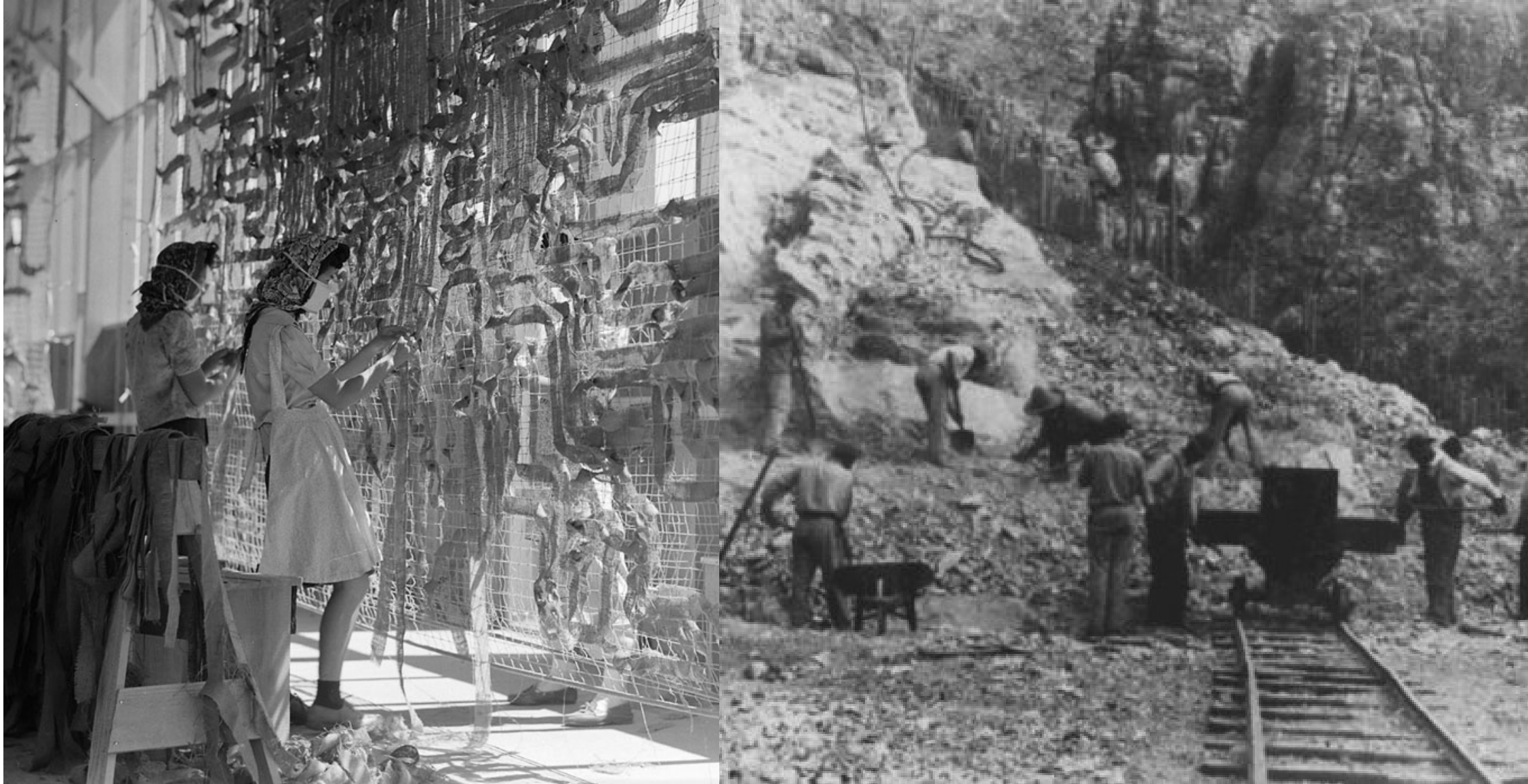


Erased space | performed and material trace

practice-based doctoral research work-in-progress



Manzanar Relocation Center
camouflage netting

Catalina Federal Prison Camp
net construction

Doctoral project title: *Spatial Labour: Manifesting the hidden in architectural (un-/re-)making*

