

fragments for borders  
futures

performingborders  
e-journal #1

Welcome to performingborder's first e-journal - we're happy to have you here ✨

We hope that this will be the first in a yearly series, creating a space to collectively reflect on borders, live art, community, and resistance.

We want these journals to be a space that centres embodied knowledge and artist perspectives, challenging academic spaces as the *only* spaces for knowledge production. This is a site to reclaim our collective capacity to create and share, to continue to proliferate our thinking and to create nourishing feedback loops through each other's working practices, research, writing and experiences.

The 2021 issue focuses on [fragments for borderless futures](#). This theme slowly emerged in the past year from the conversations we have been having with our collaborators and is part of a wider re-thinking of what kind of platform we want to create and how performingborders should work: moving towards a horizontal network and focusing on internationalism and transnational collaborations. In doing this, we will continue to explore, dissolve, and challenge borders based on lived experiences, focusing on their [intersectionality](#) and [multiple interpretations](#).

This issue of the journal focuses not only on thinking about what borderless futures could be and how we see fragments of them already in process, but also reflections on what seems impossible about getting there. This collective

thinking has allowed us to look at new ways in which we can expand both in our artistic and intellectual landscapes and continue to slowly build (even in fragments) multiple paths towards borderless futures, imagined and real.

## What are the (im)possibilities for borderless futures?

As a response to this prompt, we have received rich contributions full of reflections and questions, each with its own texture and interpretation of border/*borderless*. In **Elena Marchevska's** text, we are challenged to consider the impossibility of a single borderless future and the necessity to consider fragmented experiences in our interpretation of future/s. Many voices speak through **Tara Fatehi Irani's** performance to camera *a place to sit*, which through movement and narration follows stories of borders from three Afghanistani women - **Bibi Gol Azad, Fatema Tavasoli, Nazari** - and considers the felt experience of borders, moving through time, the body and memory. **Syowia Kyambi** explores borders and borderlessness in the *collective* in her writing about holding space and sheltering. Through a meandering text, **Jade Montserrat** creates a constellation of references spanning poetry, performance and activism. In **Manuel Vason's** visual essay *urgent images*, we are encouraged to contemplate the evaporating boundary between the performer and the camera, considering our relationship to the medium. In **Vijay Mathew's** text we are urged to consider the implications of working across borders

and the increasing tax that this takes on our environment. Finally, **Jemima Yong** and **Sagar Shah** *get their comms heads on* and consider the important boundary between the self and the institution in times of crisis - presenting three acts that question not only institutional response but where power, self, and the individual exist within institutional work.

Thank you to our wonderful collaborators who have contributed to this journal, your thinking is integral not only to this work but also to the community that we want to build with this platform.

Thank you to Necessity Fund and Arts Council England for supporting this work.

With warmth and hopeful borderless rage,  
performingborders

# There is no future

✧ Elena Marchevska



Caption: 'Mare mater', 2021, performance and video.  
Photo: Elena Marchevska

*'Taking hold of building alternative futures requires a commitment to having a future at all.'* Lewis Gordon<sup>1</sup>

I wonder how to start to think about a borderless future when we see so many new borders and control mechanisms being implemented daily. And how to think about the future, when certain events indicate that we have reached the end of the line, living the post-apocalypse already.

Perhaps, as Timothy Morton argues in their book *Dark ecology: for a logic of future coexistence*<sup>2</sup>, in many ways the future is unthinkable.

*Yet here we are, thinking it.*

I find it hard to propose future ways of existing in this world, while living at the intersection of multiple eschatological crises (Covid, climate crisis, nuclear crisis)<sup>3</sup>. To think of borderless futures, from the perspective of a migrant artist<sup>4</sup>, requires cognitive de-linking from the current reality.

I deeply believe that our future is imprisoned by the capitalist tendency to think only through linear progress and time moving forward.

*In many ways, my lived experience as a migrant has taught me that the linearity of progress never applies to those with 'complicated' names,*

*'perceptively complex' national/ethnic backgrounds and people of global ethnic majority.*

Time for migrants and refugees is not moving forward; it simply stops and accumulates. As argued by Lisa Baraitser in her book *Enduring time*<sup>5</sup>, this is time conceived of as a viscous fluid, no longer a line with direction or purpose but a pool, the welling up of present time that will not pass and has no rim. Suspended time.

