SMUGGLING

In Theories and Practices of Contemporary Visual Culture

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Abstract

The term smuggling has, for the most part, functioned in critical theory and visual culture only as an arch-metaphor. It conveniently carries discourse unproblematically and invisibly across impasses and between bodies of incompatible work. Alternatively, it is all too visible and taken for granted as romantic stereotype. In the thesis, contraband and smuggling are examined for their complexity beyond these omissions and over-determinations in their theorization and circulation in literary and visual cultures. Secrecies, emergences and partial visibilities of smuggling are considered for how they disrupt dominant modes of vision, such as the scopic geometry of border checkpoints and simplistic representative mappings of territory that assign fixed cultural identities and positionalities. The thesis proposes that contraband subjectivities produce new ways of being-in-the-world, critical perspectives and modes of mobility, as well as providing a toolbox for examining ways that art practice negotiates between its visibility and its constitutive secrecy.

The simplistic, unimpeded scopic structuring of the border drama between smuggler and customs/Law, that often becomes ensnared in systematic psychoanalytic and socio-anthropologic readings, is contested, and instead proposed as a site of variability; of partial visibilities, knowledges and meanings. Smuggling, rarely considered in postcolonial theory, is put forward as a mediating installation and subjective occupation of a space that began to be opened up through the oscillating veil theorized, by amongst others, Frantz Fanon. The argument attempts to move beyond the screening of contraband towards another form of mobility that is most subtly expressed through the baroque notion of the fold theorized by Gilles Deleuze (after Leibniz) and that suggests forms of dissimulation that go beyond surface and towards productive secrecy. In a case study that examines a very overt, literal form of smuggling in Colombia it is suggested that secrecy must be built back into conceptions of contrabanding for it to be, at least in part, visually comprehensible. New ways of thinking contraband, for instance in alliance with law and as public secrecy, are examined for how they form relational counter-cartographies and singular fields of operation that might be taken up by art practices. The capacity for critical theorists to get close to affective contraband milieu through visual material becomes a measure of how they themselves perform as smugglers.

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Part 1 *Figures and Preconceptions of Smuggling*

Introduction

Smuggling affects us all, and yet it is almost never theorized either as a subjectivity, as a mobilized objective practice, or as a visual culture. There are obvious reasons for this. Smuggling is usually secretive and therefore considered unknowable, or it circulates as romantic stereotype or metaphor and is all too well known. Alternatively it is simply a statistic in capital economy and cannot be distinguished from a more simplistic, often also stereotypical but nevertheless real economy of greed, exploitation and violence. It is dispelled in art theory because its evasions exclude it from visibility in exhibitionary spaces and its global flows seem untrackable in cultural practices. Its partial knowledge productions are dismissed from identity politics because it is not considered affirmative and present. But this partial visibility and alternative knowledge production are precisely its strengths: not only are they constitutive of apparently more complete display, but their strange and opportune emergences are much less likely to be recognized by dominant regimes of surveillance: indeed, they may be integrally entwined with the state. Hence, these characteristics should not be considered as the complete but occluded narratives of a sub-culture, but as constitutive elements in almost all representation and subjectivities. As I shall argue in relation to my case study of contrabanding on the Guajira Peninsula in Colombia, smuggling is a highly socialized activity.

Smuggling need not always be considered as oppositional, or with, anything in particular. If it is to make a stand, visuality in smuggling should be a flexible, negotiable modality, constantly mobile and transformative in terms of its viewpoints or its variable and partial visibilities. It can both be an indicator, translator, and navigational device - a reading strategy in the multiple languages and registers that make up contemporary visual cultures – and also something as-yet-unseen and, as such, less apprehendable, instrumental and directing. Nevertheless, for my purposes smuggling is a form of active visual and cultural practice and becomes as much about visibility as invisibility. Instead of simply hiding from a singular language of surveillance, smuggling must disrupt the very sense of it when it is limited to scanning given territories and predictable crossings. To really mobilize smuggling it is necessary to engage it differently – for instance not smuggling categorized as a visual culture, nor

even visual culture simply tracking smuggling, but visual cultures *as* traffic, performing as contraband. As such it strikes an attitude: it is active, a protest, makes a stand, but is at times ineffable, eludes 'sense' or 'sensible' mappings, and always exhibits complexity in its installation.

My frames of reference begin with smuggling or contraband as arch metaphor and romantic stereotype (which I quickly dismantle), usually played out around the well-theorized notion of border. Border drama is initially contested in terms of scopic surveillance, particularly X-ray, which stands in for the 'band' of contraband, a visual trope of authority against which more and more complex and variable notions of transgression are tested (until in some cases neither authority nor transgression may be considered in such simplistic terms). Performativity plays a key role in this part of the thesis; played out by both contraband and customs. Throughout, there is a problematic centring on relative visibilities: how smuggling migrates or constellates itself between plain sight, partial emergences and invisibility or secrecy. For instance, in my example from Colombia, smuggling is initially overt and in plain sight but comes to be understood as a visibility that makes sense only through its constitutive construction with secrecy. The complexity of smuggling is well foregrounded through considering how it departs from its simplistic framework of law/outlaw and beside mappings and literary and visual representations that legitimate a particular view of it. Representation is a core problematic throughout but in shifting to this 'real' site of smuggling it must be grounded in the everyday and the micro actions of the state. Smuggling's particular and current roles in art practice and criticism are considered towards the end of the thesis.

The specific or new terms of reference that emerge begin with *artist interventions* into blinding and confusing aspects of the customs/immigration/security scenarios (quantitative/qualitative ambiguities, gaps in psychoanalytic readings of border) at ports and checkpoints. Smuggling comes to be read in terms of *desire*, and transmutes between *baggage* and *body* considered, in part, as post-human. *Complex contrabands* are built theorizing new *ways of being-in-the-world* and new modes in their *installation*, passage and escape from circumstances of claustrophobia at borders. The post-structuralist *secret* is considered as a contraband tool, whereas the *public secret* complicates simple notions of representation in the Guajira. Here *informal law* productions by bands of smugglers are bound up with state legitimations. Art practices dealing with smuggling are considered as new *fieldworks* read between, or

simultaneously as relational or singular geographies. In a final shift I consider *critic-as-smuggler*.

It is remarkable that secrecy is so constitutive of representation and display, and part of the intention of the thesis is to examine this contraband dynamic. Smuggling provides a discursive tool through which art practices negotiate between their visibilities and invisibilities. This is also the case in other areas of representation such as the productions of political subjectivities and law. However, the practice of contrabanding as a way of being-in-the-world – one of the early claims of the thesis - is far from straightforward and involves a rigorous principle of alternately building contraband assemblages or installations and 'un-building' stratified constructions that can become too easily read, seen, interpreted and assimilated. The term 'un-building' I take from Lewis Mumford who refers to mining as un-building or '*Abbau.*'[1] The modern city, or 'Coketown' as Mumford calls it, is built up, in its factories or other sites of construction, out of the material that is un-built from mines and this process of destruction or entropy is translated, inversely, to the built environment. I am interested not only in whether smuggling is like this - at times structured, subjectified and related in a fixed way, and at others simply flow – but also in how this alternate, rhythmic construction and un-building can function as a methodology, beginning, in this introduction, with the dismantling of the arch-metaphor 'smuggling.'[2]

So what goes into such a deliberately unsettling methodology, and what are the problematics of smuggling for visual culture? As I have suggested above there has been little interest in either relating visual culture to an archive of smuggling (which in itself is always going to be incomplete and sparse), or in building up cultural assemblages that perform as contrabands. What, then, are either the limits of such assemblages or the theoretical strategies/archives that can be mined or constructed for making the most of its potential?

Choices in approach to, and construction of, an archive and problematic around such a broad notion of smuggling, and its mobilization in terms of textual, geographical and site-specific assemblages and relationalities have necessarily entailed bypassing

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[1] Lewis Mumford *The City in History: Its Origins, Its Transformations, and its Prospects* 1961, quoted in Ann Reynolds *Robert* Smithson: *Learning from New Jersey and Elsewhere* p202. Also see the conclusion of Manuel De Landa's *A Thousand Years of Nonlinear History* for another theorization of building and un-building.

[2] Instead I am adopting a more metonymic mobilization of smuggling through a diverse range of meanings, texts and materials that are more pliable in terms of (un)building.

other equally valid approaches to the subject, all with there own attendant styles and problems of research.

One approach that I have rejected is a systematic economic one that takes as its starting point the 'informal' or 'second' economy as a uniform phenomenon framed within systems of global capital transfer and excess.[3] This kind of study, mediated as it is through unitary values, flows and codes tends to resist ways of thinking about contraband other than as commodity - nuances of smuggling as a visual culture are beyond its remit. However, this said, there are a number of aspects and effects of economic studies of smuggling that feed into both social science and other more culturally orientated approaches to the subject.

First and foremost, economic studies give us some of our working definitions and terms that inform many of the cultural parameters and approaches to the field of contrabanding. Anthropologist, Janet MacGaffey cites a number of these terms in the general introduction to her specific study of smuggling in Zaire. 'Alternative' economic systems are labelled variously as 'informal, underground, parallel, unrecorded or second economies.'[4] To these she has added 'hidden, shadow, endogenous, irregular, alternative, unofficial, or black economy.'[5] Elsewhere it has been called a 'culture of spoils,'[6] 'petty trading,' and small scale smugglers are labelled 'shuttlers.'[7]

MacGaffey and other anthropologists have made the logical connection between economic smuggling and its social, cultural and political practices and effects.[8] Studies must be 'real' in the sense of taking into account all economic activity beyond superficial state accounting. But how real are these terms if they are restricted to economic activity? Even at first glance terms like 'hidden,' 'shadow' and 'unrecorded' have currency within visual cultural discourse, and others such as 'underground,' 'parallel' and 'alternative' connote now common themes within cultural studies. A

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[3] See, for instance, Saskia Sassen 'Women's Burden: Counter-geographies of Globalization and the Feminization of Survival,' Zygmunt Bauman 'Excess: An Obituary,' or George Bataille *The Accursed Share, Vol. 1, Consumption*

[4] Janet MacGaffey *The Real Economy of Zaire: The Contribution of Smuggling and Other Unofficial Activities to National Wealth* p1

[5] *Ibid.* pp8-9

[6] Janet Roitman 'Productivity in the Margins: The Reconstitution of State Power in the Chad Basin'

[7] Caroline Humphrey 'Traders, "Disorder," and Citizenship Regimes in Provincial Russia'

[8] C. M. Hann, for instance, in his study on an informal economy *Market Economy and Civil Society in Hungary*, cites writer Elemér Hankiss who identifies not just a second economy but also a 'second culture' and 'second public sphere,' and 'styles of mobilization' that will resonate with my section on *marimbero* culture on the Guajira Peninsula in chapter four.

'culture of spoils' brings to mind critiques of collecting and museum studies, and 'petty' trading introduces an individualist ethic to market analyses of global smuggling. In the register of the material contraband the goods are often directly relevant to visual culture and to alternative legal mappings of smuggling that I discuss in chapter five. For instance in Janet Roitman's study of smuggling in the Chad Basin it is not just petrol, electronics and guns that are smuggled but also identity and voter registration cards, high school and university diplomas, and birth certificates: there is a thriving trade in identity shifting.

In the Guajira part of the thesis (chapters four and five) these types of cultural signifiers secreted out of economic registers have been theorized through their magical connotations within the public secret. But again the question arises as to how 'real' this can be? If real is simply an economic function in the above sense of a total audit then these chapters contest this, proposing a semi secretive smuggler-state construction that will only ever allow for incomplete tellings and partial visibilities. Broadly speaking, the overlapping of economic and cultural codes might be a fruitful one, although one that I have not pursued in any detail given that my primary interest is in registers of visual culture. However, the sense of 'real' smuggling as oppressive, violent and intricately embroiled in state legitimations is acknowledged in both the preamble to this part of the thesis and chapter five on law.[9]

Perhaps the most effective record of smuggling comes through close-up ethnographic studies of specific communities and border areas involved in contraband traffic. These are as diverse as their sites of study and I discuss a number of them towards the end of chapter one. A comparison between specific and very different ethnographies of second economies would be very fruitful when considered in more imaginative ways than simply through the global economy, but I have chosen to consider just one site, the Guajira Peninsula, Colombia and placed it in an unusual theoretical relation to the more abstract contrabands constructed in part two of the thesis. Hence the juxtaposition is not one of similarity, or difference in comparison, as might be one between two ethnographies of second economies, but rather the methodology here is one of disjuncture, through which, and during the course of which, emerge some of the key common problematics of the thesis (in particular relations of

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[9] It is important, as Hann has pointed out relating to 1980 and early 90's Hungary, that the second economy is not studied apart from the first.

secrecy and partial visibility, installation and mobility, and new ways of being-in-the-world and articulating them critically).

In breaking down section-by-section what kind of mobilizations of smuggling that I am attempting to demonstrate, a key question that attends all research in the subject area must be addressed. This is whether or not smuggling is always transgressive and subversive? In consideration of this issue I want to briefly consider, in these sections, the relative fields of forces and contexts in which I have suggested smuggling might be considered as a dynamic force: at certain times transgressive, at others legitimating, and often both; a factor not simply relevant to visual cultures but often integral to it. A further issue might entail what specific sites of sense making (for instance borders, checkpoints, the customs desk, or the state) either provoke this question or enable it to be asked in different ways, and, indeed whether or not in certain circumstances the question might make any sense at all? Attached to these choices come questions about why other sites and alternative scopic regimes have not been discussed.

Problematics and mobilizations of smuggling with visual cultures (chapter by chapter)

A prime problematic is in how to create a politicized contraband way of being-in-the-world away from the rigid demands and contestations within border scopics and desire. Within new art history and visual culture, surveillance and the gaze, particularly as it is employed in psychoanalytic based theory, have become tropes that many theorists have used as a framework for analysis. I am therefore using them as a starting point out of which more complicated theories of transgression might emerge as well as subjectivities that simultaneously inhabit the surveillance space and are displaced from it. It is important to disrupt this space before moving on to more affirmative contrabands. I come first to this problem through the notion of the oscillating veil that postcolonial theorists such as Homi Bhabha and John Mowitt have drawn from Frantz Fanon's work in Algeria, particularly his essay 'Algeria Unveiled' in *Studies in a Dying Colonialism* (that, in part, had its visual incarnation in Gillo Pontecorvo's film *The Battle of Algiers* [1965]). The checkpoint smuggling dramas in these two latter texts pose issues of how to escape rigid conceptions of gaze-mediated desire and identity ascription. In order to circumvent the inscription of desire (through lack) onto border crossers by rigid visual geometries I have returned to a Lacanian notion of the displaced look, via the work of Kaja Silverman. Transgressiveness is derived from resistance to political conditions in

Algeria at this time, but it goes beyond this. The resistance that I am proposing breaches not only the borders of the Kasbah in the film but also the temporal specificity of the event, and as such transgression itself is displaced.

Not stopping at this displacement of the terms and false clarity of older symbolic oedipal configurations (that I have consider in chapter two), the following chapter examines smuggling in relation to the issue of how the contraband can become embodied, and asks what kind of body can function most effectively as a contraband-in-the-world. The Leibiniz/Deleuzian baroque construction of the *fold* provides the most subtle and affirmative way of negotiating a contraband subjectivity that is simultaneously visible and invisible, evading portrayal whilst building, or installing, its own portrait. In this scenario I also examine how secrecy can be more than just an environment in which to work. Instead, secrecy itself is analyzed as a condition to work with, a theoretical move that opens up considerations of its potential as a contraband in itself. In this respect Derrida's poststructuralist secret poses the question of just how abstract contraband can be. Abstract perhaps, but does it remain transgressive? The specific field of forces (mainly directed through suspicion in the gaze and through X-ray), in this chapter at least, proves inadequate at eliciting a direct response. On the contrary, a transgressive contraband is built in the very space of customs: at first despite its pervasive gaze but ultimately making it irrelevant or at most a part of a new smuggler space – a space of installation and exhibition practice. In one sense, then, transgression is an old, worn out trope that smuggling, in more complicated modes than the merely visual, might move away from.

If baroque enfolded secrecy contests issues of single band visuality at customs and immigration, what to make of the blatant and overt smuggling, festively baroque, in what appears to be a contraband state in the Guajira Peninsula, northern Colombia? I address this issue in view of the involvement of the state in the construction of the public secret of contraband in La Guajira. But here I have found an ethnographic comparison useful – with Janet Roitman's study of contrabanding in the Chad Basin, not so much in terms of specific similarities of states of contrabanding but rather for thinking more generally about how to approach a second economy from something other than a point of view of transgression and, coming out of this, bringing new means to bear upon an analysis of the public secret of smuggling here.

Where La Guajira is of particular importance, in terms of considering the public secret of this 'busy' desert which is a 'state' of contraband that is in part a social and cultural construct (beyond its political importance, and leaving behind its economic significance), is in that it resonates as a research area with representations of smuggling that come from both inside and outside. Hence, next to the integrated state-smuggler construct of the public secret and regardless of issues of the place of the other – indigenous Wayuu involvement and articulation of smuggling on the peninsula - there already exists a literature (that serves as an archive) on smuggling as seen from without, be it coming from García Márquez, Hunter S Thompson, a telenovela set in the region that touches upon new subjectivities coming out of contrabanding, or the critical position that I bring to this area of the study. But what place does othering have in this external approach to smuggling in the region? In response to this question, I attempt to bring theoretical and fantastical approaches to smuggling into relation with local enunciations, and more grounded analyses, that place smuggling in the everyday. Among those voices mobilized in this argument are anthropologist Smadar Lavie writing on Bedouin smuggler's in Sinai, Roitman in Cameroon and Chad, and Caren Kaplan's critiquing the critical practice of Jean Baudrillard who appropriates the trope of emptiness in another desert (in the US). In doing so I want to consider my own position in relation to an other of smuggling. Nevertheless, just as smuggling space must in one sense be extensive and transnational, so also issues of its narration are mobile and geographical. What is of interest is how these differing voices that relate the state of smuggling from without compare with the public secret that is telling it from within in much more obscure and violent yet still legible and legitimizing ways.

The film *Contraband Desert* that I have produced for the thesis, maps out some of the over-determinations of a smuggling territory in both official industries and extra-official ones. It performs as a visual cartography on which, and beyond which, issues of secrecy, law and art practice are contested and played out for the rest of this part of the project.

In approaching the peninsula as a contraband state, the first stumbling block is the trope of the empty desert that theoretically can only support a peripheral form of smuggling, reinforced elsewhere in the work of Jean Baudrillard (*America*). But does the critique of this disengaged critical position by Caren Kaplan (in *Questions of Travel*) get any closer to a busy smuggling desert? This part of the thesis contends with the

problematic of over-determined and overly evident smuggling that, in thereby telling itself simplistically, has excluded secrecy. Secrecy must be built back into the modality of representation of smuggling here in order not only for it to recover meaning but also for it to operate to its full potential. This potential might again be a way of being-in-the-world that allows for greater freedom of movement and autonomy, but which is now socialized and related conceptually in a more comprehensive geography of resistance or mobility. Through the case study of the Guajira Peninsula in Colombia, I want to examine if the notion of the 'public secret,' as theorized by Michael Taussig in his books *Defacement* and *The Magic of the State*, allows smuggling its representations and effectiveness through partial and deferred visibilities even as it pretends to be wholly present and self-evident. Even if smuggling can be identified as a strange but socialized assemblage there is the question of its best-suited mode and means of representation. I draw on the work of sociologist Jesús Martín-Barbero, artist-theorist Martha Rosler and literary critic Peter Brooks to suggest that the *telenovela* can be understood as a mode of telling that, like magic realism (another genre considered), *makes strange* in ways commensurate with smuggling's own complexity.[10]

The variety of these works, some closer to the actual event of smuggling than others, as I have suggested above, means that they must be accorded status relative to their genre and style and considered for their effectiveness. However, the violence that striates everyday smuggling tells another story here and must also be taken into account through more everyday accounts. I intend to leave some of this work for the chapter following on from this (five) that considers law in relation to representation on the peninsula (but I also produce below a brief taxonomy of the variable and contingent violence that at certain points attends the concept of smuggling in visual and other cultures in the thesis). The involvement of the state in the public secret is more pronounced than it is in informal juridical representations, but nevertheless there is some overlap. The term transgression becomes much less meaningful when it emerges beside informal law production emanating from smuggling practice. The uncertain middle ground between visibility and secrecy is again at issue in the representations of mapping/law through the work of Boaventura de Sousa Santos and Deleuze and

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[10] Making strange, or *ostranenie*, as an artistic strategy comes from Russian Futurism (see Simon Watney 'Making Strange: the Shattered Mirror'). It was taken up during the 1970's and 80's as a critical strategy to shake rigid concepts of representation out of their complacency.

Guattari in *Anti-Oedipus*. Is smuggling transgressive or law-building in this contested site or a combination of both?

These are largely issues of representation and socialization *with* the smuggling event, but can art practice first of all keep up with these assemblages within strange relationalities and second produce equally effective mobilities as art? Smuggling might also be considered as singular, the advantages of which are that it erases border and resists interpellation. However, it is questionable as to whether art has the flexibility to migrate between the singular and the specific and escape the negative aspects of its relationality and reliance upon laws of representation. Its ability to travel is, therefore, considered in the light of theorists of the singular and relational, three of whose work - Peter Hallward (in his book *Absolutely Postcolonial*), Jean-Luc Nancy (*Being Singular Plural*) and Irit Rogoff (*Terra Infirma* and 'Engendering Terror') – I map out, before considering their relevance to smuggling and art. What is at stake here is a new field for practice that follows and mimics highly mobile constructions of contraband in visibility and secrecy as they move between the specific and singular.

Mobile and mutating contrabands

Smuggling and contraband will undergo a number of shifts in status in the process of building and un-building. Part one, 'Figures and Preconceptions of Smuggling,' maps out the traditional distinctive roles of smuggler and contraband. In part two, 'Complex Contrabands,' the smuggler becomes contraband. At the end of this argument contraband is deceit itself. In part three, 'Smuggling on the Ground,' smugglers and contraband are considered only as a part of a more complex machine. In part four, 'Critical Intersections with Smuggling's Secrecy,' the issue becomes how to recover the specific subjectivity of smuggler – this time, however, not for artist or trafficker but for critical theorist.

A more general problematic, the issue of mobility and the construction of a new mode and theorization of it through smuggling, comes to a head in the final chapter, but by then it shall have arisen in some of the preceding chapters. In chapter two there is a principle at issue for the free circulation of art, and then the smuggling women of *The Battle of Algiers* move more than just bombs out of the confined Kasbah. The contraband body, seemingly in slow motion at customs and immigration, is actually a monadic construction of folds that amounts to a perpetual migration of sub-monads and

bodies and that opens itself out to the potential of much more extensive connectivity and broader desiring flows far beyond what would otherwise be a border blockage or stasis. Here, in chapter three, baggage is conceived as a part of this perpetually mobile assemblage rather than something that is put down. The film *Contraband Desert* and the two following chapters would at first seem to be about inscription and therefore legitimation and fixity on representative maps. But if there are counter-cartographies at work here through the shadow economies of the peninsula (in the film, in the public secret, and in informal law production) it is precisely because the coordinates of the map not only slip but are also redrawn in continuous crossings of it. At the beginning of chapter six, movement, now framed either as relative and relational or singular and absolute, appears to be polarized. This is where two further mediations, often intense and micro-active, are brought into consideration. These are: first, speed – (in chapters two to five always an attendant deterritorializing factor) as something distinct from movement – and, second, this notion of continuous, alternate and now perhaps simultaneous un-building and building. Mobility becomes more of an issue throughout all of part three because here smuggling is considered in relation to extensive territory. The mapping and spatial arguments that ensue are always subject to the new logic of mobility that trafficking introduces, either in terms of necessity, in the case of the protagonists of two of my examples from literature - Ghassan Kanafani's *Men in the Sun* and Mahi Binebine's *Welcome to Paradise* - or desire tracked by several of the art works that I discuss.

The issue of smuggling mobility continues in another dimension in the final chapter in terms of time movement, echoing the displaced temporal desires of the women of Algiers, but now read through Deleuze's notion of the *crystal-image*. If there is a milieu of secrecy and partial visibility in all representations and subjectivities then what is this realm of secrecy, this occulted component of figuration, and how to tap into it as critical theorist? The kind of representation that has open faces to both exhibition and secrecy must involve temporal as well as spatial complexity - the time-image, in particular the crystal-image, theorized by Deleuze in *Cinema 2*, is just such a construction. In addition to this critical intersection I shall consider others such as the productive defacement and unmasking of unyielding or over-determined representation in smuggling and the poststructuralist secret that enables critical participation without restrictive belonging.

Violences of smuggling

The defacement of the work by critical theorist in order to get closer to it seems an apt gesture of violence considering the violences that run in different rhythms through various parts of the thesis. This begins in chapter one with the stylization of smuggling in crime fiction and its more violent elements being overlooked in other romanticized texts like *Jamaica Inn*. Television dramas such as *Sex Traffic* tackle the violence of forced migration head on. This, though, is not a part of my approach and where there is violence that might be termed 'terroristic,' as in the film *Battle of Algiers*, my concern is not so much with what is literally being carried – bombs through checkpoints. Rather it is with how the women here smuggle their subjectivity before the violence of the characteristically male colonial gaze (in part mediated through a violence inherent in the psychoanalytically framed dimensions of the checkpoint). The gaze also figures in chapter three in a more physical way in that, through X-ray and acute suspicion it acts to pierce the surface of the body of the smuggler. However, this is where violence as a constitutive factor in smuggling becomes much more interesting. In Jean Genet's *The Thief's Journal* there is a jouissance in the smuggling of either self or object before the threat of danger, and even a masochistic element to crossing certain borders. The production of contraband through body is critical here. On the one hand body-as-object separated from subject-smuggler permits a certain violence to be performed upon it (as I related in terms of the performative policing of contraband in the Brancusi case, and in the way that, in films like Ghasem Ebrahimian's *The Suitors* and Michael Winterbottom's *In This World*, bodies are forced into claustrophobic spaces such as suitcases and cargo containers). On the other hand, if the entire space is conceived as a body, as an installation, as Deleuze conceives of it as a field of forces, this kind of violence has no effect. In this sense smuggling defuses violence, something that I also intend to filter through in a methodology of gradual building and un-building.

Nevertheless violence, both latent and eruptive, striates many other parts of the text. The deconstructive cryptic space that emerges towards the end of chapter three and in the final chapter structures a dangerous alliance between smuggler and environment, or with text at hand. Here the transgressive potential of contraband is derived not so much from operating within a dangerous, secretive space as from the danger or violence that in part constitutes contraband as secret. With certain texts, such as the telenovela *La Guajira* that I draw upon in chapter four, its effectiveness at narrating the contraband

state arises from what Peter Brooks has called a moral occult, encrypted, that bursts through in all melodrama.

In the Guajira violence takes several forms: some of them are detached, but others, as I shall attempt to demonstrate, are bound to each other. On the one hand, in theorizing the peninsula as a margin one might draw on the distancing violence of sovereignty; for instance as conceived in philosophical terms by Walter Benjamin or Giorgio Agamben.[11] On the other hand, when the violent exception becomes the rule or legitimation is produced in the everyday it must be considered in relation to its cultural secretions and manifestations. As I argue in the preamble to part three (following the contextualization of the way that filmic practices inscribe a cartography of industry), the 'privatized' state violence of the paramilitary that has recently beset the peninsula is in one sense the other side of the coin to the carnivalesque excess that embodies a more everyday but intermittent culture of violence within contrabanding. Nevertheless, through the public secret it is reformed as productivity and creativity; an everyday way of being-in-the-world, rather than simply as a destructive force.

Methodology of citation

In the absence of a defined archive of smuggling around which analysis and interpretation would adhere, my methodology of accumulation and quotation needs to be qualified with some explanation of what specific critical tools might be mobilized within, and with, this broad field of textual citation. The theoretical backdrop to my presentation of smuggling through metonymic accumulation is Walter Benjamin's concept of 'aesthetic criticism' through a montage of de-contextualized quotations, and Roland Barthes' 'interdisciplinarity' in 'From Work to Text.'[12] But through smuggling I am proposing a place for more complex assemblages within the sliding plurality of textuality. An explanation is required as to how, in a methodology of building and un-building, smuggling can either be reproduced as text or how complex, interwoven work(ings) can be produced within it and made to perform as contrabands.

Beside metonym, the thesis unfolds through a series of repetitions of theme and quotation that, following Barthes' theory of text as perpetual 'demonstration' (rather

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[11] See Walter Benjamin 'Critique of Violence' and Giorgio Agamben *Potentialities*.

[12] See in particular Walter Benjamin's 'Paris Arcades' project and the essay on Karl Krauss in *One Way Street*. Roland Barthes 'From Work to Text' in *Image Music Text*. Also Rainer Rochlitz's work on Benjamin *The Disenchantment of Art: the Philosophy of Walter Benjamin*.

than exhibiting signs of 'display' that denote 'works'), produce a gradual accumulation of materials; a kind of un-building of the arch metaphor 'smuggling.' The problem with this is that it opens itself to the criticism that the argument is always in a state of deferral. In addition, although I am acknowledging Benjamin's method of interruption over deduction and repetition of themes over superficial universalism, I am not claiming that the question of deferral is resolved through his method of masterful re-presentation of quotation. Indeed, in some parts of the thesis I intend quotation to either have a directness (particularly in chapter one and parts of chapter four) or to have the residual potential and affect of an example that is not harnessed to an argument (for instance in chapter six); quotation performing like mule trains in constant motion, bringing new meaning to the notion of supply. So where, and in what ways, does the idea of demonstration work in the thesis to counter, or at least to complement, a methodology of deferral or un-building; how are arguments constructed?

The thesis departs almost immediately from Benjamin and Barthes and works in excess of quotation and textuality, or at least at its productive limits. Chapter one attempts to cover traditional and common representations of smuggling and to set out what genres and approaches have been associated with the topic. This is repetition with variance, and allows for difference on repeating a theme.[13] It is not too far from this serial method of naming to one that un-names through naming. Chapter four runs through a number of genres that address smuggling on the Guajira Peninsula, Colombia (as such they act as a repeating theme) but then elides this with texts and signs that function to un-name the more rigid representations and geographies that describe the activity. In chapter three, contraband is framed initially in terms of baggage and discrete bodies. Quoting out of context here (for instance in drawing on Ivan Klíma's 'The Smuggler's Story' and Jean Genet's *The Thief's Journal*, following Benjamin's method of uncontextualised citation, without referring to the specific conditions of post Soviet Czeckoslovakia or pre-war Europe) replicates containments of baggage or body but now set in motion so that quotation also comes to mimic a liberal travel aesthetic. The paradox in the juxtaposition of mobility and containment, leisure and necessity might fit with Barthes' description of all text as paradoxical. He states that text 'tries to place itself very exactly *behind* the limits of the *doxa*.'[14] In other words it draws on all

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[13] Both Barthes and Benjamin theorize repetition with difference and, of course, it is something developed further by Deleuze in *Difference and Repetition*.
[14] Barthes, 'From Work to Text' pp 157-58

literatures and a plurality of genres that work precisely on the limits of enunciation where informal texts simultaneously transgress and re-legitimate orthodox ones.

The contrabands, and texts that contain contrabands, that I am demonstrating or unfolding are paradoxical in several ways. They allow for informal literatures and productions such as telenovelas, popular song (see chapter four), or informal law production (chapter five) to operate as limit texts around the margins of orthodoxy. However, it is not quite as simple as this. Whereas in chapters two and three I have delineated a dominant scopic regime, or authority, against, or within which, smuggling initially operates, in the Guajira scenario (and to some degree in all cases of analysis of margins and borders) orthodoxy, or, in contraband terms, dominating 'band,' can often be aligned with the smuggler rather than simply with the state. Smugglers legitimate there own practices and territories, just as the state does. Hence, at margins it is often ambiguous as to who legitimates and who transgresses. Nevertheless, in my argument on smuggling's best suited modes of self-expression or muteness in the Guajira, informal genres, or para-*doxas* are perhaps most effective. But more traditional vehicles for smuggling, often romanticized ones (that I outline in chapter one for instance), are not excluded.

Going back to the uncontextualised quotation of Klíma's 'The Smuggler's Story' and Genet's *The Thief's Journal*, then, they both legitimate and transgress on different levels of romanticization, taboo, and (il)licit desire. Furthermore, outside of the contained body of the text, they perform, through their mobile decontextualization, as well as in their liberal excess, within a paradox next to more contextualized arguments such as (in chapter two) the Brancusi contraband case and the analysis of the *Battle of Algiers*. In a sense, the former perform as para-*doxa*, or contraband, in excess of the latter more orthodox arguments, and, if they are an aestheticization of political issues around smuggling they are so within this paradoxical method of textual citation.

Benjamin speaks of interruptions, and through collage or montage – naming practices – bringing about a form of revelation following periods of silence (an intermittent and non-deductive response to critical questions).[15] Barthes continues the theme of silence in the sense that textuality never displays itself; it never makes itself

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[15] Michael Taussig demonstrates the power of naming, in is book *Defacement: Public Secrecy and the Labour of the Negative*, by quoting Hannah Arendt, citing Benjamin: "To quote is to name, and naming...brings truth to light." *Defacement* p45

'evident' like a work, and here too there are discontinuities: meaning is revealed through a 'serial movement of disconnections, overlappings, variations.'[16] Critical theoretical argument is constructed within the citational practice of my text in slightly different ways. Silence features in the gaps around direct speech (quotation coming from nowhere, as it appears in chapters one and six) or else it becomes much more complex when it is considered as a factor of secrecy. Interruption, on the other hand, is not the starting point for argument or revelation in the thesis.[17] On the contrary the art and literary practices considered in chapter six around singularity and relational geographies are about connectability (even if interruption plays a part in meaning production beside it in the sections on Brigitte Bardot's involvement in a smuggling incident on the Albania-Greece border [1998] and in John Greyson's art video *The Pink Pimpernel* [1989], both discussed in the same chapter).

A methodology of un-building of orthodox, clichéd, or metaphorical notions of smuggling and their re-assemblage as new modalities of contraband installation and ways of being-in-the-world must surely divide up those critical tools that Benjamin and Barthes bring to the table: on the one hand a masterful montage of quotation that produces persuasive argument, and on the other a textuality that perpetually demonstrates the issues. However, in building secrecy into the argument one must acknowledge that there will neither be singular mastery of materials nor completed revelation or display.[18]

However, in building new subjectivities and installations based on the idea of contraband it is surely self-limiting to exclude entirely a notion of 'work.' The thesis, therefore combines a textual process of demonstration, after both Benjamin and Barthes, but also, at strategic moments, not only interweaves together variant texts and voices more tightly but also considers the *workings* of contraband (combined with its secrecies). The contraband constructed around Deleuze's notion of the 'fold' in chapter three is therefore not simply a gentle immersion in the minutiae of the subject matter but a violent, literal and theoretical elision of the subjective body of the smuggler with the

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[16] Barthes, 'From Work to Text' p158
[17] The one major interruption in the thesis is the shift from the idealized theoretical space of the airport to open and pragmatic smuggling on the Guajira peninsula. This method of turning the argument upside-down is actually demonstrated to be much less of an interruption as secrecy and new ways of being-in-the-world translate from the one to the other.
[18] Benjamin allowed for a degree of hermeneutical practice as a factor in his theorization of the esoteric essay, but still there is never complete revelation from it. Barthes, on the other hand considered hermeneutics to be a characteristic of 'work,' binary opposite to its other mode as 'evident' (therefore scientifically analyzable) 'From Work to Text' p158.

objective baggage of the contraband. In being more than just a metaphor for critic more closely apprehending object of study it recovers something of the notion of 'work' that Barthes dismisses, and of the *building* of arguments. Although the idealized theoretical space of the airport does not become a place of evidencing smuggling, it is, in chapter three, a laboratory for thinking through the idea of smuggling as art installation.[19] It performs as an experimental space of theory and art practice, like an art exhibition, that is remade in, or may be permitted, an idealistic function and inutility: in other words it considers smugglers and contrabands through their potential rather than as 'useful bodies.'[20] Barthes notion of metonymic 'carryings over'[21] is worked over in chapter three as baggage opens out into installation. Here the transported object, be it metaphor or quotation, begins to make its stand; to function as work. Similarly the overlapping texts that represent smuggling in the Guajira in chapter four become grounded in relation to more pragmatic working notions of representation built into public secrecy and informal law production (chapter five). In terms of art practice this has meant an engagement with the idea of installation around the fold, but also a discussion of the potential for installation to work as contraband *in situ*; a kind of work but one open to textual traversals and also opening out into broader more mobile practices in the field.

Smuggling' unwrapped

Smuggling, simply defined, is either the illegal carriage of something across a border avoiding payment of duty, or the conveyance of something secretly. Conventionally this might be trade goods – from pots and pans to banned books, alcohol, cigarettes and drugs, or perhaps the trafficking of migrants or women in the sex trade.

What this definition fails to touch on is the unpredictable movements and stoppages, appearances and disappearances, not just of the hot goods but also of the variable meaning(s) of the terms 'smuggling' and 'contraband.' In its complicated manoeuvrings, through which subject and object are blurred, it forces us to think of how the two ends of smuggling, on either side of a border, are undone. I want to test, or

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[19] Benjamin considered quotation to be central to his 'philosophy of ideas' – a radical 'idea' of contraband in an idealized theoretical space such as an airport might then be akin to his notion of ideas as that which cannot be 'taken possession of' (from *The Origin of German Tragic Drama*, quoted in Rainer Rochlitz *The Disenchantment of Art* p32). Contraband that is not simply a seizable object or baggage surely aspires to be like this.

[20] Michel Foucault, in *Discipline and Punish: The Birth of the Prison*, theorized 'useful' bodies as ones that can be put to use by the state.

[21] Barthes, 'From Work to Text' p158

stretch, the hypothesis that anything can be smuggled and can become contraband, including theory.

In a variety of registers the thesis makes this claim that smuggling, be it theoretical or practical or both, is going on virtually everywhere and in some very unexpected and ambiguous ways. For instance, a contraband sleight of hand is performed by both smuggling artist *and* customs in the 1928 Brancusi *Bird in Space* controversy that I discuss in chapter two. In discussing relations of authority in smuggling operations on the Guajira Peninsula, in chapters four and five, it is not always certain whether it is the state or smugglers, or either, who are the producers of law and order. Checkpoint smuggling in Gillo Pontecorvo's film *Battle of Algiers* is considered less for the bombs carried than for what else might constitute contraband, most specifically in terms of psychoanalytic displacement of subject-object relations away from the site. Conversely, in the contraband installation assemblage that I theorize out of issues of surface dissimulation around Gilles Deleuze's *Fold* in chapter three a highly restrictive and controlled space - the airport - becomes, in effect, a site for making a creative stand, rather than a place to get away from.

In view of this ambiguity between authority and transgression, and before the regulation and alternative legitimation that attends even the most aggressive of contraventions of customs it is difficult to clarify terms. Certain problems immediately spring to mind. How can one clarify while at the same time destabilising the metaphor? On the other hand why shouldn't there be unmapping rather than clear cartography? One inevitably works with topographies relating to smuggling because of the ground crossed, but this isn't familiar ground and demands a new theorization of movement. There are problematic limitations with a subjectivity, even one that aims at transgression, if all it can do is to optimise circulations on a given map. A notion of secrecy and slippage into obscurity in both traveller and territory is, therefore, an essential contraband that takes the radicality of smuggling beyond a transcendental subject-smuggler. In part two of the thesis I want to invoke all aspects of the drama at customs to simultaneously disperse subjectivity, including my position as theorizer, and to argue for an aggressive and agitated mobility of theory in which the secret and contraband can nevertheless be actively deployed, thereby allowing the *possibility* of a smuggler to emerge, even if it is only the conditions under which this is possible that approach a coordinated mapping.

In order to set these problematics in motion I initially intend to take apart, in some detail, the arch and over-rich metaphor 'smuggling.' For it to be of real use in cultural theory, 'smuggling' must exceed its dictionary defined romanticism and obvious subversive character. There are two problems in general with the metaphor: first that it fixes meaning, and, second, rather than slipping, paradoxically, that it becomes stretched and multiplies to the extent of meaninglessness and inutility. On the one hand it sets up different sets of boundaries and on the other it seems boundless. It might be the tension between the two that offers the most productive initial grounds for investigation.

Metaphoric traffics and literal smuggling

Can there be such a thing as flexibility in an over-rich metaphor like smuggling? If so, does it risk becoming endlessly applicable but never problematic, stretched to meaninglessness as it neatly describes all manner of concealment and covert passage in texts and cultural practices so as to avoid ever really examining the complexity of them?

Let's first acknowledge a paradox in the smuggling metaphor: it is both liberating and a straitjacket. On the one hand it transgresses authority – although the term transgressive should perhaps ring alarm bells as to the possible simplicity of the metaphor. On the other hand, in its most simplified state, it is an arch-metaphor that can be disregarded as irrelevant figure. Still worse, if it can be taken up within discourse at all, it may be rigid, static and leave no room for manoeuvre. It simply won't go anywhere.

The metaphor 'smuggling' already seems to be structuring my argument and informing my methodology. In an argument that aspires towards mobility in both these aspects I must attempt to unravel this arch-metaphor and allow it to do its stuff. A cautionary working principle on using metaphor is offered by philosopher Giuseppe Stellardi:

> Do not throw yourself blindly in any particular metaphor…or do it only for exploratory purposes, to see where it leads. Don't trust a metaphor blindly, and not even a theory, because theory is always somehow metaphor, and metaphor has always to be somehow unseizable, partly ineffective, or guilty. In Derrida's terms: "Metaphor is never innocent. It orients research and fixes results".[22]

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[22] Giuseppe Stellardi *Heidegger and Derrida on Philosophy and Metaphor – Imperfect Thought* p248

I am, of course, not the first to use smuggling as a metaphor: Freud, for instance, employs it in analogy with psychoanalysts interrogating their patients:

> In their search for documents and plans they are not content with examining brief-cases and portfolios, but they consider the possibility that spies and smugglers may have these forbidden things in the most secret portions of their clothing...[23]

Is this a productive metaphor? It is perhaps too historically apposite to have much potential to destabilize. Or does it do exactly the opposite? Is this a dead or worn-out metaphor that transfers, unproblematically, from one discourse to another, or, worse still, becomes a model that *makes* sense elsewhere and effectively maintains stability in the referent? Another view is that metaphor may be both unstable and destabilizing, displacing sense - an attitude, a shock, a mobilization, a proliferation; something strange and yet strategic.

Stellardi identifies a detachment of metaphor from the referent. It is no longer a mere label and becomes shocking and mobilizing:

> Contrary to the traditional point of view, I am therefore opposing (though not absolutely) labels and metaphors not because metaphor is devoid of all label-like traces, but because metaphor plays in language a role that is dialectically opposed to the one played by labels. It plays a role of mobilization in discourse. Through analogy, it establishes connections between not only different objects, but also different semantic fields and linguistic games...producing a shock in the order of discourse...[24]

It has not always had the power to shock a text or discourse. A metaphoric starting point to argument would have imposed a limit. Stellardi describes a troubled history of metaphor: From Plato onwards it is separated from philosophy and is relegated to being a figure in rhetoric and poetics. It remains largely subordinate to serious, foundational philosophical enquiry until Nietzsche's claim that (as Stellardi puts it) truths are but metaphors 'whose metaphoric quality has been forgotten but not removed.'[25] But it is Jacques Derrida who gets the debate rolling on metaphor's latent and inherent powers to stabilize and destabilize, to control and spin out of control. Marion Hobson, writing on Derrida, shows how metaphor can avoid the sort of death that I mentioned in relation to the Freud quote (through labelling, model analogy, and an excessive fidelity to meaning). She dispenses 'nominalised' units in favour of a more connective, syntactical

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[23] Quoted by Sadie Plant in *Writing on Drugs* p87. Freud is prompted to say this amidst the atmosphere of intrigue during, and immediately following, World War I.