My doctoral project – unfolding between discourses of space and performance – investigates visible and invisible labour and labourers performing the making, maintaining, unmaking, and remaking of built environments. As an architect, academic and teacher, I operate within an expanded field, embracing Jane Rendell's idea of critical spatial practice, one motivated to critically reflect upon social, political, environmental issues. Installation and performance are the primary media through which I create experiences with the intention of moving audiences to think and feel differently about matters that matter. I explore performances of materials,¹ spatial relations,² labour³ and public participation,⁴ around questions concerning the US-Mexico and other border walls,⁵ around water usage,⁶ species die-off and habitat collapse aggravated by climate change.⁷ The projects also seek to create spaces of conviviality that provoke conversations in public spaces between 'strangers'.⁸

Labour is central to my practice as I consider acts of assembling, disassembling, and reassembling as constituting performances of space that critique the reification of the object and place value on processes, doing and doer. The focus of this project on labour responds to the contemporary crisis of the precarity of, often migrant, workers in the neoliberal globalized building economy, as featured in the Polish pavilion at the 2015 Venice Architecture Biennale and researched by Who Builds Your Architecture with Amnesty International. I argue that this precarity is exacerbated by culturally constructed forms of blindness that render the worker as the invisible other. My project also responds to current spatially and legally constructed forms of containment and exclusion of so called 'others'—spaces of immigrant detention and 'extreme vetting', refugee camps, border-walls and the 'Muslim ban'. These two conditions—the invisibility of workers and containing of 'alien others'—hauntingly recall the forced labour of interned and imprisoned populations during WWII and is at the heart of what motivates me to explore these issues through my practice. Thus, I seek to problematize culturally constructed invisibility—through erasure, eradication, and obfuscating—of the abject labour and labouring other we choose not to see.

Central to this project is the dilemma of (in-)visibility. Jacques Rancière's 'distribution of the sensible' informs my interrogation of socially and politically constructed mechanisms of the un-seen. Trinh T. Minh-ha's politics of *speaking nearby* and idea of *inappropriate/d others* model alternatives to speaking for others, and offer terms, from her feminist and subaltern position, for exploring the frictions around the 'other' within, here and elsewhere, and (populations that are) refused and (seeking) refuge.

Three performative installations, investigating specific sites, labours that occurred there and forms of invisibility, are the vehicle for conducting my research. The first, *Intern(ed)*, draws parallels between F.D. Roosevelt's Executive Order 9066 that led to the internment of Japanese Americans between 1942 and 1947 and D.J. Trump's 2017 travel bans and border-control policies. *Intern(ed)* explores architectural devices of obfuscation—camouflage and the erasure, or razing, of the Manzanar and Santa Ana "relocation" centers, in California, where Japanese Americans were interned. Over one-thousand interned citizens toiled at weaving camouflage netting for the US Army and it is their work that informs my weaving text into textile. I am also testing drawing and erasing as material, spatial, and performative components. In the performance I intend to link internment to interning, an institutionally sanctioned abusive labour practice common to architecture offices, and link this to Trump's reality-show/nightmare, *The Apprentice*. A related study considers production in the Neuenangeme concentration camp factory, near Hamburg, of building components of engine-blocks and concrete planks. Together with *Intern(ed)* these projects aim to conceptually weave together past events in now razed or transformed spaces of confinement with contemporary executive orders that again threaten to contain, excluded or eradicate certain populations considered 'others'. In the second project, I intend to reflect on the clearing of refugees from the streets through the highly visible system, 'Paris Proper', and the infrastructures that house them out of sight. A third and culminating project will be sited in Australia and reflect on historical spaces of labor and confinement, such as Hobart's Female Factory, in relation to contemporary offshore sites of detainment, such as Manus and Nauru Islands.