My pessimism about the borderless future comes from the fact that, due to systemic bias against migrant artists, just surviving absorbs so much of our energy. We are asked to maintain an art system (institutional and financial), that is deeply racist and colonial. Maintenance is about trying to keep something going but that also means it is not the time to be moving forward. Maintenance requires an attachment to now-time; of one moment looking much like the next. To maintain also means to underpin, to sustain.

*Perhaps, there is no future?*

*Or we just need to imagine a different end of this world?*

Sometimes it is useful to stop time and let the body remain suspended – like when you drift, floating on seawater, defying gravity. The sea that brought all our bodies onto this planet, the sea that takes so many migrant bodies back.

In my work, I always consider how my own migratory patterns might contribute to a way of living despite pervasive capitalism. How can I listen more closely to my homeland which carries intergenerational narratives of forced movement? What is the impact of such forces on my/our relationships to the future? I often lean into what Ayşe Güleç<sup>6</sup> calls ‘migrant-situated knowledge,’ one that mediates between the fields of art and politics. This allows the migrant artist to expose practices of silencing on various societal levels and to combat these by making them un-ignorable: a form of ‘affirmative sabotage’.

And perhaps, if we sabotage  
the present, we can open a new  
borderless pluriverse.

A possibility for a future after all? ☀

<sup>1</sup> Tlostanova, M. and Gordon, L. (2019) [\*Shifting the geography of reason\*](#).

<sup>2</sup> Morton, T. (2016). *Dark ecology*: for a logic of future coexistence. New York : Columbia University Press.

<sup>3</sup> Horvat, S. (2021). *After the apocalypse*. Cambridge, UK ; Medford, MA : Polity.

<sup>4</sup> About links between post-socialist and post-colonial dynamics, see the work of Achille Mbembe, especially: Mbembe, Achille (2020), [‘It might well be that the future of our planet will play out in Africa.](#)

Also, about expansion of the decoloniality discussions to the fringes of Europe (Balkan accession countries and the Caucasus region) see the work of Madina Tlostanova, [Bogdan C. Iacob](#) and Manuela Boatcă among many others.

<sup>5</sup> Baraitser, L. (2019). *Enduring time*. London: Bloomsbury Academic.

<sup>6</sup> Güleç, A. (2018), [‘The Society of Friends of Halit. Migrant-Situated Knowledge and Affirmative Sabotage’](#), documenta studies #0.



# a place to sit

✧ Tara Fatehi Irani



Scan to view *a place to sit*

*'I thought I had taken videos when I crossed the border, but when I look back at them there's nothing, They're barely a few seconds long. I was so scared. There's nothing.'*

*a place to sit*, is a performative reflection on borderless thinking in places where geo-political borders are fiercely observed, where the word *border* brings forward fears and traumas and the word *borderless* seems hard to define, like an evaporating dream.

*A hand obsessed with borders,  
obsessed with not crossing the  
wrong line.*

*Is it writing? Is it poetry? Is it a  
chain of words that happen to have  
followed each other in a brain that  
found it difficult to adjust to a new  
time zone? A new climate?*

For *a place to sit*, Tara Fatehi Irani has conversations with three women from Afghanistan who have been displaced by ongoing wars. They talk about the smells and colours of border, the lunch they had the day before, their experiences of border crossing, images flashing in their mind, things they've heard, things they've seen, learning patience in the peak of fear and anticipation, waiting for flights to leave Kabul, waiting for passports to be renewed, poetry writing and the beauty of

Mazar-e Sharif.

*'I heard things ... you can't say you've seen things because until they take away your own home you can't say you've seen it, so: I heard things.'*

Written and created by Tara Fatehi Irani, *a place to sit* brings together words and videos extracted from conversations with Bibi Gol Azad, Fatema Tavasoli and Nazari documenting their everyday surroundings.