[24] Stellardi p48. This asymmetric connectability will have particular resonance in chapter six where I discuss relational geographies of smuggling.

[25] *Ibid.* pp26-27

shift: metaphor is 'irreducibly plural…moving beyond sense and its thesis.' It proliferates and shows nomadic tendencies:

> Though we try to tie it as a figure to a proper sense, to nomination, metaphor seems, then, to be a disseminative entropy and a continuing generation of sense, constantly moving on.[26]

The key word here is 'continuing', it never rests in 'sense'; there is a perpetual deferral of the signifier. If I were to hazard a metaphor for this it might be 'smuggling' itself whereby the border control can only fix the signifier when it identifies the smuggler, otherwise it slips through.

The danger of my initially over-rich metaphor is that it can be stabilizing when I want it to be strange and elusive. But there is an in-built weakness within this notional controlling, and that is that, as an extremely visible representational thing that acts duplicitously as a substitute for the real, it now becomes the ideal site for the covert and sinister movement of the very thing that it succeeds in banishing on the surface – strangeness itself. If you like, commodifiable contraband (as so constituted by authority in metaphor to defuse its subversive potential) becomes the unsound cover for dangerous contraband (in reality). As Stellardi points out the trajectory of control may be reversed and that ambiguous trope of architecture 'home' becomes a less stable place - a metaphor that turns on its master, or at very least starts to lose its mastery:

> …quasi metaphors (vicinity, home, *Ereignis*, *Ri_*, and so forth) are actually *reverse* metaphors, where the distinction between proper (literal) and figurative (metaphoric) is finally lost. It is here, in this step beyond metaphor that an access to the unthinkable is opened up.[27]

'Home' must be seen here as something ambiguous and mobile in its meaning. I would claim the same for smuggling as a metaphor – something unhomed, unfixed, both literal and figurative, or somewhere between the two. Elsewhere Stellardi talks about the 'catastrophe' and 'the site where metaphor, bending back on itself, explodes and overflows its limits.'[28] However, a stabilizing counter move is also likely to take place - 'Because of its own instability, any metaphorical process tends to stabilize in an image.'[29] So just how stable is contraband metaphor, even as image?

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[26] Marion Hobson *Jacques Derrida – opening lines* p209
[27] Stellardi p101
[28] *Ibid.* p110
[29] *Ibid.* pp248-49

In her work *Contraband* (1969) Lynda Benglis poured latexed paint into the corner of the gallery, and let it seep across the floor.[30] There is no doubt that the work explores the limits of its environs and is a contraband item to the gallery's law. It seems to fulfil these criteria for art that David Elliot sets out for the *Heart of Darkness* exhibition that took place in Otterlo in 1994:

> ...what happens when work is no longer 'modern'? Or is modernity an endlessly extendable feast? What do you do when the work gets too big, too small, or too bulky, or when it blows up in your face? Who do you call when a work slowly oozes out of its crate or starts to run across the floor?[31]

Does the metaphor itself seep? It is a very literal metaphor that does appear to stabilize in the image. It pauses to express a fixed meaning. It still has the potential to slip, however, for the metaphor to slide away from sense, especially if it is allowed a metonymic energy.

Take another artwork, and one which is much more viral and which oscillates in its 'sense' production between metaphor and metonym – Eugenio Dittborn's *Airmail Paintings* that are always folded up and posted from one exhibition to the next. The artist has written about these works as Trojan horses. In this sense they smuggle something into the gallery, it is not necessarily picked up, and it moves on, always mutating, to another site of display. The metaphor of travel and motion is relatively static. But there is a less linear journey going on in the museum context that is tied to its site of display, and which leaves its viral trace –'contaminating the power of distance and... [its] ideology of frontiers,' a '"poisonous powder" concealed in its folds.'[32] It might infect the gallery in a metonymic and associational seepage that perhaps begins with cocaine: powder, trace, residue, resin, paint, picture, image, vision... ecstasy, addiction, virus... In a bizarre twist it strays into an unstable field of art-world metaphors. It is a simple and apparently stable metaphor that conceals explosive metonymic potential.

Coming at this from a different angle, accepting that I am outside of my text and at a distance from my archive, how then does this knowledge of the volatile nature of

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[30] It is an aggressive feminist piece that references Pollock and prefigures Carol Duncan's 'MoMA's Hot Mamas' critique, *Art Journal* Summer1989.

[31] David Elliot 'Duchamp's End-game' *Heart of Darkness* Exhibition Catalogue (Kröller-Müller Museum, Otterlo) 1994

[32] Nelly Richard 'Nosotros/The Others' *Mapa: airmail Paintings – Eugenio Dittborn* p63

the smuggling metaphor affect my theoretical procedure? An awareness is needed of its potential to both gather *and* disperse meaning – building/un-building.

When theory is applied to text it produces a metaphorical displacement of meaning. However, metaphor then assumes greater importance as it seizes and manages a theory whose structure may be invisible – the tables are turned. This brings us back to the initial warning not to throw oneself 'blindly' into metaphor. In a way, one can *only* do it blindly. Its visibility and ability to explain and clarify, its 'seizability,' is only made possible because a part of it must remain 'unseizable,' hidden, absent. When it doesn't function like this metaphor becomes too clear and leads to inertia: 'a quest becomes a model' and 'a theoretic effort becomes a theory.'[33]

There is an element to metaphor, then, that is like a contraband within theory. Even as metaphor has its own secret, constitutive element that seethes beneath a 'clear' surface, theory may have, (in another register), for both its clarity and its depth of secrecy, metaphor as its contraband. In the thesis, the metaphor smuggling paradoxically plays an intermittent role within the theorization that moves it beyond its simple appearances (in which it figures in chapter one). This takes several forms; first built into the methodology and second structuring an instance of smuggling through text.

In terms of the former there is a methodology of citation that, although generally sliding metonymically, occasionally rests on the metaphor smuggling as a way of introducing it as something installed to counterpoint un-building. Hence, in chapter two, Cornelia Parker's intervention, *Embryo Firearms*, performs as a metaphor that enlivens a theoretical argument around the contestability of contraband and the performativity that surrounds it. Chapter three begins with a photographic image, Åsa Anderson's *While Moving – I'm Waiting*, that, initially at least, functions as metaphor. Here an image initiates contraband as making a stand rather than simply hiding and evading, but it is a stand in which theory isn't allowed to rest because metaphor (dis)organizes it between the literal and the virtual. The airport itself is a built environment of smuggling in part mobilized as an assymetrical metaphor that in ill-fitting its referent, art exhibition practice, produces a more complicated theory of installation.

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[33] Stellardi pp248-49

In terms of the structure of some texts as smuggling, there is a metaphoric element within the textual form of melodrama discussed in chapter four that is more than just descriptive (of contrabanding). The telenovela *La Guajira*, from its unstable, occulted substructure, produces over-determined new knowledge structures such as a colourful smuggler social grouping. This partly metaphoric combination of over organization and volatility mimics the tension between on the one hand the legitimating violence of smuggling and on the other its better known transgressive side. It also reproduces the literal and figural nature of more complex contrabands.

I might also clash the Real head on with metaphor. Deleuze and Guattari argue for a type of theory in which there is no metaphor, where the 'plane of consistency is the abolition of all metaphor: all that consists is Real.'[34] While on the one hand I want to go along with this and claim a distinctive level of smuggling that consists of real on-the-ground stuff, on the other hand, as discursive strategy, I want them to co-exist and intersect. One cannot oppose smuggling-as-metaphor to smuggling-in-reality. Both must relate to the same stratum and not just as montage: each element must be in (unfixed) relation to every other. I think it is of upper-most importance to use the literal alongside the metaphorical and indeed *with* any other register that might loosen up and move an argument along. With this in mind the literal and figurative are brought together throughout part three of the thesis – particularly with regard to the public secret, law and magic realism.

Chapter content

Chapter one considers smuggling in literature and film and how it has informed our preconceptions and stereotypes of it. Setting out to map them under subheadings like 'the romantic image,' 'thrills and excitement,' 'style and appearance,' and '"narco" stereotypes of Colombia,' its over-determinations soon show signs of cracking and the variable values of contraband begin to point to anomalous subjectivities that have potential for personal and collective resistances and new transgressive identities. In their incompleteness these portraits of smuggling offer openings for the construction of far more abstract and complex contrabands.

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[34] Gilles Deleuze and Felix Guattari *A Thousand Plateaus – Capitalism and Schizophrenia* p69. Everything relates to a stratum and there are no 'differences in level' and no representation and depth, therefore there is only the 'real.'

Part two complexifies the concept of contraband, deconstructing it and reconstituting it as an affirmative body but one that is representable only through partial visibilities. The trajectory in this part of the thesis is from normative contraband, argued over in the 1928 Brancusi sculpture controversy when his *Bird in Space* was impounded at customs, to the most abstract of contraband assemblages in the poststructuralist secret. Although moving away from clear lines of sight, the representability of contraband by customs is always at stake in these two chapters.

Within this part of the thesis, chapter two frames contraband around the linked notions of desire, contestation and visuality at borders. The Brancusi case is considered beside Cornelia Parker's artwork *Embryo Firearms* and Francis Alÿs' *Snowglobe*. A more in-depth and politicised scenario of the gaze at borders and beyond is constructed through an analysis of a scene in Pontecorvo's *The Battle of Algiers* in which women smuggle bombs past a French army checkpoint. The desiring contraband 'look' of the women is spatialized away from the limiting scopic framework of the border.

Chapter three is a more conceptual argument. It tracks further the limitations of visuality through X-ray vision at customs and immigration. Baggage, as likely locus of contraband, is complexified as it elides with body and becomes invisible, though in plain sight, in the assemblage of a monadic enfolded contraband-in-the-world, theorized from Gilles Deleuze's reading of the Leibnizian fold and read in relation to, amongst other films, Atom Egoyan's *Exotica* and, in proposing contraband as installation, around Robert Smithson's essay 'Towards the Development of an Air Terminal Site.' The poststructuralist secret is then examined as the most abstract of contrabands.

Part three begins with a contextualization and mapping out of the film that I am submitting as a part of the thesis, and prefigures some of the ambiguities that run throughout these three chapters, in particular the overlapping of transgression and legitimation in the contraband 'state' and their representations between centre and periphery. It moves on to smuggling on the ground, in the Guajira Peninsula, Colombia that, in stark contrast to the secrecy and abstraction at the end of the previous chapter, is overt and materially evident. These three chapters are argued in a framing of spatial discourse and representative mapping.

The strange negotiations of the public secret in chapter four initiate an interrogation of the unusual forms of literature and visual production that permit

contraband to have some meaningful representation when its overtures seem overly simplistic and literal. First the cliché of the empty smuggling desert is critically examined next to the busy desert of contrabanding that is the Guajira Peninsula. After considering narrative representational positions that might tell the event of smuggling, I look at two examples, magic realism and the *telenovela*, or soap opera, that *make strange* but at the same time do justice to the already irregular nature of this contraband state. I pay particular attention to the mid-1990s Colombian 'telenovela' *La Guajira*. A myth of smuggling in the area is perpetuated through contrabandista chic, imaginative naming geographies in the markets, and through the actions of larger-than-life smuggler figures such as the 'Marlboro man.' This mythic culture is considered for its active participation in the public secret that perpetually reinvents smuggling in the everyday.

In chapter five the middle ground between centrally emanating Law and informal law(s) arising from the contraband event at the quay is considered as cartography. The catalyst for this analysis is the legally paradoxical service, offered in the smuggling market of Maicao on the peninsula, *Aqui Legalizamos su Mercancia* – 'legalize your merchandize here.' The initial cartography of law in general is informed mainly by Deleuze and Guattari's three instances of sovereignty and territoriality from *Anti-Oedipus* and by the pluralisitic legal mapping of theorist Boaventura de Sousa Santos. The visuality of law is considered through the 'telenovela' *La Guajira*, reportage from RCN (Colombian) News of the contraband sites, and the missionary engagements with the desert in Gabriel García Márquez' short story *Innocent Eréndira*. The complication of the event is examined at various mapping scales and zooms in and out through examples including Giorgio Agamben's *res gesta* – gesturing to the infinite event - and García Márquez' imbrications of law and contraband in *The Story of a Shipwrecked Sailor*.

Chapter six runs through art practices and fictions that have engaged with the extended, or global field of smuggling, and considers if they are able to match the flexibility of smuggling in telling itself through relational assemblages, such as informal contraband law-making or the public secret, and in opening itself out to singularity. The methodology of the chapter is to construct and undo examples in the same way that smuggling, and perhaps also art practice builds and un-builds between the singular and specific. The border drama is spatially expanded through a reading of Ghassan Kanafani's *Men in the Sun* and Mahi Binebine's *Welcome to Paradise* in relation to

desire, territory and identity, and through Francis Alÿs's *The Loop*. Ursula Biemann's video work *Remote Sensing* and Ergin Cavusoglu's video installation *Downward Straits* track movement across and along multiple and overly signified borders foregrounding the relational and singular practices of art. The former is shown for its ambiguity and its slippage into the latter through a web related smuggling incident involving mules on the Greece-Albania border and Brigitte Bardot, and also through Samira Makhmalbaf's film *Blackboards* that follows smuggling children approaching the Iran-Iraq border. An examination of broad geographical rhythms of smuggling in the Guajira/Caribbean are informed by the Henri Lefebvre and Catherine Régulier essay 'Attempt at the Rhythmanalysis of Mediterranean Cities,' and that of Allan Sekula: 'Between the Net and the Deep Blue Sea' read beside the art group Multiplicity's ongoing project *Solid Sea*.

The concluding chapter returns to the poststucturalist secret, as enabler of participation without belonging (precisely the position of the smuggler in global economic circuits). It also considers other critical positions in relation to smuggling that allow its secrecy to be tapped into such as Michael Taussig's theory of defacement and productive unmasking. The main part of this chapter concentrates on Deleuze's *time-image* as a critical conduit to smuggling. One of the primary issues here, as in the previous part of the thesis, is that of the milieu of representation and secrecy that smuggling operates in and its at least partial role in permitting critical engagement – trafficking - with the subject.

Part 1 *Figures and Preconceptions of Smuggling*

Chapter 1

Trafficking in Romance
What are some of the stereotypes of smuggling and what kinds of literature and film have informed our preconceptions of it? Can there be new and unusual subjectivities produced in contraband?

> *If you wake at midnight, and hear a horse's feet,*
> *Don't go drawing back the blind, or looking in the street,*
> *Them that asks no questions isn't told a lie.*
> *Watch the wall, my darling, while the gentlemen go by!*
> *Five-and-twenty ponies*
>
> *Trotting through the dark –*
> *Brandy for the parson.*
> *'Baccy for the Clerk;*
> *Laces for a lady, letters for a spy,*
> *And watch the wall, my darling, while the Gentlemen go by!*
> (Rudyard Kipling *A Smuggler's Song*)

This chapter will be divided into three sections generally moving away from traditional preconceptions of smuggling. These are: Stereotypes of smuggling; Transformations in the form of contraband; Smuggling as resistance and necessity.

Stereotypes of smuggling

The Romantic Image

A traditional image of smuggling would have a ship landing stealthily by night in a deserted cove, and a band of men with horse and cart transporting contraband along secret paths to a cryptic store or cave, or to the houses of the citizenry, with their labour, or at least their silence. This is the nocturnal run of Kipling's poem *A Smuggler's Song*, Du Maurier's *Jamaica Inn*, Cavanagh's *Night Cargoes*, and Fritz Lang's film *Moonfleet* (1955) (Figure 1.1), or more recent novels such as Patrick McGrath's *Martha Peake* and Andrew Kneale's, *English Passengers*. It finds its way into children's fiction in Enid Blyton's *The Famous Five Go to Smuggler's Top* in which everything is smuggled,

from food to the dog, about a big house on a hill riddled with tunnels in the theatrical lead up to encounters with real smugglers.

Figure 1.1 Romanticised images of smuggling

Other scenarios in this exciting, romantic vein are of a mule train winding its way along a remote mountain path as in Graham Greene's *The Captain and the Enemy,* set in Panama, or of a ship running contraband of war in Pressburger/Powell's film *Contraband* (1940), or a sailing boat running gems, guns and drugs as in Henry de Monfried's *Hashish – A Smugglers Tale* and *Pearls, Arms and Hashish.* A stark contrast is made between the dull life of a chrysanthemum growing, recently retired bank

manager and his late flowering as a smuggler in Paraguay in Greene's *Travels with my Aunt*, in which transgression is valorized for its own sake and as a way of living.

This chapter runs through popular stereotypes in literature and film that seem complete in their descriptions of smuggling. None of this is exactly what I am concerned with *per se*, and I move on to introduce alternative accounts and literary instances of trafficking that are more problematic and embroiled in post-colonial discourse, intersecting with issues of desire, identity and subjectivity. It isn't my intention to closely analyze these texts in this chapter but to allow them to anticipate some of the arguments that ensue throughout the thesis. It soon becomes apparent, however, that even the brief characterizations of romantic smuggling, these supposedly complete portraits, have their anomalies that point to more complex subjectivities and abstract contraband assemblages that are the real material of the thesis. Beside these romantic fictions more contradictory accounts will be actively setting up some of the arguments of the thesis, but neither can be contained as completed portrayals of smuggling within the literature review that this chapter also serves as. For instance, in the first instance, the iconographic portraits that emerge within some of these narratives can have a bearing upon the gaze and the production of other ways of being-in-the-world that I discuss in chapters two and three, and, in the latter case, Frantz Fanon's 'Algeria Unveiled' in *Studies in a Dying Colonialism* immediately mobilizes the veil or screen as a smuggling ploy. The issue of fracturing over-determined melodramatic stereotype anticipates the section on *telenovela* in chapter four. This is then a mixture of alternative, complex contraband narratives and simplistic portraits that carry an excess. At the beginning of each section, to take one step even further back from the analysis of this seeping excess that shall be the task of other chapters, I include some quotations at the beginning of each section – a more direct form of speaking [about] smuggling.

Professionalism: Organized Crime and Business

> Conocí a una joven bella de una familia rica.
> Para casarme con ella, me volvi contrabandista.
> Necesitaba dinero para ser capitalista[1]
> (Los Contrabandistas Michoacanos - lyrics to narcocorrido *Penal y Juzgado*)

> **'The soldier stepped up to the car, waiting for Sophia to wind her window down. It gave David the few moments he needed to remember how an**

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[1] 'I got to know a young girl from a wealthy family/To marry her I had to become a smuggler/You need money to be a capitalist' (my translation).

international smuggling man ought to act.' (Nicholas Blincoe *The Dope Priest*)

"Oh you have to be an artist as well to do this job, my children, a true artist!"
(Mahi Binebine, a migrant commenting on a people smuggler *Welcome to Paradise*)

Smuggling can be a profession. As Robert Sabbag says in *Snowblind* of his subject Zachary Swan, cocaine trafficker - 'smuggler by profession rather than inclination.' A businesslike discipline might also describe Blincoe's smuggler in *The Dope Priest*. Of course there is a fine line between organized crime, entrepreneurship and romantic amateurism though not perhaps as clear cut as De Monfried's estimation of the trade in *Hashish*: 'Don't make the mistake of confusing smugglers with those who make their living out of smuggling.' The mystery of contrabanding can be a factor of business as much as romance: smuggling is simultaneously exotic and savvy in *Travels with my Aunt* - '...out the phrase came with all its international ambiguity "Import-export."'[2] In Stephen Soderbergh's film *Traffic* (2000), Helena Ayala, the wife of the arrested American trafficker who takes over his trade is at one point smuggling both cocaine and her unborn child. Tarantino's *Jackie Brown* (1998) is both stylish as well as businesslike.

Realpolitik

'In short, the traders who operated a business for which their government still refused any responsibility were *de facto* **spies and surreptitious diplomats.'**
(Martin Booth *Opium – A History*)

Also hazy is the line between trafficking and espionage. Were the privateers Drake and Hawkins contraband traders, pirates, spies, or agents of the King or Queen? Contrabanding in/of war, particularly English trading during the Napoleonic wars, was often a form of spying. In the quote above Martin Booth, reveals just such a role in the opium trade from China.

Ray Milland's self-directed film *Lisbon* (1956) has a smuggler becoming involved in rescuing an American statesman from North Africa outside of the official overtures of the U.S. government. In other cases there is direct institutional complicity.

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[2] Graham Greene *Travels with my Aunt* in *Author's Choice: Four Novels by Graham Greene* p487

The smuggling of rubber trees from Brazil to British Malaya that almost overnight destroyed the industry in South America was done via storage at Kew Gardens and was part of what Eric Hansen has called, in his history *Orchid Fever,* 'Kew's international plant plundering programme.'[3] A more recent fictional adventure, *Air America* (dir. Roger Spottiswoode, 1990) makes light of American involvement in drug and gun-running at the time of the Vietnam War.

Smuggling as marginal activity

> **'To me that other world, its confused objectives, its preoccupations, its stifling proximities, its "honourable callings" that permitted so many interpretations, seemed purposeless. My world, the clean world of the sea, was to the governor a secret garden, remote, shadowy, poisonous.'**
> (Henry De Monfried *Pearls, Arms and Hashish – Pages from the Life of a Red Sea Navigator*)

On the other hand, smuggling is more often than not a peripheral activity. In many international crime fictions such as Keith Michel's thriller *Contraband* smuggling is simply a plot device and smugglers are bit-part players. This is particularly the case in simplistically drawn children's fictions such as Hergé's Tintin books. At least three of the Tintin books contain passing contraband activity. These include opium and guns in *Cigars of the Pharaoh*; opium in *The Crab with the Golden Claws*; and slave trading in *The Red Sea Sharks.* However, the marginality of smuggling is not always to do with cartoon-like stereotyping. Michelangelo Antonioni's *The Passenger* uses the persona of an arms dealer to drive his central character around Europe, but this film isn't really *about* smuggling.

During the course of the thesis I want this peripheralness, this perpetual process – mules trains in incessant motion – to periodically emerge, sometimes in the form of (Deleuzian) minor literatures. For instance the flowing substrate of smuggling in part provides the occulted ground from which melodrama can emerge in the form of the 'telenovela' *La Guajira,* or as the representations of informal local law(s) or at other sites of enunciation (in chapters four and five on Guajira). Moreover, this extensivity and spatial dispersal of smuggling, its nodal 'weakness' and marginality, becomes its strength as it sometimes has no fixed points of representation and hence evades interpretative capture. Or if it does express, perhaps it does so in the absence of a

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[3] Eric Hansen *Orchid Fever* p204

structural logic of sense and so I shall allow quotation, occasionally, to do its own work (in the chapter on secrecy for instance and here at the beginning of each section) without the meddling of critique.

Authority

> **'...someone, behind the clouds, behind the blank windows, watching; someone with no face and all frequencies.'** (George Foy *Contraband*)

Can one consider smuggling without reference to authority? There are surprisingly few characterizations of customs in literature; the transgressive side of things being more exciting to depict. One such, however, is 'The Customs House' in Nathaniel Hawthorne's *The Scarlet Letter*. It seems pretty damning of the profession and of the local authority that is a tired and a torpid upholder of the ideals signified by the eagle above the entrance of the house. Hawthorne sees only '...evil and corrupt practices, into which, as a matter of course, every Custom House officer must be supposed to fall. Neither the front nor the back entrance of the Custom House opens on the road to Paradise.'[4] Nevertheless, the customs house isn't necessarily barren of all creative impulse and the story that makes up the bulk of the novel is still catalysed from within the edifice, rather than from the energetic contraband flows all around it – it comes from a cryptic corner where something is found out of joint and out of time.[5]

This is very much a literary trait and one should perhaps distinguish visual scenarios from this kind of archival device because, as chapters two and three will argue, they introduce other dimensions to the drama such as scopic desire. Atom Egoyan's film *Exotica* (1994) allows for the desirous gaze of customs and one of the officers is fleshed out in the broader scheme of desire beyond the airport. The fearsome women customs officers in Jean Stéphane Sauvaire's short film *La Mule* (2000) melt when they discover that the Colombian woman that they have strip-searched is a nun, but it is unclear at the end of the film whether or not the packed habit is for devotion or cabaret.

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[4] Nathaniel Hawthorne, 'The Customs House' *The Scarlet Letter* p45

[5] The narrator finds a parcel in the Customs House with fragments of a shameful history inside including a piece of cloth with the letter 'A' embroidered in scarlet. This was the letter that Hester Prynne, whose story this is, was made to wear for committing adultery. Hawthorne seems also to imply, in mentioning that both Burns and Chaucer had at one time been customs surveyors, that there is a precedent for literature being somehow encrypted in the inauspicious space of customs houses. A deconstructive reading of this might be made.

The softening of customs does not alter the fact that authority/band to contraband is not always just customs. In Ruy Guerra's film *Eréndira* (1982) it is a priest that attempts to control the contraband desert when, in response to the assertion that it belongs to nobody, he replies that 'It belongs to God, and you are violating his law with your filthy merchandize.'[6]

It is not a part of my problematic to build a portrait of authority except where its gaze has affected a contraband tactic. Going beyond this, one of my problematics is to try to make, or theorize, a contraband/smuggler that is transgressive but not towards specific authority, and there is very little precedent for this in literature (I mention some possibilities below when considering the ambiguous values of what constitutes contraband and smuggling).

The Imbrication of Transgression and Law – 'narco' stereotypes of Colombia

> **'This story is probably not true but it is perpetuated because it is the kind of story that *ought* to be true.'**
> (Dominic Streatfield on Pablo Escobar, gravestone robber, *Cocaine, A Definitive History*)

How are the identities of individual countries distorted through the production of myth and stereotype in fictional and factual accounts? Consider one: Colombia.

The dangerous 'narco' as exotic stereotype is a relatively recent thing. Reaction outside of Latin America to the word 'Colombia' more often than not brings tales of cartels and narcotráficantes, and this isn't simply down to a tele-news fed consumption of cocaine culture in the U.S. and Europe. The exoticized nature of that market is also drawn out through Europeans and Americans actually travelling and trafficking to and from Colombia. Hence there is a growing literature of Twentieth Century smuggling here that includes Sabbag's *Snowblind: A Brief Career in the Cocaine Trade* about cocaine smuggler Zachary Swan who trafficked between Colombia and the US and became a cult figure on publication in 1976. Twenty-five years later Damien Hirst made an artist's book edition of *Snowblind* with an Amex card as bookmark and a $100 bill as packaging – smuggling becomes, officially, an aesthetic. Also in this Colombia style one finds Charles Nicholl's *The Fruit Palace*; Simon Strong's *Whitewash – Pablo*

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[6] *Eréndira* Dir. Ruy Guerra, Screenplay Gabriel García Márquez

Escobar and the Cocaine Wars (see Figure 1.2); Mark Bowden's *Killing Pablo – The Hunt for the Richest, Most Powerful Criminal In History*; Dominic Streatfield's history *Cocaine*; the film *Blow* (2001) and, to take in Mexico en route, Soderbergh's *Traffic.*[7]
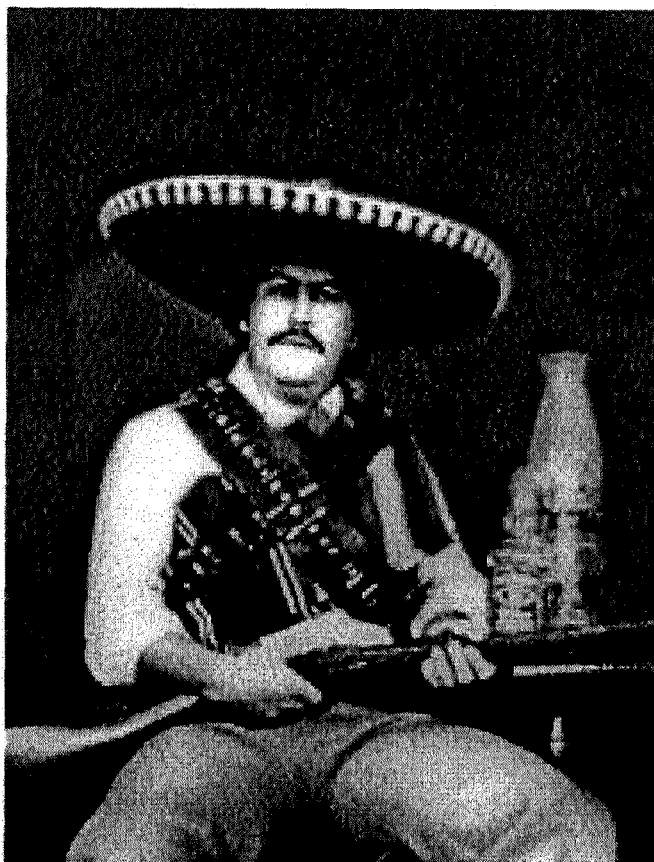
Figure 1.2 Pablo Escobar, dressed as Pancho Villa

A less menacing side to the more recent story is given in Sabbag's *Smokescreen, a true adventure* about marijuana smuggling from the Guajira peninsula in Colombia (a large desert peninsula that has a continuous history of smuggling since the earliest Spanish trade monopoly in the sixteenth century and that is the main focus of part three.

The exoticised desert peninsula La Guajira, a territory that sometimes seems defined by contrabanding, is written about in greater proximity by Gabriel García Márquez in several of his short stories including *The Incredible and Sad Tale of Innocent Eréndira and her Heartless Grandmother; Blacamán the Good, Vendor of Miracles;* and *Death Constant Beyond Love.* In the first of these, *Innocent Eréndira,* smuggling is always assumed to be a part of everyday life, a quasi profession, that

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[7] Although I am placing it in a context of Latin American cocaine trafficking *Traffic* is actually an adaptation of a British television drama, of the same title, in which heroin is smuggled from Afghanistan to Europe. The scenario is not necessarily geographically specific for these types of drama.

nevertheless has an ambiguous relationship with the law as demonstrated by this exchange between police (seeking information on another matter) and a passing *contrabandista* in his laden truck:

> "We're not stool pigeons," he said indignantly, "we're smugglers."
> "...At least," he shouted at them, "you could have the decency not to go around in broad daylight." [8]

Smuggling, if it were a part of everyday life, would not excite special comment, let alone documentation, but it is interesting to see the way that García Márquez has represented it in this and other stories. For instance, in another story *Blacamán the Good*, he reinforces the idea of a benign, heroic, and honourable activity, beyond the law but hardly criminal:

> We stayed in the ruins of a colonial mission, deluded by the hope that some smugglers would pass, because they were men to be trusted and the only ones capable of venturing out under the mercurial sun of those salt flats.[9]

Elsewhere there is denial of the existence of the activity:

> "Don't be daydreaming, ma'am. There's no such thing as smugglers."
> "Of course not," the grandmother said. "I've got your word for it."
> "Try to find one and you'll see," the driver bantered. "Everybody talks about them, but no one's ever seen one."[10]

But, at the same moment the real extent of smuggling is dramatically exposed as Eréndira finds a pearl necklace in a rice sack – contraband belonging to either the driver's mate or the grandmother – and pulls it out even as the driver is speaking.

There is a quixotic, eccentric, sometimes comedic aspect to much smuggling, for instance as it appears in *Travels with my Aunt* or in the smuggler of a monkey on an aeroplane in Al Sheik's novel *Only in London* or in Cheech and Chong's film *Up in Smoke* (1978) in which a camper van *made* of marijuana drives across the Mexican border, but García Márquez turns it into an inherently strange activity by making it magic-real. He spatializes it beyond its usual linearity and so the territory becomes infused with contraband culture and it is always open, across permeable interfaces (hardly borders), to a wider Caribbean and South American imaginary. The realist aspect of this duality is that it is everyday and one is either born into it or accepts it

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[8] Gabriel García Márquez 'The Incredible and Sad Tale of Innocent Eréndira and her Heartless Grandmother' *Collected Stories* p277
[9] García Márquez 'Blacamán the Good, Vendor of Miracles' *Collected Stories* p238
[10] García Márquez 'Innocent Eréndira' pp251-52

resignedly as a customary way of life or economic necessity. I shall be talking more about this strange mixture of the carnivalesque and everyday in the chapter on Guajira. It is a smuggling terrain *par excellence* within a country that cannot seem to escape its certifiable status as trafficking nation number one - cocaine ships and flies out and cigarettes, whisky and Hi-Fis flood in from free ports in Panama, Aruba, Bonaire and Curaçao.[11] American and European traveller-writers have occasionally come by this way feeding the myth still further. Henri Charrière's *Papillon,* on the run, said that 'Just a few smugglers passed through. It was dangerous because the Goajira Indians would not allow a civilized man into their country.'[12] Notwithstanding, Hunter S Thompson comes through in 1962 and describes what he finds in *The Fear and Loathing Letters 1955-67,* and in summary articles, for instance *A Footloose American in a Smugglers Den*:

> Usually they are talking about smuggling...there are no immigration officials and no customs. There is no law at all, in fact, which is precisely why Puerto Estrella is such an important port...[13]

Usually they are talking about smuggling...

At least sometimes Colombians and Mexicans themselves are speaking about it. The popular and massively successful music genre of the *corrido* has a distinctive smuggler content in the form of the *narcocorrido* in Mexico and the *corrida peligrosa* in Colombia. Elijah Wald's journalistic and fan/musician's account *Narcocorrido - A Journey into the Music of Drugs, Guns and Guerrillas* collates the mythmaking practices of many of the artists and their subjects – often traffickers looking to memorialize themselves and their exploits in song. A more socio-anthropologic book on the same subject is Mark Cameron Edberg's *El Narcotraficante – Narcocorridos and the Construction of Cultural Persona on the U.S.-Mexican* Border. But I would emphasize the everyday, this time in the means of production. Corridos are produced by the thousand and at fast pace – a ground level rapidity of production that I shall talk about further in a section on the Colombian *telenovela,* in chapter four, and one in

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[11] Colombia has been periodically on and off the U.S.'s official list of 'terrorist' countries.
[12] Henri Charrière *Papillon* p150
[13] Hunter S Thompson, 'A Footloose American in a Smugglers Den' *The Great Shark Hunt – Strange Tales from a Strange Time* p366

particular, *La Guajira*, and how it treats the trade and formulates new social knowledges, if not subjectivities, of smuggling.[14]

Perhaps quasi-social accounts and magic realisms that produce a reality that is actively lived out in public consciousness override the exoticization and simplifications of Thompson and Charrière's stories, but do they produce or describe meaningful subjectivities? Maybe accounts of the thrills of smuggling, often solitary and frequently felt in the body, move us closer to a contraband subjectivity of transgression.

Thrills, Passion, Excitement

> **'And once again he was overwhelmed by the vague and mysterious idea of border.'** (Milan Kundera *The Book of Laughter and Forgetting*)

The visceral excitement of smuggling is nowhere more rooted in desire than in Genet's *The Thief's Journal*, whether it mean offering himself as surrendered contraband in an erotic experience to border guards ('I hoped that before shooting me they would fondle me'[15]) or bearing a package with contents undisclosed (to him). The fetishized mystery of the parcel produces simultaneously a nervousness and a resolution to that threat through his own smile, enabling him to pass freely, passionately, but in terror past the checkpoint. Similar fantasies and terrors occur in Ivan Klíma's 'The Smuggler's Story' in *My Golden Trades* as the narrator tells of his and friends' fears of capture in a tale about smuggling books in Czechoslovakia, and in Winsome Pinnock's play *Mules* in which Jamaican drug couriers oscillate between ecstasy and despair (Allie:'I felt like I could do anything I wanted. Jump through flaming hoops, race with Panthers. Nothing's ever felt so good.'/ Rog: 'She's nothing but a mule'[16]). The smuggler of rare birds eggs in Egoyan's film *Exotica* is subject to the desirous intentions of a customs officer both in and out of his official capacity. The scopic drama of arrival at an airport border at the beginning seems to permeate the rest of the film, particularly the eponymous strip club where all sorts of limits, both psychological and architectural must be crossed in the enactment of desire.

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[14] It is debatable as to whether a stereotype, even if it is one knowingly mediated through melodrama, can form the basis for individual subjectivities. I discuss this to some extent in relation to border 'habitus' in Gibraltar in the section on a mythology of smuggling in Guajira in chapter four.

[15] Jean Genet *The Thief's Journal* p101

[16] Winsome Pinnock *Mules* pp45-46,66

Cool, Style, Appearance

> **'The pilot automatically switched to Lingua. Lingua was the jive of the
> streets, of the black market. It was the language of Darkworld.'** (Foy
> *Contraband*)

The thrills of contrabanding are, however, in danger of becoming reified in some
fictional and factual accounts. In *Traffic* (Soderbergh) there is a sepia tint to the
Mexican side of the border that lends it a style of danger. In *Cocaine*, Streatfield quotes
George Jung who demands a particular stereotypical style from the drugs baron Carlos
Lehder ('I wanted to be a pirate, you know, and he was a fucking little businessman. He
should have worked for IBM.'[17]). David Locke, the Jack Nicholson character in
Antonioni's *The Passenger* (1975) steps into an unquestioned cool and exotic persona
as he takes the identity of a gun runner who dies in the adjacent hotel room, and the
credibility that he lacked as an anxious and tormented reporter follows his odyssey from
one connection to another around Europe.

In other fictions the style of disappearance is only keeping pace with the
changing nature of the electronic environment. Neal Stephenson's *Snow Crash*, a cyber-
punk novel, turns the visibilities of smuggling into a mix of empiricism and
technological subterfuge when his main character, ludicrously named Hiro Protagonist,
considers the visibility of his virtual avatar in relation to the surveillance systems of the
virtual bar that he visits. His transparent avatar must mimic a light reflective solid in
order not to set alarms off but at the same time be invisible to the human eye: 'It has to
be written in such a way that other people can't see it, but the real estate software
doesn't realize that it is invisible.'[18]

The film *Johnny Mnemonic* (1995), scripted by William Gibson, sees an unusual
mode of portage of a data file – it is inserted into a chip inside the head of the main
character – an elision of body and baggage that foreshadows the main problematic of
chapter three. George Foy's sci-fi novel *Contraband*, with a typical glossy cyber-fiction
cover (Figure 1.3), creates a techno jargon of trafficking as the pilot protagonist seeks to
make the most of climatic conditions. He consults his 'Smuggler's Bible' and finds this:
'Practical applications of boundary-layer travel are numerous, especially if you want to
evade visual and electronic surveillance in heavy crisis situations. They include

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[17] Dominic Streatfield *Cocaine* p226
[18] Neal Stephenson *Snow Crash* p330

dewpoint (fog), surf (small boat landings), saline layers and SOFAR (submarine operations), the Great Red Spot of Jupiter (radio transmissions), storm fronts (aviation, marine)...'[19]
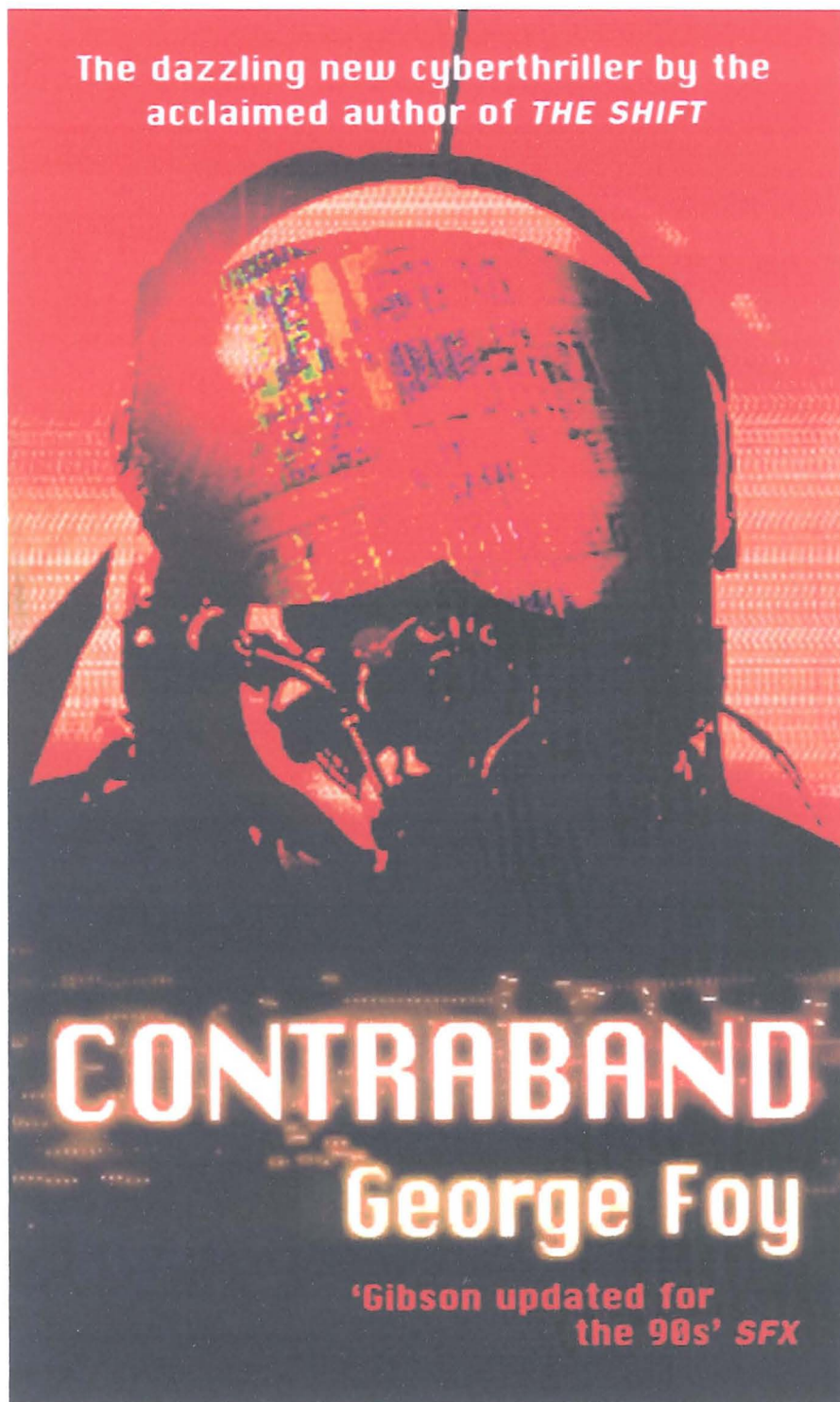
Figure 1.3 Book cover, *Contraband*

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[19] George Foy, *Contraband* p34

Overall one can say that romance, transgression and uninterrogated thrill-seeking seem to dominate fictional and factual narratives of smuggling with accounts of bodily affect and social productions remaining marginal.

Transformations in the form of contraband

Values at variance in smuggling

> **"I don't kill people, not required, and I don't traffic in narcotic, not required."** (Ray Milland in the film *Lisbon*)

Beyond straightforward concealment, inside of something else, contraband must be the most malleable of materials and, equally importantly, transmutatable. Most simplistically the mutation in form is reorganization of the prohibited material. For instance, there is a scene in *Traffic* in which Helena Ayala the wife of a San Diego businessman and drug smuggler puts a proposition to his former suppliers in Tijuana to whom she is financially indebted. It is to set up a new tactic for disguising cocaine:

> Marquez: *You want to smuggle narcotics in Mr Espastico Jacobo* [a doll]. *That's nothing new.*
>
> Helena: *Not in...*
> *...This doll is cocaine*
> *...Every part, from his ears to his accessory belt, is high-impact, pressure-molded cocaine. Odorless. Undetectable by dogs. Undetectable by anyone.* [20]

Typically in thrillers the commodity smuggled is valuable and exotic: recovered Nazi gold in Desmond Bagley's the *Golden Keel*, in which the deception is to build a boat in part from gold so as to avoid detection; overpoweringly so in Guy Hamilton's James Bond film *Goldfinger* (1964); and gold, heroine and diamonds in Keith Michel's cartoon-like novel *Contraband*.