—Beth Weinstein

Intern(ed)

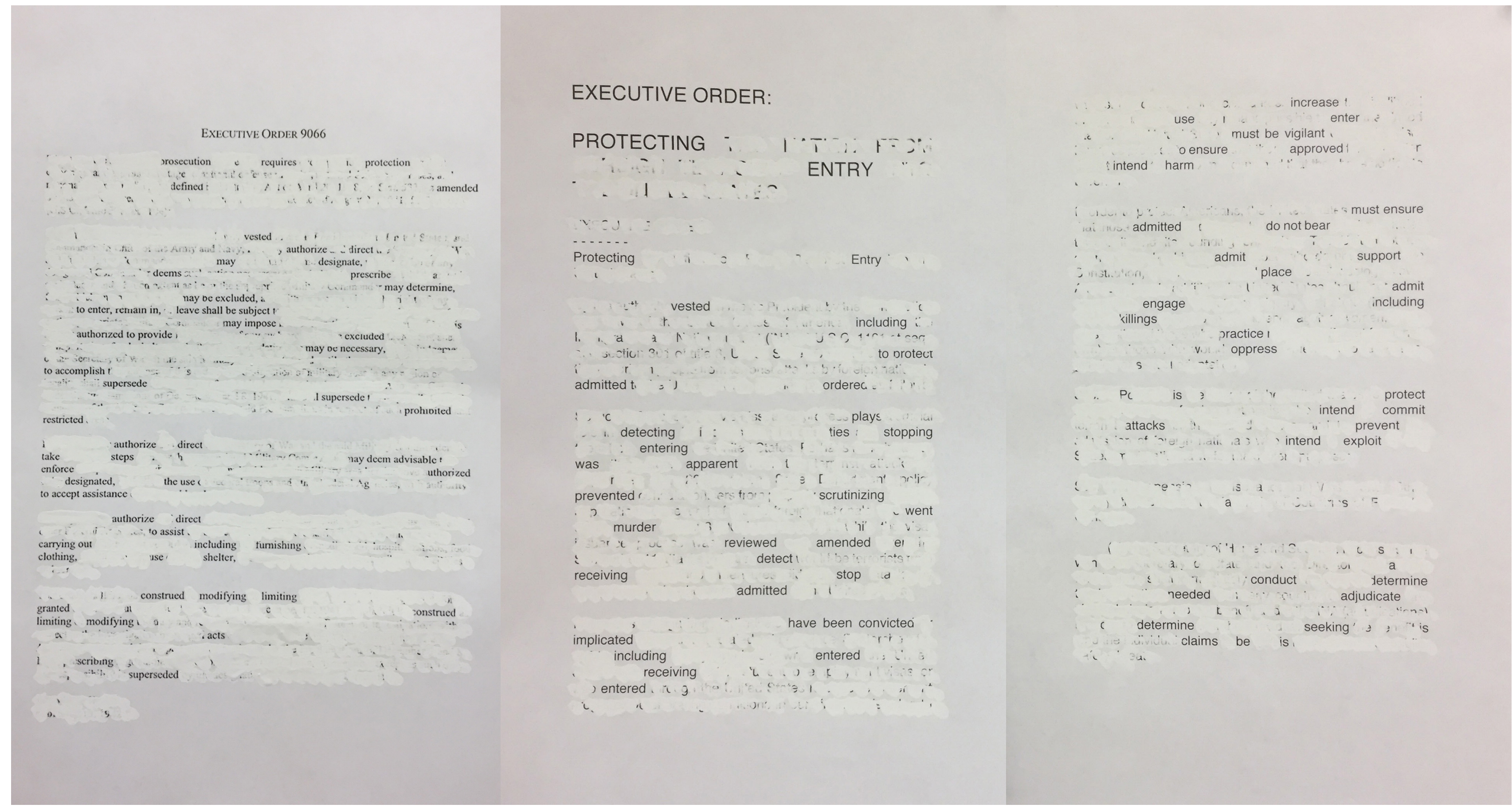
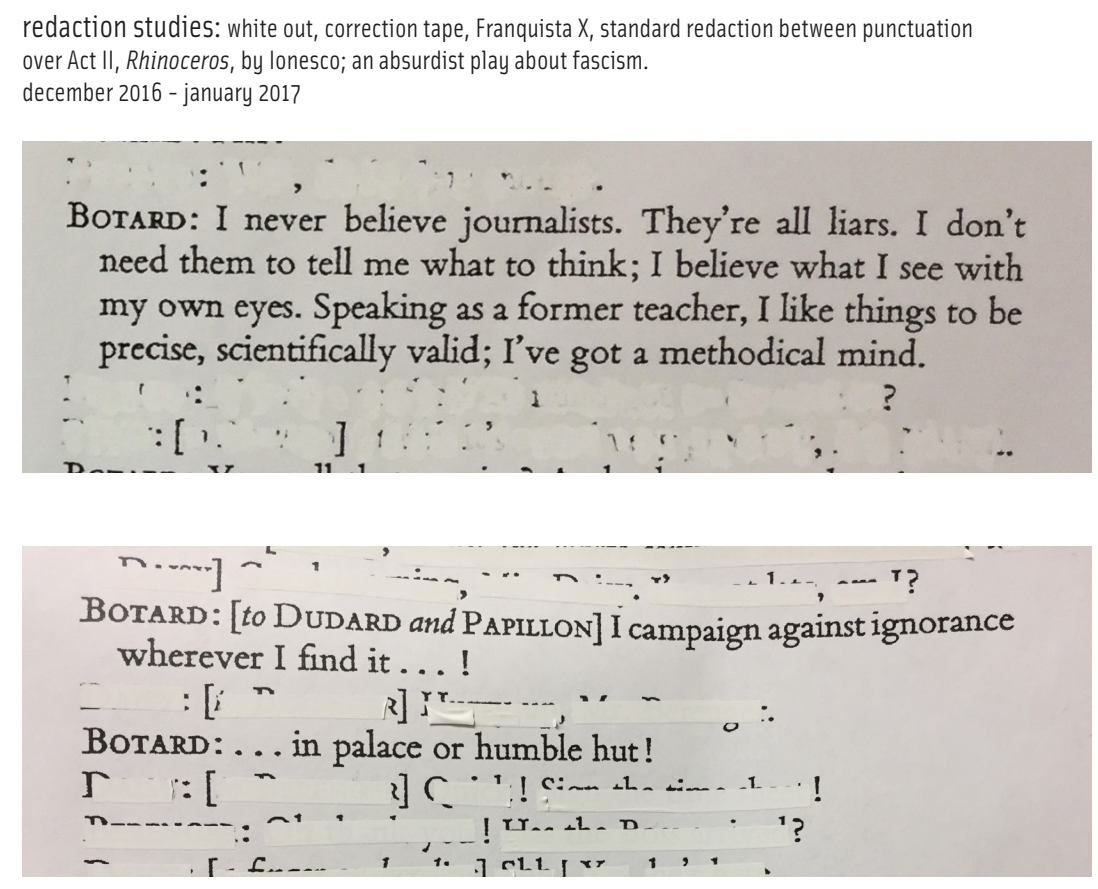
Intern(ed) is a socially engaged work, including public participation, durational performance and installation, instigated by research about Tucson's former Federal Honor Camp in the Catalina Mountains. While the site held war-resisters during WWII, little remains today as a historical trace of the camp, and its fulfilling President Roosevelt's Executive Order 9066 to relocate Japanese in 1942. The intention of this work is to foreground past blurring of truths, states of anxiety and misguided judgements that resonate with our current socio-political context.