*'The driver said 'they're putting mines under the streets so they can control it from afar and explode it whenever they want.'*

Camera: Sarah Feli

Participants: Bibi Gol Azad, Fatema Tavasoli, Nazari

# Holding Space

## ✧ Syowia Kyambi



Caption: Mabati Structure, Syowia Kyambi

A man-made structure is not the usual image that comes to my mind when thinking about borderlessness but the above image has become a persistent natural connector after being invited to write on this topic. I built this structure in 2018, and for two years it was my kitchen, office and bedroom. It accommodated between two to six people at any given time. For me, the mabati<sup>1</sup> sheets used to build this structure symbolise freedom. It is a fast and affordable method of construction, which allowed me to move, and to create a new living and working space for myself: a new life. I had done the internal work of finding a healthier mental space and as a result, a continuous motivation was embedded within me to evolve from survival mode and enter a state of thriving. This mabati structure was the first visual form that made evident my mental transformation. The space that I currently exist in still reverberates with the freedom that this first structure gave me. The energy still flows to create a holding space; the ground is constantly prepared for regrowth, transformation, introspection and collectivity.

## Untethered Magic: Holding Collectivity

[Untethered Magic](#), formed in August 2019 by Kibe Wangunyu, Kiberu Dennis and myself, is a home as well as a sanctuary; a safe space for creatives focusing on supporting the process for research based conceptual contemporary arts. Our oasis is a self-made space which

hosts and grows residencies and individual practices for occupants and visitors. It's a space that encourages growth and independence, learning, unlearning and relearning space, process, life and art. Untethered Magic is a re-imagination of living human relationships, a supportive communal space, whilst also being defiant to the normal societal structure specific to the context of Kenya.

Recently I have been re-considering the curatorial concepts that constitute the collective that is Untethered Magic and thinking on space holding and what kind of invisible labour is involved in this activity. Mainly, how to better protect myself from the exhaustion of both perceived and un-perceived labour, and how to develop strategies and tactics to avoid reaching that point of mental, physical, emotional, and spiritual exhaustion.

I'd like to share my thoughts about relationship dynamics and relating: the effort of existing as the other, and the labour that is involved in being the other. There is always extra effort involved when holding space for moments of being and feeling understood. When people are collaborating, cross engaging and coming from different places of relating, the labour becomes less. When you operate in the we, *in the multiple*, many methods, ways of being and explaining are expressed—this allows for divergent ways of understanding and being.

Within the constant retrospection that takes place in the labour of holding space for yourself and for others, an analysis on where you are in the here and now, both internally and externally, and where your collaborators are must be outed through the labour of communication.

Communicating these thoughts and sensations, understanding the gaps between the internal, the external, the perceived and the imagined is vital for a collective to survive and thrive.

Understanding the gaps that exist between each other and allowing the time and space for these gaps to be understood, and potentially but not necessarily, to be bridged. Communicating discomfort allows our collective to forge a deeper understanding of how situations in the past have configured how we respond to the present. In this on-going process, what is perceived and what is explained is constantly shifting, and consolidated effort must be exerted to reconcile what is understood and what is perceived to be understood. This labour has to be continual when working collaboratively because when you live and work in the same space with a group of people (who have consciously chosen each other) the public and private are intermeshed and revealed. It is always personal. These are the moments I find borderless.

I question whether one should transfer this personal, this private into the formal. Into the space of the institution, the space of the official, because we are human and we carry our luggage with us. Within the labour of working collectively, there are moments in which we experience points of vulnerability. These moments present an opportunity to explore a deeper trust, a deeper relationship with yourself and with others you coexist with.

## Thoughts on Respite

I often feel calm when I'm working with ceramics, particularly when I'm using the traditional African coil method. The vessel is formed and there is something soothing about this circular shape, the cool temperature and the moment of binding the material together. With these long coils that are separate, and then get manipulated and formed to become one. Becoming a container, becoming something that can be held, that can be seen, something that doesn't stretch into the length but creates a circular form. It's a place where I feel held in that moment of making. It's a meditative moment that supports the labour of holding space. Like the ceramic vessel my body inhabits space and time, navigating the in-between spaces encompassed by the mabati structures at Untethered Magic.

I am embracing the borderlessness of space holding. ☀

<sup>1</sup>Mabati – corrugated iron sheeting, normally used for temporary housing

# A text on borders dedicated to my Border Terrier (Jack Russell cross), Hilda, who will be one year old on 29 September 2021.