One must upset these stereotypes of contraband in order to conceive more productive and theoretical models of smuggling. The narrator of Klíma's 'The Smuggler's Story' seems to ask more intelligent questions of contraband when he says that 'For years now I've had a running debate with those who liken books to drugs or explosives.'[21] Although, in their defence, these thrillers are not actually interrogating

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[20] Stephen Gaghan *Traffic* (Screenplay) p117
[21] Ivan Klíma 'The Smuggler's Story' *My Golden Trades* p37

contraband at all. However, there is already much ambiguity in its representation and evaluation.

The distinction between hard and soft drug trafficking is one that has a bearing upon the evaluation of status that, for instance, makes Howard Mark's *Mr Nice* an account in line with older stories of popular smuggling and places him aside, in this exotic imaginary, from narcotráficantes.

Of course most of the above amount to a white, male, developed-world pursuit of smuggling. Alternatively a trafficker of people in Mahi Binebine's *Welcome to Paradise* is demonized and treated as a 'Boss' and 'with a kind of deference, the way you might a teacher brandishing a cane, a cruel-eyed policeman, a wizard casting spells, or anyone that holds your future in his hands.'[22] And yet in Ghassan Kanafani's *Men in the Sun* the opportunist smuggler of three Palestinians is not so censured. Smugglers are not generally demonized, a point that Eric Hobsbawm makes in *Bandits* in relation to the smuggler Robert Mandrin '...He was a professional smuggler from the Franco-Swiss border region, a trade never considered criminal by anybody except governments.'[23] A similarly benign profile appears in García Márquez's *Blacamán the Good* in which smugglers are '...men to be trusted and the only ones capable of venturing out under the mercurial sun of those salt flats.'[24]

The type of contrabands trafficked should not be taken for granted either. Robert Darnton, in *The Kiss of Lamourette*, indicates the slippage in naming that banned texts can undergo without change in meaning; from clandestine books to *marrones* (chestnuts) to drugs! Books as drugs, or is it an addiction to smuggling?

And nor is contraband a predictable commodity. Dario Jaramillo Agudelo's novel *Cartas Cruzadas* has furniture moving as contraband from one building to another in Bogotá. In Bhaman Ghobadi's film *A Time for Drunken Horses* (2000) contraband shifts from being simply variable necessities such as soap, liquor, car tyres and school exercise books, to being the mule itself (taken to Iraq in order to raise money for an operation) and then to Madi, the crippled brother of the novice young smuggler Ayoub, who is carried *in* a saddle bag towards treatment.

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[22] Mahi Binebine *Welcome to Paradise* p2
[23] Eric Hobsbawm *Bandits* p45
[24] García Márquez 'Blacamán the Good' p238

At the other end of the wealth scale the commodity contraband can be equally embodied. Celebrities arriving at airports create a circus. Is this a moment in history (it was with the Beatles) or is it the blood of the spectacle in perpetual circulation? It can be a disguise that, in the confusion, may help a smuggler. Ben Lovatt is Doris Lessing's 'freak' giant, a rejected anti-hero of her novel *Ben in the World* who unwittingly carries cocaine through customs and security. There is an interesting confusion that ensues and enables him to pass through undetected. The official can see no further than the dazzling grotesqueness of celebrity: 'He was staring at the shoulders, the great chest, thinking, Good God! What *is* this? Ben was grinning. It was from terror, but what this official saw was the smile of a celebrity used to being recognized – he saw plenty of celebrities.'[25]

Another alternative meaning of smuggling appears in Cohen's *The Invisible World* when in going to see a recently reemerged old friend it is said of him 'Clayton still felt like a dubious relationship that he was trying to smuggle into Hong Kong.'[26] The flexibility of the term contraband comes through in the prologue to Enrique Serpa's prohibition era novel *Contrabando* in which the author is quoted using the term loosely:

> Contrabando de alcohol; contrabando de sentimientos; contrabando de pensamientos; para adormecer mi conciencia, que a veces protestaba. Pero ¿qué era yo. Hípocrita, tímido y vanidoso, sino un contrabando entre aquellos hombres? [workers][27]

Many of these ambiguities point towards contraband becoming body both for profit and as a condition of survival. The potential of smuggling begins to open out, even in fiction, and to escape stereotype but what kinds of narratives of smuggling constitute a discourse of resistance?

Smuggling as resistance and necessity

Desire

> **'Smuggled out of Istanbul on a mystery tour...'**
> (Hanan Al-Shaykh, *Only in London*)

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[25] Doris Lessing *Ben in the World* p60
[26] Stuart Cohen *The Invisible World* p71
[27] Enrique Serpa *Contrabando* p32 '*Contraband of alcohol; contraband of feelings; contraband of thoughts; to numb my conscience that sometimes used to trouble me. But, what was I, hypocritical, timid and vain, if not a contraband amongst those men...?*' (my translation).

Desire can be a key motivator even in enforced migrations; it might burn harder than ever in situations of desperation as I shall argue in the opening sections of chapter six in relation to border. It is desire in both its affective borderless form, as theorized by Deleuze and Guattari amongst others, and as lack that produces the conditions for an alternative definition of contraband in Louisa May Alcott's *My Contraband*. This is the story of an American civil war nurse who falls in love with a wounded 'contraband' - a black southerner who has gone over to fight on the Unionist side. This, however, is not the interesting definition. Contraband is also her illicit desire for the man. And so when a smuggler in García Márquez's *Innocent Eréndira* says to the grandmother that she has '...the whoriest notion of what smuggling's all about' he is inadvertently indicating a contraband that is saturated in desire rather than simply profit.[28]

Despair

> **'People sacrifice their time, put their freedom and even their lives at risk just to cross, or eliminate, borders they know are absurd. And then – often soon afterwards – in a single instant, as a consequence of a single decree, the border disappears without a trace.'** (Ivan Klíma, 'The Smuggler's Story')

Migration through smuggling is invariably characterised by both despair and hope. The latter is in short supply in Ghasem Ebrahimian's film *The Suitors* (1989) in which a woman experiences intense claustrophobia, both metaphoric and literal, as she zips herself into a suitcase that is then checked into baggage control. There can be few more desperate depictions of smuggling than David Yates's television drama *Sex Traffic* (2004) about the smuggling of Eastern European women across the continent for sale into prostitution. However, Kanafani's short story *Men in the Sun* about three Palestinians trying to get to Kuwait from Basra in the sixties, and Mahi Binebine's more recent short novel *Welcome to Paradise* about seven migrants from North Africa desiring a better life have equal measure of material and mental states of desperation and hope. This is also the case in Ghobadi's film *A Time for Drunken Horses* and Victor Hugo Rascón Banda's play *Contrabando* set on the Mexican border. Hope holding out in the midst of desperation is given a material, structural form as the boat, (the people smuggler's primary transport) in Trinh T. Min-Ha's *Surname Viet, Given Name Nam* when she quotes Foucault:

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[28] García Márquez 'Innocent Eréndira' p265

> The boat is either a dream or a nightmare, or rather both ... It is said that in civilization without boats dreams dry up, espionage takes the place of adventure and police take the place of pirates. Hope is alive when there is a boat...[29]

Here smuggling is taking place beyond the surveillance of espionage. One begins to see how smuggling figures within the diaspora but does it constitute resistance within a postcolonial discourse?

Personal and Collective Resistances

> **"Every face that's ever scowled at me, looked down at me, denied me. Headmasters, teachers shop assistants, petty officials. I walked though customs sticking two fingers up at them all and they couldn't do anything about it. One-nil to me."**
> (Allie in the play *Mules*, Winsome Pinnock)

The survival of the narrator in *Welcome to Paradise* is, in a sense, a resistance to the consuming monster that is the people smuggler's craft, but the other aspect to the boat, as Trinh figures it, is as vehicle of aspiration and so the sea passage across the Straits of Gibraltar is both a *personal* resistance and a springboard to more effectual resistance on arrival. *Maria Full of Grace* (2003) is a film that places a Colombian woman in a stereotypical position familiar to many – as a drug mule. However, the story is about her, and her circumstances, rather than from the point of view of customs and, as a sympathetic portrait, it must also fall into this category of resistance. Amongst other instances of personal resistance through smuggling I would include *My Contraband, The Passenger,* and *The Thief's Journal.*

Enrique Serpa's *Contrabando*, a novel set in and around a poor but politically militant Cuba of the 1920's, gets beneath the skin of worker resistance as it portrays a spectrum of characters on the contraband boat *La Buena Ventura*; from the opportunist captain, El Almirante, to the anarchist Cornuá and the rest of the crew who 'work like mules.' In at least two ways it is a novel of collective resistance, going beyond personal rebellion. First, unlike most smuggler fiction that creates larger than life, melodramatic characterizations, it gets close to the distinctive ways of speaking of the contrabandistas. Second, smuggling at that time had a geopolitical militancy in that it broke the U.S. prohibition that aimed at squeezing more productivity out of workers whilst not really affecting the middle classes who could afford the contraband alcohol.

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[29] *Surname Viet ,Given Name Nam* Dir. Trinh T Min-Ha, quote from Foucault 'Of Other Spaces' *Diacritics* Spring 1986

In Genet's play *The Screens* smuggling (of arms and other items) beneath burkas is both for the collective cause, and is also a principle of personal deceit – the only way, according to Patrice Bougon, that, in Genet's terms of personal betrayal, the unending rebellion of feminism can survive in a patriarchy that goes beyond the French occupation.[30] Frantz Fanon's essay 'Algeria Unveiled' in *Studies in a Dying Colonialism* seems also to bring collective resistance out of personal struggle – '…the young Algerian woman…must overcome a multiplicity of inner resistances, of subjectively organized fears, of emotions. She must at the same time confront the essentially hostile world of the occupier…'[31] The women then, veiled or later wearing European dress, smuggle bombs, guns, and themselves past the checkpoints into the European city. A visual adaptation of some of these issues appears in Isaac Julien's docudrama *Frantz Fanon: Black Skin, White Mask*, and also in Pontecorvo's film *Battle of Algiers* (1965) that, perhaps for the first time, shows smuggling in a television journalistic style. Fanon's theorization of an 'occult instability' is particularly relevant to the scenes of smuggling at checkpoints in this work and this in turn, I think, resonates in later ideas on partial visibilities for instance in Homi Bhabha's concepts of 'doubling' (beyond the visible), the fragmentation of the black body before the colonial gaze, and the return of the gaze from positions of split subjectivity/narrative, most strikingly as the veiled 'evil eye.'

Transgressive Identities

> 'For many people smuggling is a way of life. The smuggler feels he is performing a service to his community rather than committing a crime…'
> (Foy *Contraband*)

Smuggling can form an identity-in-resistance. This is the case for much of García Márquez's fiction set in the Guajira, and for José Cervantes Angulo's non-fiction account of smuggling in the area *La Noche de Las Luciernagas*.

Integral to these accounts is the accommodation, if not resistance, of the public secret, that I shall discuss in chapter four, and this is also so of romantic mythologies of smuggling such as Kipling's *A Smuggler's Song* and Du Maurier's *Jamaica Inn*.

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[30] Patrick Bougon 'Translation, Tradition and Betrayal: From Political Commitment to Literary Freedom in Genet's *Les Paravents.*' *Parallax* vol 4 no 2, issue 7 1998. Personal betrayal of friends and familiars is the only way to move on for Genet and here, therefore, to escape not only patriarchy but the fixity and sluggishness of a monolithic feminism (my interpretation).

[31] Frantz Fanon 'Algeria Unveiled' *Studies in a Dying Colonialism* p52

Sometimes it is to the exasperation of authority as in *Innocent Eréndira* when a policeman exclaims to smugglers 'At least...you could have the decency not to go around in broad daylight.'[32]

Does smuggling move beyond resistance through specific identity? In *The Thief's Journal* Genet make an address to outlaws everywhere in a moment of personal crisis on the shore:

> When I realized that it was up to me whether or not the smugglers landed safely, I felt responsible not only for them but for all outlaws.[33]

This generalized resistance perhaps indicates a more singular notion of smuggling (that I will consider in chapter six).

Resistances through singular smuggling

The sense of smuggling in perpetuity arises in Sabbag's *Smokescreen* in which towards '...docks and Mayday strips that were strung out all along the Guajira, mule trains moved, by day, by night, in seemingly endless procession...'[34] The idea of smuggling as resistance through just going on, all over, endless mule trains, comes across in various films for instance Samira Makhmalbaf's *Blackboards* (2000); *A Time for Drunken Horses*; and Flora Gomes's *Marto Nega* (1988), set during the Guinea-Conakry civil war, and in literature De Monfried's *Pearls, Arms and Hashish* smuggling is a perpetual pastime bypassing imperial interventions in Northwest Africa and the Red Sea. A kind of counter-cartography of resistance may be produced, for instance in *Blackboards* where the smuggling children relate only to their mountain paths and all their stories are about what happened along them on that particular day. Smuggler's paths are often not so much errant as hidden or parallel or in a different register as De Monfried discovers in *Hashish*: So I thought I would imitate the turtles, find a deserted beach, and deposit my riches in the sand.'[35] The alternate tracks of smugglers also criss-cross the city as in Italo Calvino's Esmereldas in *Invisible Cities* where '...the rats run in the darkness of the sewers, one behind the other's tail, along with the conspirators and smugglers...'[36]

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[32] García Márquez 'Innocent Eréndira' p265
[33] Genet *The Thief's Journal* p152
[34] Robert Sabbag *Smokescreen, a true adventure* p5
[35] Henry de Monfried *Hashish: A Smugglers Tale* p114
[36] Italo Calvino, *Invisible Cities* p88

Grounding contraband: ethnographies of smuggling

Anthropological accounts are by far the most numerous and widespread of studies of smuggling, and in many ways the most modern in that, working with notions of the margins of the state, they push the discipline itself into areas that it has not traditionally ventured.[37] Some of them are also particularly self-aware of anthropology's effectiveness in working with second economies. For instance, as Janet MacGaffey suggests, they are used to working in societies where there is an absence of statistics and, in the same vein, they 'present qualitative data to complement the work of economists.'[38] Anthropology often works *with* economic material and archives and this is particularly suited to smuggling which, for some individuals, often means operating alternately or even simultaneously within state economies and in its 'extra official' spaces. This is a nuance that quantitative analyses based on sectors rather than people sometimes overlook. 'Small scale, more accurate, qualitative studies' are often able to get to the grain of the ambiguous relation between state Law production and its marginal practices where previously the margin was considered only as an empty space, or outside the law.

Among the best of these accounts is Janet Roitman's work 'Productivity in the Margins: The Reconstitution of State Power in the Chad Basin.' This is a work between two countries, Cameroon and Chad, and as Janet MacGaffey points out in *The Real Economy of Zaire: The Contribution of Smuggling and Other Unofficial Activities to Natural Wealth*, there must be a regional geopolitical awareness of transnational activity to complement close-up ethnographic work. Hence, Wim Van Spengen's *Tibetan Border Worlds* does not limit itself simply to the home village in Mustang, Nepal that most of the smugglers studied come from, and tracks them as far as Mumbai and Myanmar. Smadar Lavie's ethnography of Mzeina Bedouin of the Sinai desert, *The Politics of Military Occupation*, makes smuggling central to maintenance of identity and liveable space in the vacillations of alternate occupations by Israel and Egypt. In current performative tribal negotiations of self identity it lives on in its telling, beyond its cessation in the 1970's. The combination of small and large-scale spatial approaches and the kinds of semi-secretive nuances that constitute this study have had a bearing upon my approach to smuggling in the Guajira, throughout part three, with its formal

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[37] In a sense ethnographies of smuggling are themselves contraband to the discipline of anthropology.
[38] Janet MacGaffey p2

and informal narrations, micro and macro overlap, and relational and singular dynamic. As I suggested in the introduction, in terms of representation, there is perhaps more to be said for a comparison in the approaches of these studies, and in analogies between their broader issues of power relations and legitimations between state and 'transgressor,' than for precisely relating the specific signs of contraband *vis-à-vis* one area or another.

Something of the untranslatability of specific conditions comes through in C.M. Hann's study of the very particular conditions that pertained in Hungary around the time of the collapse of the Soviet Union, *Market Economy and Civil Society in Hungary*, and in Caroline Humphrey's account of post-socialist trading in Eastern Russia 'Traders, "Disorder," and Citizenship Regimes in Provincial Russia.' The problem of narrating smuggling here is in part put down to stereotypes of smuggling flourishing within communities in the absence of emergent idioms of informal trade. Elsewhere ethnographic accounts are remarkably effective in bringing out the idioms of smuggling. The Guajira scenario is particularly interesting in that its public secret of overt contrabanding is constituted out of quite varied and variable genres and idioms, some detached, others more grounded. Anthropological approaches break many of the stereotypes that that this chapter lays out, but there is also sufficient breadth of space and discontinuity for unusual assemblages to be pulled together – throughout the thesis – that create new idioms and languages for smuggling in relation to visual cultures.

Trafficking in ideas

'...only precious cargo there is – humans, ideas.' (Foy *Contraband*)

Is there an intellectual history of smuggling? Accounts such as Eric Hansen's *Orchid Fever*, Dominic Streatfield's *Cocaine*, and Martin Booth's *Opium* and more recent *Cannabis* come close. But one of the few that really touches the subject, almost theoretically, is Robert Darnton's *The Kiss of Lamourette* about the smuggling of censored texts, particularly philosophical and pornographic ones, throughout Europe during the Eighteenth Century. Eric Hobsbawm's *Bandits* theorizes a simultaneously outlaw/socially imbricated bandit subjectivity that overlaps in some ways with smuggler activities. There isn't really a literary category for smuggling as there was in Germany for banditry - *Räuberromantik* (bandit romanticism) – the multiplicity of subjectivities and definitions that trafficking covers, moving far beyond romance, perhaps precludes

this form of fictional archive. So how does smuggling open out beyond the most obvious stereotypes listed above?

This covers much of the spectrum of smuggling as it appears in literatures, fiction and factual accounts. These are not exactly what the thesis is about although many of these subjectivities and narratives will emerge during the course of it, and incomplete portraits of smuggling are deconstructed, un-built and reassembled in new, more problematic and discursive ways of being-in-the-world.

Part 2 *Complex Contrabands*

Chapter 2

Desirous Contraband

Visual and other contests between customs and smuggler at/away from borders

> *"...confess what you are smuggling: moods, states of grace, elegies!"*
> (Kublai Khan to Marco Polo in *Invisible Cities*, Italo Calvino)

Contraband is a complex and polysemic concept - difficult to transfer univocally into the straightforward logic of the confessable. The previous chapter, perhaps unexpectedly, showed the contestability and ambiguity of the very term contraband. What began there as an exercise in mapping stereotypes and larger than life subjectivities of smuggling as they have figured in fiction – identities to move away from – began to throw up anomalies. For instance in Atom Egoyan's film *Exotica* desire emerges as a possibility not just for impassioned smugglers but also for customs officers suggesting a contest rather than simplistic regulation. Contraband, more than simply carried, is felt in the body in Genet's *The Thiefs's Journal* and Klíma's 'The Smuggler's Story.' There is also an ambiguity in the figure of the women who transform their appearance in order to smuggle themselves and arms past border limits of the old city in Fanon's *Algeria Unveiled* that inflects the fragmented and dissimulating other of the colonial gaze. They each point to more complicated mobilizations of smuggling that resist straightforward representation, or at least reconfigure the terms of the drama and show the activation of contraband - now no longer passive and inert.

The notion of contest is crucial and is much more complicated than might be posited by for instance transgression and rule. I discuss this further in chapter five (on law). It is partly because it is often about contesting the grounds, particularly visual, on which the contest can take place in the first place, and as such regulation and the means to transgress it are ambiguous and overlapping.

In this chapter contests begin to emerge around four key areas towards the making of more productive and theoretical models of contraband: *Desire*; *Body*; *Border* and *Visuality*. Around desire and visuality cluster a host of other contentious terms: Passion, transgression, suspicion, overcoding, the given-to-be-seen, misrecognition, evasion, screen, and veil.

I shall attempt to play out some of these contestations and work through their terms of reference as they figure in tight scenarios of smuggling such as customs and immigration and military checkpoints - in particular through the 1928 Brancusi contraband case in which his work *Bird in Space* was impounded at customs and Gillo Pontecorvo's film *The Battle of Algiers* (1965). Initially, rather than taking up some of the peripheralized counter cartographies that emerge in films like *Blackboards* (2000) and accounts like De Monfried's *Hashish*, I shall bind my argument to these more claustrophobic spaces of smuggling because it is generally perceived that contraband drama is found at these channelled and controlling sites of passage. This might seem like stating the obvious but one of the claims that I shall be making in the third part of the thesis is that it is not always the case.

Often the most productive and elusive forms of smuggling are mobilities that do not represent resistance *to* anything in particular. Hence border as arbiter of power relations becomes questionable. It doesn't necessarily mean that, in this form of smuggling, there is no crossing – the action can take place at a border site but retain a reserve of sense or intelligibility that is simultaneously elsewhere, and so the border is effectively removed in the logic of the contraband. One of the problematics of this chapter will be to test to what extent the claustrophobic border drama, and the contraband that is so often defined by it, may be opened out into a spatio-temporal drama exceeding the visual limitations of border, whilst still performing a crossing.

I argue that the cracks in the initial affirmation of border begin to appear in the tightly contested space of customs and immigration where sense goes out of the window in a tangle of arguments and passions that tie themselves too closely to either quantitative or qualitative definitions of contraband. In the section entitled 'screening, probing clarity and sense' the smuggling contest begins to pull apart so that the passion shown by the transgressor is not necessarily a direct response to the suspicion levelled at him/her by customs. I go on, still within the locus of the face-to-face drama, in *The Battle of Algiers*, to replace the idea of a contest driven wholly by, and on, the encounter of border and transgressive smuggler with a drama that comes from a notion of desire that is not mediated entirely through the immediate scopic geometry of the checkpoint and its participants (even though it is ostensibly played out on this site). I don't want to get caught up in a purely psychoanalytic schema of desire at customs but rather to concentrate on how it might be organized around the not-given-to-be-seen. In other

words around the invisible or partially visible contraband, the importance of which is that it is not wholly tied to border allowing me to introduce other modalities of desire in smuggling such as Deleuze and Guattari's conception of it as production (that I shall discuss in chapter six). However, in order to reach these other desirous productions, invariably we go through psychoanalysis first, as Deleuze and Guattari do in *Anti-Oedipus*, and so here is some brief explanation of how a psychoanalytic mapping might function at, as well as in excess of border controls.

Framing the contest in an economy of desire is to add another dimension to the axis of surveillance and evasion at customs. It complicates visual relations, going even beyond the gaze that controls a very restrictive regimen of desire caught up in a Freudian determination around lack. It also alters the way that vision structures desire.[1] For instance the look brought to the checkpoint (rather than being a visuality constructed in-situ), is what Kaja Silverman defines, through Lacan, as evidence of a desiring subjectivity, but it is no longer a purely scopic one.[2] The binary oppositions of visibility-invisibility are broken and become a matter of partial visibilities and partial knowledges. The look is not necessarily as tied up in the screen drama as the gaze, and might also be mediated through body (an embodied contraband is the subject of the next chapter). Regarding the former proposition the look is removed from the self-other axis that constructs the contest as competing gazes from fixed subject-object positions that would tie smuggler and customs to limited terms within which the psychoanalytic symbolic order plays itself out in a containable way.[3]

The contraband becomes a complex *affect* of differing temporalities and spatially dispersed visibilities brought together as an intensification – this is the import of Bergson's theory of duration and the Deleuzian fold to the theorization of smuggling. I discuss this more radical, affective notion of contraband in the next chapter. Here, with the women smuggling past checkpoints in *The Battle of Algiers* I want to go only so far as to consider contraband as being complex, attempting to build a subjectivity that is withheld from the checkpoint guards. Only then will I edge towards the possibility of an affective contraband that is either contested on very different terms, not entirely visual,

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[1] This process can be turned around: In a Deleuzian formation of desire it structures the look, or at least representation and preferably its absence, rather than vice-versa. I discuss this more in chapter six.

[2] Kaja Silverman *The Threshold of the Visible World* p175

[3] For intance linguistic terms - in at least two ways: Firstly Lacan's theory of language structuring the unconscious and therefore also the customs drama if it is seen as scopic desire. Secondly in the actual language of smuggling which could be seen as patriarchal. Derrida elides 'band' with 'erection' in *Glas* and 'contrebande' is here only a factor of (deferred) castration. See for instance pp130-38.

or that is beyond the perception of regulators limited only to visual probing. This is where contraband theorized through body provides an alternative to the scopic regime. In this chapter I move through veiling (for instance in *The Battle of Algiers* not just as screen but also in the production and displacement of meaning through first the *burka*, jewellery, and then European attire meant to confuse) in anticipation of the next chapter where it becomes an affective thing that no longer mediates contraband but actually is it! I remain here largely within a visual paradigm.

It is not surprising that we are channelled into thinking smuggling as purely visual because several theorists have posited visuality at the heart of most cultural practices. Martin Jay's thesis *Downcast Eyes* attempts to classify and put in place the ocular as it has been historically theorised towards dissolution, or at least towards a pluralizing and scattering of the eye - in other words, to centralize it within a grander discourse of Enlightenment. Paul Virilio privileges light (and then digital technologies), over sound and touch: for instance, in his book *The Aesthetics of Disappearance*.[4]

I shall be arguing that invisibility can be constructed even in plain sight, without any form of blinding, a state achieved by acting in more than just a visual paradigm alone. Here, though, at customs, the ocular, initially at least, seems to predominate. Suspicion is at the root of it. Suspicion, being primarily a visual attitude, firmly sites the drama within a discourse in which the eye is privileged.[5] However, as I hope I have begun to show above, overcoding or control of contraband through hegemonic visual or legal means (the two are tied) has become much more difficult.

Roots of the term 'contraband' and its border implications

'Contraband' would appear to be a straightforward term. The dictionary definition of contraband stresses the Spanish word *bando* meaning 'proclamation'; in other words, in economic terms, contraband are the goods traded in defiance of a decree cast over a territory prohibiting their free trade. But 'band' is also linked to the Spanish *venda*

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[4] Light dissolves objects before the eye; Virilio seem to imply in the title *The Aesthetics of Disappearance* that disappearance ensues from this trajectory towards invisibility, but the book is much more concerned with the effects that do not dissolve, or that are produced anew around disappearance: 'The heterogenous succeeds the homogenous, the aesthetics of the search supplants the search for an aesthetic, the aesthetics of disappearance renews the enterprise of appearance' (p52). Disappearance itself would be just one more homogenous aesthetic - overly simplistic - just as smuggling is never as basic as mere visual dissimulation.

[5] Suspicion: from 'specere,' Latin, to look – *Oxford English Dictionary*.

meaning bandage or blindfold,[6] and so, in this sense, it might perhaps be both the active constriction, or holding together, of a body or territory, and the removal of sight. By extension contraband would be a breaking free and a restoration of sight lines, or at least the ability, if not to return the gaze, then at least in some part to see elsewhere.

Border becomes the site where all is bound up and this can certainly be a constrictive place. It is the site where what can be seen and told is controlled. The two are linked and so being able to see elsewhere is to *tell* another story. The stakes are high around this interrogation of the term contraband and its site of enunciation. Derrida sees it as almost a conspiracy of metaphysics, and contraband as a possibility for alternative voices and audibilities:

> Isn't the dream or the ideal of philosophical discourse, of philosophical address [*allocution*], and of the writing supposed to represent that address, isn't it to make tonal difference inaudible, and with it a whole desire, affect, a scene that works (over) the concept in contraband.[7]

Note that 'desire' and 'affect' fall outside of a hegemonic band - philosophy. The assumption that border is the site that structures the contest is to be found in another definition of contraband and of transgression. Bataille defines transgression as *in relation* to taboo – 'There exists no prohibition that cannot be transgressed. Often the transgression is permitted, often it is even prescribed.'[8] The band as it is defined above is clearly no taboo; it is more a case of who exactly is able to see and tell. The bandage is an aid seen from most points of view, but it becomes constrictive particularly if one takes the two sides of the term and, pushing the metaphor a bit further, ties 'contra' to 'band' in the form of ligature. I discuss this imbrication of law and smuggling in chapter five (on law) but here I want it to perform in a different way. First, with the Brancusi case, I shall consider the to'ing and fro'ing of contra and band in close relation as a form of performativity. Second, contraband and band are detached in the actions that I look at in *The Battle of Algiers*. Contraband becomes not the ability to return the gaze and tell for oneself, but to not tell, for the narrative site as defined by *venda* to miss all

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[6] Jacques Derrida makes this etymological connection in *Glas* as well as linking it to textuality through 'bands'- bits of iron in a printing cradle. This metal of the law, then, physically indexes band in meaning. I mention this because, although I shall be discussing law in chapter five, in this chapter there is a material, quantitative interruption of the sense-making capacity of customs/law that was mediated solely through visual apparatus. However, in the following section on over-coding and Brancusi's *Bird in Space*, over-investment of meaning in either the visual or the elemental leads to over-determinations of definition that contraband can exploit in kind.

[7] Derrida 'Of an Apocalyptic Tone Recently Adopted in Philosophy,' 1984, quoted in *Glassary* John P Leavey Jr. p119

[8] George Bataille *Eroticism* p63

that there is and for the *not all*, defined as such by Peggy Phelan, to be contraband *out of relation*.[9] The notions of border as arbiter, and contraband as always resistance *to*, are thus interrogated.

The analogy with the inflexibility of the printing press is extended with the French word *serrure*, lock, and *serrer*, to press (print, tell). By contrast, contraband, more subtle, is not necessarily a form of direct resistance or transgression limited to picking the lock. However, there can be a performative unlocking and locking that overheats the term contraband. The 'scene' of contraband - working over the 'concept and materiality of 'band' - is as unstable as the very term contraband itself and I hope its over-determinations begin to unravel through a preliminary list of transgression and counter-ploy, beginning with Brancusi's case because it is an example of a straightforward contest that complexifies at every misconceived turn.

Contestation at customs: overcoding (meaning-blindness) in the case of Constantin Brancusi's *Bird in Space*, Cornelia Parker's *Embryo Firearms*, and Francis Alÿs' *Untitled Snowglobe*

> *You have to convince yourself that this person has something hidden*
> (Atom Egoyan dir. *Exotica* – One customs officer to another)
>
> Border chief: *What've you got with you?*
> Abul Khaizuran: *Arms. Tanks. Armoured cars. And six planes and two guns*
> (Ghassan Kanafani *Men in the Sun* – A flippant answer to a serious question)

There is as much acting and pomp that goes on in the performance at customs as in any staged drama. Sometimes the contest revolves around the intransigence and obstinacy of Law in its pursuit of its taxable measure, meaning that common sense goes out of the window. In the examples that I run through below I clash art with authority – not exactly a novel contest – although art here finds itself in the unaccustomed role of *making* sense.

The object is declared, and there is no dissimulation: the contest, on the surface at least, is about claiming sense through definitions of licitness, or otherwise, of given goods. But how much of a contest is this before, and at a distance from, the intransigence of law? Given the nonsense and absurdity that ensues, one of the questions that I want to pursue is whether or not performance can become a

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[9] See Peggy Phelan *Unmarked, the Politics of Performance* chapter one.

performativity in which case law is pulled into the unstable, contestable realm of the contraband. Sight as first mediator of sense is overridden, but to what extent is this still a factor in the contest – for instance are there the clear sight lines through which a drama of desire through lack can be played out between customs and transgressor? The unexpected is everything in successful smuggling and there are multiple possibilities for confusion even when the mutation of the object is transparent.

In 1928 Constantin Brancusi took the US customs bureau to court to dispute their ascription of the status of contraband to his work *Bird in Space* (1926) and its subsequent liability for tax (40% of the value of the object!). Customs were overcoding the sculpture, a luxuriant stone and bronze abstraction, with quantitative values based on the materials used, disregarding the context of its transportation, in the care of Duchamps, to be shown at exhibition, and its exemption as an artwork.[10] A 1913 law was invoked effectively demanding that sculpture fit particular shapes – 'natural "proportions of length, breadth, and thickness,"'[11] and Brancusi's abstract was deemed to fall into the category 'misuse of the form of sculpture.'

Brancusi won. The customs defence collapsed, partly due to the absurdity of relying on art 'expertise' from the wording of the Act and on 'experts' from both sides as arbiters on art in the trial. For instance the 1913 law decreed that exempt sculpture could not be 'functional' or 'decorative' and yet, it was argued, *Bird in Space* was not art because it was not what it said it was, a bird, because it had neither feathers nor feet!

Aside from the legal recognition won for abstract art, what are the implications of this conflict over quantity and quality? Customs made qualitative judgements based on visual profiles in order to fulfil their remit – to tax whatever they could. Through overcoding they stripped the object to its materiality that then became the locus of meaning of contraband. However, from the moment that customs disregarded the context of it's passage to an art exhibition and argued over its qualitative attributes of shape and meaning as art they were imposing a form of censorship entirely in a band, or selective regime, of the visual aesthetic.

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[10] In a later incident, for another exhibition, where several of the *Birds in Space* series were to be shown, customs again raised the issue of art (qualitative [my ascription]) versus raw material (quantitative) because they considered only one of the birds as art and all the others as copies and hence effectively attributed the weight of meaning to the aggregated material over (individuated) form which had been the platform for their earlier claims.

[11] Margit Rowell (prefaced) *Brancusi versus United States, the Historic Trial 1928* p7

In her essay 'Burning Acts - injurious speech' Judith Butler cites J.L. Austin, from his book *How to Do Things with Words,* in his theorizing the 'perlocutionary' concerning actions that result from words.[12] Surely this is what customs would claim it was doing by objectively *representing* a case, a national revenue interest. It might even hold onto this objectivity claim by bringing forth 'experts.' But of course the objectiveness of a case that transfers to the visual and becomes qualitative is always going to be contestable, and cannot sustain itself with the distancing of expertise. Law's words from afar are designed solely to perlocute – to deliver a message – to bring about a stabilizing result that maintains public revenues and standards of taste. Contests manipulated in such a way can easily be picked apart. There are keener, closer and more violent contests. Austin's real concern is with the 'illocutionary' - actions that are performed by virtue of words, words that 'do,' and that, in her essay, Judith Butler calls 'fighting words.' In the essay she does not limit 'words' to the written - visual texts being potentially equally violent. In this light, a case can be made for the performativity of law, its violence and implication with contraband.

Law cannot simply make a quantitative judgement where contraband is concerned. Contraband is not simply taxable material withheld. It is often in excess of the parameters of the demands that are made on it. Here then, the objectivity of taxation is insufficient and it must overcode in order to bring it back within those limits. This is where it runs into trouble and cannot avoid performativity. Its qualitative overcoding is a form of violence, not just in the effects of its words but also in their very constitution. Law must run its eyes over the sculpture – effectively to scan it in a tactile way – before retreating to its objective stance. As I have said, the subjective and selective visual judgements about *Bird in Space* amount to censorship. Censorship, linked to census (in turn linked to taxation) through the Latin *censere*, to assess, elides the forms of addressal 'to ask' and 'to tell.' The sculpture becomes contraband because it is abstract, ill fitting a figurative visual profile. And so customs wants the surety of operating within the quantitative but must pass qualitative judgements to get there. It tells in order to ask of it, to excise a price,[13] or rather even as it is telling it is demanding – a violence.

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[12] Judith Butler 'Burning Acts - injurious speech,' chapter nine, *Performativity and Belonging* ed. Vicki Bell.
[13] The *Oxford English Dictionary* specifically relates the two words 'census' and 'excise,' and 'censure' and 'tax,' in terms of practical application.

However, another aspect of the performative is that it brings into play other subjectivities and unpredicatable scenarios. Customs cannot control the qualitative visual contest that it must get involved in so as to apprehend its object. Instead, contraband itself can be performative, spiralling off into other realms.[14] Perhaps it was contraband even before engaging with customs, and beyond it. For instance, the circulation of the trial proceedings, translated in 1971 in Romania, country of Brancusi's birth, was a contraband to a culture in which propaganda of social realist normative art predominated. In this disjointed narrative, then, there is a sublimation of Brancusi's 'contraband' from sculpture to trial and on into a tertiary effect in pre-revolutionary Romania.

Where the band is 'security' the price is not simply a percentage and the stakes are higher. The mimetic tendency of much visual art can easily fall foul of this paranoia, or paralysis of sense, but from another viewpoint art can be useful, as contraband, for intersecting with and disrupting these manipulative elisions of telling and asking. In this respect the law rears up clumsily again in the passage through customs of Cornelia Parker's *Embryo Firearms* (1995, Figure 2.1). These are raw slabs of gun-shaped metal far from the dangerous finished item. A farcical argument ensued between the New York police who saw them as slabs of metal and customs who labelled them guns. Similarly, *Exhaled Cocaine* (1996) and *Pornographic Drawings* (1997) play with form and meaning to test the legal definition of a listed contraband substance.[15] Ironically, considering that none of these works are actually dangerous, they do function as 'fighting words' because they perform the mayhem that their titles signify.

A distinction must be drawn between the self-conscious force of the art intervention and the deceptions of customs' representations to art in 1928. Perhaps the difference is between arguing about art and art arguing about art, but both are effectively a performance. In effect, though, the 'guns' became a metaphor for contraband, sufficient in itself to signify danger, apparently. Customs were happy with

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[14] The Brancusi sculpture is eventually judged to be non-contraband, but as it has unleashed an ambivalent debate about quality and what amount to contraband effects - suspicions left afloat in the banded territories of both art and customs – a 'qualitative' geography of semi opaque repercussions now supersedes the initial clear capture and decree around visible 'quantity.' What I might call contraband effects – partial consensi and half-revealed secrets stemming from the breakdown of a visual consensus or band i.e. liberations within an argument about literal contraband, vivifies the idea that contraband is polyvalent and operates in more than one register.

[15] *Pornographic Drawings* are made from the oxide from pornographic videotapes suspended in solvent and used as a paint.

this label, perhaps simply to vindicate their systems of determination. In the meantime facetless contraband slides through.
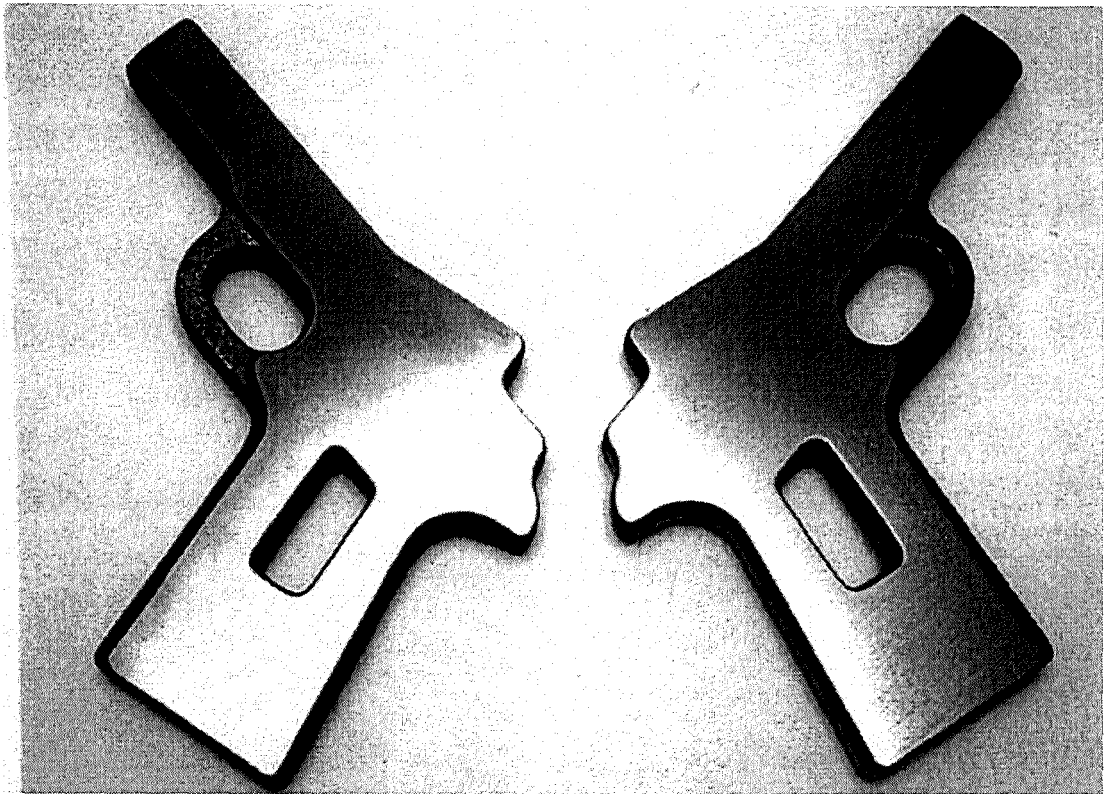
Figure 2.1 Cornelia Parker, *Embryo Firearms* (1995)

The locus of spectacle is challenged here because Parker forces a debate that mimics museum concerns. She is able, with a raw, unarticulated substance to provoke the question what is this? The metal element, the art object, is not only culturally indeterminate but the site of debate over its identity is shifted out of the museum. She is not so much able to say where and when this debate will be but she is able to deny this possibility to the society of the spectacle as well. Still, in this case, it is a contestation in the same familiar locus of law as the 1928 scenario, although again the traffic is not simply under the noses of customs. Also, questions of quantity and quality arrive obliquely to complicate simple linear traffic and interception. This time art takes the initiative, and there is surely an element of performativity to the contest. Then it was a case of a quantity of decreed contraband spiralling out into qualitative chaos, now it is an instance of an intervention from a now admissibly chaotic art world into the precise location of its earlier defence. It is as if customs inadvertently opened a debate in 1928 over aesthetic quality when it really wanted to talk about a quantity of contraband, and now an artist is returning with a gun, loaded with contraband meaning, and in pointing

out that it is only a quantity of metal, re-scores the old contention about the qualitative identity of an art object.

It is perhaps less a debate than an articulated friction but it keeps coming back. Francis Alÿs was recently reported in an art journal (from rumour) to have made a version of his *Untitled Snowglobe* (1995) (one of those picturesque, kitsch, ornaments that you shake up to produce an effect of a snow scene - this one, absurdly, featuring Mexico City where it never snows) out of tequila and cocaine rather than water and synthetic snow. As he plans to show the work at the Santa Fe (New Mexico) biennial in 2005 one wonders what will happen at customs.[16]

> *I was travelling through Lima with certain, well, some call it contraband, although personally I've always found that definition somewhat shallow*
> (Stuart Cohen *Invisible World*)
>
> *The humblest freight had become contraband, provided it was carried in British bottoms*
> (Henry De Monfried *Pearls, Arms and Hashish – Pages from the Life of a Red Sea Navigator*)

Is it yet a contraband? Has the question yet been asked of it other than in an art journal?[17]

Maybe all of these encounters add up to the same debate and old wounds have simply been reopened; the spatial relation of these border concerns within a geography of art circulations has been demonstrated yet again, but, as I shall argue, the relations of quantity and quality within the contraband/border space have been hugely complexified for both smuggler and customs, each now dealing in both.

The issue of making sense of this is one that will recur because sight and suspicion at customs are all about *seeing sense* – looking into – and thereby capturing. A contest there is, this much is certain, and ambiguous contraband has become its focus. Dispassionate litigation becomes spectacle and theatre, particularly when acted out in court. Performance does become performativity. It assumes a visuality when quantitativity alone proves insufficient – a step towards a desiring contestation given the visual mediation of desire in the Lacanian schema. So is this a drama of desire?

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[16] Alÿs, at time of writing, lives in Mexico City.
[17] The contraband is here displaced to the relative safety of an art journal (Parkett no. 69, 2003 pp34-39) where nevertheless it has potential as contraband-in-waiting, circulating in advance as rumour.

It could be argued that customs wants what it lacks – to define itself through its other, the smuggler. But there isn't really any formal smuggling going on here, everything is declared. It is contraband that is performatively forced into existence and this object fixation disavows desire between subjects. The gaze is absorbed by the object contraband and sight lines are barely established for the theorization of this contest in terms of psychic desire. Nor does the contraband as art object in (essential) circulation exhibit the kind of desire that Deleuze and Guattari, among others, characterize as the outer edge of capital; its path is too predictable and it too defines itself in terms of visible object in context.[18] (either heading for a museum or relying on border to perform as art). Within this performativity that is either deliberate in the case of Cornelia Parker, or inadvertent as an effect of absurd legal claims, the issues are characterized more by passion, deriving from absurdity and frustration, than by desire. Passions are raised but localized (apart from the spiralling scenarios of contraband that take *Bird in Space* metonymically to Bucharest – perhaps only now performing an anti-oedipal desire streamed through flow rather than subject-object and the gaze).