A first phase will engage the public and take place in a public square over several days. Community members will be invited to collaborate by selecting, reading aloud, and discussing legal, historical and literary documents (i.e. constitution, bill of rights, executive orders, plays, poems, real and fake news) related to othering and interning. Community members can redact (white-out) and select (highlight) passages that resonate or are of concern. These texts reflect our community's concerns, questions, curiosity, hopes, and fears, and will inform the sound score as well as material components of the installation and performance. During the second phase, held in a black box, visitors will witness the performance of scribing and weaving of community-selected texts into "camouflage," akin to that created by interned Japanese at the Manzanar and Santa Ana Relocation Camps.

These human scaled mobile panels of camouflage define a centralized installation—performance's scenographic environment, around which the audience can meander and explore. Within this camouflage-defined space, on a high pedestal, is an elevated work place for the performer-scribe who continuously makes visible the community-selected texts. The sound of writing/typing and the reading aloud of the texts creates the sonic environment. Below the scribe, performers transform the text into material for camouflage, and continue to weave until the camouflage netting is opaque to view, or shred excess material, leaving it to accumulate into piles over the duration of the performance. Projection of (live / pre-recorded) video that enlarges the acts of redacting, writing and shredding of documents add to the visual and luminous atmosphere.

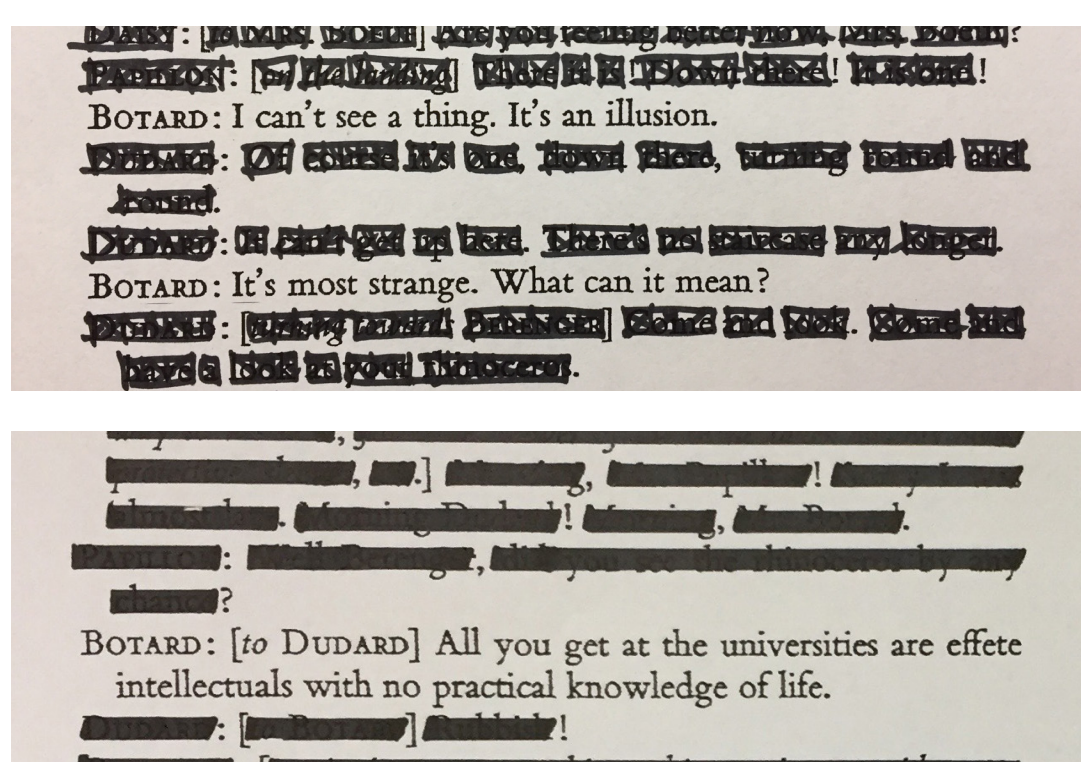
While the mechanisms of theater are usually hidden, *Intern(ed)* both in content and form, seeks to reveal what is hidden: the development of material and textual content, the physical making of the space, and the inhabitation and performance in and of space. Where installations and performances are usually presented as completed works, *Intern(ed)* presents the making of the space as a process, per French philosopher Jacques Rancière's idea of democracy neither as a static form of government nor social system to be obtained, but rather a continuous process. *Intern(ed)* takes a post-dramatic approach: a complex layering of textual fragments, images, sounds, and tactile experiences are the raw materials with which audience members engage to construct their own meanings. *Intern(ed)* gives a space to the community to make connections between past atrocities and present anxieties.