✻ Jade Montserrat

In November of 2021 I will install myself in Hawick for six months for a residency and commission through [Alchemy Film and Arts](#). Hawick lies on the Scottish Borders and the location will provide stimulus and reference for my intended work there. Not unrelated to this, simultaneously, variations of and the full trilogy of my films *Clay*, *Peat and Cage* (2015) will screen in exhibitions at [York Art Gallery](#), [GoMA](#) and [The Huntarian](#) (both in Glasgow). During email exchanges with GoMA curator Katie Bruce, discussing the context for a potential public event at the gallery and my interest in Corrine Fowler's book *Green Unpleasant Land*<sup>1</sup>, Katie steered me towards a pamphlet by Alice Sage and published by Wide Open Sea titled *The Material Legacies of Slavery In The Scottish Borders*<sup>2</sup>. The A4 fold-out booklet comprises eight sides and details a map of the part of the borders that the eleven houses it refers to on the other side of the sheet are situated on. Each property is illustrated by a line drawing, depicting majestic houses.

The three films I refer to above, made in collaboration with film-makers [Webb-Ellis](#), refer to my lived experience of land ownership and the idea of enclosure. My personal desire is to make cages rattle, metaphorically and literally. I commit to advocating for prison abolition, and as an artist who speaks to this within my work as means to expanding my understanding and capacity to speak about it, I have been particularly inspired this past year by [Barring Freedom](#), an exhibition and programme of events at The University of Santa Cruz,

Institute of Arts and Sciences, co-curated by a supporter of my work, and now dear friend too, [Alexandra Moore](#). The idea of land enforced borders particularly, and any confining spaces that hinder free movement in general, asks me to consider strategies for peaceful provocation, refusal, civil disobedience, and direct action. Of course, personal boundaries are of vital concern and invert the premise outlined about borders; *keep out of my personal space unless permitted to do so*. My body, and my hope for bodies the world over, is otherwise an exclusion zone without previous consent.

I believe that my body, everybody,  
should be free to roam and wander,  
to work and to love wherever and  
whenever.

‘Access’ is an imperative for living.



In my consideration of borders as a concept, my thoughts turn to [Médecins Sans Frontières](#), translated into English as Doctors Without Borders, an international humanitarian medical non-governmental organisation and a worldwide movement of nearly 65,000 people today, founded in Paris in 1971. As a viewfinder, an organisation such as this helps refine vision and envision futures premised on peaceful solutions to war and atrocity. The people providing medical assistance in this instance confront the opacity and porosity of borders and exemplify charges against exclusion zones.

I often return to Adrienne Rich's sharp short poem [Boundary](#). It suggests the scale of action, that is to boundary as a verb, to boundary something, and in the poem 'boundarying' is a calculated loss, a hairsbreadth of agony through division.

For me, this poem also blurs the disciplines of drawing, poetry, and performance: "[Here at last I fix a line](#)" is and describes a drawing, and the poem might also be interpreted as score, as witness to divisionary tactics, picturing the cruelty of bureaucratic implementation and hinting towards callous engorgement which is the ownership of lands' natural issue. Might the delicate yet seething, or is it scathing, line "[narrow confines of a sphere](#)" allude to colonialism, for example, and how delineation of the surface of the globe for profit limits abundance? Maybe a starting point for discussions beyond this text, and as a humble legacy of it, is [1948 and Palestine](#). My thanks to performingborders for commissioning me to write. ☀



Stills from *Cage*, Jade Montserrat and Webb-Ellis, 2015, HD video, 4 minutes

<sup>1</sup>Fowler, C. (2020). [Green Unpleasant Land: Creative Responses to Rural Britain's Colonial Connections](#). Peepal Tree Press Limited.

<sup>2</sup>Sage, A (2021). [The Material Legacies of Slavery in the Scottish Borders](#). Wide Open Sea

# urgent images

a visual essay by Manuel Vason

Image credits: Manuel Vason with the  
assistance of Niamh Kirby & Seren Maddock



urgent image #1





urgent image #2



urgent image #3





urgent image #4







urgent image #5









urgent image #7



urgent image #8





urgent image #9





urgent image #10





Are the urgent images critical lenses that focus on the power of the visual in our society?

Is photography measuring the insanity of scientific truth?

Does photography entail a performance of representation?

Is photography programming our imagination?

If the partial, the frontal and the superficial represent the dominant photographic perspective, how do I counteract?

# How do we increase access and inclusion while powering down civilization?

A digital and ethical strategy for transitioning out of ecocide.