In the next section I question whether passion can be a factor towards desire, and in turn if either of these alter the terms of the contest. With the *suspicion* that I shall turn to (which with paranoid security supplants mere fiscal censure) there has been a turnaround: In the next chapter I go on to examine quantitative deployments of contraband on the part of smuggler-artist when the body becomes contraband. Now though I shall look at border dramas that, from the outset, are concerned with qualitative assessment - through visual scrutiny of travellers where there is apparently no evidence of contraband. The gaze is raised from the luggage to the face.

Screening: probing clarity and sense

Where do you come from and where are you going? It sometimes seems that there is only one right answer to these questions (screenings) at immigration and that is - here is my passport, it bears[bares] my identity. It defuses suspicion and precludes a passionate response. But if the customs gaze passes from the passport or luggage to the face of the traveller doesn't it become a bit more personal and isn't suspicion central to this?

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[18] Gilles Deleuze and Félix Guattari *Anti-Oedipus: Capitalism and Schizophrenia* p246

Suspicions: from the passport to the eye

Suspicion is mediated primarily along visual lines particularly as it can be manipulated in favour of customs and immigration as anthropologist Michael Taussig observes when crossing the Colombia-Venezuela border:

> You pass your papers as into a cave at waist height through a semi-circular hole cut into a wall of dark glass. They can see you but you can't see them.[19]

Privileged sight lines for those behind the glass, but the next sentence indicates that the clearer view doesn't necessarily tie up the contest and lead to greater insight:

> And who is looking harder?

At customs and immigration there are other visual equivalents to this probing of surface effects - what are you carrying, what are you wearing, why this look on your face, and then, what is beneath? - attributes that must be made sense of.[20] In Atom Egoyan's film *Exotica* (1994) airport customs officers behind a two-way mirror look over the incoming passengers and discuss tactics:

> You have to convince yourself that this person has something hidden, that you have to find. Check his bags, but it's his face, his gestures that you are really watching.[21]

The customs men in *Exotica* are perhaps showing a desire to capture that exceeds the remit of their job. Without the labelling device of the passport the cursory downward glance becomes a prejudiced, deeply suspicious roving gaze and a matter of self-persuasion. The reprioritization of examination from the bag to the face demonstrates a shift in what denotes an attribute, indeed of what constitutes the baggage, and how the smuggler can be read at customs.[22] Desire emerges on the part of customs because the architecture at the airport supports the sight lines through which it is produced, but is it one way? In the more usual environment, rationality prevails, the face is even recommodified as baggage, and so how can passion emerge for the smuggler, let alone desire?

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[19] Michael Taussig, *The Magic of the State* p19

[20] Michel Foucault, in *Discipline and Punish*, characterizes such a scrutinized body as useful to the state only if 'intelligible' and 'analyzable.'

[21] *Exotica* dir. Atom Egoyan

[22] In his book *Defacement: Public Secrecy and the Labour of the Negative* (pp19-20) Michael Taussig, in quoting a story from the New York Times entitled 'Traveler's Boon is Smuggler's Bane' (Christopher S Wren, May 27th 1996) in which a plainclothes customs officer claims to read peoples eyes as he mingles with travellers, draws attention to the reliance of customs upon looking into the face and the eyes. In a similar light the increasingly common practice at immigration of ascertaining identity through reading retinas would now be not just data matching but also divining malintention, even if it makes no claim that eyes are windows onto the soul.

One only has to think of Walter Benjamin's fate to appreciate the border as a space of heavily invested emotion. Despite the censorious atmosphere of most borders passions emerge, for instance in Czech writer Ivan Klíma's short tale *The Smuggler's Story*. The narrator tells of the fear of an Argentinean friend on fleeing her country.

> Her friends got her a false passport. But she still occasionally dreamed about a moment when an armed guard at the border takes her passport, looks at the photograph, then at her face, and nods to someone invisible. From a concealed place, some monster with foam dripping from his fangs comes roaring out, grabs her and drags her off. Sometimes she is taken to the very border, which runs along a narrow path on a ridge of mountain peaks. On each side an abyss drops away, and she knows that they will fling her down on one side or the other.[23]

Passion yes, but nightmarish and passive, and dreamed away from the border. A different story though for Jean Genet in *The Thief's Journal*. The passions that borders excite can waver between the erotic and the terrifying and cut across conditions of statelessness, migration and travel for pleasure. Genet arguably combines all five of these, at least temporarily, as he abjects himself from country to country in 1930's Europe, sometimes through choice, often without papers, but always alive to the frisson of border tension and sexual possibility. Take for instance this crossing:

> I crossed other borders. My emotion was always equally great. I crossed Alps of all kinds. From Slovenia to Italy, helped by the customs men, then abandoned by them...I got caught in the barbed wire of a fort where I heard the sentinels walking and whispering. Crouching in the shadow, my heart beating, I hoped that before shooting me they would fondle and love me. Thus I hoped that the night would be peopled by voluptuous guards.[24]

Here there is abundant passion but also a redistribution of where its agency lies. The cold rationale of suspicion is replaced by a border drama implicating both contraband and customs. However, the evocation of senses other than sight maintains it in the realm of passion rather than desire which is usually much more visually mediated. Passion alone doesn't effectively constitute a resistant contraband, but it overturns what customs demands of it as response, which is submission and paranoia. There are hints here of what I shall discuss in the next section, on the *Battle of Algiers*, which is a divergence in the terms of Bataille's law-transgression pact – resistance no longer oriented towards a particular demand and active rather than passive.

Lines of sight privileging customs appear again in Jean Stéphane Sauvaire's short film *La Mule*. Picture a checkpoint drama – the apprehension of a Colombian

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[23] Ivan Klíma 'The Smuggler's Story' *My Golden Trades* p23
[24] Jean Genet *The Thief's Journal* p101

woman suspected of drug smuggling. The woman, from Medellin, arrives at a French airport, gets lost in the terminal and on reclaiming her bag further lingers in the toilets. She pulls a chunky brown rosary out of the bag, wets it, says a prayer, leaves and approaches customs. Of course, she is pulled over and aggressive female customs officers take her into a back room where she is body searched, probed internally, and her possessions raked over and torn apart. However when they discover nun's clothing and the crucifix in the suitcase they realize their mistake and the examination ends – penitently. The film does not end here though and the 'nun' is immediately and ultimately seen performing a cabaret song dressed in her religious vestments. Is she a nun or is she a cabaret artist? Of course, she is simply mutating from one stereotype to another – Colombian mules and trafficking nun's being well-worn clichés, but issues about the disjointing of desire are raised here. The officials' desire follows the sight lines that the architecture of the customs channel provides and that privilege's their gaze. Perhaps their determination to find something can be cast in a framework based on lack, but if so her desire, her alter ego that crosses their gaze, is a look elsewhere rather than a look back or a return of the gaze. The interesting thing is not that the habit in the luggage saves her – this is still within the customs women's moral economy – but rather that the film, ambiguously, goes elsewhere and so the Colombian woman breaks stereotype and her desire is produced in another place, away from the locus of border.

Perhaps a more transgressive contraband is one that produces or performs its desire away from the desiring question asked of it, in other words, beyond the structuring gaze at the border. In this type of irregularity in the meaning, formation and site of contraband I see a crack in the stereotype and this allows one to theorize desirous smuggling simultaneously on the border and away from its visual paradigm. Contraband might now become desire not directed back towards the hegemonic gaze and akin to narratives withheld from it; together they form a resistance but not specifically to the demands made at the colonizer's checkpoint that in visual terms privileges his desire.

I shall now explore the possibility of contraband unmediated at that prejudicial border, but nevertheless on its ground, at checkpoints in the film *The Battle of Algiers* (1965). Here, it goes beyond the fragmenting gaze of the colonizer, as theorized by Fanon, and is more affirmative than the play of resistance through oscillations in the signification of other in, for instance, Homi Bhabha's theories of doubling and mimicry.

Contraband will be shown to be effective in terms of political resistance, agency, and production of being and desire.

Changing faces of contraband in *The Battle of Algiers*

> *...they fling themselves against the barbed wire, knowing that they will most likely be shot. They undergo all this in order to carry themselves across the invisible borderline, over the prison wall. For a moment, a man transforms himself into a thing, turns himself into a piece of contraband, in the hope that he may never again be an object of arbitrary power.*[25]
> (Ivan Klíma, 'The Smuggler's Story')

Desperation turns the escapee into contraband in Klíma's story, beyond any tactic of veiling. Turning to another possible approach, how many layers of screens and veils must a smuggler erect and what sorts of mutations might a contraband object undergo in order to get through at all costs? Never enough probably - maybe the most effective contraband isn't about piling on layers of concealment, perhaps Klíma's human contraband isn't such a wild idea.

In the *Battle of Algiers* (1965) the becoming contraband of women who carry bombs past French army checkpoints, though equally evasive of arbitrary power, isn't at all fugitive, and is much more subtle. It doesn't simply hang on concealment through the veil, for instance, although, as it is such a charged figure of screening in postcolonial discourse (both from points of view of colonist looking and colonized preventing that look), it must be taken into account. However, it is beyond the veiled/unveiled dichotomy that I am really looking for contraband. What is at stake?

In terms of contraband it not just to carry bombs through checkpoints undetected, but also to smuggle a desiring subjectivity, produced on its own terms, past the visually entrained border that regiments its own system of desire. On the face of it this seems to suggest two sites of contestation: a) The scopic site of meaning production – the screening zone of the border and the face-to-face encounter; b) away from the screen of the border, a site of production of difference and differing desire. Of course in a dynamic of smuggling they have to be considered together, but given the elaborate articulation of the screen at the checkpoint, and the complexity around its main figure of resistance in Algeria, the veil, I am first going to consider how the screen is set up at the

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[25] Klíma 'The Smuggler's Story' p23

border and its potential flaws. Also, how drama is played out across the border. So, what, in visual terms, are the women of the film up against at the border between the old and European quarters of Algiers?

Differing fields of vision at checkpoints – the not-given-to-be-seen

Checkpoint scenes in the *Battle of Algiers* show soldiers looking at identity documents while women look on. But it is never so simple as soldiers visually desiring the now unveiled women thus completing a construction of colonial identity through the othering gaze. They are both equally caught in the same geometry of spectacle at the layer of the screen. In a Lacanian schema, desire and subjectivity are not at the external point of the gaze. Indeed there is no external viewing position because the gaze is metaphoricised as a camera, a machine or chamber, which is a disembodied field of vision that is not seen by, but rather contains, the look. Everything is apprehended and worked through (in terms of social use) at the middling position of an image/screen that, unlike in the Freudian diagram (that posits us outside the field of vision), contains subjectivities, hence bodies and desire, and therefore the look. As Kaja Silverman states, quoting Lacan, in her dissection of the geometry of screen/gaze/look in *The Threshold of the Visible World*: 'even as we look, we are in the "picture," and, so, a "subject of representation."'[26] In this reading, the colonial gaze would not be situated with the soldiers because they, like the women, are configured at the intermediary position of the screen. In other words both of their embodied looks are contained by the meta-view of colonialism that is positioned where the camera would be. In fact, in the *Battle of Algiers*, the colonial gaze is filming: at one of the checkpoints a camera is running, an objective training film is being made. As it is played back later in a briefing it shows all who pass but reveals very little. It even shows one of the women who carries contraband passing through, alongside interrogating soldiers. This screen is the given-to-be-seen, the colonial gaze with all its strengths and limitations. It sees very little, and so there must be unfixed elements within the screen that are eluding organization in this given-to-be-seen. What are the possibilities for smuggling when subjectivity and desire are mediated at the level of the screen rather than from the points of view of external subject or distanced object? It seems to offer potential for smuggler and stricture for authority.

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[26] Silverman, *The Threshold of the Visible World* p133

The unequal power relation between woman smuggler and soldier is levelled now that they are both in the same spectacle. Paradoxically his and her desires are no longer tied as external subject to internal object, but are equivalent and potentially *looking* elsewhere and away from each other. Her look brings the time and memory of the Kasbah, in an embodied desire, to the checkpoint and the briefing surveillance film cannot catch this.

On the other hand this survey screening has attempted to get through at least one mask, the veil, in its attempts to make the given-to-be-seen more focused by then performing an act of unveiling. Referring back to the camera as metaphor for the gaze, within it the photograph is assumed to be the given-to-be-seen screen *par excellence* and is here employed as a further attempt to control the conditions of emergence into visibility. Within this context Marc Garanger's 1960 identity shots of unveiled woman were intended to reveal all (Figure 2.2).

Figure 2.2 Marc Garanger, *Photographs for an identity card system* (1960)

However, how effective actually is this screen as given-to-be-seen? The photographs fail to reveal because of what Silverman sees as the effect of the not-given-to-be-seen. She draws attention to the *punctum* (here functioning as elements within the screen that cannot be contained and controlled) that for Roland Barthes demonstrated 'movement of the desiring look beyond the "frame" or "picture" of the given-to-be-seen toward what lies "outside."' [27] Conversely, the photograph 'crops away past and future' and represents a form of 'derealizing' because it excludes the kind of shared memory invocation that comes only with face-to-face relations. [28] The look can hugely

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[27] *Ibid.* p182
[28] *Ibid.* pp148-49

complexify the screen because it has an 'insatiable appetite for alterity,'[29] and will not rest with the construction of self-identity based upon an egoism that is easily captured by for instance Garanger's camera. Furthermore the look, that is now a free-floating signifier, is for Lacan (quotes Silverman) 'evidence of a desiring subjectivity.'[30] It is this subjectivity that I want to propose as the contraband that the women are bearing along with explosives.

Colonial anxieties around the oscillating veil

I stated that the veil must be considered in any account of smuggling in Algiers and one reason for this is that it has been theorised in terms of resistance that goes beyond its materiality, particularly as an oscillating signifier that disrupts any attempt by the coloniser to build it into his system of control and self affirmation. The colonial gaze does not just regulate the veil in order to organize desire – security through transparency is as much of a motivation. It is not about revealing just anything, or in any way: to reveal in an uncontrolled environment is to lose control of effects, hence in Jean Genet's *The Screens* a fear from the colonizer of what he might find:

> Supporters, yes, so they seem, if all one looks at is their rags, but underneath?...What's underneath? Even I don't dare go and look....A bunch of grenades....A nest of machine guns....A centre of infection....*[31]*

Why then, given this apprehension, is there the imperative to reveal, to unveil, to make transparent, and at close quarters, at checkpoints on the edge of the Kasbah? How does one explain this contradiction? Compulsive suspicion and involuntary desire to lay open would be one answer, particularly given the sight lines that can produce desire at checkpoints. But also the colonial gaze fears the alternative to revelation of a clear danger (in the hands of a transparently drawn other) and so in revealing something as solid as machine guns, it is disavowing, as Homi Bhabha might point out, the ambiguity involved in its production of self-identity through Othering.[32] This is because the Other place that must return identity to complete the identification of the colonizer is a split thing, and as such multiplies and proliferates a difference that acts like an infection in the colonial body. It is the fear in Genet's colonial administrator of the 'centre of infection,' of contagion that is more alarming than the 'nest of machine guns' because

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[29] *Ibid.* p183
[30] *Ibid.* p175
[31] Jean Genet *The Screens* pp110-11
[32] See Homi Bhabha *The Location of Culture* chapter two.

now there is viral action and an unworkable screen(ing) of it. Still more tactically, the contagion can be sited as much in the ambiguity of the veil as beneath it, and significantly, for my argument, the oscillating veil can be mapped onto the same site as the screen.

Productive ambiguity first emerges in Frantz Fanon' writing. The necessity to contain this nightmare to colonial security (but in a particular way) is perhaps why Fanon is able to argue in 'Algeria Unveiled,' on the battle of Algiers, that veiling, irreverent to this particular colonial demand on its signification, can be a form of resistance acting both as metaphor and material disruptor.[33]

Bhabha displaces the veil to a liminal or inbetween site. To understand this one must appreciate his theory of the impossibility of a clearly translatable object in the colonial gaze. The site of identity production is therefore between the former subject (coloniser) and former object (colonised) in exactly the position of the screen. It is the site of a drama of slipping signification in which unstable signifiers such as the veil become more important than subject and object. This performativity, of hybridity, doubling (in which the non-visual emerges - for instance writing), and mimicry, is very different to the performativity that I outlined around the passage of Brancusi and Parker's sculptures through customs. Then it was subject and object that performed, now it is whatever comes out of the site of enunciation. The veil and screen are right on that fault line. Such a line of reasoning has had a broad reach.

Burlin Barr, in a study of *The Battle of Algiers*, has suggested a translation of this ambiguity to style of the film so that there are multiple visual registers encoded as journalism, documentary and newsreel.[34] John Mowitt, like Bhabha, contextualizes Fanon's argument from *Studies in a Dying Colonialism* in a more discursive register, following the dialectic, but then shows how Fanon has displaced the site of colonial anxiety to the veil itself rather than what lies beneath it:

> ...colonial discourse provokes an antagonism that essentializes the dialectic of the master and slave, the story then establishes how the slave strategically displaces the antagonism, first by inverting it (speaking from the site of the unspeakable), and then by undermining it. In 'Algeria Unveiled' this takes the form of reconstituting the veil as an oscillating value...[35]

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[33] Frantz Fanon 'Algeria Unveiled' *Studies in a Dying Colonialism*
[34] See Burlin Barr *Lyrical Contact Zones: Cinematic Representation and the Transformation of the Exotic*, PhD dissertation
[35] John Mowitt, 'Non Western Eclectic' *Parallax* vol 4 no 2, issue 7 1998

Do the checkpoints at the edge of the Kasbah indicate that the colonizer is taking on the oscillating values of the veil? No, only that it would rather, or perhaps can only, face the horrors of what is beneath the veil and not the (im)material uncertainty of the screen itself.

For Bhabha, in addition to the veil (and, I am suggesting, the screen,) the inbetween site is the locus of desire. In this enunciative ambiguity the energy for resistance comes out of certain tensions. Two that he cites are demand/desire and meaning/being implying that the subject has dissolved as producer of meaning and desire. It is a further dissolution of the Freudian subject and follows the Lacanian re-siting of desire to the screen. This is where I want to differ slightly. Can both desire and being be produced outside of the visual frame of the checkpoint/screen but then be smuggled past it? It seems to me that Bhabha has theorized a screen of ambiguity at the expense of some subjectivity. Admittedly, in this performance, subjectivity now comes out of desire and meaning production, but my interest is in a contraband desire that is brought to the checkpoint. If the look, unlike the gaze, is flexible and performative, and not pre-given, then why can't it be entering the frame as well as exceeding it or oscillating with the screen? This would be to move beyond the veil - after all the women passing the checkpoint are not now wearing the *burka* - but for something still to be withheld. Another key issue in this re-siting of the look away from the border is that the woman now becoming contraband are not specifically resistant *to…*

Now I shall play out the passage of the women towards the checkpoints in Algiers, teasing out the inconsistencies in secrets, display and contrabands along the way. A key scene is the moment of unveiling of three women in a house (Figure 2.3) in preparation for smuggling bombs through checkpoints at the border with the European city. It follows a freeze frame of a crowd marching down a narrow, stepped street heading for the European city to seek revenge for French bomb attacks. The stills below bracket the scene stressing its importance: at the beginning a close up of the youngest of the women slowly pulling off her veil; and, at the end, as she applies light dye to her now cut, French style hair, her Arab jewellery is gone. She is made up and almost unrecognizable (Figure 2.4). But this is key. Was she in fact recognizable at the beginning? How does this notion of contraband go beyond carried explosives?

Figure 2.3 Women unveiling, *The Battle of Algiers*, Still (1965)

Figure 2.3 Woman applying lipstick, *The Battle of Algiers*, Still (1965)

I aim to show that Algerian women are not necessarily 'exposed' by this political move beyond the Kasbah, and also that there were always contradictions and gaps within the screened space of the domestic interior.[36] There are aspects of the naturalized internal space that are shown to be ungraspable and what is withheld here is carried through to the checkpoints; there is always a smuggled object, not just at the point of most exaggerated exposure. The removal of jewellery in exchange for make-up is also, I shall argue, simply the modification of an already existing screen because this ostentation, be it in the Kasbah or the European city, is always enfolded into secrecy.

Redrawing the subversive body: from jewellery to make-up and back

The women exchange the *burka* for European clothing and make-up that, at first sight, denotes a shift towards greater individuality. However, that this individual expression and its effects are far from being the preserve of the European gaze is shown by the contradictory move away from display as Arabic jewellery is exchanged for more austere European adornment. Jewellery and make-up can be both expressive and standardizing. In their disguise as Europeanized citizens, the women, made-up, generally blend in, but one of them flirts with a guard – hardly keeping a low profile.

Jewellery, as Georg Simmel has argued is both individuating and impersonal at the same time. This despite the logic that, although clothes, for instance, can mould to the shape of the body, jewellery doesn't change for the individual wearer – it may be worn by anyone – and gold and gem crystal in particular (being so visually alluring) function for a generalized other.[37] The individuation of adornment lies in the stylized use to which it is put, so that in the relation of comportment it cannot be worn in the same way by different people, and therefore radiates individual influence. Through envy it creates a value system of personalization and power.[38]

Simmel sees the secret as analogous in its functioning structure to adornment, and the way that they are both played out through others. I would argue that the jewellery that the women have dispensed with towards becoming a screen to smuggle bombs was just as much a screen in itself and that therefore the women were always

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[36] This exposure without revelation is akin to 'the secret' that Derrida maintains 'cannot be unveiled and that I discuss at the end of the following chapter.' See David Wood ed. *Derrida: A Critical Reader* p20
[37] Georg Simmel, section entitled 'Secret as/in relation to adornment' *The Sociology of Georg Simmel*.
[38] In Genet's *The Screens*, as Patrick Bougon points out, the mother sees that women in Algiers are not an homogenous group and each is a body in opposition in a given situation and, therefore, that alliances come about only in order to deflect the attentions of other hateful and envious individuals.

already carrying a secret. The austerity of the enclosing *burka*, then, belies the ostentation of jewellery that according to Simmel 'flows over,' suggests limitlessness, and 'contains no measure.' The women, then, are not contained by their circumstance and, like the Kasbah have an excess.

Folds of the Kasbah

The Kasbah is a permeable Pandora's box, the acknowledgement of whose relational secrets goes in some way to explain how the measured approach of the colonizer at the edge of the old city was bound to result in not just misrecognition of the contraband, but in an inability to see its spatial extent, its perpetual overflowing of the walls. The checkpoints have already been breached. Nevertheless this does not make the old city into a smooth space that the colonizer can see into, nor into a space that irons out differences inside of it.

There are inconsistencies in representations of women in the Kasbah that would suggest something hidden from the male gaze even prior to the transformation in their appearance. Compare, for instance, the differing portrayals of this space by the film and by Hélène Cixous.[39] Here the latter projects a space that is far from the one of civil dignity portrayed in the wedding scene of the film:

> In the Casbah, the oldest of Algier's cities, the most folded up, the convoluted one, the cascade of alleyways with the odours of wine and spices, the secret of Algiers, and if I had been able to name it then by its hidden name, I would have called it the savage genitals, the antique femininity. Yes the Casbah with its folds and its powerful and poor people, its hunger, its desires, its vaginality, for me it was always the clandestine and venerated genitals of the city of Algiers.[40]

Likewise the mother in Genet's *The Screens*, who herself has throttled a French paratrooper, is in no doubt that it is the women who are the most fearsome 'warriors,' and infers that they operate, at times, beyond the feminized subjectivity that the film allows:

> I wouldn't want to be the daughter, or mother, or wife, or grandmother, or granddaughter of a Frenchman who falls into the hands of our warriors.[41]

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[39] Kenneth W Harrow, in the introduction to *African Cinema – Postcolonial and Feminist Readings*, suggests that, although a part of committed 'cinema verité,' films like Pontecorvo's *Battle of Algiers* cannot represent the nuances and close, local histories of quarters, bidonvilles or shantytowns.

[40] Hélène Cixous, 'Letter to Zohra Drif' *Parallax* vol 4 no 2, issue 7 1998

[41] Genet *The Screens* p115

Patrick Bougon finds analogy between Genet's preoccupation with betrayal in literature and the necessity for women in Algiers to withhold something from the political expediencies of men; inevitable, if, like Bougon, one sees the feminist project as 'unending rebellion.'[42] Derrida seems to share this sentiment and sees women carrying more than just bombs:

> ...I believe that today, not solely in Algeria, but there more sharply, more urgently than ever, reason and life, political reason, the life of reason and the reason to live are best carried by women; they are within the reach of Algerian women: in the houses and in the street, in the workplaces and in all institutions.[43]

Is there a danger here, though, in exchanging one essentialism for another? Ratiba Hadj-Moussa decries the loss of woman as individual being-in-the-world when she states: 'If women are subsumed under the aegis of "the people" (allowing them access to public space) it is only at the price of the negation of their "being-woman."'[44] However, One need only point to the other side of the mother in *The Screens*, and her advice to her daughter-in-law to look after herself, to see that while essentializing is a possibility it is not a likelihood, particularly if their desiring contraband can in some measure be ascribed to personal memories and looks elsewhere. The Kasbah has a spatiality that is not just characterized by the overflowingness that I spoke of in relation to jewellery but also by an enfolded plurality and internal difference. This is what is at stake at the checkpoints at the edge of the old city.

Limited exposures

Despite the ability of these women to work around conditions of partial secrecy/display Fanon insists that the overall transformation leaves Algerian women fighters exposed:

> The protective mantle of the Kasbah, the almost organic curtain of safety that the Arab town weaves around the native, withdrew, and the Algerian woman, exposed, was sent forth into the conqueror's city.[45]

Or, alternatively, are they something like Deleuze and Guattari's 'block of becoming' so that there isn't a simple transformation from one state to the next? There isn't total

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[42] Patrick Bougon, 'Translation, Tradition and Betrayal: From Political Commitment to Literary Freedom in Genet's *Les Paravents*'
[43] Derrida, 'Taking a Stand for Algeria' *Parallax* vol 4 no 2, issue 7 1998
[44] Ratiba Hadj-Moussa, 'The Locus of Tension: Gender in Algerian Cinema – in memory of Kateb Yacine' *African Cinema – Postcolonial and Feminist Readings* p257
[45] Fanon, 'Algeria Unveiled' p51

exposure and no new body is produced: 'Becoming produces nothing other than itself.'[46]

The issue of partial and controlled exposure can be brought back to this key scene of unveiling in the Kasbah house. One of the women brushes her hair in the mirror and applies lipstick; the younger one looks ruefully at the transformation and continues to caress her own locks. She looks still more mortified as she cuts them off. Finally there is hesitancy as she applies the dye. Freeze. What do these scenes represent in terms of exposure? Is this *all*?

Peggy Phelan, in her performance analysis *Unmarked, the Politics of Performance*, points to a 'not all,' something absent but in excess, that eludes surveillance and its markings within a supposedly naturalized gaze: It locates 'a subject within what cannot be reproduced within the ideology of the visible...'[47] And so a visual regime is not all that there is:

> The dramas of concealment, disguise, secrets, lies, are endemic to visual representation, exactly because visual representation is 'not all.'[48]

Fanon is ambiguous in his characterization of this apparent transformation. On the one hand the woman revolutionary invents 'new dimensions for her body, new means of muscular control,' 'relearns her body,' and brings about a 'new dialectic' of it.[49] On the other hand there is a seamless shift:

> ...an authentic birth in a pure state, without preliminary instruction. There is no character to imitate, on the contrary, there is an intense dramatization, a continuity between the woman and the revolutionary. The Algerian woman rises directly to the level of tragedy.[50]

The question of how much is carried through from the private to the public revolutionary space remains open, particularly as this type of feminine body in revolution has been criticized as essentializing and prohibitory in a postwar feminism that wants to move on from this trope. The issue reaches a crux at the checkpoints.

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[46] Gilles Deleuze and Félix Guattari *A Thousand Plateaus* p238
[47] Phelan *Unmarked* p1
[48] *Ibid.* p32
[49] Fanon 'Algeria Unveiled' p59
[50] *Ibid.* p50

The Checkpoint

Zohra Drif, the revolutionary on whom the youngest of the three women smuggling bombs is based, was at school with Hélène Cixous in Algiers. It was a kind of checkpoint for both of them but as Cixous retrospectively admits in a much later letter (never sent) published as an essay, there was a mystery to Drif even then:

> It [the letter] would say: Zohra, Algeria, at last you, I had sensed it coming. I had not hoped for it, there was something behind your eyes that did not show itself, a guard, at last you.[51]

It is difficult to tell whether Cixous is essentializing, in the manner criticized by Hadj-Moussa, or personalizing. Whatever her intentions, she touches the dilemma of the women revolutionaries and their likely multifaceted activity. This in itself - the ability to operate in multiple registers - makes the youngest woman an effective smuggler: the bomb is just one of the contrabands that she carries. In the film, the young woman's encounter with a soldier goes like this (Figure 2.5).

Figure 2.5 Young woman at checkpoint, *Battle of Algiers*, Still (1965)

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[51] Cixous, 'Letter to Zohra Drif'

She strolls through with a smile:

> French Soldier: *Going to the beach miss?*
>
> Young woman: *How did you know?*
> [She flutters her eyelashes and glancing over shoulder brushes her arm and tartan bag slung over it]
>
> Soldier: *Second sight, may I come along?*

Does she dissimulate through masquerade or is her look elsewhere? At the beginning of this consideration of the field of vision and *The Battle of Algiers* I described the way that the look is separate from the gaze, and in this scene the latter is represented by a surveillance briefing film beyond the look of both the woman and the soldier. There is however a third possibility and this is that the movie camera's gaze can align itself with the look of the soldier (though not quite in his forward position). This camera is behind the soldier at head height and follows the girl as she walks past. The attribution of contraband has already moved from the locus of the bomb or gun, the literal contraband, to the idea of the subject as smuggling herself, but can he see this? He sees an unveiled Europeanised object of desire and is fooled by the distraction of the bag and the smile. The bomb is easily carried through as she has sufficiently disciplined her body to carry off the ruse, but he is hardly looking for it. He recognizes an Other within the economy of the male gaze with which his look is now aligned.

What is it that exceeds both the soldier's look and the gaze that is now aligned with it? Is there still illegibility in the visage of the woman or must she rely on masquerade? It could be that the two are compatible. Kaja Silverman, in *Thresholds of the Visible World* analyses a scene in Harun Farocki's film *Bilder der Welt und Inschrift des Krieges* (Images of the World and the Incription of War 1988) that has striking analogies with the scene here. In it a young Jewish woman strikes a pose for a German officer's camera that Silverman analyses as a look imported from the boulevard and that in its coquettishness overrides the context of Auschwitz where it takes place. Unfortunately her Jewishness comes first for the cameraman and it doesn't save her, even for a moment. The woman in Algiers also imports her look and it works, even within the manipulative screen environment of the given-to-be-seen.

In the soldier's representational economy he sees only what he wants to see - an object. But the woman is empowered as a subject by her action and look elsewhere. However, masquerade is also apposite because she must conceal her desiring

subjectivity and maintain the appearance, through exaggerated femininity, of being an object.[52] And so, in addition to importing a look she is at the same time manipulating the ambiguous middle ground of the signifier, the veil and the screen. It points to one more potential contraband tactic: could a kind of subjective resistance to being objectified, paradoxically, draw upon *becoming* object? I might go further than this and suggest that she is not just masking her subjectivity in artifices of objecthood, and that instead there is a fusion of object and subject that has to do with being "not all", and also that within her own paradigm of desire (which is not simply about usurping his position) there is no binary tug of war between the two. Objecthood is not simply disguising desire and subjectivity: it is inextricably linked to it, a becoming... The soldier is not blinded, but he can only see in a look along the lines of subject-object in which the two are distanced. His look is built, as Phelan points out, around the need to construct her as separate and other, but then to reconstitute her as 'same' - most obviously, in this specific context, as Europeanised. Her desire, ironically disguised as subject-object, is in a condition of becoming that annihilates both of these poles.

In a very roundabout way we have come back to a trajectory, now working outside of the framework of the Lacanian gaze that dissolves discrete subject and object formations and this is the very different conception of desire that Deleuze and Guattari theorize as productive flow in *Anti-Oedipus* (See chapter six). Desire assembles the social field (including smuggling which is now a war machine) and so what she brings to the checkpoint is a potential past or future now flowing as contraband in the present. She is the embodiment of desirous subjectivity-without-subject rather than an individual attributed with desire.

In the Algiers scene I have described it is not quite clear what is permitted to be visible, or to remain invisible, and by whom. It depends upon which paradigm of perception one moves in. Simple passions predicated on scopic desires and looks such as the soldier's or the customs men in Egoyan's *Exotica* are only able to discern partial visibilities. Many of these fragmented narratives are local: for instance Judith Butler's

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[52] An irony here is that more recent feminist urban subjectivities in Algerian film represent this same tactic of exaggerated femininity but that it is now no longer a (paradoxically ostentatious) screen to conceal 'not all,' but is, in one sense 'all' there is. Now, however, it is turned not against the colonizer but against male Algerian politicians who would re-institute secrecy in women on their own terms. Hadj-Moussa, in *African Cinema*, identifies the modern city as the site [of this non-contraband stance] where the environment 'never becomes opaque: every body, particularly the female one, is overexposed, falsely veiled shameless.' (p264) In other words women can only be veiled – labeled – as 'shameless' [e.g under the 'code of the family' law, instituted 1984] and this can be turned around, subversively, by them to mean where-there-is-no-shame, in living here, like this.

conception of performance/performativity gravitates towards the local because either it is tied to an object or she maps identity (through the imaginary) onto desire which must then be limited to the gaze and its visual parameters.[53] The same can be said for the camera-like (given-to-be-seen) conception of the checkpoint that controls the production and performativity of contraband and its desirous actions in the *Battle of Algiers* – it localizes what constitutes smuggling. However, partial perception as constitutive of contraband is not limited to the narrow look at customs or security channels such as the airport or checkpoint in Algiers where performativity takes place under conditions of borderline claustrophobia – be they the close contest of object definition for Brancusi, Parker and Alÿs, or the ambiguous screen drama for Bhabha and Mowitt (amongst others). Butler's performative analysis misses the partial knowledges and visibilities, the *not all*, that come from *elsewhere*.[54]

Smuggling as a drama of partial visibilities works in more complex spatio-temporal ways. I have attempted to spatialize the production of contraband through the extension of its activity to the Kasbah prior to the checkpoint and to allow its looks or secrets, linked to a temporal dimension of desirous memory and potential futures, to overflow the limits of the border and hence its restrictive timings. Through not situating the entire drama at the border I am able to bring variable contrabands to that limit, some of which performatively contest screen dramas that are disruptive, in themselves, of the given-to-be-seen, and others for which the border has no bearing. These are contrabands produced outside of resistance *to...* and hence they are spatially beyond the scope of the useful, but limiting, performance site and unable to be argued over by the dominant paradigm.

The multiform 'contraband' that I have taken apart and the revolutionary contraband that I have attempted to build up are far from some of the romantic definitions that I mapped out in the previous chapter. In the coming one I hope to construct a theory of smuggling that shifts from purely qualitative visual attribution to one that operates from

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[53] Some of her more visually based performative work has been likened to the Fanon of 'Algeria Unveiled' - as a reading of racialization. See Vicki Bell 'Introduction' in *Performativity and Belonging* ed. Vicki Bell.

[54] See Vicki Bell in the introduction to *Performativity and Belonging*. In their essay in the same book 'Playing it Again – Citation, Restoration or Circularity' Jan Campbell and Janet Harbord consider other feminist writers to (perhaps spatially) move beyond the limiting performative framework of 'symbolic-imaginary,' for instance Braidotti in the slippage 'symbolic-imaginary-*real*' and Irigaray 'symbolic-imaginary-*political*.'

a complex, active and political quantitivity, and functions either in a different paradigm to Jay and Virilio's discourses of blindness and disappearance, or at least within its complicated interstices – zones of partial visibility and subjectivity. I also want to theorize a contraband that, despite probing at the limits of visibility - in particular through X-ray, can pass in plain sight through customs without compromising its ontological affirmativity; in other words, without evasion and without scattering it on the representational screen.

Part 2 *Complex Contrabands*

Chapter 3

Contraband Body

'What is a body capable of?'[1]
(Spinoza)

The baggage of the smuggler is turned upside-down, the body turned inside out, how

could it be that nothing is found? Why is it that identification, portraiture, cannot be made? Conversely the portrait of legendary Colombian cocaine smuggler Pablo Escobar is much more readable despite the overcoding of one myth with another: he is dressed as Mexican bandit revolutionary Francisco 'Pancho' Villa. It shows him as many have seen him and perhaps as he saw himself – with all the attributes of dignity and daring. His objects – the gun and bandolier, the poncho in indigenous cloth and sombrero (together they constitute a sign of *mestizaje* that might also pertain in Colombia[2]) replace another kind of 'baggage' of less noble experiences.

Figure 3.1 Åsa Anderson *While Moving – I'm Waiting*

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[1] Quoted in Gilles Deleuze and Claire Parnet *Dialogues* p74.
[2] *Mestizaje* is a concept of hybridity and miscegenation between indigenous people and more recent inhabitants of Latin America.

Baggage, in its literal sense, is a gathering together of possessions, be they practical effects, memories, ideas, experiences (perhaps psychic) - all the kinds of attributes within images that are used in reading them. A body of evidence is built up. Escobar is very legible. However, intelligibility of portraiture is usually dependent upon baggage, attributes in particular, being kept apart from the body. Perhaps, then, it is the blurring of body and baggage that proves so troublesome to the state in making portraits of smugglers in the hi-tech visual environment of customs and immigration.

Åsa Anderson's photograph *While Moving – I'm Waiting* (Figure 3.1) is a very literal portrait of the elision of baggage and body and it would seem, at first, to suggest both the impossibility of avoiding detection and the desperation of some migrants to reach the other side of the border. However, on further consideration, it appears much more ambiguous and points to more positive prospects and strategies for the travelling contraband body. Photographic portraits are usually still, frozen, bars to movement, but as the title of indicates, there is more than one speed in operation here: one suggesting stasis, the other movement. Deleuze and Guattari's 'becoming' plateau, in *A Thousand Plateaus,* allows for a subject, or becoming object, whose discipline and quiet not only conceals a racing pulse and tempo, but also sees this movement as immanent to that still, posed body. The entire scenario at customs of the subject stripped bare and the contest over who draws the portrait – be it clean or loaded, innocent or guilty, seen or unseen, externally attributed or an internal relation – is constituted amongst these variable speeds/timings, powers, and movements in space, and they are not always in joint.

Look at the timing of the naked figure in *While Moving – I'm Waiting.* Taken on one plane the figure is too prompt and is imaged in waiting, in the waiting lounge, or waiting to pass by the X-ray cameras. Deleuze and Guattari label this timing *chronos* – 'the time of measure that situates things and persons, develops a form, and determines a subject.'[3] The security official conditions the image, makes and sees the portrait sitter.

But what if the subject is early or late for the sitting? It might not be caught in the image that surveillance wants, but can it say that it is really present to make an event and to draw its own portrait within the same contested regime of perception? Deleuze and Guattari allow for the 'failure' of presence on the same plane. This is the timing of

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[3] Gilles Deleuze and Félix Guattari *A Thousand Plateaux – Capitalism and Schizophrenia* p262

the *Aeon* –'...the indefinite time of the event...a simultaneous too-late and too-early, a something that is both going to happen and has just happened.'[4] There is no 'development' in the situation – no action and hence no detection. Here we have an immanent smuggling that asks questions of both the profile of the contraband subject-object, and the field of perception/surveillance. Do they, temporarily, become indistinguishable?

With this ambiguous example in mind, this chapter shall move towards an elision of baggage and body in the theorization of a contraband that, despite its displacement in time and space, is embodied and affirmative beyond the fragmentation and scattering that proved both transgressive and limiting at the site of the screen in the previous chapter. The trajectory of this chapter is a move towards the abstraction of smuggling so that ultimately the secret, deception itself, is mobilized as the most conceptual form of contraband. Its effectiveness is assessed against inert contraband carried in or as baggage that will be the initial focus of attention. How, then, does one get from the fulsome body of the smuggler to the absented process of the secret, and, more importantly, what kinds of ways of being-in and living-in-the-world are produced in the process?

My aim is to move beyond analysis of merely tropic qualities of terms such as body, baggage and portrait to flesh out and actualize some of the concepts that have been applied to them such as becoming, folding, singularity, self-empowerment and being-in-the-world, before considering the post-structuralist secret as baggage in itself. *En route* to this most abstract of contrabands, despite moving away from smuggling that is merely a response *to* scopic regimes, I shall nevertheless pass through another form of the drama that is framed through the lens. This is X-ray screening at customs and immigration that attempts to physically look *into* the body (thus going beyond the appearance-mediated or symbolic screenings of the previous chapter). Staying, at first, within the ocular will allow me to contextualize a contraband in a scopic environment that might thereafter be superseded. I move on, in the second half of the chapter to a conceptual assemblage (Leibniz's monadic body worked over as *fold* by Deleuze) that, despite this environment, functions as contraband and still produces an affirmative way-of-being-in-the-world. I shall suggest that this functions as a mode of resistance, but not

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[4] *Ibid.* p262

one reacting *to* something specific (for instance to visual interrogation that attempts to draw up a portrait of its 'body').

What is at stake in building this concept of the body-contraband away from the middle ground of performativity and visuality (for instance the screen) that has proved so productive for contesting subjectivities and questioning intelligibility?[5] It has important philosophical implications:-

First, following Spinoza's monism, it is able to escape the Cartesian duality of mind-body that subordinates the body and, if it is conceptualized as an (albeit contraband) alien other, renders it intelligible to perception.[6]

Second, in moving away from signifier structuration, I am able to reintroduce an affirmative ontology, be it a contestable one, that breaks down the oppositional tension between meaning (production) and *being* that went into the construction of the disruptive in-between site of the postcolonial screen (see Homi Bhabha in the previous chapter). Deleuze distinguishes between symbol and allegory (the mode of proliferation of the fold) in that the former isolates, and purifies an object while the latter is about living in the everyday - *being*-in-the-world – in other words outside of the (dead) camera screen that Lacan likens to the symbolic schema.[7]

Third, both of the above oppositions, mind-body and meaning-and being, can be engaged with in the concrete, physical modality that is the Spinoza/Leibniz/Deleuzian molecular monadic body-fold. I discuss this baroque formation in the second half of the chapter drawing mainly on Gilles Deleuze's book *The Fold*.

Fourth, as molecular interaction, this contraband does not make the distinction between living subjects and inert objects. Hence under regimes of suspicion the contraband cannot be identified as a discrete object isolated on the screen.[8] The object-

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[5] I am concentrating on what Foucault has called 'intelligible' bodies rather than the 'useful' ones that he has also theorized. I am assuming that society cannot usefully organize smugglers (although the alliance of smuggling and espionage and the national productivity of shadow economies might belie this), but that it seeks to make-intelligible bodies that have an appearance and symbolic function and therefore must be culturally accounted for.

[6] For a synopsis of this philosophical position see Elizabeth Grosz *Volatile Bodies*.

[7] See Deleuze *The Fold: Leibniz and the Baroque* (pp125-27) for this distinction between symbol and allegory.

[8] Translator Tom Conley, in his foreword to *The Fold*, suggests that philosophy itself gains agency through atomisation by being able to complexify its engagement with deterritorialization.

subject, now broken down, is enveloped in its predicates - suspects are unable to be separated from their attributes, from their baggage.

Before moving on to this conceptual contraband I want to consider more conventional tactics that smuggling has adopted, through baggage and body, by resisting or metamorphosing out of the clarity inscribed upon them at customs and immigration: evasion before affirmation.