Ana Martinez and Beth Weinstein

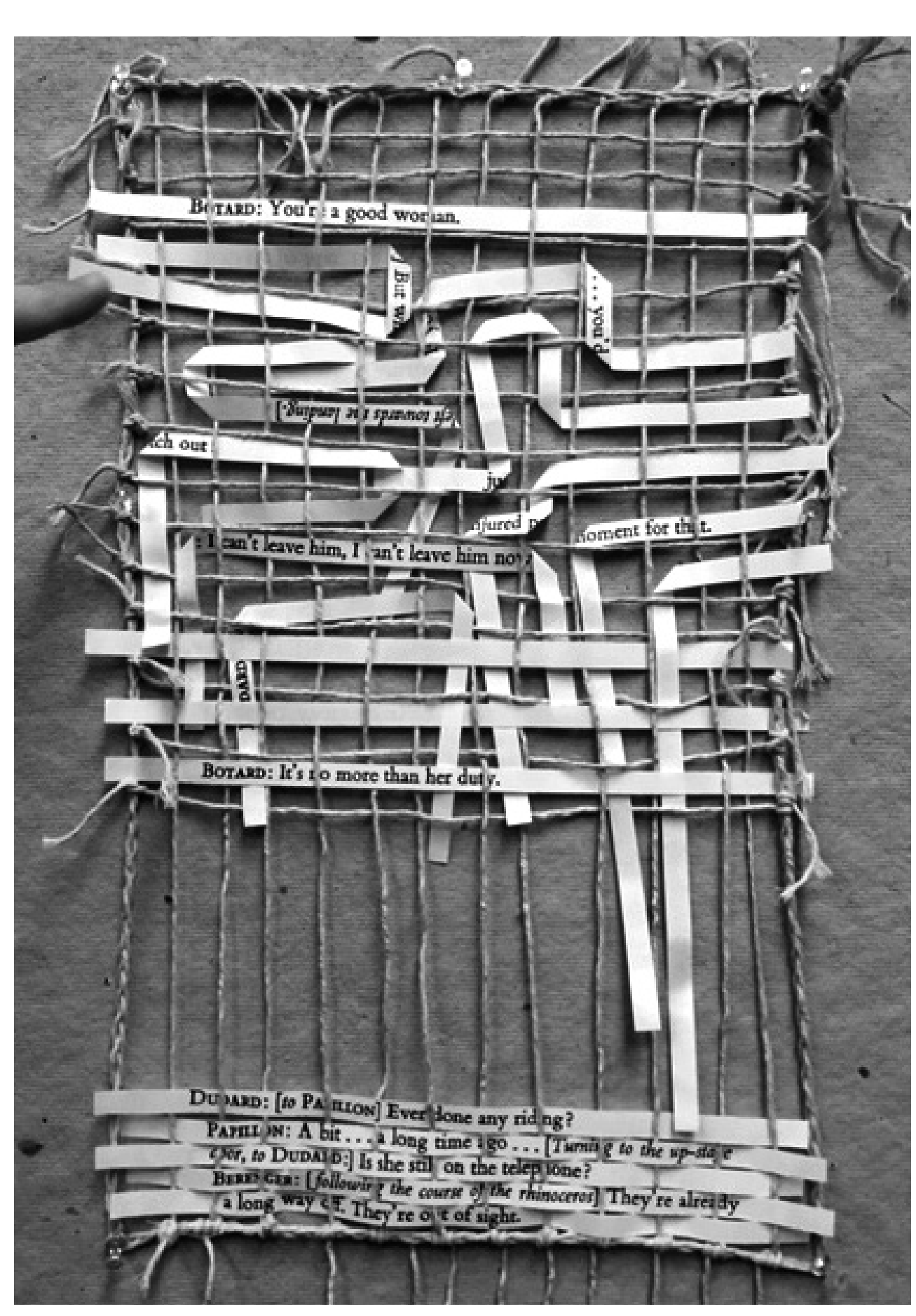


Executive Order 9066, 1942, redacted (verbo/performatives only)