✧ Vijay Mathew

Climate science demands that we turn off all carbon emissions today, especially for us in historically high-emitting nations like those in Europe, or risk catastrophic consequences for all. We in the performing arts could decide to collectively pledge to reduce our carbon emissions to nearly zero by 2025 or even sooner, which would be aligned with what the science says is necessary.

Air travel is by far the most carbon-emitting practice that our field engages in and that we have immediate control over in terms of abandoning it as a tool for how we design and operate our programming. (For organizations that have buildings, the next highest carbon-emitting activities are electricity usage for heating, cooling, and lighting.) Unlike land-based travel like trains, buses, and cars, there will not be low-carbon emission alternatives for air travel.

As organizations and artists turned to video conferencing and live video streaming in a resilient adaptation of programming during the COVID-19 lockdown, many positive equity-based outcomes emerged that we need to recognize and prioritize as we reopen in-person in the months to come. A number of people who did not have access to performance and conversations for a variety of economic and social reasons suddenly had increased opportunity. Many of the oppressive power dynamics of elite, exclusive in-person gatherings took on more democratic characteristics. Many more exchanges and

conversations between artists in the Global North and the Global South were able to occur as the immediacy of the medium collapsed geographic borders.

However, there is also a deceptively significant environmental cost to production and consumption of internet media. The energy and physical materials usage of the information technology industry belongs to the extractive and ecocidal economic paradigm that we need to transition out of very quickly too. Just like the airline industry, the internet as we currently know it—always on and always growing—has an unrealistic future.

As an international performing arts community we are in great need to continue to learn and think about our next steps for an equity-informed low-energy future. As a temporary strategy, using digital tools in a frugal manner and in a way that embodies and prioritizes inclusion, accessibility and independence from consumerism may help to give ourselves this much needed space to re-envision our purpose and meaning to society.



I recently developed a free and open-source carbon emissions calculator for streaming media at [ArtsCarbon.com](https://ArtsCarbon.com) in collaboration with Axess Lab in Sweden for two purposes: to provide a simple tool for cultural managers to budget their program's internet carbon emissions, and to provide a proof-of-concept design strategy that embodies justice-based values while simultaneously being highly performant.

This proof-of-concept demonstrates that we, together as an arts field, can succeed at choosing to create online media that is: 1) low-energy, lightweight, low-carbon emitting, 2) accessible for people with disabilities, 3) inclusive and inexpensive for people with limited bandwidth or with expensive access to the internet relative to income, especially in the Global South, 4) open source and contributes to commons-based software and technology platforms instead of defaulting to problematic multinational products and services, 5) efficient and provides a highly performant user experience as measured by page speed.

All decisions about the website were filtered through the priority of web accessibility, keeping the website as small as possible in terms of data (measured in kilobytes), and using open source technology when available. This simple approach resulted in a website that costs very little to access and maintain, emits very little carbon, and is available to many more people with various abilities and disabilities. We can take this design strategy and apply it to

anything we choose to create.

In terms of using the calculator for budgeting and tapering your organization's streaming emissions, adding a column or row in your existing budget spreadsheets for CO2 estimates can be quite simple to do. However, answering the question "What is an acceptable carbon budget" puts us in a predicament, as the answer we all need this to be is zero.

Some organizations may find they want to establish their pre-pandemic baseline carbon emissions and then phase out more carbon-intensive activities such as air travel by a certain deadline, such as 2025, and progressively budget a tapering of their CO2 emissions for each subsequent fiscal year.

Given these creative constraints and goals to taper emissions, some important questions for arts programmers and artists will be: who can be included in the limited choice of air travel, video conferencing, and live video stream? Video, though carbon-intensive, is an essential tool for centering and making space for Deaf artists and Deaf cultures. Who has historically not had the mobility (economic, social, physical) to engage with your art experiences that a video livestream could help to mitigate?

Acting from a more holistic awareness about what the hidden costs of our artistic activity are and choosing to include rather than exclude is going to be the essential ethical skill as we re-emerge. ☀

# IN CRISIS: GET YOUR COMMS HEAD ON

✧ Sagar Shah and Jemima Yong

## Act 1: Monologue from the mouth

I am the mouth of this body.  
My job is to say what the forehead tells me to say.  
I say what it tells me because it's higher up than me, and it's my job to.  
I get to feed all the little mouths I have back home because I say what the forehead tells me to say.

