are embedded in language and the landscape that shape knowledge and the way one perceives a certain shape and its meaning. Because *the moment before* embodies the multiplicities of time and structures, there is no single way to re-member it. Each of the works, and by bringing all of them together into one space in the exhibition, investigated the possibility of re-membering *the moment before* in a different way from the prevailing narrative, while allowing its multiplicity and undecidability to come forward in order to restructure the trauma, its associated narratives, meaning and materiality. The exhibition is trying to affect the after which is the future before, that is folding into the surface and is constantly feeding the system. The practice of

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[15] Supra. Ch 3- *The composition of the surface,* 105, where I discuss *TankWoman* and the re-membering of *the moment before, 110*

[16] Supra. Ch 2-*Correspondence*. Under the shape of the landscape, 70-77. Supra. Ch 3- *The composition of the surface,* 93-99

correspondence, especially when combined with material practice which is not necessarily anchored in words and language, enables new agency to come in, unpredicted connections to emerge in the network and new unexpected in-formation(s) to pop up as marks in the landscape.

Each mark matters, as each mark generates its own distinct atmosphere that extends beyond its physical presence and produces a topological surface. However, the potency of these individual (but always collective) marks is emphasised when it is in correspondence with others within the single exhibition space. Through this amalgamation and the works' correspondence with each another, a nuanced and intricate web of the circulation of trauma emerges. An unseen ecological network and *dispositif(s)* that underpin present reality are unveiled and brought within graspable reach. At this moment the geographical distance and discontinuity between different territories and different times in history does not seem so separate anymore, as they all take part in creating this malleable spatio-temporal surface which is called *the moment before.* Bringing all of them together makes it visible that they are all part of an ecology which is structured by trauma, and each of them is connected and affects the other in today's reality. Trauma and memory are 'sticky' materials that allow the marks to cohere and emerge from one another. If the unseen structure becomes apparent, if the correspondence and its elements and structure(s) are revealed like a map, it can allow agency and a future re-membering of the active elements in the correspondence to start the restructuring. Returning to Hannah Höch's collage works discussed in the first chapter, which reveal the invisible connection in the discourse, and to Chantal Akerman's films, which expose the materiality and rhythm of the network, structure, or *dispositif*, the invisible mycelium is embedded in the surface and is inseparable from the discourse or the landscape, the multidimensional complexity of which language alone cannot grasp, and therefore, cannot change. [17]

The exhibition deals with the atmosphere of fear and silencing that prevails today in Germany and Israel/Palestine. However, not only does each work deal with this in its own poetic way, but also the bringing of them all together created new rhythm, forms and connections that could not be anticipated in advance. New connections and associations emerge in the space, and outside of it through the AR installation, new forms and playfulness for how to tell a story, or how a story can emerge from a certain fluid composition of elements in space and time. These new forms and marks created a kind of openness in this landscape of fear, a kind of possibility in *the moment before* that the explosion is not its one and only deterministic result, but there are other ways to re-member this temporal durational moment.

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[17] See Hannah Höch, supra. Ch 1 -*The moment before*, 36-44 and Chantal Akerman in Ch 2-*Correspondence*, 80-83

Re-membering

Re-membering is an act of re-connecting the continuous presence of past and future matter of *the moment before*, and the forming of a 'new' circulation and memory. It encompasses the process of bringing together elements from the past and future into a multifaceted, non-linear configuration within the present moment. A poetic re-membering through the method of correspondence, as the practice of this research proposes, has something of the way that dreams or a psychotic attack (which is often a result of a traumatic event) operate. In a psychotic attack, thinking loses its linearity and becomes associative and boundless in terms of language and the assumptions made about reality and narratives, in a way that exposes a deep fracture in the narrative of reality and the way it has been perceived up to that point. A place and an object can have different multiplicities of meaning at the same time. Fragments and pieces of images, objects, words, sounds, physical sensations, and emotions are not necessarily connected into a coherent story with a beginning, middle, and end, and yet they are linked in their inner, peculiar fluid association. The intention here is not to romanticise psychotic attacks or mental illness in any way. Instead, it seeks to enable acts of artistic correspondence to encapsulate the nuanced and multidimensional nature of these experiences in the way a story is told. To enable a certain openness, absurdity and association in the re-membering. To have a complete freedom of imagination to restructure the landscape, where the borders and end points are unknown, and imagination can bring new agency, connection and logic which will re-code and deviate from the close circle. Correspondence through art practice, its absurdity, humour and hope that exist in a new strange hybrid entity that will pop up in the landscape, reveals the functioning mechanisms in the system and attempt to break its totalisation. It can introduce multiplicity and fluidity to the landscape in a palpable and graspable way.

A re-membering of matter can have a similar effect to a traumatic event, in the sense that it can make the *dispositif*, the structure that is at stake, visible and graspable. It can create a crack in the packaged, unified landscape reality and make the mechanism that solidifies and normalises the trauma in the landscape transparent. As Lyotard wrote in *Heidegger and 'the Jews'*: 'The "formation", the symptom itself, is in this regard a cure'.[18]

In this context, the circulation of trauma also points to a type of agency that can bring in some kind of imaginary, an imaginary that will allow hope to enter the circulation. This agency could involve understanding the intricacies and interconnectedness of the systems, re-membering them in their

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[18] Jean-Francois Lyotard, *Heidegger and "the Jews",* trans. by Andreas Michel and Mark S. Roberts (Minneapolis: University of Minnesota Press, 1990), 8

multiplicity, circulating new imaginaries that shape and inform the topological surfaces and reality, and would attempt to insert a certain fluidity and openness in the system for old and new stories to emerge. A re-membering as montage can break the rigid linearity and the perception of landscape and reality as unified and stable. A materialisation of the fear of *the moment before*, and a re-membering of it in a different way, might help to rethink those power structures and patterns, to allow a different composition and information to circulate in the system.

Figure 53: Still image from the TankWoman moving image

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