January 2017

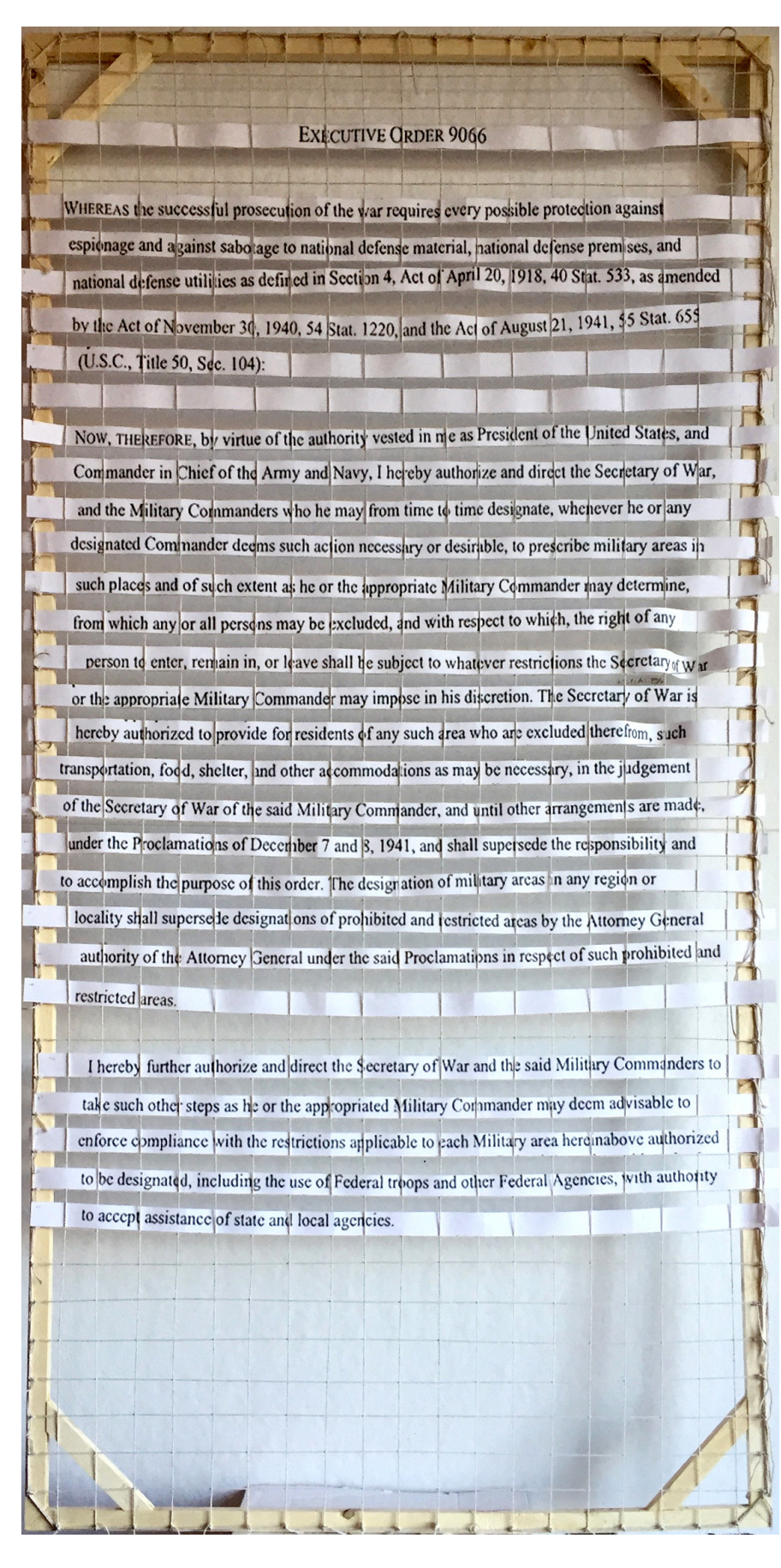
Executive Order Jan 27, 2017, redacted (verbo/performatives only)
February 2017