*I am the mouth of this body and I can do more than speak.*

I can bite, I can chew, I can smile and frown;  
roll my tongue around, I can drink, I can eat. I can eat!  
Without me it would be impossible.

On a good day, my expressions feel empowering and necessary.  
No one would know what the forehead was thinking if I didn't have the words to say it!  
Lately, my expressions have felt empty and compromised.

I'm mouthing words that are not mine.  
Is this all I am good for?

I don't want to get my "comms head" on anymore.  
The root of the problem is bigotry, not bad communication.  
It's a lack of empathy and imagination, not the inaccuracy of the language used.



Imagine the sound coming out of these mouths, Jemima Yong

## Act 2: The Institution

Check any industry body, any PR charter, any statement of working principles following some grand PR conference and you can bet right at the top will be honesty, transparency, dialogue.

Yet too often in the midst of a comms crisis, when an organisation is confronted by its own inadequacies and the public are calling them out – these principles become less principled.

‘Reputation management’ becomes honesty management, transparency fades to an opaque silence and dialogue turns into statement after statement – blocks of carefully crafted copy, pared down to the bare minimum, attributed to an anonymous ‘spokesperson’ with no right to reply.

The ‘spokesperson’ is imagined.

An amorphous mouthpiece.

But the words are written by real people, with billions of lived experiences, who have insider knowledge, who are themselves affected by the inadequacies of their corporate masters, who are feeling pain and are trying, t t t r r r y y y i i i n n n g g g to hold on to their own principles.

Where is the border between one’s conscience and one’s duties, when charged with reputation management?

How much of one’s self-image is one expected to discard, when protecting an institution’s image?

**An art institution is racist.** It doesn’t have fascist paintings on its walls or openly discriminatory policies. It may have been founded by someone with impeccably PC credentials and present work by diverse, perhaps radical individuals. But institutional racism permeates its culture and it’s felt, it is felt by the people working there. One day this is un-ignorably exposed to the world.

The dilemma felt by anyone working for a racist institution is perhaps most keenly felt by the comms team when the spotlight is shined upon its immorality. We may not be the face of the organisation, but we feed it its words. We don’t write the policies but we have to somehow make them palatable.

Everyone is compromised. But it’s those who experience racism who are compromising their very being.

We are not an agency that can drop a client and move on. We can’t simply withdraw our labour and still pay the rent. We’re not Directors who

can make an abrupt and yet ‘long-planned’ departure with a plum position waiting for us elsewhere.

We need to somehow navigate the moral morass we find ourselves in. Draft excuse after excuse for inaction, frame institutional machinations as positive actions and still live with ourselves.

Is this possible? What would a comms function where this is possible look like? How would we need to be empowered? What mechanisms must we forge?

In the best of times we mould. We absorb the world and pour back to our colleagues. We lift up and make change. In the best of times we can probe and question – why are we saying this? Do we have the right to say this? Can we help someone else say this better? But in the worst of times...

A person of colour is in a Crisis  
Comms Zoom meeting.

The light of their monitor is pale  
(they've turned off their own  
camera).

“How can we respond?”

That same person is in the staff's  
race equity network. They know  
what's coming. They hear the level  
of disgust. They are responsible for  
the disgust. They feel disgusted.  
They feel disgusting.

### Act 3: Dialogue on borderlessness

#### The institutional response

What is your personal response?

What is the response of your bosses?

Are these two responses alike?

How come?

What are the truths of the situation?

How do you communicate them?

#### Keeping up appearances

Why does the institution want to look good?

Why does the institution want to be right?

Who are you protecting?

What are you protecting?

#### Truth

Is it true?

Who is it true to?

Who is the institution?

Who are you speaking to?

Who are you speaking for?

Where are you speaking from?

What assumptions are you making?

What is transparency?

Why can't you speak for yourself?

What do you express when you can't express yourself?

How are you deciding what information to share and what information to keep?

What is being protected by this confidentiality?

#### Power

Are you being paid to give up your agency and morality?

What are you responsible for when this goes to shit?

Do you believe in what you are saying?

Does it matter?

Why are you hiding?

What are the barriers preventing you from feeling empowered?

What kind of behaviour are you enabling by doing this?

Do you have a choice?

Do you want to be capable of change?



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“commons” philosophy and social-justice  
values. [Howlround.com](http://Howlround.com) | Twitter: [@howlround](#)  
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