Baggage and Body: contents undeclared

Luggage as signifier of displacement, both in itself and of its carrier, has been theorized at some length by Irit Rogoff in her book *Terra Infirma*.[9] There, luggage is considered in all its connotations and evocations of memory, nostalgia and fantasy within discourses of exile, migration, travel and hybridity. Her displacement of it begins with its metaphoric meanings, and in a deconstructive reading she goes on to consider its slippage in signification and supplementary uncertainty, particularly in contemporary art practice. This brings luggage near to bodies in terms of their signification, especially of identity, but they remain recognizably separate, if intertwined, entities. My concern with baggage is not to analyze it as a discrete element. Instead, in this section, I wish to consider its physical displacement into body and the breakdown of the designation that separates these two into the categories living and inert. How is the object baggage subsumed into the body or body into baggage? Initially it is probably an ungluing at the seams rather than the colonization of one by the other, but some issues of structure must become problematic.

One of the first shifts in the elision of baggage and body is to drop the notion of carrying as separating subject and object and, in terms of smuggling concealment, to lose awareness, and sense of the question, of: what is in...? The mystery of the object resounds in the customs official's question 'what is in the bag?' What if one can't answer that question and, moreover, what if one is oblivious to it? The mystery has power over the smuggler as much as over customs. Contraband hidden from the courier produces a tension of not knowing that makes for a potent imaginary. Baggage can have a contraband *effect*: one that maintains the separation of smuggler and contraband, a

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[9] Irit Rogoff *Terra Infirma: Geography's Visual Culture*

limitation in terms of evasion through becoming-contraband perhaps, but that might have its own effectiveness. On the other hand it could be the appearance, or comportment, of the carrier as much as that of the baggage that acts as a screen, but the two are always linked. Contraband may have a talismanic quality that inspires confidence in the smuggler, though it might just as equally lead to paranoia. Either way it provides an excellent plot device for fiction in which the object has a psychological hold upon the subject. I shall run through two examples of this before pushing the idea to its extremes with more literal elisions of baggage and body at airport customs when the question becomes: to what extent can the contraband actually become body?

In Ivan Klíma's 'The Smuggler's Story' the book smuggler narrator's wife agrees to carry a wrapped carpet into Haifa for somebody she has met on a cruise liner:

> My wife was never particularly strong, but she refused to let me carry the parcel because I didn't trust its contents...She straightened up so that the heavy roll on her shoulders seemed almost to float, and then with an expression of confidence and certainty that only the utter absence of guilt can produce, she stepped up to the counter...They waved us through the barrier.[10]

The baggage may or may not be contraband (we never find out). But it is the willed *belief* that it is not that makes the narrator's wife, able to proceed with confidence. This is only remarkable for its being the opposite of what so often occurs, in reverse, when the absence of a contraband in luggage can nevertheless, irrationally, be attended by a feeling of guilt. Perhaps, then, it may be as much about a state of mind, in terms of immediate effects, as it is about the legality of what is carried. Confidence affects the narrator himself at the end of the story as he brings in a laundry basket from his car after a trip that combined both washing and smuggling books:

> ...It seemed unusually heavy and, when I walked up the stairs, something inside it clinked metallically. I felt like lifting up the laundry to see what was hidden underneath it, but I managed to control my curiosity. I set the basket down on the dining-room table as carefully as possible and went away to read.[11]

Not knowing, therefore, can have contradictory effects of empowerment and anxiety. In Jean Genet's *The Thief's Journal* it constitutes a more substantive psychological effect, a *jouissance* (and even a sense of 'sovereign power') as he smuggles a package for his lover from Amsterdam to Antwerp without knowing its contents (which it later

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[10] Ivan Klíma 'The Smuggler's Story' *My Golden Trades* p21
[11] *Ibid.* p40

transpires is opium, but Genet realizes that knowing it for certain, in advance, would alter the dynamic of the experience):

> Stilitano's package between my chest and my shirt betokened, made more precise, the mystery of each thing, at the same time resolving it, thanks to the smile (almost cropping out at my lips and revealing my teeth) which it enabled me to venture so as to pass freely. Might it be that I was carrying stolen jewels? What police problems, what goals of bloodhounds, of police dogs and secret telegrams, derived their origin from this tiny package? I therefore had to rout all the enemy forces, Stilitano was waiting for me.[12]

Once again it is the package that permits the passage and steels the smuggler.

It would seem from these two examples that, despite the continuing separation of subject and object, body and baggage, contiguity develops between the smuggler and contraband. This chapter will suggest, however, that there can be both more carnal (monad) and more ethereal (the secret) alliances between them.[13] Consumption of the object breaks down the divisive trait of smuggler as effect and contraband as withdrawn, discreet[discrete] baggage, into a machinic trafficking. The divisive screen(ing) taking place between authority, transgressor and contraband also disappears. Hence, in this mode of being-in-the-world the surveillance apparatus has no position from which to ascertain either baggage or body.

The main character in Klíma's story is stopped by police with a carload of books and in the panic recalls the time that a friend had carried a letter for him across the border and, rather than allow the customs officer to read it, swallows it. He, caught with contraband literature, now wonders: Could I eat three bags of books?[14] The

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[12] Jean Genet *The Thief's Journal* p114

[13] Another ethereal notion of baggage, alternative to the secret, might be Heideggerian 'being-stance' that constitutes a form of 'comportment.' Comportment, for Heidegger, is the way that *Dasein* allows for intentionality in the absence of conventional subjectivities. Being a non-mental intentionality, it short-circuits the issue of guilt, real or imaginary, at customs and immigration. Effectively this is to carry oneself, not to carry baggage, and certainly not for such a transported object to exert an external power over a subject or to be captured by it. This has implications for the intentionality of resistance: 'Being-in is something quite different from a mere confrontation, whether by way of observation or by way of action; that is, it is not the being-occurrent-together of a subject and an object' (Martin Heidegger *Being and Time* p221). In this comportment there is neither discernible inter-subjectivity nor relation either of reaction or of the sort that might posit a subject (customs or smuggler) in opposition to a transcendent object. Baggage and courier might also be metaphors for certain attitudes, or comportments, in art practice based on the idea that the object has a mysterious, secretive, auratic power, and the artist a confidence stemming from it, but one that remains separated from it through the priorities of art publicity. Equally well, in the Heideggerian (dis)orientation of 'being-in,' art can evade this logic of either object given for analysis or artist standing in for work.

[14] Klíma 'The Smuggler's Story' p23. The contraband isn't illegal - the narrator simply wants to safeguard the confidentiality of a personal letter and thinks, mistakenly, that an American will not be searched.

disappearance of the contraband takes the form of its ingestion, but then of course it loses its value.

On a single trip drug mules have been known to carry in their stomach different substances each in a colour-coded condom. This is smuggling at its most mimetic of the workings of capital, something that Avital Ronell outlines in her book *Crack Wars*:

> Like any good parasite, drugs travel both inside and outside of a narcissistically defended politics. They double for the values with which they are at odds, thus haunting and reproducing the capital market, creating visionary expansions, producing a lexicon of body control and a private property of self...[15]

On the one hand it shows a degree of organization that must prove effective. On the other this seems very compliant with the coded searches and questions that customs might be working with - the Foucauldian 'discipline' and 'body control' - models for power implication.[16] Can there really be any kind of effective evasion given such containment?

What if one keeps something under one's tongue? It remains unenunciated and therefore, in one sense, immune to capture. But this is very limited and works better as metaphor. Something more corporeal is needed as it remains only partially effective: somewhere between the caricatured surface garment cover in Sauvaire's *La Mule* and the swallowed coded condoms.[17] If, one step on from this mechanical smuggling, there is such a thing as smuggler 'Being-on-drugs,'[18] can there be a more useful and political contraband (being) in-the-world coming from this same principle: in other words losing one's self to the object (or vice-versa). In this ontological scenario both more is at stake and less is likely to be found. Invisibility should mean more than simply being out of sight. Even before X-rays are turned onto a subject, consumption of evidence is no guarantee that the limitations of physiognomic reading will allow contraband to remain undetected. Nor, as Michael Taussig has pointed out, is physiognomy at customs purely a matter of sight; sense of smell is perhaps a more effective way of 'becoming other,'[19]

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[15] Avital Ronell *Crack Wars: Literature, Addiction, Mania* p51
[16] Later in this chapter I want to theorize a very different form of body control around a more fluid model in the section on Leibniz/Deleuze's monadic body.
[17] *La Mule* - see previous chapter, the section 'screening: probing clarity and sense.'
[18] Ronell *Crack Wars* p59
[19] Taussig cites Adorno and Horkheimer in this privileging of smell: 'Of all the senses, write the authors of *Dialectic of Enlightenment*, that of smell – which is attracted without objectifying – bears clearest witness to the urge to lose oneself on and become the 'other.'' *Defacement* p19

and he points to sniffer dogs as means of becoming body and becoming (and therefore *detecting*[20]) drugs:

> How misguided the physiognomists were! Looking for the look, when all along it was the nose that could do the job, thanks to a truly Dionysian immersion in the body, albeit the body of the Other. Getting to really *know* the Insides. So much so, you lose yourself in them [...] And what of the attraction? This losing oneself in and becoming Other? Becoming drugs?[21]

In giving contraband ontological significance Ronell is maybe onto something and it recalls the desirous customs officers in Egoyan's *Exotica* (considered first in the previous chapter and discussed at greater length below in the section 'portrait of human contraband') who must convince themselves that a smuggler is carrying. This means detecting elisions of baggage and body, while both of them slip into modes of being. Ronell puts it thus: 'It is a matter of determining at what point the object takes possession of the subject.'[22] Taussig's example goes still further as, in using smell, customs sacrifices its scopic distance.

Of course customs and immigration stop short of either becoming Other or becoming drugs and if they lose themselves it is involuntarily, beyond visual detection. However, the possibility of the smuggler or critical theorist becoming contraband (the former discussed below and the latter in the final chapter) might point towards the danger of the customs officer also losing him/herself, perhaps desirously, in it. In *Exotica* a young customs officer tracks down a smuggler that he sees coming through and has an affair with him, stealing the rare eggs that he has smuggled in order to blackmail him. The focus of power, still invested in the contraband, shifts back to customs but the relation has become, literally, one of negotiable desire. The officer has in some way re-sited the target of his official desire – to discover the eggs – onto the smuggler when he is not actually carrying and who has therefore, symbolically, become the contraband. Thus, through their sexual union, customs and prey have come together.

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[20] When I say 'detecting' I am holding back 'becoming' as at most a form of empathy, not allowing it the status of immanent desire, and in doing so paralleling Taussig's point that before the use of dogs at customs the civilizing of desire had channelled smell into vision – the basis of Freudian repression. Hence the privileging of visual, physiognomic, readings - insides understood from outsides - over non-objective becomings such as dogs sniffing into, perhaps becoming drugs, contrabands. The plainclothes officer reading eyes (see note 22, chapter two), therefore, is operating in a different register to the dog at his feet.

[21] Taussig, referring to Christopher S Wren' article 'Traveler's Boon is Smuggler's Bane' *Defacement* p19

[22] Ronell *Crack Wars* p59

There may be a more constitutive and involuntary shift in transport and agency than this. Roland Barthes' mythic Jet Man, the test pilot of aviation pioneering, flies on a threshold at which speed and repose are collapsed into each other, but also where the cohesion of the pilot and aeroplane are coterminous to the extent that the machine doesn't any more carry the pilot than he pilots the machine.

> ...the *jet-man* is defined less by his courage than by his weight, his diet and his habits (temperance, frugality, continence).[23]

For the pilot, as with the airborne drug courier, quantitative efficiency (in smuggler as much as contraband) is paramount. The smuggler must not crack, nor the contraband burst; it makes the combination an inseparable machinic alliance without a passive cargo. The elision of baggage/tool and subject is not only empowering but describes a nomadic trajectory: as Deleuze and Guattari have it; '...that group or individual creates the line [of flight] rather than following it, is itself the living weapon it forges rather than stealing one.'[24] The irony is that in the moment of detention at customs the smuggler cannot be literally in-flight. Fine-tuning and discipline of the whole body, in the moment, becomes as important as simple separation of customs and contraband. Is it, then, enough, at customs, the site of X-ray, to simply look for something carried, for something invisible *within* the body, when the body itself, in a disciplined motion, has become contraband?

Amelia Jones asks the same question, in relation to Mona Hatoum's *Corps Etranger* (an arthroscopic film probing of the inside of the body) of what can now be concealed?[25] She considers what might still be trafficked through the body and concludes that whatever this may be it will always be physically detectable, as another flesh. On the one hand this suggests detection but on the other evasion because nothing is now discernible as carried. By extension, around this consideration of everything as flesh, including the object contraband, there is also apparently no room for subjective self; for the smuggler apart from their bodily quantitativity.

In response to this, in the next section, I shall look at the contest in the light of X-ray and then propose a contraband that is more than simply in-between, that hardly even dissimulates in order to become invisible and, indifferent to both all-seeing technologies and annihilation through immanence, amounts to a quantitative self.

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[23] Roland Barthes, 'The Jet Man' *Mythologies* pp71-72
[24] Deleuze and Guattari *A Thousand Plateaux* p204
[25] Amelia Jones, 'Dispersed Subjects and the Demise of the Individual'

X-ray portraiture

The question of (in)visibilities becomes paramount when one considers the architectural and machinic attributes of the 'port of entry' where surveillance is the normative regime of capture and the X-ray its primary tool: an environment of suspicion. I shall begin with a selective but more discursive positioning of both this more pervasive, taxing gaze – X-ray as instrument of scientific enlightenment - and the object it portrays: the patient, the smuggler, the portrait as historical classification. Broader claims to truth and identification through X-ray must be considered before getting down to atomic detail.

In *Vico and Herder: Two Studies in the History of Ideas*, Isaiah Berlin comments, on Giambattista Vico, that he was 'the first modern thinker to grasp the fundamental difference between scientific and historical analysis – the X-ray and the portrait.'[26] For this section on X-ray, and much of the rest of this chapter, I want to play out the contest at customs and immigration as one over who has access to portraiture and identification (or, in terms of the fold that I shall discuss below, possessing your own 'clearer' areas).

According to Berlin, for Vico the X-ray is a 'method which consists in perceiving and abstracting what is identical or similar in a large number of different cases, in order to establish some law or model' and to uncover 'the common kernel of dissimilar cases.' In other words X-ray, translated into smuggling terms, is only interested in what is common to all of us; a quantitative contraband that we cannot hide. By contrast the portrait looks for 'the individual character of each – that which makes each action or event or person, or society or school of art or work of literature what it is uniquely.' It seeks out our qualities from which to make its identifications. But what if these qualities are not available? What if in the Leibnizian fold/monad, that I discuss below, attributes are indiscernible? I want to show that X-ray by the very nature of its technology of displacement, far from being satisfied with what is identical and therefore classifying along lines of similarity, moves into the territory of portraiture and attempts to map and portray individuals. It overcodes the quantitative matter that it reveals with attributes that make suspect-portraits, even when none are forthcoming. X-ray becomes less scientific and more pernicious and moralizing. How, then, can something so objective be moralizing?

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[26] Isaiah Berlin *Vico and Herder – Two Studies in the History of Ideas* p89

In customs X-ray is a clean technology. Screening and screened in that it captures from a distance and projects onto a screen, behind a screen, it engages with the body or baggage only analogously, without touch. X-ray is at once a practical apparatus and a sanitised workspace. Through a simple scan, inside becomes outside – all surface. This is a move ('exscription') that Catherine Waldby, in her book *The Visible Human Project*, links to the safely extracted and exteriorised working space of the screen in front of the endoscopic surgeon's eyes,[27] and that I might link to a similar work-screen at customs, the baggage screening monitor - the photographic prosthesis to the nothing-to-declare table, now free of the abusive rubber gloved invasiveness prominent in Sauvaire's *La Mule*.

Waldby characterizes the X-ray production as 'excessive transparency' – everything is touched by light and the body is displaced in direct analogous relation. This means that certain things show up (bone and areas enhanced by introduced dye in particular) and other things (skin etc.) do not: translation as capture. Translation, however, may be flawed or blinded, depending upon the degree of inflexibility in the reading of anomalous data such as contraband operating in more than one *band*. There is a passage in Neal Stephenson's Sci-Fi novel *Snow Crash* in which the main character, Hiro Protagonist, becomes an invisible avatar in cyberspace, a virtual embodiment made to be seen by security but invisible to the naked eye. There are two bands of visibility:

> If your avatar is transparent and reflects no light whatsoever – the easiest kind to write – it will be recognized instantly as an illegal avatar and alarms will go off. It has to be written in such a way that other people can't see it, but the real estate software doesn't realize that its invisible.[28]

The importance of multi-registered presence-absence should be stressed. There is a remarkable similarity here with a particular attitude of *avant gardism*. This tactic of evasion, here in a cyberspace novel, is, in another context, for Derrida, a principle for the survival of new and alternative modes of deconstructive reading strategy:

> Its chance is that it will be transformed, that it will be disfigured. Its obvious that if it were an identifiable and regulated practice, the same thing being recognized each time, then it would not have a chance. It would be stillborn, dead from the start. If it has a chance, it is to the extent that it moves on, that it gets transformed, that it is not immediately recognized, that it is recognized without being recognized. We must be able to recognize it, but it is also necessary that in the process of this recognition, something else happens in the form of a contraband [*en contre-bande*]. People must be

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[27] Catherine Waldby *The Visible Human Project: Informatic Bodies and Posthuman Medicine*
[28] Neal Stephenson *Snow Crash* p330

able to recognize it and at the same time recognize that they are dealing with something they can't identify, something they don't know.[29]

En contre-bande – a process - is central to Derrida's portrayal of a deconstructive avant-garde. I say portrayal because he uses a rhetoric of recognition and identification. But the important point is that it is misrecognition and misidentification that allows us to slip into another phase, another register.

Claims for X-ray's effectiveness, on the other hand, are based, in a single register, on a bid for transparency, neutrality and impartiality. The ideal is an all-seeing vision translating into total knowledge, analogous to the perfect map, or atlas.[30] This connection should be no surprise because both map and X-ray pretend to function in similar ways, both in terms of literal connection to what is represented – mimesis – and as (overused) metaphor.[31] However, maps are only partial perspectives and actually work more on the basis of translation than truth-to-life. Deleuze and Guattari, in 'Rhizome,' even take away the title of map from most of what we recognize as cartography, including the kind of tracing that is an X-ray projection:

> For it is inaccurate to say that a tracing reproduces the map. [Deleuze and Guattari's map here is the rhizome, not the representation, particularly as sheet] It is instead like a photograph or X ray that begins by selecting or isolating, by artificial means such as colorations or other restrictive procedures what it intends to reproduce. The imitator always creates the model and attracts it. The tracing has already translated the map into an image...[32]

This kind of 'tracing' is shown up for its constructedness, so what is the specific anxiety of the attempt to look into us? Is it not more than just being surveyed atomically, and more than simply fear of prosthetic suspicion? Instead it might be centred around being put back together again - the restitution beyond our control and the enhanced over-coding that doesn't just rewrite the object but translates and recodes the sense(less) contrabands that it encounters into a digital specular flesh that it then claims to be a map. If there was a danger before of pre-narrativising (the suspicious address to the body as carrier of contraband – *La Mule, Exotica*), now there is one of rewriting. Peter Weibel, writing on X-ray and other visualities, makes a distinction between the 'natural "scopic regime"' and an enhanced technical seeing that sees what the eye cannot, but I

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[29] Peter Brunette and David Wills 'The Spatial Arts: An Interview with Jacques Derrida' *Deconstruction and the Visual Arts: Art, Media, Architecture* pp28-29
[30] Graphic books of anatomy are often called atlases.
[31] The map, like the X-ray, is claimed as the all-seeing view-from-nowhere, at once perfect translation of what is on the ground and also instrument to read it.
[32] Deleuze and Guattari *A Thousand Plateaux* p13

would dispute this distinction because in drawing up a portrait it creates an analogy with retinal perception and so translates it back into human terms.[33]

Scientific detachment, modelling and evidencing is perhaps X-ray's limit and the translation doesn't make up for it. As Berlin suggests, uncovering the 'common kernel of dissimilar cases' has its limitations. One is always working aside from the body, not addressing it for itself. Like any map it isn't neutral, it isn't a view-from-nowhere, and the reproduction of what is internal onto the same plane as the surface of the body/object is an impossible, illusory perspective.[34] It is exactly the sum of its parts and its weakness in capturing contraband, even on its own terms, is that it translates only weakly and is more of an optical displacement, or projection, than a territorialization of the body. As an imperfect translation it only gives the illusion of capture and of mapping. The real map is the body – the locus of the contraband that the X-ray has ghosted away from.[35]

Nevertheless the X-ray 'exemplum' (copy or type) pretends that it maps the body and, as I will attempt to argue in the next section, it can do this because, contrary to Vico's division of scientific and historical analysis, it allies itself with the exemplar (dictionary definition: 'portrait') of historical analysis to produce the illusion of a mapping that can draw up individuated portraits. The portrait at immigration is therefore both generalizing and demands historical specificity. But beyond this false ordering, are there singularities that evade capture and yet are in-the-world, material and not hidden behind screens? Responding to this question involves moving towards a) a theorization of an active contraband subjectivity(being)-in-the-world and b) the enfolding of contraband in secrecy. Therefore, along a wholly different trajectory, one can look at a body that is not reconstituted or ressected, that is not between the living and dead and, that is not only to do with flesh and blood and bodily fluids but also unfolds into the

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[33] Peter Weibel, 'Pleasure and the Panoptic Principle' *CTRL Space: Rhetorics of Surveillance from Bentham to Big Brother* p209

[34] An impossible perspective, incidentally, that shows a certain affinity with art representations from Cubism to Surrealism and the constructions of Jaspar Johns and Robert Rauschenberg. The irony is, then, that X-ray, with its partial visibilities and untranslatableness is actually as fragmented as the subject, although what I am now proposing is a singular non-fragmented contraband.

[35] The X-ray still constructs as much as it copies and this combination of mirroring, return and reconstitution reaches its zenith with Magnetic Resonance Imaging (MRI) and Computed Tomography (CT) scanning. If X-ray is a move away from dissection, from touching the body, then this more recent technology gets closer. Digital, this newer form of representation of the body is homologous, but also spectral, whereas the X-ray only ghosts away fragmentedly. It operates as a 'ressection' based on a 'total optical system,' and, as a fully classified, datarised, digitalized compendia the now reconstituted body is all the more vulnerable to manipulation. As yet though it is not employed at customs and immigration.

inorganic material space that is set aside for its capture. Far from being passively portrayed it is an affirmative contraband-in-the-world. This is the enfolded monadic body that Deleuze, following Leibniz, theorizes in *The Fold*.

Portrait of a human contraband-in-the-world

> *...terrorists, who understand the logic of the world, don't seek out the dark; they seek the light. They act like the luggage on the conveyor belt of the x-ray box... suddenly thrusting powerfully into visibility. They produce their activities directly for the beams and electromagnetic waves of the television...*[36]
> (Peter Weibel, 'Pleasure and the Panoptic Principle')

The 'x-ray box' forces subjects and objects into a controlled, claustrophobic space, dissolves surface, and draws up a portrait of the now bare human body or baggage. Peter Weibel sees this differently. Not only does luggage thrust itself actively into view, but in the figure of the terrorist he sees the possibility of humans doing the same thing. Smuggling is different in that at all costs contraband must remain invisible and surface must be maintained. Surface, on first appraisal, is of paramount importance to both smugglers and customs in that it is the screen behind which contraband hides and it is the thing that authority must deal with and X-ray or human vision break down. This, apparently, is why X-ray is so feared in smuggling and why smugglers might envy the exhibitionism of terrorists, which is a form of self-portraiture and of being in charge of one's own destiny. However, take away the dependence on surface (which is of course the first thing that customs sees) and smugglers can break out of their claustrophobic circumstances and, in plain sight, perform their resistance to disciplining optical technologies and spaces. An impossibility? This section will explore the possibility for smugglers to shift out of the compressive optical paradigm of X-ray or ocular vision and suspicion. It will be argued around the non-surface form of Deleuze's *fold* and compared to the break out from conditions of claustrophobia that retard all mobility and that have become a feature of film representations of postcolonial migration. It moves towards a connective posthuman conception of smuggling, one that transforms the idea of a human subject carrying an inanimate contraband baggage that this chapter began with.

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[36] Weibel, 'Pleasure and the Panoptic Principle' p214

Foremost among the selected characteristics of the baroque fold that I shall consider below as model for contraband dissimulation is the idea of non-surface because the restrictive barrier of containment is removed. There is no longer inside and outside, just infinite folding in which interior and exterior fold into one another. Some of the sureties that customs relies upon for seeing and sounding out contraband disappear such as distinctions between container and contained, solid and void, and faciality or gesture that hides or betrays something. Alongside this unfolding contraband that is a fantasy for smuggling in that it allows for being in more than one place at any time and that is effectively, in terms of art, an installation, will be considered the potential and problems for ambient criticality. In a contraband space that allows for no distance between subject and object, and that thereby alters the nature of vision, what room is there for critical theory to manoeuvre?

X-ray posed the question of who is able to draw up or *possess* the portrait of an entity. The issue of possession is relevant here because, as I shall go on to show, it is central to Deleuze's conception of the monadic folding body that, even as it unfolds and becomes ambient, still has a self-possession, or self-organization, and hence portrays itself. Smuggling prioritizes possession – having and withholding a taxable object, while maintaining a principle of circulation. The importance of this can be both aesthetic and ethical. Aesthetic, because there is the baroque idea of motion-in-a-still-moment (circulation within the staked out possession), with an additional suggestion of a blurring of the visual field and its continuity beyond the visible object (breaking out of, and beyond, mere surface). Ethical, because there is a contest over who has the power to represent whom. Does this power reside with the 'sitting' subject-object, or does it emanate from the authority of customs, mediated, for instance, through X-ray and its aspiration to produce mapped out portraits? Is there perhaps an excess, as with the women of Algiers; something smuggled through even in the supposedly sharpest of profiles? It is also about being singular and the *right* to 'distribute' as opposed to *being* collected – a fate that Deleuze attributes to bodies and individuals who are classified on being isolated. In this respect the X-ray box might be considered as a kind of exhibition cabinet: isolating and collecting, making-visible and curating. However, it becomes evident from these spatial terms - 'distribute,' 'collect,' and I might add 'disperse' - that the 'body' of contraband cannot always be contained within the material corporeality of the smuggler, or indeed the X-ray box, and it must both be thought as proximal and in

extension. Or perhaps, both at the same time: the entire environment of smuggling might be considered as unfolding out of the contraband subjectivity.

In a methodological tactic, that continues in part three of the thesis which is much more spatially mediated, I shall consider the fold-monad as both near and far; as a contraband operating in claustrophobic intensity and then in extension. The near is a form of the monadic fold before it opens and decentres, when, as contraband that is contesting with customs its right to portray (to be/have) itself, it is able to hold onto what Deleuze calls its 'clearer zones.' In this scenario customs' X-ray probing attempts to look into the baggage, and then into the body, to draw its own clear qualitative maps/portraits and distinctions from its quantitative data. The necessity for such contraband subjectivities to survive customs and operate in-the-world, in circulation, is urgent when one considers the historical insistence and scope of state interest in the mobile human body; the compulsion to measure it, make it visible and thus to have more control over it. Foucault describes this regimen in *Discipline and Punish*:

> ...mechanisms that analyse distributions, gaps, series, combinations, and which use instruments that render visible, record, differentiate and compare: a physics of a relational and multiple power.[37]

Alongside and synchronic with a discrete, self-disciplined embodiment of the fold as contraband that disrupts searching ocular technologies through surface folding inwards, I want to look at the continued trafficking that occurs even as the body unfolds into its environment. How are ambient criticalities produced in this much less claustrophobic space? The problem with most immersive and ambient criticalities is that they leave little space for agency. If, on the other hand this contraband is a mobile singularity operating in a different logic of worldliness to the relational apparatus attempting to capture it then making oneself a contraband-in-the-world, or at least critically allying oneself with it, could be a way of acting within immersion. Critically it is analogous to learning a new language, making sense of immersion, drawing some clarity from obscurity and being able to act and manoeuvre within an environment necessarily (e)stranged from a given visual grammar.

The argument considers the dissimulating characteristics of the *fold* in terms of both subjectivity and the architecture of the smuggling drama, thought through beyond

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[37] Michel Foucault *Discipline and Punish: The Birth of the Prison* p208

the limitations of the surface and profile of the individual smuggler. It will be analyzed in relation to three key issues. First, the issue of who is able to draw up, and retain, a portrait of contraband. Is it customs or smuggler who defines contraband? Second, from a critical theoretical point of view, if the ground and field of vision between smuggler and customs is blurred, can there be such a thing as criticality, even an ambient one? Third, in operating in these opened out, less claustrophobic and ambient modalities does the fold have much less affinity with a portrayable subjective agency, and more with the idea of criticality as installation?

Before moving on to address each of these three issues - portraiture, ambient criticality, and installation - and their productiveness as near and far processes, some account should be given of the nature of the *fold* and why I come to it in the first place as a contraband modality and as the baroque installation that best fits smuggling, rather than to other Deleuzian tactics. Why not, for instance, 'becoming woman/animal/imperceptible' (mutation and disappearance being an obvious ploy for smuggler). Body-without-Organs (BwO) as organless contraband would be a very effective remove from perceptibility? The term monad also needs to be explained as it too, even without its folding characteristics, behaves intrinsically like mobile contraband.

Description of the contraband nature of the fold-monad

Monads, as defined by Leibniz, are simple substances, neither spirtual nor material in themselves but that, in being connected quantitatively to all matter, are able to constitute any actualized unit of being, including spiritual. In each monadic unit is contained the possibility of every other world. Clusters of forever-on-the-move monads, therefore, make up complex beings and produce dislocated bodies that confound surveillance.[38] It is the complication of surface, openness and potentiality of monads, mobilized by Deleuze in terms of portrait and predicate, that I am interested in with regard to contraband because there is a flexibility that contrasts decisively with the selectively built and restrictively operating surveying machines of customs such as X-ray and even

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[38] In *The Fold*, Deleuze, writing on Leibniz's *Monadology,* puts the relation between the body and monad(s) under question. It is not just about timing but also involves a 'fluxion' of monads that go with bodies, a spatial migration that makes seeing singular monads - in this case discrete smuggling subjects - very difficult. The field of perception is now such that it does not enable one to make out individuals (and certainly not recognizable individuals in a crowd of sameness). This is a distributive mode of Being (after Heidegger as well as Leibniz) that, although be it in each case dispersed in a body, may in no way be thought of simply in terms of one, single discrete body.

the human eye. The monad is a modality of displacement and transformation and I would suggest that, more than the BwO or Deleuzian forms that are solely about becoming, it is also making a kind of stand. What are some of the nuances that distinguish the fold from these other assemblages?

The fold is a modality that, in Deleuze's conception of it in the early and middle pages of the book of the same name, already has a kind of structure and discipline that is missing in the other forms. Hence, because it is already relatively organized, one has no need of supplementary arborescent qualification in the construction of a subject-smuggler from it.[39] Take just one obvious aspect of the monadic body (that I shall consider more thoroughly below) – the folded surface. Grosz has called Deleuze a mapmaker – he draws lines on a flat surface, onto a plane of consistency (that, paradoxically is all surface) that is open to be inscribed upon. The monadic fold on the other hand is one of the least flat (not to say least surface like) of his modal forms and hence much less likely to be inscribed upon – above all by customs and immigration.[40] The fold, as contraband, controls and possesses its immediate environs and predicates (not attributes) by enfolding the field of vision between itself and customs into its surface. This is because the combination of absence of surface and migrating monadic bodies breaks down the distance between subject and object that vision relies upon. It therefore need not hide and thus takes a stand (it installs, or is an installation as is argued below) whereas the BwO is always becoming something else on a plane of consistency. The term predicate is used in a nuanced way because, although as the basis (along with attribute) for description of a subject it is normally used to assert something about that subject (portraying it) and the root of the word is to declare (*dicare*) in advance (*prae*), here it is really about not declaring to customs. In other words retaining the right to self-description. When the fold does open out (like the BwO it proliferates rhizomatically, but it does so spectacularly so that the baroque fold in sculpture becomes a fold in architecture which in turn becomes city planning) it retains a vertical stance. It does so in the manner of baroque sculpture, a mix of verticals and horizontals with neither predominating (so that it doesn't become a hierarchy). Thus the apex of the

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[39] In contrast to other asystemic and disordering rhizomatic mobilizations of Deleuze's theory some applications of it take a more measured, partly arborescent approach, emphasizing discipline as well as flight. For instance Elizabeth Grosz, in her book *Volatile Bodies*, takes selective aspects and considers how it fits with a contemporary feminist project, and, significantly, is unafraid about being arboreal (non Deleuzian – 'systematic', 'centralized', 'ordered' and 'organized') in her application of it.

[40] Inscription *is* occurring with the fold – Deleuze sees unfolding as an allegorical process in which inscription is both in and around the fold, but it is much less likely to be written *upon* than say the BwO which can be graphically re-organized.

baroque cone (Deleuze's description of baroque sculpture's mode of effect on architecture etc.) projects a point of view onto a field of virtualities or potentialities.[41] Despite this 'point of view,' organization of the sculptural/archictectural body is from below as much as above. Nevertheless, the monadic fold is much less flat, written upon, or dissolved into flow than the BwO and it doesn't *become* something specific. This last - becoming something specific - is object fixated in a way that this contraband is not. Like even the women of Algiers discussed in the previous chapter, the fold's resistance is not towards/against another specific object; its response is never reactionary. The fold, because it is able to hold onto a measure of self-organization while opening out onto a plane of consistency, is useful as affirmative empowerment. It also enables flexibility for subjectivities/criticalities acting (or perpetually folding and unfolding) in a state of immersion. In these senses, it is both closed and open; it unites and disperses simultaneously, and in topographic terms it is both near and far because the monad contains entire possible worlds.

Portraiture

An actual, tragic frozen moment, or still of capture, a triumph for visuality – as in Åsa Anderson's picture *While Moving – I'm Waiting* (see Figure 3.1) - has been parodied by artist Jürgen Klauke. In his portrait photograph *Dead Photographer* (1988, Figure 3.2), Klauke depicts an X-ray side-profile of a photographer lying dead, mummified but with his eye to the camera as if still at his visual labour. The evolution of visual technologies is shown to be in good health, despite, or even because of, its suggestion that X-ray - the ability to see into things - has superseded photography.

Figure 3.2 Jürgen Klauke, *Dead Photographer* (1988)

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[41] Only in the very last pages of *The Fold* does Deleuze effectively flatten out the viewpoint so that it becomes lost, or decentred, in this field.

By contrast the baroque enfolded body is an impressively structured model for contraband, one of simultaneous appearance and dissimulation. It is a conception of smuggling that eludes this visual technology and draws its own portrait. As in Anderson's picture there are wayward timings in the sense that the monad moves, in addition to timing relative to space, to the time of *Cronos* (as opposed to *Chronos* – sequential time), time prior to movement, non-chronological time - something appealing to smugglers who are always trying to miss the moment of capture in one way or another.[42] It has mobile contraband bodies that need not hide behind any façade, because there is none, hence frustrating the expectations of customs that something must be concealed behind it for it to be smuggled. The portrait cannot emanate from the outside; as Deleuze states 'Perceptions as included predicates, that is, as inner properties, were replacing attributes.'[43] Nevertheless, this does not stop customs and immigration attributing and applying rigid, conventional characteristics in the portrait profiling of smugglers, even as they blur and elide with baggage.

The searching gaze of the camera, hiding from it behind screen or surface, leads to an acute sense of claustrophobia and features in several postcolonial representational scenarios. An Afhgan boy in Michael Winterbottom's film *In This World* (2002) suffocates in a container while being smuggled on a ship between Turkey and Italy. In Anderson's photograph *While Moving – I'm Waiting* the human figure inside a suitcase at an airport appears naked and claustropohobic. Here are metaphoric and material anxieties of migration. According to Hamid Naficy, in his book *An Accented Cinema*, such spaces, particularly the baggage search environment in airports, are among the most claustrophobia inducing spaces featured in postcolonial cinema.[44] He cites Ghasem Ebrahimian's *The Suitors* (1989) as a film that is about the anxiety, both metaphoric and physical, that migrants experience in tight situations. In the film Haji arrives in the US from Iran with his new wife Maryam. He is later shot by police and as a rush of suitors close in on Maryam she stabs one of them to death, and, with the help of another, prepares to flee the country. At the airport the suitor zips Maryam into a

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[42] Akin to Bergson's conception of duration

[43] Deleuze *The Fold* p110. Deleuze prioritises internal predication over attribution which suggests a fluidity, provisionality, and an active rather than passive representation. When applied to portraiture, this takes us away from 'being' and towards 'having' – what we own of ourselves as opposed to what we 'are' (relying too heavily on the givens of the verb 'to be' that lends us our ontological presence, or self representation, traditionally signified by those codes of standing and reputation in portraiture – attributes). There is a power and a *vinculum* (a proximal, active self-organizing) that constitutes the fold, which is predicated within the smuggler, rather than attributed *to* him, and that enables him/her to remain invisible at the moment of greatest exposure and to keep moving while still.

[44] Hamid Naficy *An Accented Cinema: Exile and Diasporic Film Making* pp264-65

suitcase, checks her in and she is conveyed off towards the plane. The camera is inside the bag and we hear her heavy breathing and barely suppressed panic. The suitor boards the plane but Maryam changes her mind, gets out of the bag just before it is loaded, and walks away to face the perilous but non-claustrophobic demands of her new life free from her pressing suitors. The bag represents only oppression. On the other hand, in Atom Egoyan's *Next of Kin* (1984), in an early scene in which the camera angle is from the point of view of the luggage on the carousel, it represents the promise of new or mobile identity as Peter, a young man tired with his own family, moves to another town to visit an Armenian family, whose story he had chanced upon. They, on arriving in Canada twenty something years beforehand were forced to give up their baby son for adoption because of poverty. Peter, now Pedros, pretends to be the long lost son. But even here the metaphor of freedom of movement is tainted by deception. On the whole the role of baggage in postcolonial film signifies anxiety and claustrophobia.

The space of customs and immigration is equally oppressive in Egoyan's *Exotica* where customs officers watch the incoming passengers, determined to capture smugglers through their facial expressions and gestures. Once again we see the privileging of sight as vehicle of suspicion and means of capture. Claustrophobia features repeatedly in *Exotica*. It ranges from customs to the erotic dancing club named *Exotica* that is constructed like a panopticon and is emblematized by the fragile but enclosed contraband of macau eggs and the caged birds that recur throughout the film.

The fold complicates all these assumptions concerning claustrophobia and visuality, be it privileging or deprivation of vision. The title of Åsa Anderson's photograph *While Moving – I'm Waiting* suggests that moments of apparent photographic death, such as Klauke's *Dead Photographer*, the camera in the bag in *The Suitors*, and here the naked human cargo, actually allow movement in this still moment rather than simply freezing and constricting the contraband. It is a much more liberating interpretation than these notions of containment through visibility that are akin to a more general requirement and misconception that objects be always potentially perceptible through a content limited by a visible container. The fold, on the other hand is both container and contained, has neither inside nor outside and there is no distinction between solid and void. Hence the logical idea of surface, faciality and gesture that hides or betrays a contraband behind it is destroyed. There is no surface as such, certainly not a façade. So what we have is the exterior of the body (that which concerns

the person making the portrait or the photo-fit) becoming hazy and precarious – not easily discerned by its attributes, and, internally, a kind of chaos.

> ...the body, as an extrinsic property...[introduces] into possessions factors of inversion, precariousness, and temporalization.[45]

It makes the smuggler a difficult thing to pin down. None of the easy stereotypes of the *La Mule* situation apply and the externally attributed term 'smuggler' and the internally held object 'contraband' become elided. It is also a matter of who is able to see; an altered level of perceptibility. In this respect Deleuze and Guattari state that 'Everything becomes imperceptible, everything is becoming-imperceptible on the plane of consistency, which is nevertheless precisely where the imperceptible is seen and heard.'[46] And so, despite this displacement to other registers, the monadic contraband still has presence – it does not evade through being screened off or through spatial separation. In its hazy bodily form - an uncontained *fuscum subnigrum* or cloud of migrating monads - the contraband is present and absent, near and far and in touch with both past and future. The complexity of this form allows it to avoid interpellation by the border: it is in plain sight but without being seen - off the map that X-ray hangs out to dry.

The scenario of the naked cargo that is not all it seems in Anderson's *While Moving – I'm Waiting* is a theme that Deleuze touches upon in *The Fold* when he talks about Samuel Beckett's Malone:

> Malone is a naked monad...whose body folds upon itself, its requisites always escaping him. It's hard for him to tell what remains in his possession.[47]

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[45] Deleuze *The Fold* p110

[46] Deleuze and Guattari *A Thousand Plateaus* p252

[47] Deleuze *The Fold* p109. Contrast this with a perhaps overly clear mapping of the body by Husserl. Deleuze picks up on Husserl's variance from Leibniz regarding the monad-dominated body relation and its sphere of appurtenance extending *ad infinitum* into an inverted relation of ever-smaller dependencies of monads on bodies and bodies on monads. The first instance of othering in Husserl's scheme of Transcendental Being in the Fifth of his *Cartesian Meditations* comes about through a survey of one's ego in order to inventory 'ownness'. An immanent Alter Ego is recognized within one's own monad and is clearly surveyable and differentiated: '...the ego in his peculiar ownness has been delimited, has been surveyed and articulated in respect of his constituents...' (Edmund Husserl 'Fifth Meditation. Uncovering of the Sphere of Trancendental Being as Monadological Intersubjectivity' *Cartesian Meditations* p94). He sees no problem in a clear definition of the strata of the body here. An 'Alter Ego that does not belong to me' emerges with a clearly distanced other (cited in *The Fold* p109). Always there is a clarity, a mappable bodily territory – a clear field of portraiture for subjective interplay.

Another example in visual culture of clear othering-within-self might be the Lacanian schema (see Kaja Silverman *The Threshold of the Visible World*). The Merleau-Pontyian notion of reciprocity in which the flesh is mediator, is an instance of a less clear self and other co-mingling within the one body. (See Elena del Río 'The Body as Foundation of the Screen: Allegories of Technology in Atom Egoyan's Speaking Parts' pp102-104)

It is hard for Malone to tell but if he were a contraband suspect at customs it is also unlikely that he be told or portrayed. There is a double movement at work in the fold that is expressed in this description of Malone's self-perception. On the one hand folding has its dark and hazy internal predication that confounds the customs gaze and fends off the 'moral requirement' of having a body that can then be confined in a small space – the body 'folds upon itself.'[48] On the other hand, but in the same movement, it is much more affirmative and breaks free of this claustrophobic space. The monad is actively living and perceiving through folding, but paradoxically it does so through *un*folding all of its perceptions.[49] This the starting point from which one can consider an ambient criticality in the unfolding of the contraband body into an installation that includes its environment – a fantasy for smuggling in that it allows for being in more than one place at any time.

Ambient criticality in installation

Elizabeth Grosz, quoting Deleuze and Guattari, points out that after Spinoza the body is understood for what it can do, the things it can perform, the linkages it can make, for transformation, becoming, machinic connections that it makes with other bodies...[50] Contraband could, then, be a materially affirmative machine as well as an abstract one. Is this not a kind of installation? I mean this both in terms of its complexity and multi-facetedness, and its resistance to straightforward looking.[51] And yet, this is not a machine for use, it as an active contraband and negotiates the band of the (gallery) space. Considered as machinic operations, airports provide useful scenarios for thinking through these issues of installation. At first this might not seem to be the case. Take, for instance, the claustrophobia in the *The Suitors* and *Exotica*. Martha Rosler, in 'In the Place of the Public: Observations of a Frequent Flier,' and in her photographs of airport spaces that preceded the essay, concentrates on the empty, and therefore scopically pure, aspects of terminals. Either spaces are *claustro*, enclosed tunnels and windowless waiting lounges, or *agora*, the open spaces of the sky. However, in the Leibniz/Deleuze

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[48] Gregg Lambert points out that Deleuze sees, through the baroque, that the body is not a natural requirement but rather a moral one imposed upon us. Lambert *The Non-Philosophy of Gilles Deleuze* (p53).