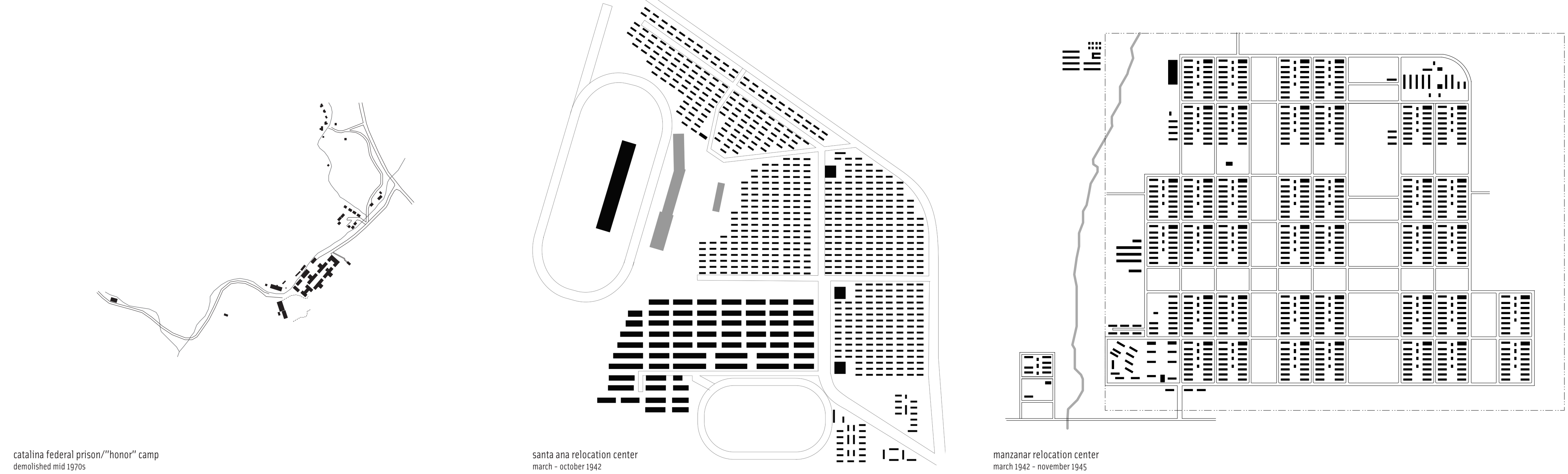
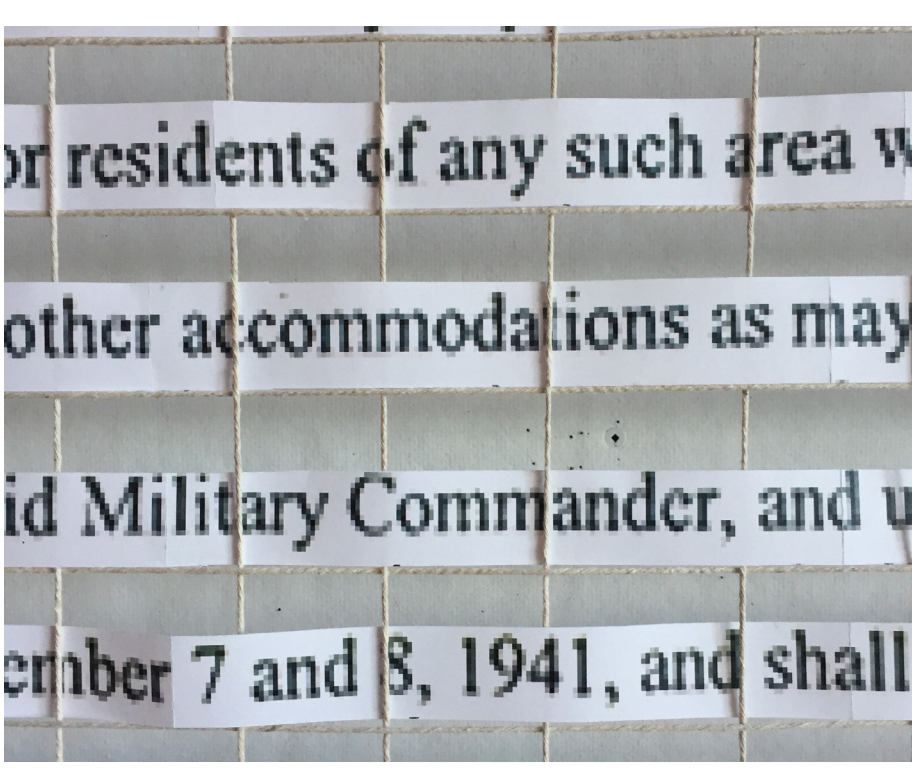
Dorothea Lange, July 1, 1934



Camouflage sketch
January 2017



pared prototype
February 2017



catalina federal prison "honor" camp
architectural site

santa ana relocation center
March - October 1942

manzanar relocation center
March - October 1942