[49] *Ibid.* pp56-57. The monad perceives through folding.

[50] Elizabeth Grosz *Volatile Bodies* p165

[51] Again, in order to establish the lineage of this ontology, one might point to a Heideggerian practicality. In its affective machinic 'being-in-the-world' it comes out of a situated use of 'equipment' that is prior to the act of looking and demanding of closer engagement: 'No matter how sharply we just *look* at the outward appearance of things in whatever form this takes, we cannot discover anything available' (*Being and Time* p98).

conception of the fold both this emptiness and the separation of its architectural spatial expression is inconceivable. Fold environments, like cities, are always teeming with crowds and swarms and the individual organism is never considered in isolation.[52]

Considered as art, in urban spaces inorganic elements play organic roles in a unification of arts in which spectators become figurines, but also sculptures become characters in installation.[53] Even in *Exotica* characters have a kind of installation relation to each other, especially the smuggler and the customs officer with whom he sleeps. Screens that are put up to privilege viewing for one side or the other actually function as mediators enfolding either side into one. This occurs in the airport scene when the smuggler looks at, or through a mirror in customs. Because the environs of *Exotica*, the airport and club in particular, are constructed along lines of subject and object visuality it is difficult at first to think of them as enfolded spaces. However, there is a moment in that first scene at customs when the customs-smuggler prehension is made more complex. It is when Thomas, the bird egg smuggler, comes up to the glass, which is actually a two way mirror allowing the young customs officer to stand inches away from him without being seen. The customs officer can apparently see everything while Thomas see only his own reflection in a mirror. But is he actually looking at himself? There are at least three possibilities. First he looks at himself; second, he sees the virtual space of the heterotopia - the non-place that appears to be behind the mirror - where he is doubled and is where he is not;[54] third, he senses the gaze of customs from behind the mirror. If it were simply a combination of the first and third then the two gazes, Thomas' and customs,' remain at or on his bodily locus, but consider the mirror image and imagined gaze in terms of heterotopian dislocated space then both these looks can be thought not just from in front and behind the mirror screen but in its place. This is also the function of the fold – to be a mediating device rather than an object acted upon from one side or the other (be it either the agency of its owner the smuggler or the gaze of customs). An advantage of this is that the smuggler is not *within* the containing and claustrophobic space of customs but *is* the space. There is a shift from 'form-content' to 'form-material.'[55] But this only poses further questions about agency and the possibility of criticality from the point of view of smugglers when they have

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[52] Airports are often considered as small cities.
[53] Deleuze *The Fold* p123
[54] See Michel Foucault 'Of Other Spaces' *Diacritics* Spring 1986
[55] Lambert *The Non-Philosophy of Gilles Deleuze* pp56-57

become immanent. This is perhaps where the idea of a structured contraband installation allows for some representability and agency in immersion.

The posthuman interfacing of the organic and inorganic is the concern of much installation art and of criticality around it.[56] Just such an issue ensues in Michael Hardt and Antonio Negri's exemplification of multitude as machinic in their book *Empire*.[57] Here, boundaries are broken down between the organic and inorganic in a move towards posthuman composite subjectivities of resistance. As both the fold/contraband and multitude are reappropriating space they are performing a biopolitics that mobilizes both the organic and inorganic in installation. If customs officers, as spectators, become mere figurines in the unfolding of baroque sculpture into architecture and then into the broader built environment, then every inorganic element of the terminal is brought into machinic operation. Hardt and Negri conceive of a body that is 'incapable of submitting to command,' that reappropriates space and produces 'new place in the non-place.'[58] This could be exactly the situation of smugglers in airports, which have often been theorized as non-place, most prominently by Marc Augé in his book *Non-Places: Introduction to an Anthropology of Supermodernity*. For Hardt and Negri, as for Deleuze and Guattari, the body is not contained and described solely by its discrete corporeality. The body, now installation, unfolds into its environment in an affective, machinic assemblage of all parts organic and inorganic, and through this affirmative move it is able to reappropriate the measured scopic space of customs and immigration and to create new place in this non-place. But how organized is this installation? Installation art, like the fold that escapes claustrophobia, is open ended and often works through multi media, but can it make sense of its clustering and migrating materials?

The airport is an installation. It is effectively theorized as such by Robert Smithson in his essay 'Towards the Development of an Air Terminal Site' (1967). If the double-sided mirror in the *Exotica* scene fails as a framing window, then Smithson sees other permeable, transparent and affective structures all over the terminal. There are no windows as such through which separating views are framed. Indeed, just as in the fold

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[56] Deleuze and Guattari have questioned what the relation might be between the '(anorganic) imperceptible, the (asignifying) indiscernible, and the (asubjective) impersonal.' (*A Thousand Plateaus* p279).

[57] Multitude is biopower that is in excess of the requirements of even ever expanding capital, and in being beyond its measure, provides substance and potential for resistance to 'empire' through communicating singularities that produce a 'common language of struggles' (Michael Hardt and Antonio Negri *Empire* p57).

[58] Hardt and Negri *Empire* pp215-16

there is no clear optical experience of objects and it is not theorized in terms of bodily perception. However, perhaps the most striking analogy is between the conical form of the fold and Smithson's pyramidal terminal. In the fold conceptualisation the baroque sculpture/architecture/city is expressed from the point of view of the apex of a cone. This is the individualization, or intensification of the fluxing installation beneath and it gives some ambient critical coherence to immanence and chaos. Deleuze might call it a 'point of view', but it cannot exist without the animated organic and inorganic material installation and relation below. Smithson conceptualizes not a cone but a crystalline structure in which aeroplanes in flight are part of the architecture and no thought is given to the approach aspect of journeys, for instance in terms of ETA and distance from embarkation or arrival point. Crystalline, the installation might be, but it is interesting that Smithson uses the term 'pyramidal slab' to describe how he conceives of aeroplane design of the future.[59] It is not so much that he is building a hierarchy with, at the top, the aeroplane in flight, but rather that it is an intensity within the immanent structure of air travel architecture in general. I would suggest that the two most intense moments for smugglers in the unfolding of their installation drama are when they are in flight (hoping that the condoms carrying heroin or cocaine will not burst) and when they go through customs. In either case the installation process represents an opening out of the claustrophobia and enclosure inherent in swallowing or capture in the X-ray apparatus. Here, contraband is what we have that surveillance cannot simplify. In a sense hi-jackers are airport authorities' preferred form of 'terrorism' because they show up in discrete detached, not immanent, intensities. Smugglers run through airports with the same invisibility and quietness as the fold; with the 'mobile unity of a passing state.'[60] Like Smithson's aeroplanes they have duration rather than trajectory and do not seek confrontation. In many ways the doing becomes the why in this installation form of smuggling because it is able to do it away from the binarizing questions that are asked of it, not only by law, but also by its transgressive shadow.

The terrorism that Peter Weibel sites at the X-ray chamber is like the selective emergences of hi-jackers in Johann Grimonprez's video work *Dial H-I-S-T-O-R-Y* who desire ultimately to act out their interventions in spectacular light.[61] Perhaps, though, in

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[59] Robert Smithson, 'Towards the Development of an Air Terminal Site' *Airport* ed. Stephen Bode and Jeremy Millar p126
[60] Lambert *The Non-Philosophy of Gilles Deleuze* p60
[61] *Dial H-I-S-T-O-R-Y* is a neo-historicist work that produces an alternative history of the second half of the Twentieth Century through hi-jacks rather than cold war or other mainstream events of late

their spectacular explosion into spectacle, they indicate a difference between terrorists and smugglers – the latter do not declare. This may be because they are already unfolded, as installation, into the framework of visuality at customs; they have already escaped the X-ray box and its claustrophobic architecture. But it is also because secrecy is at the heart of all emergence in smuggling as I shall discuss next in relation to the poststructuralist secret and, in chapter four, regarding the public secret.

Some preliminary conclusions: towards a theorization of an active contraband subjectivity (being)-in-the-world

This is a type of smuggling that goes beyond surface and simple camouflage. It makes the border into an intense affective threshold not just of surfaces and screens and passages through or across them – an optical or psychological drama – but also, simultaneously, into a virtual and an actualised drama in which there is physical inhabitation of the zone even as one approaches, sits upon, and is long gone from the border. One is dissolved in relation to the artifice of profile and portrait making from the outside and in relation to border itself. The artist-object mechanism is broken down. It is perhaps the price paid for getting closer to the event of art and to its molecular possibilities – its variable speeds. Although there is a kind of tumultuous rush over the border, nothing stirs, and hence a kind of out-of-control identity persists - in a photo-fit there will always be movement just as there are swarms of migrating monads that break surface. However, there is only an indirect form of resistance, not resistance *to…* It does not entail direct counteraction from the scrutinised object - returning the gaze of the customising subject - the photo-fit simply doesn't fit, no need for response. And so, in answer to Michael Taussig's question (quoted in the previous chapter) at the passport window 'who is looking harder?' it is undoubtedly customs and immigration.

There are obvious implications for identity politics in this way of being-in-the-world both in terms of ascription and self-expression, precisely because it involves not being fixed in identity and possessing greater manoeuvrability.[62] A shift occurs:

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capitalism. It suggests both withdrawal and secrecy in militancy and spectacular explosion onto the stage of world politics.

[62] In terms of identity ascription this brings to mind the advantages of 'in-difference' that Giorgio Agamben writes on in *The Coming Community*. This is *In-difference*, not indifference. In it the ever-emerging singularity aggregates with commonness but is not a part of a totalizing, identifying community bringing the advantage that contrabands can belong (and be theorized as) broader flows whilst not being identifiable as belonging specifically and exclusively to them. Hence they evade commodification. For a characterization of singularity see chapter six and for 'participation without belonging' see the secret in the final chapter.

smugglers are able to make installations of their environment and to unfold corporeality to produce machinic posthuman bodies. Portraits that were built through the moral requirement of having a body become more impartial and move towards a less directed ethical identity ascription. Mobility is important to contraband's effectiveness as a way of being-in-the-world. Mobility can mean flexibility; operating in more than one logic of the visual. This is the case with the women of Algiers, migrating between different bodily attitudes, but the multiple nature of that contraband is only actualised in spatial movement, in crossing. Alternatively, here, the motion is current even during moments of stillness; contraband comes into a partial stand-off/conversation, an ambient criticality, with the specific bands of visibility of specialized surveillance machines at customs, while at the same time bodies migrate at imperceptible, secretive levels.[63]

Contraband has taken divergent paths in my theorization of it as fold. First, towards an affirmative, effectual inwardly enfolded 'body' that acts in the world and simultaneously unfolds into it spatially, breaking its artificially induced zones of claustrophobia. Second, on a path, as it unfolds, towards dissimulation and diffusion in a symbiotic relation of partial secrecy and emergence, often encrypted in installation but allowing for ambient criticalities. The first, though I have deliberately framed it within the same scopic environment as X-ray, is neither about surface visuality nor about hiding from these measured technologies of representation. The second assemblage breaks out of not only literal claustrophobia but also from conceptual rigidity.

The most abstract of contrabands: the poststructuralist secret

When Michael Hardt and Antonio Negri state that the ambition of the body in multitude is to construct, 'in the non-place, a new place' (as exemplified in the airport scenario above), they also suggest that it signals an affirmative shift beyond the negative but liberating strategies of deconstruction that have now been superseded.[64] In response to this assertion, the concluding part of the chapter will suggest the idea that the poststructuralist, deconstructive secret can still be considered as an ally to the contraband body (in installation) that performs as a modality of multitude. It also

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[63] There is also the possibility of tactical migration between different paradigms; moving from the above realms of secrecy, beyond all band, conversely back to bands of visibility. Deleuze and Guattari describe this as lodging oneself on a strata. For Heidegger, a similar tactical move was permissible: a reversion to subject-object intentionality, a move from a more singular perspective towards relationality.

[64] Hardt and Negri *Empire* pp217-18

considers just how abstract a contraband might be in anticipation of apparently its exact opposite – a study of literal, material contrabanding in the next part of the thesis.

When smuggling is read through the poststructuralist secret its constitutive deception is as much contraband as the illicit substance itself that is carried. This is the logical next step for a contraband (the monadic 'body') that is neither carried nor a commodity - the secret itself becomes the smuggled thing in order to allow for passage across a border where one needs to have presence, and to participate, for instance in a debate, but also to avoid declaring everything. The task now is how to bring it into some sort of material critical reckoning, and, given that the secret is not contained, necessarily, within a body, how to connect this with the modality of being-in-the-world that I have postulated above. So what does it do? What, in short, is the secret?

The secret, in deconstruction, is the key that allows us to occupy and hence to read a text, or discourse, when we realize that its written, or even spoken form is not only just a representation, but also a false presencing of something absent. This is sometimes exemplified by the difference between speech (speaker present) and writing (writer absent as we read it) but these are only varying degrees of false re-presentation because even in speech there is contradiction between *what* is said and *how* it is said. Without acting as a conventional key, the secret is the necessary absence that we must carry with us to all presencing – to be able to re-present. Hence if the border is the presentation of a false clarity and a demand that migrants fit in with it, then the secret, as contraband, allows us to occupy and cross the border in more complex ways.

The secret can be at work in almost any situation. In Stephen Soderbergh's film *Traffic* it is not always certain what constitutes the smuggler. In the film, cocaine traffic across the Mexico-US border certainly has its stereotypical smugglers, but in the figure of Helena Ayala the wife of an arrested trafficker the contraband could be more than one thing. There is a scene in which she tries to impress upon her husband's old associates in Mexico that she is serious about taking over his business. She shows them a doll containing cocaine at which point they laugh, considering it a hackneyed ruse, until she points out that it is not what is within the doll that is contraband but rather that it is actually made, in its entirety, out of cocaine. Unlike most representations there is a performative elision of *what* is being said and *how* it is being said. So does this make redundant the necessity for a secret to balance the absence of presence? After all, in one sense, there is only cocaine present and that is all that she is offering. Not exactly: if it

were presented to customs then it would only be the doll that is present. Actually, in both cases something is absent. What it points out is that the absence, like Poe's purloined letter, is present. There is no single thing being concealed and therefore it is deception itself that is withheld and becomes the contraband. If there is a demand and expectation - a band - for deception, then deception's withdrawal valorizes it in itself and brings it into engagement with these expectations of appearance. It can then be used as a card that only says so much, and leaves much more unsaid – a kind of participation without signing up to membership. But is it more than simply a card in a game? Can the secret facilitate mobility for instance? Whereas in Derrida's theorization of deconstruction the secret is akin to the crypt within architecture (after Heidegger's association of Being with home), this is too static a construction for the secret at work within smuggling.[65] Instead, I am much more interested in the ability of the secret to move, or accompany movement, and so I would liken it instead to a traveller's pouch (in the sense of a detachable outside pocket), one that is both open and closed. The pouch, when considered as an ever-present aid to the traveller, like a diary is, open to both variable pasts and potential futures (as is the fold). This openness to future and past within the present (and touching the constitutive void, or unknowability, of all three when they are considered in terms of representation) allows us passage and mobility, and some semblance of articulation and presence. It is also a form of participation without belonging: exactly the mode of the smuggler (see the final chapter for analysis of this). The strength of the secret as contraband, as constitutive encypherment, is that it is simultaneously present and absent and therefore enables participation with unbelonging. It is in a different spatio-temporal paradigm and yet still within, and a part of, regimes of representation.[66] It is contraband in a very idiosyncratic, and seemingly uncompromising way. Derrida characterizes its relation to band as such:

> ...an absolute secret, it is the *ab-solutum* itself in the etymological sense of the term, i.e., that which is cut off from any bond and which cannot itself bind; it is the condition of bond but it cannot bind itself to anything - this is the absolute, and if there is something absolute it is secret.[67]

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[65] At first the fleshing out of the secret as mobile agent within smuggling might seem a bit unpromising. Catherine Clement points out the disempowerment of the secret (first expressed by Lacan) when she turns around Descartes' equation which comes out as "'I think where I am not, therefore I am where I do not think'" [Lacan], and therefore "'I'" am nothing but a syncope, a fault line between thinking and being, a subject that is suspended, "shifted," fainting.' (Catherine Clement 'The Birth of Identity and the Syncope of the Imago' *Syncope – the Philosophy of Rapture* p126).

[66] Derrida states, in 'Passions, an Oblique Offering' *Derrida: A Critical Reader*, that 'there is no longer time nor place' (p22).

[67] Jacques Derrida and Maurizio Ferraris, 'I have a Taste for the Secret' *A Taste for the Secret* p57. Elsewhere, Derrida talks of 'band' as what is 'banded erect' – not simply a sexual figuration but also the

The secret is both apart from, and of, band in the sense of being its condition in the same way that in Derrida's work the prelinguistic mark is the very possibility of language. It is a poststructural deferral of, amongst other things, dominant representation, or exclusive band.

The film *Desierto de Contrabando* that I have produced to accompany the thesis (contextualized at the beginning of part three) describes a written upon territory, a busy desert. It is about a very overt form of smuggling that nevertheless can only really be articulated in relation to attendant absences; for instance the gaps in representation that the industries of coal and salt mining leave between their metaphoric over-determinations and the idle ports after the contraband has been unloaded. Negotiations of secrecy and display are worked up into a performance of public secrecy. However, this excludes the cocaine trafficking industry that still goes on in absolute secrecy. In a sense, like Derrida's secret of the above quotation, it is unbound, unbanded and therefore beyond the contra*band* that is the business of the desert. And yet cocaine is a kind of touchstone or undercurrent that one must be aware of, if not to articulate, in any discussion of the modern Colombian state. If this kind of energy could be turned into contraband, brought into an economy of (un)banded debate without becoming its object then it might have the productive power of the poststructuralist secret. How, then, does the secret differ from this negative, inactive secrecy of cocaine? How to make its negativity productive?

The secret has the advantage of portability. It should be understood as *travelling* contraband. It can be hugely empowering in travel, particularly in allowing migration that does not conform to the kind of profile that is expected and policed in X-ray portraiture. Travel is often carried out under conditions of interpellation and identity bound resistance to it - but why must circulation be organized around representations of identity? Given that representation is often allied to aspirations of transparency through law, can there be a passport that functions in secrecy, and how does it permit difference in mobility? One of the interesting things about the secret is that the flexibility of its expression in language can translate directly to a diversity and mobility in travel.

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force of representation in text, and, in tracing its etymology finds material index in the means of production of writing and meaning through the iron 'bands' that hold together a printing cradle (*Glas* pp21-22). The secret, then, informs meaning in a way less law-bound and clichéd.

Take, for instance, Derrida's *Shibboleth*, a performed password that is spoken but remains secret in meaning. It is an alternative to a passport that is fixed in sense. *Shibboleth* was a password in Biblical times that only actually worked if it was pronounced in a particular way. It confers membership and grants '...asylum or the legitimate habitation of a language. So as no longer to be an outlaw there.'[68] How, then, is it acting transgressively? Well, like the women of Algiers in the previous chapter 'not all' is conceded, and so, while one must 'have a *Shibboleth* at one's disposal' – in a sense to carry the secret – there is a reserve, as Derrida states: 'The crypt remains, the *Shibboleth* remains secret, the passage uncertain...withdrawn, forever beyond the reach of any hermeneutic exhaustion. A non hermetic secret.'[69] Despite the identity check, difference gets through.

I am theorizing the secret as contraband because it is something effectively carried across limits of permissibility in theorization or, in a neat twist, it carries *us* across that border.[70] It is, therefore, affirmative in its negativity.[71] This affirmative aspect of the secret is why I am positing it as the most extreme and abstracted, not to say conceptual form of contraband. An alliance between a monadic contraband and secrecy is surely present: Gregg Lambert would seem to suggest, when he considers the

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[68] Jacques Derrida, 'From Shibboleth - For Paul Celan' *Acts of Literature* p404. Certainly it permits travel across a border, but not necessarily transgressing it: it '...grants access or sign of membership in all the political situations along the historical borders which are brought together in this *configuration*. This *visa* it will be said is the *Shibboleth*, it determines a theme, a meaning or a content.' ('From Shibboleth ' p403)

[69] Jacques Derrida 'From Shibboleth - For Paul Celan' p404 It remains a 'non hermetic secret': not a hidden thing, and can only be turned, not transformed or recuperated. Nor is it transcribeable, and so, although in its emergent performativity, as an event, its effects are tangible, its representability cannot be prescribed or translated. In terms of representation/absence it is as enigmatic as the notion of chora: '...*Khora* – place, spacing, receptacle (*hypodokhè*) – is neither sensible nor intelligible, it seems to *participate* in the intelligible in an enigmatic way.' ('How to Avoid Speaking: Denials' *Languages of the Unsayable* p35)

[70] The sense of the secret being something that is carried comes through in Derrida's discussion of the password, the Shibboleth, when he states that '...[to inhabit a language] one must already have a *Shibboleth* at one's *disposal* [my italic]...' (p404 'Shibboleth'). However, it is not *carrying* in the conventional sense of conveying an object. To work with the secret is a form of cool, of necessary self-deception: one cannot *know* what one is working with. It empowers but one cannot possess it, and, unlike the self-possession of the contraband subject of chapter one, it isn't a form of comportment. Though sometimes constitutive of the smuggler, the secret doesn't reside in the subject. In this way it deceives in all senses - deceives both law and transgressor, the contraband *is* deception.

[71] The secret performs in negative, evasive ways: it is neither hidden nor phenomenal; it escapes measure; is ungraspable; unresponsive and is excess. It neither shows itself nor can it be captured as object. According to Derrida '...the secret will remain secret, mute, impassive as the chora, foreign to every history...and of historical knowledge (epistémè, historia rerum, gestarum), and outside all periodization, all epochalization' ('Passions, an Oblique Offering' p22). It 'cannot be unveiled' (p20) and seems to act as a silent, passive formless contraband. But what are its more positive and coordinated characteristics? Is it really silent and what does it do within an economy of cultural circulations? If I am proposing it as contraband it must be involved with affirmative effects, and these do indeed begin to emerge when it is spoken about in other ways, never as a lack, but as attendant to a gathering together; self organizing; bestriding a border; as password; crypt; as architectural; conditioning events, returns, rituals.

possibility of agency and making a 'stand' in immanence, that a baroque, migratory being-in-the-world travels, and manoeuvres himself with an enabling secret:

> He does this by means of a secret – a secret so perfect, so glorious, that he must even keep it from himself – if only so that he might be able to hang on to the world *as it is*. Of course, this does not concern all secrets, or the secret in general, which the Baroque itself destroys in favor of the minimal secrets of the fold.[72]

The secret enables agency: when and where the contraband is able to appear, although not how. If all Deleuzian modalities operate as intensities within immanence then the secret is the envoy, spy or agent, that is able to act between specificity and immanence, between desire that is based on representation and that which is productive and creative. Relational agency within signifier/representational systems are the secret's characteristic deconstructive traits, but its operations within non-systematic immanence need some explanation.

The secret is an aid that enables circulation and translation between immanent and specific (including representative) registers. Chapter six will argue that there is a danger of relational and singular geographies of smuggling being opposed to each other in their rigid mappings and so the problematic becomes to consider how they might deterritorialize and communicate between each other. The secret, constitutive in all mapping, facilitates this kind of communication. It is able to traffic in different economies of scale: its scope is from the immediately local to the global. In the latter it operates on *wavebands* not commodifiable in exchange, partly because they remain secretive. This affiliates the secret with a number of different conceptions outside of the infinitely expanding limit of capital that reforms with every necessary crisis.[73] This potentiality, that the secret can tap into, has been variably characterized, for instance by Deleuze and Guattari as the schizophrenic 'outer limit' of capital and by Michael Hardt and Antonio Negri as 'multitude.'[74] These alternative *wavebands* of smuggling (that I shall come back to in the final chapter) wherein the secret is so active offer a third term, beyond 'contraband' and 'band,' for criticism to engage with. All are contrabands to capitalism, but what makes the secret a super contraband is that it both enables the smuggling of this outside within the system of capital (in contravention of its exchange

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[72] Lambert *The Non-Philosophy of Gilles Deleuze* pp67-68

[73] This crisis-driven appetite of capital has been theorized by numerous people. Here I draw on its characterization by Deleuze and Guattari in *Anti-Oedipus* particularly chapter three 'Savages, Barbarians, Civilized Men,' and by Cesare Casarino in his book *Modernity at Sea,* especially chapter three 'White Capital; or, Heterotopias of the Sea.'

[74] See Deleuze and Guattari *Anti-Oedipus* (p246) and Michael Hardt and Antonio Negri *Empire*.

values), enacts a shift between registers (bringing global potential to the local debate), and, with a secret reserve, allows participation without being bound by restrictive belonging.[75] And, beside it smuggling is effective because, while not figuring the secret, it can provide it with both an emergent body and a terrain through which it might be thought.

Contraband has come full circle in this chapter in that it is once again carried, as a supplement if not as baggage. If it were to be considered as the latter it is now far from inert. The abstract contraband secret is able to perform in multiple registers of secrecy and representation. It is able to elide objective and subjective functions without the necessity of annihilating one or the other. It is, therefore, a highly efficient and necessary component of the smuggler-contraband war machine or installation.[76] On the other hand, far from being a super contraband, perhaps I should not be considering it in this way. Maybe the secret is not contraband at all but rather, in a bizarre twist, simply the supplement to the monadic contraband that has done away with the idea of carrying (and that has made a body of the illicit substance). The secret would then perform as a non-representing map that nevertheless allows the contraband body some appearance, some small degree of conventional cartography.

The analysis of contraband that began in this part of the thesis – 'Complex Contrabands' – as a relatively simplistic contest between smuggler and customs reaches its most elaborate and abstract forms with the monadic, folded installation and the secret. This is about as far away from the stereotypical idea of smuggling and contraband that one can go. Part three, the middle portion of the thesis, consists of a study, through a film that I have produced as well as written textual analysis, of an actual smuggling site – the Guajira Peninsula, Colombia. Here, contrabanding is material and bluntly 'in your face.' Secrecy is, apparently, turned inside out. What now is the relation of secrecy, the public secret and the bare fact of contrabanding?

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[75] Cesare Casarino points out, in the preface of *Modernity at Sea*, and also Agamben in *Homo Sacer* (where potentiality is implicated in law [band] not contraband) that the outside ('exception' for Agamben) is not the same as exteriority. The secret, then, is an even more unusual contraband in that it does not cross a border – in a deconstructive sense it is both interior and exterior, and, between registers and places, it is 'non-localizable' (Casarino).
[76] I use the term 'war machine' as Deleuze and Guattari theorize it, in the chapter 'Treatise on Nomadology' in *A Thousand Plateau*, as something that has variable speed and deterritorializes surveyed spaces of the state and its striations and Laws.

Part 3 *Smuggling on the Ground*

A Contextualization of the film *Contraband Desert* in relation to other formal and informal representations of smuggling in the Guajira, Colombia

Visual mapping of the Guajira Peninsula, Colombia

The industriousness in the film, *Desierto del Contrabando*, makes for a busy desert. The state is inscribed on the landscape through coal and salt extractions. El Cerrejón is a huge opencast coalmine in southern, or 'Baja' (lower), Guajira. It is linked to a large deepwater port in the northwest, or 'Media' (middle), Guajira by a dead straight railway line. To the west of the railway, some twenty kilometres distant at its nearest point, still in 'Media' Guajira and on a coastline where the waters are '*seco*' - shallow (literally 'dry' in Spanish) - and smuggling has diminished as the draught of boats has become deeper and as loads got bigger, is the port of Manaure and its centuries old '*salinas*' or salt extraction reservoirs. A great 'S' at the gate marks the warehouses and offices of the state concession. Largely state owned, the operation stretches for miles to the south, but is most striking near the town where the salt is gathered and poured onto permanent fifty-foot high white mountains, visible for miles around and replenished from a giant conveyor belt crane as fast as workers bag it up and load it onto trucks. It is striking. This *is*, after all, Colombia, so the presage to the cliché goes – and thus the metonymic connotations of piles of white crystals slip into action for the external observer. Salt is now no longer a contraband. Most smuggling takes place to the east of the railway line and the coal port (named after Colombia and South America's most famous hero Simon Bolivar), along the north coast. This is 'Alta' Guajira, where the waters are '*profundo*,' and where the bays have names like 'Bahia Honda', also meaning deep, and 'Bahia Hondita.' Here the state presence is notional and there are no officially sanctioned industries, with their machineries and piles of mined produce, to serve as perpetual metaphors for the presence of law.

Contraband Desert

The film is about this very overt smuggling that takes place on the peninsula where ships arrive from the freeports on the islands of Curaçao, Aruba, Bonaire and from the port of Colon at the northern end of the Panama Canal. The contraband is mostly cigarettes, liquor, clothes and electronic goods that are driven some hundred or so kilometres across the desert to the contraband capital of Colombia - the regional town of

Maicao. Here the goods are 'legalized' - given documentation - and in fact some of the contraband is actually taxed at a minimum rate found nowhere else in Colombia. At this moment the 'public secret' of contrabanding on the peninsula is given an official stamp. Some of it is distributed locally, particularly to the Department capital Riohacha, and the rest goes to semi-official, but very established modern mall-like markets around Colombia called 'San Andrésitos' (like the one seen in the film in Bogotá – they are named after the old pirate island San Andrés that during the 1980s and 90s was a favourite cocaine staging post and money laundering spot). There are traces of the smuggling sites in, or near, the market in Bogotá, for instance there is an office building called 'Comercio Puerto Lopez' after a village on the peninsula that for many years was a landing point. Now shipments are much bigger, involving several large vessels and gangs of hired, mainly Wayuu, labour to unload the ships' cargo onto purpose-built quays in the desert – *Muelle Artesanal* - and to load up the trucks. [1]

The film is made up of three parts. It focuses first on the 'official industries' of the peninsula, including coal and salt, second on the 'unofficial industries' - smuggling – and third the markets, entitled 'legalize your merchandise here.'

Two types of film were used, single-8 cine, blurry and grainy, and DVC Pro Beta a standard professional television news format. The former - amateur footage - was shot by me, while the latter, found footage, pulled from different films in the archive of RCN (Colombian national) television. The final chapter of the thesis proposes that the differences in the quality may represent differing potential access to temporal registers not apparent in the film. In addition, the news quality aesthetic – which is clearer and was professionally shot - would seem to enhance its claims to objectivity. Unlike cine footage that generally has no particular pressure upon its development and editing, news video must appear recent, and is usually no more than a day or two old before it is shown. [2] The alignment of quality and temporality is a code that can be, and is, played with in the film, sometimes adhering to its customary and stereotyped expectation (for instance cine = old) and at other times belying it (some of the news footage is off-cut and never made it to broadcast).

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[1] Wayuu are the indigenous people of the peninsula and make up the majority of the population. For hundreds of years, since the imposition of the ineffective Spanish trade monopoly, smuggling has for them been both lucrative and a form of resistance, the band regularly breached by English, French and Dutch pirates and other traders.

[2] In chapter four I consider a third means and timescale of production, a populist audience-demanded 'telenovela,' *La Guajira*, turned around in a few days between shooting and broadcast.

There is some slippage intended between these two visual idioms and between these otherwise deliberately differing parts of the film: scenes from each appear as alien or contraband in the other two. Sometimes they function as leitmotifs, such as the men working salt, the derrick at the coal port emblazoned in English and Spanish with 'Energy for the World,' and the smuggling ships at rest. There are other more seamless shifts: the third part flows out from hints of the festive at the quay in the second, into a more theatrical, narrativised and almost carnivalesque entwining of contraband and customs.

The film plays out on at least four different registers. First, the metaphoric that starts as the predominant figure, then fades at certain points and reasserts itself at others. This register, coming from the outside, is perhaps close to the viewpoint of theory. Second, the literal – for instance the cardboard boxes on the quay that seem so factual and unfigural as to almost erase theory. The third is narrative, closer to storytelling, and that, buoyed along by a popular song about contraband, albeit not in this region, tells of alternative destinations for the goods, which either crash with customs or are hoisted into fashion at the Bogotá market. The film is framed by the enunciations of the man speaking, ambiguously, about contraband in part one and the Wayuu woman speaking of making a living in part two. Nevertheless, there are other 'voices' in the film, though they may not be spoken ones. Flows animate the film from sea to desert and vice-versa, or towards markets.[3] The sea and desert are interfaced and there are no borders as such to inhibit desirous flows and, in turn, their productions of narrative. Fourth, there are semi-eclipsed, silent parts of the film that, hazy like Deleuze's time-image,[4] barely stay tuned and threaten to slip off the radar of the State. Together these visual and audio registers in part attempt to explore whether film can, in some instances, be a substitute for theory or a different mode of thinking it.

The first part of the film plays on the idea of metaphor in visual mapping. The coarse, massive, surreal and automated industries of salt and coal, largely unpeopled, much of it filmed from the air from a distanced cartographic viewpoint, appear to be simplistically etched on the landscape and, despite their monumentality, point to absences. The metaphors are obvious – piles of powder, sucking, explosion, aridity, flow, black-white... What is missing are the signs of a busy desert – one that has been a

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[3] I explore the desert-sea interface in chapter six.
[4] See chapter seven.

pastoral, fishing, pearling and trading site since the earliest Spanish monopoly in the sixteenth century.

Unofficial, contraband industries, that the man in the first section paradoxically points to and denies, are the subject of the second section. This section, though more likely to be affected by metaphor given the denotations that smuggling always carries, actually tries to be more literal. Still, however, there are absences. These are now the extreme eastern, eclipsed parts of the Alta Guajira where small boat ports, such as Puertos Lopez, Inglés and Estrella (shown in the film with rowing boat), used to be contraband sites beyond the purview of '*civilizados*.' This latter port is where Hunter S Thompson arrived by smuggler boat in 1962 and soon discerns what is 'important' about the place:

> Usually they are talking about smuggling, because this tiny village with thatched roof huts and a total population of about 100 South American Indians is a very important port of entry. Not for humans, but for items like whisky and tobacco and jewellery. It is not possible for a man to get there by licensed carrier, because there are no immigration officials and no customs. There is no law at all, in fact, which is precisely why Puerto Estrella is such an important port...[5]

The bigger, current contrabanding ports, Portete and Nuevo, actually quite close to the huge coal port, are a mixture of absence and presence.[6] At one of these a quay, the *Muelle Artesanal*, has been built to accommodate the arrival of more and bigger ships. The news story is the 'public secret' of industrial scale contrabanding on the peninsula.

In its dual role as the eyes of the nation and provider of popular stories, RCN news represents a centre peering at a periphery, but also allows for the idle port and 'empty' peninsula – 'tierra de nadie'[7] (land of nobody) - to have voice.

Figure 4.a Wayuu woman speaking on smuggling (RCN television news)

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[5] Hunter S Thompson, 'A Footloose American in a Smugglers Den' p366
[6] Despite being so close to Puerto Bolivar the cameraman who shot the expert footage, and whom I met in Bogotá, was unsure as to which of the two smuggler ports were which – things seem to get hazier east of Bolivar.
[7] José Cervantes Angulo *La Noche de Las Luciernagas* pp19,37

The woman who speaks at the end of this section is the point of enunciation of smuggling and of the Wayuu.

The single-8 film shows the idle vessels after they have been unloaded – again there is not a person in sight: the event is over. Or at least it has moved on.

Figure 4.b Empty smuggling vessels (Single 8 Cine Still)

The third section covers the markets and destinations of the now 'legalized' contraband – stalls in Maicao offer to perform this service: '*Aqui Legalizamos su Mercancia*' (legalize your merchandise here). An aspect of the 'official trade' in Bogotá is a demonstration of the execution of law by Colombian customs (DIAN).

Here, a carnivalesque show of expenditure mimics the festive atmosphere at the *Muelle Artesenal*, when hundreds of bottles of champagne, beer, vodka, whiskey and other spirits are smashed for the television cameras.

Figure 4.c Customs destroying contraband (RCN television news)

In the meantime, the anonymous, but standardly numbered and coded brown cardboard boxes that were seen piling up on the quay open out to the commercial world of grand colourful hoardings at the markets that advertise '*Moda Americana*' (American fashions), and 'European Fashions' beside images of the Statue of Liberty, the American eagle and the Eiffel Tower. Much of the contraband is bought on the islands

using drug money, initially gathered in American cities that, a couple of stages down the line, as *'Ropa Americana,'* American clothes, is nicely laundered: a neat loop.

Contesting the space of transgression: legitimations of a contraband state through written and visual representation

Despite signs in the film of great industry in the desert, both official and extra official, elsewhere there is a view that the terrain on which smuggling takes place is generally a no man's land in which there is everything to play for.[8] Over the following two chapters I want to consider smuggling in the peninsula initially as a site of contestation but then as a complex *business* (an everyday and busy space) charged with cultural significance that cannot be approached simply from opposing points of view of state and transgressor: it is not this sort of easily read contest. The business of smuggling emerges into often over-determined visibility through narrations and mappings from the outside (be they arcane legalistic accounts or formal archival literature) but it is always riven with secrecy and latent violence. Or else, where it does emerge (supposedly) clearly as a grounded, overt, although often violent and disciplinary practice - a business – it can only unfold and tell itself within the construction of public secrecy, or through the obscure channels of magic realism and informal knowledges such as telenovelas. Without there ever being an archive of smuggling on the Guajira, there is just as much busyness about contrabanding's representing practices as about its commercial ones. Given this commotion in the desert, positioned pairs of signifiers that agitate this dynamic productivity – business-pleasure, everyday-magical, centre-periphery, private-public, overt-secretive, legal-illegal (and critical positionings between self and other, formal and informal narratives, external and endogenous organization) need to be deconstructed if a case is to be made for their readability and representing power in the assemblage of a contraband state that has at some stage also signified transgression. What is for certain is that it is not a 'no man's land.' It isn't certain that this is a contraband state, but given the restless array of literatures and visual genre that suggest it is, it makes some sense to reconsider smuggling through the concepts, both grounding

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[8] C. M. Hann, in his study *Market Economy and Civil Society in Hungary*, attributes writer Elemér Hankiss with this viewpoint. As an instance in the Guajira, historically and as represented in Gabriel García Márquez' fictions such as *Innocent Eréndira*, there have been competing positions of influence such as smugglers and Franciscan missionaries. By comparison the film suggests that coal and contraband are produced side by side.

and representing, of 'state' and a modality that it sometimes finds itself bound up in: the *public* secret.

Smuggling representation-as-legitimation, which is the focus of chapter five, becomes a key issue when (il)legality is at stake. But this is not to position smuggling either inside or outside of the state. Although legitimation, as these chapters will suggest, is as integral to smuggling as it is to the state, law is not, states anthropologist Veena Daz, a sign of the state. Thus the state, as several other researchers have pointed out in relation to its practices in its margins, is freed of its binding legal precepts and becomes a much more fluid entity. The state, as much as desert territory, belies fixed legal and visual mappings because it is not a 'fixed object,'[9] instead it is unstable, an 'unfinished project,'[10] and constantly 'refounds' itself.[11] Nevertheless, this is not to suggest an absence of the state in places like Guajira but rather grounds for producing it through secondary businesses, like contrabanding, and through its extraordinary representational constructions.

The business aspect of smuggling produces an organization that doesn't so much transgress state power as contests its criteria of regulation. This is something that Janet Roitman has theorized in relation to smuggling and the state in the Chad basin. It not only produces new 'targets,' 'modalities' and 'ends,' but it also articulates the relations inhering in regulation.[12] In other words state business and smuggling business are bound up. However, as Caroline Humphrey has suggested writing on post-Soviet smuggling in Russia, the trade can sometimes be so new and opportune that it does not yet have a vocabulary of its own legitimacy.[13] I would argue that smuggling in Guajira, practiced for hundreds of years, does have such a vocabulary through legal and literary mappings, but they are only so effective in representing the imbrication of state and smuggler concerns. They are often either centre originating or emanating through a literary detachment. The much less graphic construct of the public secret produces its own partial legitimations, visibilities and narratives; an ongoing telling that is much more grounded in the everyday and produced in the overlap of state and transgression.[14] That

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[9] Talal Asad 'Where are the Margins of the State'

[10] Veena Das 'The Signature of the State: the Paradox of Illegibility'

[11] Veena Das and Deborah Poole 'State and its Margins: Comparative Ethnographies'

[12] Janet Roitman 'Productivity in the Margins: The Reconstitution of State Power in the Chad Basin'

[13] Caroline Humphrey 'Traders, "Disorder," and Citizenship Regimes in Provincial Russia'

[14] On 18th April 2004 Paramilitaries carried out a massacre in villages around Bahía Portete, killing 12 people and disappearing another 35, in revenge for the stealing of a large amount of cocaine (that was being stored near the port awaiting shipment out) by a gang, 'Cono Conitos,' linked to Wayuu clans. As a

there is a visual cultural dimension to this intersection of state and smuggling is my main interest here, and it is my contention that it is largely bound up with the public secret. This enables me to adopt an approach that doesn't separate the violence of smuggling from its cultural secretions. Indeed, much of the latter's import in Guajira comes out of what might be termed 'strong man' politics – a tradition in Latin America of private power mediated through the unlikely juxtapositions of rudeness, respect, violence, civility, threat and popular cultural expression.[15] Anthropologists Veena Das and Deborah Poole characterize this mutation of the relations between centre and periphery as follows:

> ...they [figures of local authority] do not so much embody "traditional" authority as a mutation of traditional authority made possible by the intermittent power of the state. Such figures...brokers, wheeler-dealers, local big men, paramilitary – represent at once the fading of the state's jurisdiction and its continual refounding through its (not so mythic) appropriation of private justice and violence. In this sense, they are the public secret through which the persons who embody law, bureaucracy, and violence that together constitute the state move beyond the realms of myth to become joined in the reality of everyday life.[16]

The articulation of this overlap might be a measure of the relative effectiveness of the different forms of telling of smuggling, including the public secret, that I address in the following chapter. In anticipation of this I now want to briefly describe the character of some of these representing agencies that approach smuggling from the outside (as well as my own position in producing the subject). How do they deal either inside or outside of the 'everyday' and reinforce or transform the 'myth' and stereotype of smuggling thus subverting its more obvious representative mappings?

Several of the genres that I am mobilizing in the following three chapters must be considered in the context of spatial discourse and as such it would be easy to oppose them with more localized, grounded and site specific approaches to smuggling such as

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consequence, the area, including the port of Portete, was entirely abandoned. Probably, though, just another temporary absence. This example of Paramilitary forces invading the smuggling ports in Guajira would at first appear to be a typical act of inscription of authority upon the site of informal industry. But this would be to obscure lived experience elsewhere that involves much more subtle entanglements of violence, power and secrecy. Anthropologist Deborah Sanford, in 'Contesting Displacement in Colombia: Citizenship and State Sovereignty at the Margins,' identifies paramilitary activity in Colombia as private power acting at the margins in concert with the state. This isn't a new insight of course and it is a theme that arises elsewhere in the anthology in which this appears, *Anthropology in the Margins of the State* (eds. Veena Das and Deborah Poole), in the context of Latin America, when Deborah Poole writes, in 'Between Threat and Guarantee: Justice and Community in the Margins of the State,' on the *Gamonal* in highland Peru as 'strong man' migrating between his base of private power and public function.

[15] Deborah Poole's identification of the *Gamonal* (see note above) must be seen in the context of a long history in Latin America of 'strong man' governance, largely grouped around the figure of the *Caudillo*, or boss, whose local power often translates to national politics.

[16] Veena Das and Deborah Poole *Anthropology in the Margins of the State* p14

close-up anthropology and sociology. In this light they would appear as distancing, over-inscriptive or critically detached. In the context of New Granada this is certainly the case with the works of the *Cronistas Mayor de Indias* who first approached the peninsula as surveyors, or with the writings of geographers such as Agustin Codazzi,[17] or with many philosophical approaches.[18] However, The philosophical approach that is brought into the context of law in chapter five - the 'geo-graphism' of Deleuze and Guattari – has been defended as being in relation to alterity and the local, much more than other post-structuralist concepts, in that it is a 'theory of the global colonial situation of all micropolitics,' and in this sense it un-positions itself while still operating intensively.[19] This, I argue, is precisely what magic realism does on the peninsula, as does television news coverage in the film, while representations of the telenovela *La Guajira* also operate both peripherally and centrally. Chapter six considers how art works can operate within this kind of spatial discourse, be it relational or singular.

Where does this leave the specific myth of smuggling on the peninsula, its othering through literary and visual genre, and my relation to it? Wayuu involvement in smuggling has been much mythologized in historical, ethnographic and literary accounts.[20] In the film a Wayuu woman speaks eloquently on the trade. However, my relation to the other here is at first one of speculation, when in the following chapter I quote anthropologist Michel Perrin's theory of a loose mythological structure among Wayuu, and then of proportion given that today Wayuu appearance and involvement in contrabanding, like that of all participants in it, is only ever partial. Instead of the distanced power of myth, that is dispelled by both Jean-Luc Nancy and Walter Benjamin,[21] my intention is to complexify a potential mythology of smuggling in Guajira by considering it through the never completed construction of the public secret and its partial knowledge productions that, in terms of the state, are both central and peripheral, conceptual and everyday. In such a schema in which smuggling both represents itself, and is represented, it is as oversimplifying to produce an analysis simply through ethnographic method as it is to work through distancing genre alone.

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[17] Agustin Codazzi, Italian geographer in Colombia in the Nineteenth Century after whom the National Survey is named.

[18] This latter range, over the following chapters, from the trope of the empty desert space, theorized by Edmund Jabès and Jean Baudrillard in particular; the work on myth of Jean-Luc Nancy; Walter Benjamin and Giorgio Agamben regarding narration and the 'exception' in law.

[19] William Pietz 'The phonograph in Afica: international phonocentrism from Stanley to Sarnoff' *Poststructuralism and the Question of History* p268

[20] See for instance Lance Grahn *The Political Economy of Smuggling: Regional Informal Economies in Early Bourbon New Granada*; Eduardo Barrera Monroy, *Mestizaje, Comercio y Resistencia: La Guajira durante la Segunda mitad del Siglo XVIII*; or Henri Candelier, *Riohacha y Los Indios Guajiros*.

[21] See Walter Benjamin 'The Critique of Violence' and Jean-Luc Nancy *The Inoperative Community*.

Discourse on the otherness of smuggling run into at least three problems. First, a putative notion of authority can too easily define itself through transgression as its other. Second, to approach smuggling as a discourse of identity is to oversimplify its production in the everyday and to overlook its complexity: only ever partially producing identity (and if it does so it lies somewhere *between* legitimation and transgression). Third, ethnographic approaches to smuggling can become fascinated and enthralled with the culture of violence when what might be more productive is to consider violence, like cultural expression, as always contingent within an assemblage of smuggling rather than as an expression of it.[22]

In some respects my own position in relation to the other of smuggling is, out of constraint, one of distanced theorist. Nevertheless, this part of the thesis attempts to mix this representational bias with emergent constructions of smuggling that are simultaneously other and everyday.

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[22] This is not simply an aestheticization of politics and violence although elements of this are undoubtedly occurring in the construction of the public secret. However, similar to the way in which subjective ways of being-in-the-world are produced or 'installed' through complex assemblage (discussed in chapter three), the construction 'smuggler' is not simply reducible to a body that Foucault has termed useful, or not, to the state.

Part 3 *Smuggling on the Ground*

Chapter 4

Public secrecy: a Contraband State on the Guajira Peninsula and its illegitimate modes of expression

… you've got the whoriest notion of what smuggling's all about.[1]
(A smuggler speaking to the grandmother of Eréndira in the Guajira desert, Gabriel García Márquez, *Innocent Eréndira*)

Guajira is *the* contraband state. Contraband is the definitive industry of the Guajira Peninsula. It is opencast, given-to-be-seen, nothing hidden. But does this mean that it is a given? The openness of smuggling in the peninsula is deceptive.

Figure 4.1 Muelle Artesanal, Puerto Portete, Guajira (RCN television)

Puerto Portete, one of the main contrabandista villages, has one sole jetty for unloading the goods. It is called the *Muelle Artesanal* – 'muelle' meaning quay, 'artesanal' implying locally made craft goods. This place of smuggling, specifically the quay, is a

[1] Gabriel García Márquez 'The Incredible and Sad Tale of Innocent Eréndira and her Heartless Grandmother' *Collected Stories* p265

site of making, *poesis*, a telling event – there is more to openness than piling up the goods in plain sight. This is a public secret, an 'industria extra-oficial' *par excellence.*

If we, outside of Colombia, are in thrall to the stereotypical secrecy/spectacle of the cocaine trade,[2] then the public secret of in-coming contraband to the Guajira Peninsula in the form of liquor, clothes, hi-fi's etc. - known to all but immune to confiscation - is simply perplexing, particularly next to the kind of unfathomable secrecy that I have constructed in the previous chapter. Conceptually, the mystery deepens because although the secret is so open, and is so compulsively telling, it is ungiving; in some ways it has a stupefying obviousness, but it also has a false and unreadable transparency. This is because despite evidence to the contrary – the overt event of contrabanding – it is 'permanently partial in its exposure.'[3]

Regardless of moves to narrate and represent smuggling, the activity remains reserved. This seems to be the case whether we are talking about the enfolded baroque contraband of monadic dissimulation (see chapter three) or this type of very overt, apparent and public, but still secretive event at the margin. I shall contest the marginality of this designate desertified territory, but in beginning to deal with the representability of smuggling, which will be the main problematic of this chapter, I want first to consider the public secret.

What is a public secret and how, on the Guajira Peninsula, does it only tell so much despite its visibility?

It is a secret that is known to everybody but that can neither be directly revealed nor admitted. Anthropologist Michael Taussig modifies Foucault's summation of the public secret - a secret that has to be spoken in order to preserve it - to something that cannot be spoken but is nevertheless known.[4] This latter sounds relatively static but, far from it, as he details, the public secret receives all measure of repressed activity: 'If secrecy is fascinating, still more so is the public secret into which all secrets secrete...'[5] And, in staving off the explosion of the secret into demystifying revelation it constantly enacts a drama of violent rupture but deferred exposure. There are a number of variants

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[2] Georg Simmel states that secrecy magnifies reality and this seems to be the case with *narcotraficante* mythology.
[3] Michael Taussig *Defacement – Public Secrecy and the Labour of the Negative* p148
[4] *Ibid.* p51
[5] *Ibid.* p223

to this deferral and they will form the grain of the final section here, on a mythology of smuggling in Guajira. Briefly, though, here are some of the main threads.

The public secret is forever bound up in de-masking, though it is a demasking that does not reveal anything:

> Indeed it is the task of unmasking, in such circumstance of public secrecy to both reveal and conceal, and so *augment the mystery that lies not behind the mask but in the act of unmasking itself.*[6]

Another way of looking at the deferral of exposure is to consider the 'magical' complexity of this state of contraband in which transgression and law are so interwoven that there will always be an occluded secret on one side that constitutes and permits appearance on the other – only ever partial exposure. It is an ongoing construction, negotiation and economy between transgression and taboo, law and the codes of the smugglers, things *'oficial'* and *'extra-oficial.'* More subtly, as Taussig suggests, the mask of the state is a self-revealing process - any de-masking is simply a circulation that sees the mask 'gathering its tensed power, circulating the behind to the front.'[7] I want to consider this complexity and masking process as a form of smuggling telling itself. Taussig suggests that the secret is explosive but, though tensed, its variant, the public secret, does not explode and its telling is perpetual though always mysterious and strange.[8] If smuggling is both a smooth compulsive telling and a tensed, dynamic rupture, a form of magic, or at least an obscure process, then what corresponding forms, strange and equally tensed, can do it justice? Taussig, following on from Walter Benjamin, emphasizes the importance of doing justice to the secret. How then can justice be done, in its representation, to smuggling that, in its complexity, is simultaneously overt and secretive?[9] At a stretch, towards the end of this chapter, I also want to consider if the complex contraband state in all its feinting, showing and dissimulation is akin to a spatially discursive artwork, and, in the next two chapters, to consider its mapping through law and actual art practice.

Who can tell what smuggling is about? Certainly not smuggling itself, it would seem, given the abstraction that it fashions for itself as it enfolds into secrecy as a modality of

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[6] *Ibid.* p105
[7] Michael Taussig *The Magic of the State* p184
[8] Taussig *Defacement* p103
[9] *Ibid.* pp2,271. To do justice to a secret is not necessarily to expose it.

being-in-the-world. And yet, here in the Guajira, despite initially taking place in a desert, contrabanding is open, spectacular, and around it circulate stories, styles and new social knowledges – it seems it is doing nothing but tell itself.

How to explain this contradiction?

The preliminary answer is that because contrabanding on the Guajira is a public secret its representations must be more subtle and active than the mere presentation of the facts, its secrecy must be worked into, and with, its publicities.

Figure 4.2 Tableau scene of a smuggling event (RCN television)

Look as long as we might at this *tableau* (Figure 4.2), a scene of smugglers at work and rest, 'family' and business interwoven, we cannot get a sense of transgression, of smuggling letting us into its secrets. Smuggling will describe itself but it won't tell itself. The boxes piled high on the quay are contraband - illegal, hot objects - but they don't speak, unlike even the suggestion, let alone the trace, of a white powder, they are not articulated. The leisurely smugglers conceal nothing, but where is what we 'know' of smuggling? Our first reaction might be: where is the frantic activity to clear the landing site before daybreak of *Jamaica Inn* or the warning in the air of Rudyard

Kipling's poem that urges 'Them that asks no questions isn't told a lie/Watch the wall, my darling, while the gentlemen go by!?'[10] Even accepting that here is something different, a brazen, overt and untouchable activity, we know that it is a public *secret* and so it must have a clandestine side or at least an undercurrent of counter activity to the state. And yet the presentation of all the facts no more tells us about the dynamic of smuggling, its pact of secrecy and openness, its contrabands in all registers flowing in multiple directions, or its ability to produce counter cartographies than the *Cronistas Mayor de Indias* (the earliest historians of the conquest) or, for that matter, their heirs to this tradition of distanced accounting - archival novelists and theorists treating the desert as a trope of literature.

The *tableau* tells us everything and nothing. It is not that this is a desert in the sense of a perpetual deferral of the signifier, as Jean Baudrillard and others have theorized aridity, rather its meanings seem over-determined. Even a mythology of smuggling, or its narration can only go just so far with conventional representation. Perhaps this 'reality' of smuggling, seeming to tell all with the objectivity of the broadcast news lens and the testimony of participating Wayuu women, in its obviousness, cannot actually express itself at all, and cannot say anything about public secrecy.

The main part of this chapter will consider what other, strange, less dominant, illegitimate, or even minor modes of telling or representation can get close to the event.[11] How to *make it strange* for its secrecy to work as public, or, coming out of this sinister pact, what unconventional literatures can do justice to it? Can one, through representation invoke a sense of public secrecy around the smuggling event?

I shall first interrogate the trope of that other(ed) secret place, the desert, as peripheral space of literature and geography (a *tabula rasa* for theoretical speculation) that plays with stereotypes of its supposed only inhabitants – nomads and smugglers. Can it be a busy rather than an empty space? The unexpected crowds of the desert beg the question of who is actually telling this event of smuggling. Moving on to alternative viewpoints and modes of telling, I shall first consider a theoretical take from Jean-Luc

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[10] Rudyard Kipling 'A Smuggler's Song' *Rudyard Kipling, Selected Poems* p121-23

[11] There is an antagonism here in the word 'close.' It can mean either tracking texts - literature in its broader sense - on the move, as a compacted reader, which is still a potentially broad and revealing search, or, a homing in on the specific and perhaps the literal, where the compact but exposed site can be intensely complex and unexpectedly secretive.

Nancy on non-subjective mythic telling that has an affinity to the deadpan, unyielding representation of the *tableau* (a pure telling rather than telling *of* smuggling). Beside this primary but nevertheless disruptive mode there are more subjective positions within storytelling that might complicate dominant narratives that narrate the event from a position of authority. In addition, these illegitimate viewpoints or tellings will be examined for how smuggling is at work within them as much as being behind them.

The main unconventional forms through which I shall look at smuggling on the peninsula are idiosyncratic to Colombia. Magic realism, though it has its variations around Latin America was popularized in Colombia by Gabriel García Márquez. *Telenovela*s, are soap operas that have a recognizable South American style but they vary from country to country. I shall be concentrating *La Guajira*, which is a distinctively Colombian *telenovela*. The chapter will move on to consider some of the popular modes and channels of expression that have gone towards making up a mythology of smuggling in the area and to ask if they are close to the site of enunciation rather than representing from outside, and, as they are entangled in the complexity of the public secret, if they can do it justice.[12]

Smuggling marginalized in the desert

Figure 4.2 Puerto Portete, Guajira, Colombia (my photographs)

If overt, large scale, socialized smuggling in a desert comes as something of a shock to theory, it is partly because those spaces are meant to be empty and secretive in a distancing way. They perform an emptiness within philosophy and guard an inviolable, not public, secrecy. However, deserts and oceans seem more and more to be fields that

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[12] What is meant here by 'doing justice' is not revelation and exposure to criteria of truth, but rather partial, though attentive and receptive, representation to match the half presence of the public secret.

art is following smuggling into and for this reason in itself their spaces are worthy of critical attention.

The question pertains still more urgently for critics – after all artists might have some affinity, as fieldworkers, with smugglers – particular as desert writing and desertification has relatively recently been criticised, for instance by Caren Kaplan, as 'theoretical tourism,'[13] and the 'othering of theory.'[14] In her book *Questions of Travel*, Kaplan critiques Jean Baudrillard's infamous desert book *America*, most vehemently for its equating desert with woman and for adopting a distanced poetics of exile that is fascinated by the sands of Midwest America as pure space of emptiness, solitude, nostalgia, and Zen-like reflection. There is a long history of philosophising the desert as empty space that I shall briefly consider below, but what am I to make of the crowds unloading ships at the desert quay in Guajira? In chapter six I shall ask, figuratively speaking, if there are artists among them and what connectivities does their art imply, but for now I simply want to confront the trope of the 'empty' (smugglers') desert with this fact of overt industrial scale contrabanding and to consider what it is telling, secrets or otherwise.

In the light of the idealization of desert, and of an equally distancing critique of this position, how am I to approach La Guajira, or indeed deserts in general, as paradigmatic space, along with sea and air, of smuggling? Several further questions should be outlined.

First, a brief synopsis of some predominant philosophical tropes of the desert.

Nietzsche, like others before and since, considered the desert a metaphorical place of exile, hardship and transformation.[15] In her critique, Caren Kaplan draws attention to a tradition of French intellectual involvement with deserts, American in particular, beginning with Tocqueville. For Maurice Blanchot the desert is a place of representation and central to the idea of *L'Espace littéraire* an extension of textuality

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[13] Caren Kaplan *Questions of Travel: Postmodern Discourses of Displacement* p66
[14] *Ibid*. p88
[15] For Nietzsche it may be applicable to Enlightenment philosophy. On the one hand it offers the illusion of a field and the prospect of a hard scientific life but with the dual perils of firstly being swallowed up by it, and secondly becoming cynical in the solace of one's dedicated fieldwork which leaves ill-humour, the salty taste of the residue of these apparitions and a raging thirst without ever achieving anything (*Assorted Opinions and Maxims*). It is also a place of learning will in the metamorphosis of three stages of the spirit – leaving behind the camel laden with water (the burden of the world), and the lion taking on the will of the desert to arrive, as a child, at being able to say 'I will' (*Thus Spoke Zarathustra* -taken from *A Nietzsche Reader*).

beyond the city space, but, in its emptying out of the sign and the creative process, in its desertification, it still figures it as empty space. While, generally, it is a place of emptiness, for Edmund Jabès it is the space of exiled speech, poetry, promise and questioning, and this is a notion of the desert that stems from the Jewish exodus from Egypt, and most importantly for Jabès it forms the constitutive void that allows both speech and writing - 'exile as speech.'[16] As such, in a deconstructive reading it is both separate and present. This is crucial because the desert does not now simply define the city as what it is not.[17] It offers a hint of the opening out of the desert or at least its openness to either striation or, alternatively, to further deterritorialization – the Deleuzian desert. The concern over representation in Blanchot and Jabès is akin to Caren Kaplan's critique of Baudrillard's empty desert and exile space, and provides the backdrop to my questions about the activities of art and smuggling in these so called 'arid' spaces.

So what is the emptiness of the desert that, in terms of artist and smuggler activity, I shall go on to contest?

Baudrillard's desert in *America* is empty, timeless and prehistoric, with no sociality, theatricality, events, sexuality or desire. Kaplan takes him to task for this. For her, in terms of time, the desert should be historicized, as should Deleuze and Guattari's nomad thought. Nomad histories should be differentiated. According to Deleuze and Guattari 'Nomads have no history; they only have a geography'[18] though to take this literally is to overlook the collapsing of histories that then simultaneously exist in spatial geographies as they are theorized in *Anti-Oedipus* (see section 'Law as mapping' in the following chapter). Kaplan's criticism regarding nomads fails to go beyond pluralization for its own sake and in its insistence that all deserts must be theorized through accounts of colonial discourse it limits itself unnecessarily.

America updates the desert in the sense that it becomes cinematic. First, as foreshortened scene, and second, in a dissimulation, as speeding car-bound theorist simulating a camera, turning everything to light.[19] Transparent and empty, unlike the

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[16] Jacques Derrida 'Edmund Jabès and the Question of the Book' *Writing and Difference* p91. For Jabès' desert writing see for instance *Book of Questions*.
[17] For Derrida, in 'Edmund Jabès and the Question of the Book,' (p80) the poet and Jew are 'born elsewhere' but that elsewhere is here – the desert is, more positively than for Nietzsche, in the city.
[18] Gilles Deleuze and Félix Guattari *A Thousand Plateaus* p393
[19] See Paul Virilio *The Aesthetics of Disappearance*. For an alternative to this theory of objects dissolved from the artist or critic's speeding car see Deleuze *The Fold* p160 n4 in which, describing Tony Smith's

city with its abundance of signification, it is 'insignificant,' or at least locked into its cinematic image. There is no room in this single-track media for artists' intervention or even for smuggling.

This evacuation of the desert of any trace at all of smuggling is the initial narrative trajectory of Michelangelo Antonioni's film *The Passenger* (1975). In the film, television news documentary maker David Locke (played by Jack Nicholson) is first seen wandering listlessly around a desert in an unnamed African country (that it later transpires is war-torn Chad) in search of a worthwhile news story to give his life some meaning. The desert's significance eludes him but then changes the course of his life when he switches identity with Robertson, an English gun smuggler supplying rebels, who dies of a heart attack in the hotel that they share after the two have been drinking all night. Now a trafficker, or at least travelling as one, Locke follows a trail to Munich, Barcelona and eventually to a semi-desert town (Osuna in Spain) where his journey has its inevitable and logical conclusion, but also a sense of return. The difference, at first, in the relationship to desert of Locke and the smuggler is clear in this exchange on their hotel balcony as they look out over sands:

Locke: *I prefer men to landscapes.*

Robertson: *There are men who live in the desert.*

The narrative would seem to fit with the classic tropes of desert as exile and site of revelation. The men who live in the deserts are nomads and rebels. Locke's encounter with a nomad prior to this scene, drifting past him without any exchange or even acknowledgement, and his failure to find the rebels in the desert shows his inability to engage with a social or historicized space. Smuggling, for him becomes a road movie. However, Kaplan is no more able to bring us any nearer to what is actually going on in the desert because she criticizes all engagement with it. She fails to offer alternatives to either nomad activity or the exiled critical involvement that she decries in Baudrillard. Eventually, Locke is reconciled to the landscape, but is this a desert of artists and smuggler's – a field in which theory and criticism can take place, rather than just a cinematic space?

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revelation of the expansive field of sculpture on the New Jersey Turnpike (re. amongst other texts, Robert Smithson 'A Sedimentation of the Mind: Earth Projects'), he implicates the moving subject within the performance and stresses their monadic relation (in extension and capture) with the new objective sculpture, the road – certainly not empty.

The film that I have submitted with the thesis, I am suggesting, in some part mimics theoretical interventions in a desert space. First in an empty distanced prehension, like much theory in relating to it, and then in a much more entangled engagement with the busyness of some deserts that eludes most theorists. It seems to me that something like (television) documentary, what Locke fails to make, along with Baudrillard and Kaplan, can *work* in a busy desert. The bare fact of boxes of contraband piled up on the quay at Portete suggest that deserts can be very busy places.[20]

Anthropologist Smadar Lavie has written an ethnography of the semi-nomadic Mzeina Bedouin of the Sinai, *The Poetics of Military Occupation*, that speaks, through various tribal voices, of a population that is beyond the 'carrying capacity' of the desert. Not only have they adapted to successive military occupations by Egypt and Israel but, from 1952-72, smuggling, mainly drugs, thrived in the geopolitical uncertainty. Lavie is able to engage theoretically, performatively and representationally with the Mzeina and its smuggling activities.

The *Muelle Artesanal* at Portete is piled high with boxes and convoys of trucks are being loaded up. Wayuu women speak to television cameras of the smuggling gangs' working practices – this is an event, but is theory invited to this site of enunciation? I want to consider this in the light of repeated failures to imagine a crowded desert, most recently by Baudrillard and Kaplan. In the term 'theoretical cruising,' Kaplan accuses Baudrillard of essentialism and using gratuitous unconnecting modernisms in the postmodern,[21] but, in terms of theory, she neither enters the desert herself nor allows it to speak for itself. These are the two filmic points of view that I tried to allude to in relation to the found footage from the film that I have submitted – the distanced (aerial for much of the time) view and the on the ground, in the crowd, literal viewpoint. Baudrillard positions himself only in the first and Kaplan in neither. She criticizes Deleuze and Guattari, in their discussion of Kafka, for situating other, minor literatures in the desert (in their words 'to bring language slowly and progressively to the desert'[22]), thereby making them sparse and 'arid.' She fails to point out that the 'desert,' if it is the site of a crowded event, can be just as much at the centre

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[20] The desert, even when it is apparently empty, still falls within baroque theorization of the monad in that all assemblages are teeming with other monads making up organic flora and fauna and even inorganic 'life.' See *The Fold* pp108-09
[21] Kaplan *Questions of Travel* p82
[22] Gilles Deleuze and Félix Guattari *Kafka – Towards a Minor Literature* p26

as it is at the periphery.[23] It assumes, as does Baudrillard, that all deserts are the same and that, deemed peripheral, they must preclude the possibility of all but dominant or subaltern speech. What if the periphery, certain deserts in their intermittent busyness, become centres or are just one circuit of desire tapping into other equal circuits with no centre? Does this affect the critique of minor literature? Perhaps it opens up the possibility that minor literatures and practices can potentially inhabit all spaces, including the dominant and subaltern.

This is a sidetrack. In one sense Kaplan is right: minor literatures are not necessarily at work in deserts such as the Guajira, but far from being empty there are extravagant baroque and melodramatic expressions (*telenovela*, for instance) that seem to have an affinity with, if not come out of, the simultaneously occulted and over-determined smuggling practices going on here.

Kaplan seems to deplore the possibility that theory can circulate so broadly and literally, and that philosophers – and artists by implication – should travel so closely with it.[24] This is a profoundly anti-smuggling stance in its un-practical approach, one that would disjoint theory from the literal, from the field, from touching the contraband desert, even as it deplores Baudrillard for bringing about the same distancing. Nevertheless, *telenovela* is not necessarily the expressive media that theorists would choose through which to make sense of smuggling. It is easier to work with clean arid tropes of desertification than to make sense of the close encounter with crowds in the desert. This is partly because in order to work in this way something must be *made strange*, or approximate to this deadpan public secret, in order for it to be told theoretically and for its actual dissimulations to be acknowledged. The question then is just how close can one get to the business of smuggling in a desert through anomalous representing and theoretical practices such as *telenovela*, and immersion in the public secret?

We are alerted to the potential difficulty in making sense of smuggling on the Guajira Peninsula by the suggestion of a strange surreal effect that Baudrillard ascribes

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[23] Kaplan sees 'becoming minor' as flight from capitalism but without leaving the centre, but this doesn't take into account the impossibility of escaping capital, and the dispersal of centres that Deleuze and Guattari outline in *Anti-Oedipus*. They fail to escape the Euro-American modernist tradition, according to Kaplan, and as such deterritorialization is a form of exile, and becoming minor available only to the privileged.

[24] For Kaplan distance/theory is either always through othering, or the theorist is always already within the space of the field implicated in their own stories – Spivak's deconstructive reading – and therefore never really present.

to the desert. Although his writing here is largely about emptying out the landscape through a critical trajectory of speed (driving across the desert) that produces a cinematic effect of everything dissolving into light,[25] there are at least surreal elements left over. These, like the speeding car effect, are filmic, but only in another sense, as primordial visual archetype, that represent what remains to be seen as the critic stands back or stops the car. For Baudrillard, as stationary critic, the impression of the desert is one of it being just another movie effect, a foreshortened scene (think of a technicolour Monument Valley, for instance). This surreality, according to Baudrillard, eliminates the picturesque qualities of the desert: in place of living forest he sees petrified forest, in place of water, aridity. Images of coal and salt (see the film) are another surreal critical visual foreshortening of the peninsula, one that represents critique from a distance – only ever a still-life effect. By contrast the events at the quay are close up – interviews can be made, the crowd bustles. And yet this too can be surreal as too much is given to us. The *tableau vivant* that I have made from RCN news footage (see Figure 4.2) is also a still life, an over-determined image – petrified smuggling. If there is a normality to the unloading of these ships then its representation seems to be displaced into a surreality. Even in animation the overtness of the contrabanding upsets our expectations of what smuggling must surely be – secretive and dangerous, not festive and obvious. The public secret doesn't configure smuggling so overtly, so how can this event be told so openly. Must it be made strange, not told straight, in order to get closer to it in representative terms?

I would suggest that just as the empty desert trope, which has become a figure for distant theory, is overturned by a crowded desert – evidenced by the near carnivalesque scenes at the *Muelle Artesanal* and in the markets - so this direct telling of smuggling, its blatant appearance belying its clandestine reputation, must be re-occluded, made strange again, in order for it to be apprehended critically.

This is a necessity for anthropolgist Smadar Lavie in her book *The Poetics of Military Occupation* as her theoretical apprehension of smuggling in the Sinai desert is not a straightforward one. Her portrait of a smuggler is a composite of several others, but more interestingly it is also, therefore, a partially fictitious figure. He is given the name of Hajj Khantarish, which emerges only in conversation and in collaboration with one of her main ex-smuggler informants. The process is performative to the extent that

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[25] See also Paul Virilio *The Aesthetics of Disappearance*

the smuggler appears in Lavie's ethnography not as fact, told by her, but as a collaboration that is self-reflexive about what can be told without being unfaithful to the Mzeina Bedouin's own storytelling practices. Hence it mimics the allegorical monologue mode that the Mzeina use to relate to all their 'real' mythic figures. Lavie's data is enigmatic because it respects the anomie of the nomadic smuggler in relation to these now largely sedentary Bedouin. The smuggler figure's attributes are non-negotiable but only as effect – in reaching this end a rearrangement of 'reality' is permitted. For instance, poetic licence and contingent appearances are likely as the figure is invoked in conversation, or, if an ex-smuggler is present, with regard to what they are saying in the moment, including nothing – a structuring silence. As in the Guajira Peninsula, there isn't a straightforward mythology of smuggling in the desert.

Anthropologist Michel Perrin has written about a loose mythological structure amongst the Wayuu (the indigenous people of the Guajira peninsula).[26] Each myth only makes sense in relation to others, but Wayuu are not clearly aware of the connections. The reasons for this are partly sociological – many Wayuu live in scattered settlements (*rancherías*) and collective memory capacity is reduced. The Guajiro[27] mythical structure is not, then, a finished entity. It is imperfect and '...the Guajiro have never had time to perfect their mythology or have never felt the need to do so.'[28] They have neither had time nor desire to finish it. Perrin has suggested that this has made Guajiro society adaptable to the modern world but also, from the earliest activity of their myth, open to outside influences and acculturations:

> Is it perhaps also because of this very imperfection that during several centuries many features of Western society were able to be integrated into this relatively loose intellectual universe.[29]

In this 'imperfection', mobile in the textual disintegration of myth, a certain passionate voice is heard, not a singular one, it is '...the voice of the incomplete, exposed community speaking as myth without being in any respect mythic speech.'[30] I might speculate that this spacing between each other, and openness to foreign influence that deflects univocal mythic speech, are two reasons why so many Wayuu have been

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[26] Michel Perrin *The Way of the Dead Indians*
[27] Guajiro was another name for the Wayuu indigenous group, but more recently it has come to mean anybody from Guajira.
[28] Perrin, *The Way of the Dead Indians* p154
[29] *Ibid.* p154
[30] Jean-Luc Nancy *The Inoperative Community* p62

involved in outwardly oriented smuggling over five hundred years, and yet that it in no way detracts from a sense of community.

Part of the problem with the simplification of the desert into paradigmatic smuggling space is that it opens itself up to hegemonic mapping of emptiness. This amounts to the narration of space through cartographies and representations that do not take into account the complexity of spaces, including desert, and therefore there is a need for strange and idiosyncratic tellings. I shall now turn to some alternative theories of narration and storytelling.

A Revised theory of 'telling' – connecting literatures and disrupting archives

Literary paradigms possess considerable plasticity. They disregard visas and other credentials when they cross frontiers.[31]
(Rawdon Wilson, *Magical Realism*)

Unlike the loose and open Wayuu myth system, but very similar to the distanced form of telling in the desert of Baudrillard, is a typically Latin American form of meta-archive, the 'Archive' novel, which Roberto González Echevarría has theorized in his book *Myth and Archive: a theory of Latin American narrative*. Echevarría makes claims for the power of archival writing and its textual imbrication at the core of Latin American life. The 'Archive' encompasses the origins of New World writing and Latin America becomes an historical entity only through an obsession with text/archive (paralleling a similar organizing principle in Spain around the time of the conquest) and its dissemination through the new European technology of the printing press. It is a complex inter-textual relation between legal, scientific and anthropological narratives that haunts the contemporary Latin American novel.

The archival approach, then, appears to be a closed circuit of knowledge and the novel its instrument and means to access it. These dominant literatures related to early cadastral, missionary and legalistic surveys in Colombia deny a flexible, relational, imaginative geography. Contraband's spatial productions are overwritten in order to push a singular logic of intelligibility.[32] Does this preclude new archival or social

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[31] Rawdon Wilson, 'Metamorphoses of Fictional Space: Magic Realism' *Magical Realism* eds. Lois Parkinson Zamora and Wendy B Faris, p214
[32] It is a problem that Henri Lefevbre sees in all representation: 'To underestimate, ignore and diminish space amounts to the overestimation of texts, written matter, and writing systems, along with the readable

knowledges? My contestation is that though this apparently ordered, enclosed circuit excludes other forms of telling, ones that are necessary for smuggling to emerge (even when it is already given a visibility by the meta-narrative), there is chaos even within the 'Archive.' As González Echevarría points out:

> The Archive is not so much an accumulation of texts as the process whereby texts are written; a process of repeated combinations, of shufflings and reshufflings ruled by heterogeneity and difference. It is not strictly linear, as both continuity and discontinuity are held together in uneasy alliance.[33]

And there are cracks that allow 'illegitimate' forms of Latin American literature, particularly magic realism and the *telenovela*, space to tell clandestine and occulted activity such as smuggling:

> By letting loose the arcana, by breaking open the safe, the novel-Archive unleashes a ghostly procession of figures of negation, inhabitants of the fissures and cracks which hover around the covenant of writing and the law.[34]

The archive is, then, not a library; it is a phantasmagoria, full of fugitive knowledge, ephemera and waywardness. In this respect the 'Archive' exceeds ordered discourse and is a porous entity. This is perhaps the site where new social knowledge has the opportunity to form, but it also occurs through other strategies of narration and disruptions of myth, some of which I shall run through now.

One cannot expect a smuggling community to be described or communicated through hegemonic accounts that presuppose a fixed smuggling space, form, and telling; for instance as peripheral, occasional, secretive, rare, and in the desert. Jean-Luc Nancy, in the chapter 'Myth Interrupted' in *The Inoperative Community* refers to a literature (not a specific type of it) that in not mapping a space, and thereby interrupting any individualized mythologic space, critiques the notion of a literature *of* something, for instance of smuggling.[35] This is a communicative (but not communicating) space; textuality with no outside space for fixed authorial and reading positions, a pure telling, rather than a telling of.

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and the visible, to the point of assigning to these a monopoly on intelligibility.' *The Production of Space* quoted in Edward Soja *Thirdspace* p48.

[33] Roberto González Echevarría, *Myth and Archive: a theory of Latin American narrative* p24
[34] *Ibid*. p34
[35] See Nancy the chapter 'Myth Interrupted' in *The Inoperative Community* in which literature approximates to a singular textuality that doesn't organize around selected objects.

A telling *of* is a straightforward representation, and, within a mythic context, representation is strictly controlled and assumes a legitimacy. Literature as pure *telling*, on the other hand exceeds such a law of representation and becomes 'unsuitable:'

> What is unsuitable about literature is that it is not suited to the myth of community, nor to the community of myth. It is suited neither to communion nor to communication.[36]

A pure telling, then (alternatively this could be called deadpan), is a contraband disturbing, and provisional overwhelming, of mythic organization. Paradoxically, it is a purity that is a contamination, and a contraband that knows no bands – it is larger than the entity for which it is unsuited and through this unboundedness is not just unsuited but does not fit spatially.

However, there are inherent weaknesses in this 'pure' telling and situated mythic systems will recoup their lost grounds. If mythology exemplifies telling of, and if literature, as Nancy theorises it, is the interruption of mythology, then it neither knows that it is interrupting a story of some sort, nor what it is interrupting. This is a precarious position. There may be a reterritorialization of this meaning-free textual literature in that individual literatures assert, or communicate, their latent message capacity. At the moment of this failure of literary unsuitability, when the contraband 'literature' becomes suitable and breaks into smaller entities, an archival law takes over. Is this reterritorialization needed for greater expression and agency? Not necessarily. There is sufficient expressiveness despite the totalizing tendency of textualization. Nancy never erases the author altogether, even in the interruption of myth in literature:

> Writing is seen as illegitimate, never authorized, risked, exposed to the limit. But this is not a complacent anarchy. For it is in this way that writing obeys the law – the law of community.[37]

Thus while 'literature' is seen as illegitimate, writing - the action, authorship – maintains its own bastard positionality (but now within a paradoxical law of illegitimacy).[38] This is a retreat from infinite, authorless, textuality and allows for a shifting, illegitimate, position for telling without always returning to mythic storytelling. There is no clear-cut line of legitimacy and this grey zone where mythology cracks and myth-interrupted reorganizes is to be found within genres that ostensibly obey laws and codes of (mythic) representation.

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[36] Nancy *The Inoperative Community* p63
[37] *Ibid.* p70
[38] Other proponents of a form of desertified literature from Kafka to Jabès and Blanchot also stop short of entirely eradicating the influence of the author.

The purity of telling without an object, eliminating *of*, must, then, be modified in the light of this persistent 'law of community', but it can be done poetically. Later I shall look at magic realism in this respect, but for now I want to dwell on Trinh T Minh-Ha's quasi magic realist conception of storytelling structure as 'lie and its truth, and the truth and its lie.'[39]

First, though, a word about storytelling as a methodological choice. My argument throughout this chapter oscillates between the singular and the plural as does Trinh's argument. This contemporary subjectivising problematic over singularity and plurality, that now goes beyond identity politics, crops up in many places.[40] It has long been a political issue and is mobilized in this guise in relation to storytelling on the fringes of legal discourse. Martha Minow, in an essay 'Stories in Law,' sees Hannah Arendt's conception of 'action' as dependent upon narrativizing, and in *The Origins of Totalitarianism* this is likely to involve personal narrative in active meaning production, in the present. It is not simply a matter of choosing either a minority or majority position within 'the law' that pervades all discourse, but rather that storytelling, although itself sometimes monolithic, enables one to navigate between the (local) singular and general, and sometimes to inhabit both at the same time. Arendt's bias, or commitment, to singular storytelling is always in a tense relation to her own more generalized writings as a modernist, and, as a methodology, is seen as a reaction to overly generalized explanations and laws of human behaviour that may be found in social science explanations. Minow, in her own disrupting analysis, states that: 'Storytelling invites both teller and listener to confront messy and complex realities.'[41] The weakness in storytelling, like a minor literature, is a strength.

Trinh's conception of storytelling in the essay *Cotton and Iron* is one of disjuncture and *poesis*: undoing and making. Without quite proposing a community of storytelling, she does away with the single, privileged writing position and multiplies subjectivities and voices so that, for instance, to the unequal explicatory representational relation of anthropologist to field/object, she asks the question 'who speaks?' The telling is a multiple production that is more than the sum of its parts and the (currently) speaking subject sometimes disappears through the ceaseless unravelling and remaking

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[39] Trinh T Minh-Ha 'Cotton and Iron' *When the Moon Waxes Red* p13

[40] See Deleuze's *Cinema* books and Agamben, particularly *The Coming Community* for the notion of 'in-difference' (for a definition see footnote 62, chapter three).

[41] Martha Minow 'Stories in Law' *Law's Stories: Narrative and Rhetoric in the Law* Peter Brooks and Paul Gewirtz eds. p33

- a simultaneously verbal and nominal construction 'useless, useful.' The workings of this mechanism are both dynamic – the verbal shift from one to the other – and nominal, in that the story/subjects are simultaneously useful and useless, lies and truth, a subjective-objective (non)entity. I use the word nominal in expressing this compactedness before object/subject because she doesn't completely erase the named entity but is rather 'renaming so as to un-name.' The singular writing position, albeit perpetually undermined, still has place. There will still be the ethnographer looking for the smuggling community. Trinh suggests that although the story does not emanate from a privileged writing subjectivity, in the process of the telling, the tale must be spoken *to* (rather than 'about'). Again the *of* is struck off.

In his diary poesis *Law in a Lawless Land* (2003), a self-reflective evocation of terror (not just *about* terror, terror is *performed* in the writing) in a town in Colombia, anthropologist Michael Taussig asks the question, as if speaking to the tale, for whom am I writing? The answer comes back that it is a 'conversation with the spirits,' by which he means that the diary cannot say with confidence, in its many reworkings and montages, that it is decisively speaking *from* somewhere and *to* somebody else.[42] Rather it emerges *with* spirits, elusive entities, sung to in the moment. As Trinh says, the challenge is to 'recreate without re-circulating domination.'

Clearly there is performativity required in this move.

The second half of this chapter will consider forms of representation that in some measure do justice to the paradoxical complexity of unyielding exhibitionism that smuggling seems to perform on the peninsula. I want to begin with a magic realism that is estranged from sense, and then move onto *telenovela* that is over-determined and too good to be true, before finishing with a quasi-anthropologic account of smuggling on the peninsula coming from below and bound to the public secret.

One of the main issues will be how to get close to the event of smuggling. Beginning with magic realism I first consider the broader picture of how contrabanding's representation is made strange. Magic realism shares with the public secret a contradictory nature, although not perhaps a grounding in the literal and

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[42] Michael Taussig *Law in a Lawless Land; Diary of a* Limpieza *in Colombia* pp149-50

material. But where the latter is a rigorous physical engagement with the close by, the former allows a more discursive, spatially extensive suspension of definitive representation – it allows us, for instance, to consider the magical telling event of contrabanding in relation to postcolonial discourse. Essentially I am surfing all literatures in organizing my material. So what are the checks? Who speaks? What is the material?

Magic realism

Magic realism is mapped onto a strong discourse of post-colonialism,[43] and yet I am invoking smuggling in relation to a more flighty magic realism, a fantasy, an illogical mode of representation. What can be going on? Is it impertinent to seek an alliance for smuggling with a form that has already been mobilised within the more comprehensive discourse of postcolonialism? I want to approach magic realism from the starting point of smuggling and to address it around the specific terms of contraband and law – kept, at least for now, as separate figures - and then to consider how they might communicate inter-textually. This will be my starting point because, of the three strands to this convocation: post-colonialism, magic realism and smuggling, the last appears to be the weakest and is isolated as a non 'ism'. What are the imbalances in this hierarchy? Do the contrabands always flow in the same direction and what bands of normativity begin to circumscribe and police this ensemble? Finally, what potential power to tell does smuggling have within this convocational writing event that I am forcing against the dispersive tendencies that run through all three?

Magic realism would seem to be an expression of openness and expansiveness analogous to the free flowing contrabands across the Caribbean. It is a very imagist, but non-metaphorical form of writing. This would seem like precisely the antidote needed to the occluded systems of hegemonic realism to be found in archive-oriented fictions (colonial or otherwise) such as the novel, heir to layer upon layer of natural, economic and property law inscription and documentation. I want to review this claim and thereby to consider magic realism as potentially more appropriate at telling overt Guajiro smuggling, in both its concentrated loci and extensive practice, than the closed systems of archival literature.

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[43] See, amongst others, Rawdon Wilson 'Metamorphoses of Fictional Space: Magic Realism' for the contextualization of magic realism as a strategy of resistance to hegemonic, systemic realisms in literature.

Why should magic realism be specifically linked with smuggling?

The secrecy inherent in most smuggling would seem to disqualify magic realism as its voice because magic so often shows up what would be hidden in 'reality'. However, if smuggling in the Guajira has a predominantly open aspect, then, in this respect at least, it need not contradict magic realism. The form of smuggling that I am dealing with here is not one of introjection (that of the women of Algiers, borne out of necessity and revolutionary struggle - see chapter two), but rather one of resistance that revels in openness, in illicit abundance, bold excess and untouchability that gestures defiance in the free flow of goods beyond, about, or through centres (rather than centres attracting capital), and blatantly transgressing borders.

If we are to think smuggling and magic realism in a spatial relation with postcolonial theory it must be more extensive. But how to think this extensive relation, as a phenomenon voiced pan-continentally? Magic realism isn't limited to the local, nor does it stand apart from wider discourse and the tendency within it to over-code across sub-genres of literature. Although, as postcolonial writing, it works to deny centre or centralized action and transgresses boundaries, it doesn't simply locate itself in a periphery. Magic realism rejects 'local colour' and sentimentalism (in the sense of a scopic, or kaleidoscopic transformation of the gaze of the coloniser as tourist). Though much of it is colourful, this magico-real characteristic doesn't exist apart. It doesn't hover above a more staid, logical reality that, in itself, may now be seen, like exoticism, as an invention of the coloniser. Magic and realism are recoded, for instance by Gabriel García Márquez, as pan-Latin American traits, across the spectrum of the generalized everyday, thus erasing the periodic anthropological distinction of writer/critic outside of myth against primitive culture inhabiting it. Such binaries as centre and periphery, urban and rural are meaningless in magic realism. Few apologies are proffered for what amounts to an exoticization throughout the everyday.[44]

Consider, for instance, the characterization of smuggling from García Márquez in *The Incredible and Sad Tale of Innocent Eréndira and her Heartless Grandmother* in

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[44] Instead it is magical without being qualified and categorised as either sub-conscious fantasy or primitive, situated mythology. Some writers, such as Alejo Carpentier, far from qualifying it, make more essential claims for the presence of exoticism in their writing. Carpentier reduces further the influence of an outside on the process of magic realist writing. For him there isn't such a recoding (à la García Márquez), and magical content need not, subsequently, be written over those parts of a continent that, in conquest, become one dimensionally real: it is already present throughout. He sees Latin American literature as a natural expression of what is already magic realist in the exotic landscapes and peoples of the New World.

which oranges grow on trees from diamond seeds and are transported across the peninsula by Dutch immigrants from Aruba to an unspecified border, doubly hidden in a lorry of caged birds. This isn't a twist in the plot; it is a strangely normal part of the everyday, now an extensive pan-Caribbean mythologizing of the momentary event. Certainly, it is still fantastical, but not fantasy as a qualified sub-conscious condition of reality; a visualization of a logical fear, for instance. It is real everyday fantasy.

In some instances of García Márquez' magic realism, smuggling is the everyday. In the short story *The Last Voyage of the Ghost Ship* smuggling becomes a gauge of normality, rather than a magical act. When the protagonist cannot understand why he didn't hear the largest ship in the world sinking in the bay the night before he is reassured by the everyday activities of the smuggler:

> ...he himself thought it was a dream, especially the next day, when he saw the radiant fishbowl of the bay, the disorder of the Negro shacks on the hills above the harbor, the schooners of the smugglers from the Guianas loading their cargoes of innocent parrots whose craws were full of diamonds.[45]

Craws full of diamonds have become a usual event, despite being a fantastical contraband.

In another story, *Blacamán the Good, Vendor of Miracles*, the magic realist turns are now grounded in smuggling's everday reality:

> We drifted along with our trick stand and life was an eternal uncertainty as we tried to sell escape suppositories that turned smugglers transparent...[46]

García Márquez plays with the tension between magic and reality to create a magic realism defined not as fantasy, rather as naturalism and pragmatism, and he reinvents himself as a social-realist.[47] Hence, smuggling becomes a normative component of a naturalized magic realism.

Magic realism has a compulsion to tell. This unstoppable telling is exactly what smuggling is doing in the Guajira as the boxes are piled up, one after another, on the quay. The openness of the events at the quay, and beyond, perhaps have this relation with archive - the secrets of the cartons beyond their commodity nature (as laundered

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[45] García Márquez 'The Last Voyage of the Ghost Ship' *Collected Stories* p229
[46] García Márquez 'Blacamán the Good, Vendor of Miracles' *Collected Stories* p237
[47] See the introduction to *Magical Realism* by Lois Parkinson Zamora and Wendy B Faris.

capital) are opened out in the markets, taking on a new life, charging up novel spectacles, renewing the archive.

There is also a mobility at a textual level. In terms of literary theory this unstoppable telling may be put down to two processes: to its tale telling compulsion and to its oral energy, and they form an alliance. As will be demonstrated, these two reside reluctantly in the written.

First, the unfolding tale. In 'Three Novellas, or "What Happened"' Deleuze and Guattari distinguish the tale from the novella:

> The novella also enacts postures of the body and mind that are like folds or envelopments, whereas the tale puts into play attitudes or positions that are like unfoldings or developments, however unexpected.[48]

This is the difference between the perpetually occluded secret (attributed particularly to archival written forms) and the unravelling magic realist labyrinth.

Second, oral tradition. The tale is closer to the oral than to the written, hence most written forms would appear not to fit its social versatility. Indeed in 'The Storyteller' Walter Benjamin distinguishes oral tradition from the written novel:

> What differentiates the novel from all other forms of prose literature – the fairy tale, the legend, even the novella – is that it neither comes from oral tradition, nor goes into it.[49]

Interestingly he leaves the novella out of this criticism levelled at the novel that it lacks the flexibility of the oral. Given that the unfolding oral is more often than not a tale in itself, the novella may yet be a tale and, more importantly, it shows that tale telling and oral tradition have a place in the written.

Magic realism is the key to this. It provides a restlessness within the written that urges a compulsion to unfold and tell. Perhaps this is because magic realism, in whichever form, archive-novelistic/novella or other, is closer to the vagaries of oral storytelling than to the stricter laws governing representation in fictions in which it is absent. It is an agitant within the written and this allies it directly with the transferential and perhaps translational nature of smuggling in Guajira.

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[48] Deleuze and Guattari *A Thousand Plateaus* pp193-194
[49] Walter Benjamin 'The Storyteller' *Illuminations* p87

A conclusion that can be drawn from this unravelling of contraband alongside, rather than by, magic realism is that this is a very different process to the maintenance and action of the secret. The radical openness here suggests that this form of smuggling, bordering upon magic-realist itself, has nothing to do with concealment and everything to do with slow revelation. This is also reflects the long duration of the *telenovela*, which in its address, means and mode of production, and telling, is close to the oral, as I shall argue in the next section.

A less obvious conclusion is that there is a constant making and remaking, or poesis, of the contraband commodity as it opens out, in other words, different gears that produce and invent its social life outside and beyond its commodity status when it is boxed up on the quay. It is very appropriate then, that the quay at Puerto Portete in Alta Guajira, built specifically for import of contraband goods, is called the *Muelle Artesanal* – a springboard for production and making.[50]

Both magic realism and overt smuggling span the micro and the macro – localized shipment points and continent wide flows – but always in a becoming, rather than as a simple transferral (in which the dispersive eventuality would erase the initial artisanal point of emergence at the dock). Franz Roh recognized these two speeds in magic realism as a representative practice calling it the '…enigma of total quietude in the midst of general becoming…'[51]

This conjured stillness within motion might also apply to the painterly still from the television footage, the *tableau* (Fig 4.2), a still romantic scene within a festival of proliferating excess. Magic realism, particularly in its written form, is only a part of the tale. Perhaps it is a very visual component of the written, or as Roh has applied it, it is primarily a visual form.

In my next example, the *telenovela*, I shall consider the compulsion to tell in visual terms. It does so from an occult register. Something similar might be going on in magic realism. Rawdon Wilson, in the 'Metamorphoses of Fictional Space: Magic Realism,' has suggested that the hybrid spatial construction that is magic realism 'emerges from a secret, always already contained within, forming an occulted and latent

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[50] *Muelle* meaning quay, *Artesanal* implying locally made goods. See the section before this chapter, contextualizing the film, for more on this.
[51] Franz Roh 'Magic Realism: Post-Expressionism' p22

dimension of the surface world.'[52] In this conception, there is a constitutive secrecy within the text that links it to archive but which has a 'co-presence' with the content. Wilson sees this as something peculiar to magic realism. Suddenly magic realism is no longer merely descriptive: it is both spatial and vibrantly mobile. He cites the green blood of Eréndira's grandmother as a magic realist secret (we know nothing of it until the end when she is finally killed), a contraband, if you like, that must come out slowly and eventually. The emphasis is on the compulsion to revelation – it is 'more difficult to suppress than to express'[53] – but also on initial labyrinthine secrecy. Waiting is required, but it must unfold from the labyrinth. This isn't Derrida's secret that cannot be revealed, rather it is an unstoppable telling, a continuous re-faceting, becoming, and doubling - a radical openness. It never stops at a representational binary of artifice as window on truth.

Magic realism, though generally functioning on an extensive scale, does, nevertheless, track the local making of the event at the quay and its sometimes stuttering but always perpetual opening out, or telling beyond itself. If this is not quite the all-pervasive literal magic of the public secret and its deferral of exposure then can another form, the *telenovela*, get closer to this complexity?

The issue of storytelling does not become any more straightforward in visual registers. In the next section I want to consider how melodrama, *telenovela*, performs as a transition from an old style geography/representation to a newer, more relational and mobile one, and to consider what new social knowledges are produced. What is it actively not telling, or what is squeezed out of its noir over-determinations? The issue of not telling will be a concern for the final section, which considers this deferral of exposure (even as it relates itself in popular forms) of the public secret of smuggling.

'Telenovela'

There is a strangeness and magic on the surface of smuggling regardless of its depths. Why then can I make the claim that melodrama, in the form of the *telenovela* genre, is apposite for its representation when it seems to perform as a clear, if over-determined,

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[52] Rawdon Wilson, 'Metamorphoses of Fictional Space: Magic Realism' p225
[53] *Ibid.* p226

surface mapping - as a recognition drama rather than one of obscuration? The telenovela, in Latin America, is the equivalent of television soap opera elsewhere. It is a popular form that depicts community dramas and, even though it sometimes treats taboo social issues, it is generally recognized as transparent melodramatic exaggeration. Even when, as Jesus Martin-Barbero has suggested, melodrama displaces the failing social contract with the familial and familiar, it simply substitutes one form of organization for another. In the Guajira smuggling sometimes seems to be a soap opera, organized and familial to everybody, but does this mean that its coordinates are always fixed and familiar?

In this section I shall bring together not just *La Guajira* and smuggling, but also the processes of emergence of each from occultation to presentation. If, as Martin-Barbero suggests, there is a similarity in the playing out of melodrama and magic realism, in other words a vein of strangeness actively constituting its normality, how does this compare with the strangeness that can be detected within smuggling?

Martha Rosler, in an exhibition catalogue essay 'to argue for a video of representation, to argue for a video against the mythology of everyday life' (1977) seems to concur with Martin-Barbero's initial appraisal of the form. She finds nothing strange in representative dramas of the everyday, such as soap opera. Instead they are simply ideological and orthodox. Rosler even calls for their disruption by an *'ostranenie'* or *'verfremdungseffekt'* of the kind that she associates in particular with the emerging technology of video in art practice. However, a closer reading of Martin-Barbero, writing out of the Universidad del Valle, Cali, shows that he finds something already strange in the timings and spacings of the soap genre in general that is not to be found in, for instance, novels and feature films. Moreover, in the idiosyncratic form of the Colombian *telenovela* he identifies a place for the anomalous and the production of new social knowledge. In this same vein, Peter Brooks, in his book *The Melodramatic Imagination*, complexifies his own argument that melodrama is primarily metaphor-based and the simplistic expression of a plenitude, by discerning an active substructure seeping through these mapped out metaphoric determinations. Even on the surface, melodrama is a world of hyper-signification.

Brooks first locates a strangeness beneath the surface, but it is bursting to express itself. He calls the substructure a moral occult, and argues that this is the first plane of meaning rather than that of representation. He generally privileges this moral

occult over its effect, the product, and hence the signified is an excess of the signifier. But in the eventual process of translation towards this over-determined representation on the surface there are tensions and distortions. There is a compulsion to appear, certainly, an inexorability that may characterize both melodrama and this form of smuggling, and it is not as straightforward as one might at first imagine. He talks of the signifier tensed.[54] It is tensed to deliver meaning in abundance, but because the signified is always in excess of the capacity of the plane of representation it strains and allows new social knowledge, smuggling culture for instance, to appear.[55] He calls this the suggestion of impossible meanings and, in relation to Balzac and Henry James respectively, it is either an excess of narrative rhetoric or mannerism. In *La Guajira*, from between the cracks of noir determinations, for the first time in a *telenovela*, marijuana smugglers (*marimberos*) appear as a distinctive social grouping.

However, the compulsion to appear is sometimes absent and there is also room in the melodramatic schema, theoretically, for unrepresented, invisible smuggling: the outgoing cocaine trade whose profits are laundered by the incoming contraband at the quay. It is a representational void on the surface of melodrama. Brooks addresses this secret, or unforthcoming occult, that might upset his mapping by distinguishing between the void as the productive plane of signifier play (for Flaubert it is 'the regulatory principle of aspiration'[56]) and a void that sometimes takes the place of the plenitude of the moral occult in melodrama and must be expelled at all costs. Both of these voids are unacceptable to melodrama. The former because it cannot produce meaning, and the latter because, although it might sometimes be a plenitude itself, a taboo perhaps, it falls to melodrama to re-centre on a plenitude that is representable in the moral framing *out* of the occult. In *La Guajira*, therefore the *marimberos* in Riohacha are the new social class that is represented rather than the cocaine economy: one acceptable, the other taboo.

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[54] Brooks states that it is an '...approach to meaning, about life lived with signifiers that are constantly tensed to deliver the overwhelming signifieds' Peter Brooks *The Melodramatic Imagination: Balzac, Henry James, Melodrama, and the Mode of Excess* p199

[55] It is debatable as to whether the new social knowledge is enunciated in excess of the plane of representation or beneath its surface. I would attribute this possibility to a deconstructive tendency in the production of melodrama: that telenovelas are always already both strange and clear, that strangeness is not an effect but a constitutive component of the moral occult and its over-abundant, over-active signifieds.

[56] This is, essentially, a forerunner of the poststructuralist secret. It is comparable as facilitator to Derrida's 'passion' in writing, a reliance on the secret. See 'Passions: An Oblique Offering' in David Wood ed. *Derrida: A Critical Reader.*

It is in this way that we begin to see smuggling and melodrama in some kind of correspondence, illicit activity coming to feature normatively in Colombian social life. This is a point worth making because while many fictional forms play out around the law as a drama of punishment and reward, exile and recognition in which the murderer or thief is demonized as stereotypical villain (in melodrama especially) the smuggler is either absent from this or, other than in a few romantic dramas, is a peripheral or ambiguous character. Martin-Barbero re-theorizes smuggling within a recognition drama. For him, *telenovelas* are dramas of active '*desconocimiento*' and '*reconocimento*' – unrecognizing and recognizing, strangeness and familiarity. And so it becomes, once again, a question of to what *extent* smuggling can be told, not simply how is it inside or outside representational tropes such as Law, archive, myth, or, as here, the over-determined dramatic narrative.

So what is the evidence of the emergence of contrabandistas, often despite the requirement that there be normative representations within soap opera and traditionally recognizable characters?

The Colombian soap opera *La Guajira* is not the first *telenovela* to produce this new social knowledge. In 1987 *San Tropel* introduced a strong notion of social fluidity and mobility and *Brillo* and *Historia de Tita* took this into the area of contrabanding. Martin-Barbero talks of Colombian *telenovelas* going beyond the scenic space, and into spaces and mysteries connected with rural myth, and in doing so performing a form of resistance:

> ...melodramatizing everything, it takes revenge in its own way, secretively, on the abstraction imposed by the commercialisation of life, on political exclusion and cultural dispossession.[57]

In the specific case of the Colombian *telenovela*, then, which for Martin-Barbero relates 'gothic stories' and 'tales of shit,' one must take literally the shadiness of the term occult. This allows space in representation for smuggling culture (and in the Guajira for the superfactual object contraband[58]) and for the emergence, in melodrama, of quasi-magical objects and subcultures:

> ...a space populated with objects that don't stop at adornment or serving as static indicators and measures of a dull temporality, but rather they express shared customs of

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[57] Jesús Martín-Barbero *De Los Medios a Los Mediaciones: Comunicación, Cultura y Hegemonía* p314
[58] See chapter five, on law, for the superfact, theorized by Boaventura De Sousa Santos, as the most powerful object/fact influencing a legal system.

class or region, the meeting of tastes materialized in appearances that make visible and comprehensible to us a culture or a subculture. [59]

Martin-Barbero's social analysis of the forms finds it at its most innovatory in the opaque countryside and in the emergent rural-urban spaces approaching the city. But is smuggling in *La Guajira* really a subculture? After all, the *marimberos* in Riohacha (the mediators of this drama between an industrialized *criollo* class from Bogotá and the indigenous Wayuu) flaunt their status; they are hardly underground. Well, yes and no. Even though this new social grouping has become a fact, it has evaded representational capture until the idiomatic Colombian *telenovela* made space for it.

Figure 4.4 Marimberos, in the 'telenovela' *La Guajira*

How is smuggling made strange if it is not inherently so, and how, if it is manifestly not a subculture, is it pushed towards normality, or towards estrangement? Perhaps the answer is to be found in the meeting of new technologies and audiences.

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[59] Jesús Martín-Barbero *Televisión y Melodrama: Generos y Lecturas de la Telenovela en Colombia* p68

Video at work in the 'telenovela'

The carnivalesque, a manifest culture rather than subculture of smuggling played out in the everyday, must surely have its preferential mode of production.[60] If, as I have suggested, the carnivalesque is a characteristic of melodrama, and if *telenovelas* are more often than not filmed in video, then is this not also the most suitable form for documenting the carnival of contraband in the Guajira? Does video allow its testimony?

In 1996 I was working in a National Park, Los Flamencos, not far from Riohacha, and the *telenovela* was being filmed in a village in the park, La Boca, beside the sea. The village is actually in the park and I lived on the edge of that community getting to know many of the villagers. We in the park office where I lived would occasionally allow local people to watch *La Guajira* in our hut as it was one of the few with a television. Several of the people watching, mainly Wayuu, had done, and continued, to perform as extras in the making of the *telenovela* and would watch themselves on screen a few days later (shooting to broadcast was very quick). The whole thing was illegal as the television company had not asked permission from the national park authorities to build a set and film on government land, but none of us cared.

This scenario is a very literal recognition drama (a scenario in which viewers recognize themselves and their social histories and situations) in which villagers quite literally looked out for themselves on a daily basis; very different from the making of a film with strictly budgeted shoots, meticulously crafted scenes and enactments, and long periods of post-production working on analogue before screening. The quick turnaround of *La Guajira* was partly down to its being shot in video. Video, for some visual media theorists such as Sean Cubitt, has radically altered processes of meaning making, relations of production, and communication across class and gender divides. This, according to Cubitt, is because, unlike other means of production, it is not a domineering technology.[61]

La Guajira, then, is an extended *telenovela* event, moving beyond the frame of its production and channelled consumption. There is a certain piquancy in the knowledge that the television set on which we were watching the *telenovela* was highly

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[60] The carnivalesque, as originally theorized by Bakhtin, is not just anti-authoritarian - its excesses perform as a safety valve for society. In this sense the paradox of relatively reserved carnivalesque tendencies of smuggling at the quay and in the markets would fit in with the everydayness of the otherwise festive public secret, and so a cotidinal mode of production using video seems appropriate to this ordinariness. See Simon Dentish *Bakhtinian Thought: An Introductory Reader*.

[61] See Sean Cubitt *Timeshift on Video Culture*. Domineering visual technologies with more hierarchical relations of production would include, for instance, Hollywood narrative cinema.

likely brought into the Guajira via a contraband quay on the north coast of the peninsula. But just how close and direct can the *telenovela* be to its audience?

Let's bring together the nuanced takes on everyday life and video/film technology of Martin-Barbero, Rosler, and Cubitt, and their summations of melodrama and television.

For Martin-Barbero melodrama is '*alimento cotidiano*' everyday food, and *telenovela*s sustain social renewal, in the only possible way: from below and from an occult – something that falls into a generalized cartography of new knowledge production that he calls '*mapas nocturnas.*' His argument, despite positing *telenovela*s as new modes of expression that replace failed political institutions, is conciliatory in the sense that this counter-cartography of *telenovela*s mediates between old and new forms of social organization.

Cubitt, on the contrary, attacks a controlling regime of television that does not allow for the recognition of communication from below, which Martin-Barbero sees coming through *telenovela*s. For Cubitt, TV simply reproduces its audiences as flows of disembodied signification. This is something that doesn't trouble Martin-Barbero because there is such strong recognition contact in Colombia between audiences and *telenovela*s, not just of over-determined stereotypes but also of emergent fields of identity representation. Cubitt sees TV as segmentary so that it seduces and rejects in a casual way (unlike film that sutures in the spectator for the duration of the screening). However, he does concede that forms such as soap cushion this schizoid disjuncture between one reality and another because one can drift in and out of it. Rosler, too, looks on a reactionary ideology forming in the everyday as a moral cushioning against cultural givens, particularly in soap where isolated consciousnesses of individual characters are maintained and knowledge production conforms to what have become naturalized social mappings. As I described above, for Rosler, there is nothing strange in soap.

How might it be possible to move beyond these contradictory interpretations towards a workable telling within a flexible technology of the carnival of smuggling in the Guajira, through television melodrama?

I would argue that none of these positions are intransigent. Cubitt's new, levelled out relations of video production, for instance, have an affinity with what I have described in the production of scenes in the park, a series of singular television events. Rosler is not looking for a disconnection of video from television. She sees informal video dramas as useful because they are dialectically 'ranged' against TV, and as such they cover the same ground but through '..."crude thinking" [she quotes Brecht]...that seems necessary to penetrate the working daydreams that hold us in thrall.'[62] This 'crude thinking' is a video strategy outside of soap, but I would suggest that some of the disruptive distortions in her art practice, her active *ostranenie*, are also to be found in *telenovela*s and melodrama in general and hence are not so much of an anathema to either the theorizations of Martin-Barbero or even Brooks. Take for instance some of Rosler's manifesto-like statements about the potential of video for intervention:

> A character speaking in contradictions or failing to manage the socially right sequence of behaviors can eloquently index the unresolvable social contradictions...[63]

Could this not be the inappropriate new social strata of an emergent smuggling class now appropriated within normative mappings, or, in *La Guajira* an excess to the bourgeois industrial invaders from Bogotá and their troublesome other – indigenous Wayuu objecting to the extension of the coalmine? Rosler continues:

> ...distantiation occasioned by a refusal of realism, by foiled expectations, by palpably flouted conventions...and in acting, flattened affect, histrionics or staginess...[64]

This is surely melodrama. Might these aberrant, outré mechanisms of visual recording be not at all delimited as outside of television, but be found already within *telenovela* that consitute television based on video based on television. And if the origins of strangeness remain ambivalent in this shift then might it not be because this double reversal at very least suggests the infective nature of *ostranenie* within any lens-based (distortive) narration. *Telenovela*, then, is a strange mapping to match the sinistery of smuggling. Although, like magic realism, it ultimately reveals more than the public secret, in its negotiations with secrecy and strangeness at ground level it gets closer to it.

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[62] Martha Rosler, 'to argue for a video of representation. to argue for a video against the mythology of everyday life' (1977) *Conceptual Art: a critical anthology* p369
[63] *Ibid.* p369
[64] *Ibid.* p369

Popular expression in smuggling – representations of the public secret

Just as Walter Benjamin heard storytelling as a predominantly oral rather than written communication so I would argue that the *telenovela* is an heir to this direct form of relation. Martin-Barbero writes of a shift from content to telling, to *contar á*. This means that the carnivalesque is not an event, in the sense of historically specific, but rather is on-going like smuggling; the process is the drama. The Wayuu woman being interviewed by RCN television (in the film submitted) is a site of the enunciation of perpetual smuggling, speaking from a crowded desert. The woman says:

> ...it's all parts that we see affected, it's the local people that one finds working in it, not only Indians... rather everybody...from Maicao, from Uribia, from Manaure – there are many people that live on this activity. And here... the port...usually... work for the people, for Wayuu above all. There are maybe a thousand, two thousand, three thousand, a lot of people from different parts of the region coming to carry out their work, because now they don't have the work that they had before.[65]

As stated in the introduction, there is no sense of transgression through this plain speaking. And yet it is a crime scene. As a visible, day-to-day, activity and *public* secret it is also a 'crime' that has a *scene*. That it is ongoing is self-evident: Michael Taussig makes the connection between crime and the perpetuity of the public secret:

> ...what makes a public secret is that this rupturing moment involves endless repetition, eternal return to the scene of the crime, and that in this endlessness of the momentary, it expresses a sublime degree of effervescent instability.[66]

But where is the instability in the plain speaking of the Wayuu woman, where is the tension of the public secret here? What is the extent of this 'crime' scene? How is direct expression telling smuggling beyond the quay, and how does the desert open out spatially and discursively beyond that event into more complex social and public spheres?

From this event at the desert quay smuggling broadens its 'scene' as it opens out into a much more culturally and socially articulate expression in the markets of Maicao and Riohacha, the former the contraband capital of Colombia. The visible signs of excess and contraband style are much more accessible to socio-anthropological or touristic accountability here, but again the question arises: are they doing justice to the complexity of this contraband state and its necessary public secrecy?

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[65] Wayuu woman talking to television news camera about why people must work unloading ships for the contrabandistas.

[66] Taussig *Defacement* pp147-148

In this last section I want to take some of these socio-anthropologic and touristic descriptions of smuggling style in the towns of the peninsula and to run them together with popular forms of *contrabandista* self-expression through music and imaginative naming (as unnaming - see Trinh T Min-Ha above). Yet it must be borne in mind that if this is a public secret then there must always be something withheld. In ascribing a dual characteristic of reserve and display to the public secret I want to see how it performs next to some of these more revelatory accounts, and to ask if the woman at the quay is actually revealing very much.

The style of the marijuana boom

The '*bonanza marimbera*,' or marijuana smuggling boom, which ran from 1974 until the early 1980s, generated a new socio-economic class, mainly from '*cachacos*' (émigrés from the interior of Colombia). The big money men remained invisible but the middle ranking organizers of shipments were highly visible about coastal towns such as Baranquilla, Santa Marta and Riohacha. The last, actually on the peninsula (although not in the 'Alta', or upper, more remote part) features as a scenario for machination in the 'telenovela' *La Guajira*. It is *marimberos* here, who, from their marble mansion on the beachfront, fulfil the role of mediators between the exaggeratedly 'foreign' '*civilizados*'[67] from the capital Bogotá and the overly essentialized Wayuu, portrayed as naïvely clinging to their ancient myths and customs in Alta Guajira. This new entrepreneurial group, barely twenty-five years in existence, has quickly come to represent the visible mythology of smuggling on the peninsula, and in its self-exaggeration it hardly needed stereotyping among the other simplistically drawn social groups in the melodrama.

What are the codes out of which this modern mythology has been built?

Mules have been replaced by Rangers (four wheel drive vehicles), almost always driven at speed, and automatic weapons are carried by young gangsters guarding mansion compounds. So much for what is already known by Hollywood, but is it a way of life? Colombian journalist José Cervantes Angulo has written not just about the '*pistas clandestinas*' (secret tracks) and '*embarcaderas piratas*' (pirate coastal landings), but also about the social lifestyles of '*marimberos*' and even about their

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[67] Wayuu, who make up the largest part of the population of the Alta Guajira, refer to people from other parts as 'civilizados'

domestic consumer preferences, factors predictably overlooked by Hollywood, but not by the *telenovela*.[68]

In Barranquilla (outside of Guajira but the largest city on the coast) there is a street, *Calle* 72, that has become popular with people benefiting from the bonanza. Many furniture shops sprung up here on the back of the influx of *nouveau riche* Guajiros. Marble is the most popular material. In the *telenovela*, Tulio, a central character and Wayuu who now lives as a 'civilizado' in Riohacha, becomes embroiled in the trafficking of the *marimberos* because he and his girlfriend dream of buying a house.

It would be easy to dismiss these signs of luxury as the capitalistic desires of a new social class, but this excess is built into public secrecy. Taussig notes the distinction between generations on the peninsula, but the differences are only quantitative – 'worlds divided by speed, by weight, by walking...'[69] Materials like marble become relatively common currency, pervade the collective consciousness, and can be worked up as parts of constructions constituting both band and contraband. It is a sign of defiance to legality but also sends out a signal of authority in itself. This working of public secrecy marks a vigorous rupture with ideas of smuggling as simply smooth supply and demand:

> The point here is the need to uphold law so that corruption can occur...the breakthrough economy of taboo and transgression generates wealth and satisfaction of desire through transgressing interdiction. We are a long way from models of supply and demand which, from the point of view of break-through economics, look pathetically simple-minded.[70]

A simple material like marble, usually a sign of luxury, apartness and, perhaps, of criminal excess, functions in this economy as both law and transgression together. The intertwining of these two is what takes this mere commodity into the realm of common public secrecy. The public secret, then, has its place in economic circulations that touch everybody, and works with the most literal and material of commodities.

Writing about border politics in Gibraltar anthropologist Dieter Haller choses smuggler style as a bodily loci of resistance (in this instance to Spain, a threatening

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[68] José Cervantes Angulo *La Noche de Las Luciernagas*
[69] Taussig *The Magic of the State* p29
[70] *Ibid.* p58

power that lays claim to the British colony).[71] He too focuses on lifestyle aspects such as cars with tinted windows, speedboats and the general bravado of smugglers around the Rock. The other site of resistance is beauty contests – the only form of international competition that Gibraltar is able to compete in as a national entity without Spain vetoing it on the grounds, ironically considering that it claims the peninsula for itself, of its being British.

Just such resistance-motivated leisure consumerism affects the *marimberos*, though as a regional agenda rather than as a national one: the *Hotel Royal* in Baranquilla was bought and renovated to rival the 1920's built *Prado* (a national monument) and to poach a beauty queen contest from the latter where it had been traditionally held. Angulo has gone one step further in making an explicit connection between smuggling identity and 'beauty.'

Haller situates smuggling within the 'socius' in two conflicting ways that might be tested with the claim for *marimbero* living in modern myth. First he claims (after Bourdieu), that smuggling attitudes and forms of resistance have the status of 'habitus' – ingrained in the national psyche and in the process of becoming increasingly stable. This is more than just cognitive and, in a manner that can be compared to the enactment of myth through ceremonial ritual, is a bodily repetition of this habit-memory. If this is possible, is it what has happened in the Guajira? Second, and alternatively, smuggling has not been naturalized and essentialized in this way, but is an event; unstable, arbitrary, and performed by each individual and communicable by them. In this instance there would be more room for invisibility and subjective negotiation – a much less identity-based collectivity.

In the first case, habitus, there are signs of the public secret. Habitus, in its construction of a very public fashion culture in Gibraltar, would seem to have an affinity with law. Law is at the heart of the public secret and is riddled with the sort of ambiguity that makes it so complex. In Gibraltar smuggler style, a sub-culture, takes on the equivalent profile, scope and codification of the authority that it transgresses, a form of mimicry of power. In Guajira there is not even the pretence that contraband, in its organization, represents a parallel authority – it is not just an alternative law, it is

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[71] Dieter Haller 'The Smuggler and the Beauty Queen: the Border and Sovereignty as Sources of Body Style in Gibraltar'

intricately bound up with it in a complex creative and sometimes very literal and objective state magic. Michael Taussig finds just such a surreal objectification of contraband law when, in travelling in the region for his book *The Magic of the State*, he comes across a perfumerie:

> ...*perfumeries* – the term being akin, as a state-endorsed deceit, to "duty free port" or *tarifa extraoficial*. These terms are exemplary of that wonderful phenomenon wherein what is opposed to the rigor of Law partakes of its language and power, the *tarifa extraoficial* for instance, belonging both to the world of officialdom and to a burlesque of that world in its meaning an illegal bribe that is so routinized that it is essential to governing.[72]

The bottles of essence and perfume are re-labelled and are state sanctioned. Although they are known to be 'unofficial' it is not simply a matter of disguising it with an official label: this public secret is acceptable because it is bound up with the state that is also understood as simultaneously *oficial* and *extra-oficial*. The performance of law in and around these bottles of essences, that possibly even came in through Portete or Nuevo and in whose labelling there is the enactment of a legalization process by government inspectors (see below and the next chapter), is akin to the way that the public secret of contrabanding through the 'duty free ports' is worked up not against authority but with it. Hence, the emergence of the contraband is not subject to the permission or transgression of law; it is represented within law (and law is represented within it), which always has a presence - a necessary relating power. The commodity itself, the essence, is behaving in strange ways. The contraband boxes piled up on the quay could be seen as just *literal*. As such they would be distanced from the billboards at the San Andrésito market in Bogotá advertising '*ropa Americana*' (see the film submitted) that represent *figurative* illusion through branding and commercial seduction. The 'perfumerie,' on the other hand, is an example of the construction through which smuggling and law tell both literally and figuratively, and at the same time.[73]

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[72] Taussig *The Magic of the State* p23. He uses the term 'burlesque' of official state activity, but this is just one mobilization of the trope of magic in relation to the state. Veena Das, writing on state response to the backlash in Delhi after Indira Gandhi's assassination, opts instead for a more 'real' approach than Taussig's 'theatrical performances of state rituals,' 'theater of kitsch,' and 'grotesque parodies' ('The Signature of the State' p226).

[73] Taussig draws attention to the aberrant and variable behaviour of the commodity even within Marx's political economy, particularly in terms of its circulation, sometimes as literal, particular object, and at others as generalized abstraction (e.g. containing abstract labour), and also in terms of its transformation – always potentially alchemical in the sense of liquefying or crystallizing within the social (*The Magic of the State* pp139-141).

The second of Haller's positionings óf smuggling within the socius, the more arbitrary and differencing subjectivity – an unstable, arbitrary event, performed and communicated only by each individual - suggests a reserve and a secretiveness. But this is not the same as public secrecy, which is far more subtle because, in it, secrecy occurs at the same time as display. Haller suggests that each individual might give a personal account of smuggling, but public secrecy will not allow this form of testimony or definitive telling – it has to be circulated in public, in strange ways, like Smadar Lavie's allegorical construction of the ex-smuggler Hajj Khantar_sh. As such, it remains part of an open mythology or perpetually deferred telling.

One of the strange modes of telling with deferral of exposure, which Taussig theorizes in his book *Defacement*, is demasking whereby the significant revelation is simply that the act of unmasking is not only a mystery but one that is enhanced by the process. The paradoxical nature of expression of smuggling is nowhere more evident than in the case of *el 'hombre Marlboro.'*

The Marlboro man.

Samuel Santander Lopesierra is known as the Marlboro man because he was behind the huge shipments of contraband cigarettes to Guajira, which he bought duty free through business associates in the Dutch Antilles from markets where, allegedly, the tobacco companies Philip Morris, manufacturers of Marlboro, and British American Tobacco were dumping cheap cigarettes (knowing full well that they would be smuggled to South America).

Figure 4.5 El 'Hombre Marlboro' (Cambio)

Lopesierra's public face was as an elected senator to the Colombian congress. He was implicated in the *narco* financing of the successful 1994 presidential campaign of Ernesto Samper (by his associates, the Aruba based Manzur clan, who supplied his cigarettes there and in Curaçao and paid $550,000 to the campaign to protect their business) as well as in the assassination of Álvaro Gómez Hurtado. As reported in the

Colombian magazine *Cambio* (Figures 4.5, 4.6, 4.7), in May 2003 he was extradited to the United States on a Drug Enforcement Agency plane wearing a red and white tracksuit and baseball cap emblazoned with the name and brand 'Marlboro.' Does this literal exhibitionism of the Marlboro man represent the breakdown of the public secret? In one sense he had been exposed, unmasked, as the face of contraband and removed in a way that the public secret would never permit. But his was always the face of cigarette contrabanding even as he attended Congress and he did little to hide it. He has instead undergone what Taussig calls 'defacement.' Considering public sculpture, Taussig suggests that it may be necessary to deface some art in order to engage with it - monumental art serving as iconography is dead until it is defaced. A paint smeared statue can be much more visible than its prior, dormant, exclusively figural state. Until then it is, paradoxically, invisible in its unmoving visibility – nobody notices it, it is just there. It is only when a masking ideology is defaced that its latent powers of secrecy (negativity) are released (some excluded histories and occluded collective experiences now come to the fore). The mask analogy is relevant because, just as defacing a statute does not destroy it, so the unmasking only indicates that it is the mask itself that is the concrete object that we are dealing with, not something hidden behind it. Instead the back of the mask (but still the mask) is circulated to the front.

The extradition was hardly an unmasking, and, in the exaggeration of his myth as '*Hombre Marlboro*,' by wearing the colours of 'his' brand, he was emphasizing the power and tension of the ongoing de-masking process that never actually arrives at an unmasking. The old mask had perhaps lost some of its power and its latent secrecy had become monumentalized as orthodox state masking. In fact, in this process of remasking, through deferred unmasking, his public secrecy as the very public but mysterious (secretive) face of contrabanding is strengthened. The mystery of the Marlboro man at the back of the mask is simply circulated to the front – another partial telling of smuggling as public secret.

Figure 4.6 El 'hombre Marlboro,' Samuel Santander Lopesierra (*Cambio*)

Figure 4.7 Samuel Santander Lopesierra being extradited (*Cambio*, 2003)

However, one man does not make the public secret, which is here bound up in the law of the contraband state as its style must surely affect everybody. As Taussig suggests, magic is in the state not in people (although he goes on to say that people become involved in 'horrendous displays of mimetic excess'[74]). There is undoubtedly a *marimbero* style at work and play, but an influential habitus in action must be more inclusive. If there is a *contrabandista* chic, how has it filtrated into popular life about town and how does it figure in collective social consciousness – generally an indicator of the potency of a mythology? There are signs that a collective psyche has been invaded in a number of forms, not to say styles. I want to consider these in terms of a psychic geography mediated through commercial signs and popular music.

(re)naming smuggling

Maicao is the market *par excellence* for contraband goods that come directly from the landings at Puerto Nuevo and Puerto Portete. It is a frantic place where money is made quickly and goods are shipped out summarily to Venezuela and the San Andrésitos around the country. The sign at the store 'La Casa del Desechable' – the house of the disposable – indicates an entrenched consumer short-life culture with its connotations of precarious abundance. But there are other signs of excess that point to a more stable environment and a culture of contraband that goes beyond its functional processing and imagines its sedimentation in a resonant mythology. Paradoxically this combines both the legend of Caribbean smuggling - an imaginary sea of contraband - with its practice in everyday life. The art collective Multiplicity, in their project *Solid Sea* (about the Mediterranean), theorize a network of structured, calcified maritime trails and their newly liquidated and uprooted connective territories. Here in the Caribbean, the sea remains more of an area of flux, partial invisibility and of random signifiers in the imagination, and *terra firme* (the early modern name for South America - in this instance meaning the Guajira peninsula and its contraband capital Maicao) itself becomes something more sea-like. Hence the wholesale contraband stores are not only named after sites over the sea from whence the goods came but some are given fantastical imaginary names.

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[74] Taussig *The Magic of the State* p188

Figure 4.8 Deposito El Pirata (My photograph)

Figure 4.9 Comercializadora River plate (My photograph)

Figure 4.10 Old Parr on the beach (My photograph)

Irit Rogoff has suggested that in relational geographies there are contradictory subjectivities and unusual relations to places.[75] In a singularity, according to Hallward, there is an elliptical leap from one proper name to the next and so a hierarchy is flattened out.[76] Identity is outside of circuits of cultural production but occasionally intersects.[77]Both these spatial discourse, therefore, escape a systemic 'naming' geography and overlap with the imaginary and fantastical.

In Maicao there are numerous stores whose signs display defiant pride in the contraband trade. Thus, for example, there is the 'Deposito El Pirata' (Figure 4.8) and, in a leap that really connotes the connectivity of a culture and mythology of smuggling in South America, 'Comercializadora River Plate' (Figure 4.9), alluding to the Rio de la Plata at the other end of the continent, between Argentina and Uruguay, which is another area notorious for smuggling. In Riohacha, the state administrative capital and headquarters of customs, there are signs revelling in the contraband way of life: instead of champagne on ice at the beach, it is Scotch (Figure 4.10). Further afield, San Andrésitos, semi-legal markets for contraband goods around Colombia, are named after the island of San Andrés, initially another free-market source for goods to traffic. A displaced geography of other smuggling sites comes to topographically mark civic sites in Maicao – as Trinh T Minh-Ha would have it in her 'Cotton and Iron' essay (discussed above in the section 'A Revised theory of Telling') 'naming as unnaming.'

While the signs mentioned above *connote* an imagined community of freebooters, there are others that both connote and *denote*. Amongst these are 'Comercial Aruba' (Figure 4.11) and 'Comercial Bonaire' (Figure 4.12) – referring to the Dutch Antilles tax-free markets. Aruba has long existed in the imagination of poor Guajirans as a dream island of leisure and permanent abundance. But now it is, figuratively speaking, just down the road from Maicao, concretized, and the route of contraband between the two is perhaps a solid sea.[78] Hence, proximity marks the

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[75] Irit Rogoff 'Engendering Terror' p56
[76] Peter Hallward *Absolutely Postcolonial: Writing Between the Singular and the Specific* p14
[77] *Ibid.* pp22-24
[78] Aruba might, for some, in this reading, be at the other end of a 'solid' business route in relation to the Guajira but it is still imaginatively indeterminate to others. When I was staying with a family at Punta Gallinas, the northernmost point of South America, in December 2002 a young girl of about fourteen related the following to me. A few years back an American, sailing a yacht, shipwrecked just down the coast from the point. On its being abandoned Guajiros salvaged what they could of the contents. The girl's father had worked in Aruba some years back and had told her about its luxury and allure. Her dream was one day to go to Aruba but for now she lived it out through a battered copy of Readers Digest that, as she showed me, had pictures – mainly advertisements for tourist resorts – of the island. The magazine had come from the shipwrecked yacht.

Figure 4.11 Comercial Aruba (My photograph)

Figure 4.12 Comercial Bonaire (My photograph)

difference between a mythology alive in everyday life and one borne upon legend and situated, from a centre, in an imaginary outside. Or is it a combination of the two (see chapter six), a remapping that slows the sea and speeds the land?

In music Rafael Escalona, celebrated composer of 'Vallenato' (music originating in César Department, around Valledupar the state capital, but popular all over the country) and friend of García Márquez, has penned several songs about 'contrabandistas' of the Guajira and has written specifically for telenovelas. Vallenato is similar to 'corrido' a north Mexican folk genre linked to storytelling, reportage, and protest against maladministration in goverment, and that is very popular on both sides of the Mexico-US border. Corrido has a sub-genre called 'narcocorrido' whose songs mythologize or tell the myth (who knows which comes first) of cocaine smuggling to the United States, more often than not told as (and in) a form of resistance to a larger, more threatening entity across a highly charged, body-searching and configuring border - rather like that between Gibraltar and Spain. Vallenato did not develop the same sub-genre, perhaps because resistance to central government had lasted much longer than the music style or, because the marimbero style was a residue more closely linked to a now largely defunct marijuana based traffic. But more recently a (sub) sub-genre to the Mexican narcocorrido has surfaced in Colombia in the form of the 'corrida peligrosa.'

Different manifestations suggest multiple myths: that there isn't a single community of contrabanding, other than the public secret itself which is actually a kind of multiplicity. Angulo identifies the wholesale business of contraband in Maicao as being in the hands of cachacos from the interior, as well as Arabs, Syrians, Lebanese and Turks. Such are their numbers that there is a thriving muslim community here and a large mosque. None of this appears in the magic realist writing of García Márquez, but it could well do. The coexistence of realism and the imaginary further textures and opens up possibilities in everyday smuggling lives rather than operating in the singular register of a transcendental or distanced mythology.

The clear mappings and distanced critical overviews of smuggling that an empty desert might encourage are overturned in the Guajira state of public secrecy. Magic realism provides alternative cartographies that can zoom in and out between specific events and more extensive accounts of it without being hindered by the incommensurability of

what is evident and what is secret or occulted. It is able to *make strange*. Melodrama, particularly through its use of video media, is strange in itself and is flexible enough in its means of production to get close to the enunciation of the occult. However, although they are both sufficiently complex to anticipate the public and the secret, it is the public secret itself that, sometimes in alliance with these modes of expression, actualizes or produces the space of a contraband state. If the previous chapter theorized a baroque contraband-in-the-world, then the Guajira is a baroque public secret of contraband. Just as the former was a fold of secrecy that disrupted representation, so the latter folds/ unfolds in a specific socialized field of representation. Unlike the representation of magic realism or the *telenovela* it is not a mapping. The public secret, reticulated in secrecy, always stops short of full representation but it could, paradoxically, in its state of continuous remaking, be akin to an art practice in itself. What is at stake here will become apparent in chapter six which examines the capacity of art practices to either track the unusual and expansive movements of smuggling or to perform it - much the more ambitious of these two engagements. The public secret is often played out around an object, frequently highly visible, but in moving away from *tableau* representation of the bare fact of contrabanding it is also dramatic and mobile in its constructions of tensed secrecy/exposure. Hence it is a kind of sublimation of the object contraband, but one that refolds in secrecy even as it is unfolding, as it is perpetually telling. There is, then, a strong similarity between the public secret and the monadic fold that was the organizing construction of chapter three. The notion of the installation discussed there might also be relevant. Both public secret and monadic folded installation are what Deleuze calls an 'extensive unity of the arts' and a 'universal theater.' He footnotes Tony Smith's famous road trip on the New Jersey Turnpike in 1966 as just such a theatre.[79] Deleuze goes on to describe the characteristics of this extensive unity (in which he exemplifies Smith's practice) and that I would attribute to the public secret as well, of 'Folding and unfolding, wrapping and unwrapping...This theater of the arts is the living machine of the "new system" as Leibniz describes it, an infinite machine of

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[79] Could the public secret be a kind of art work that plays out in extension in the field like artist Tony Smith's experience on the New Jersey Turnpike that substituted the road as sculpture for his studio based practice? The public secret is being played out around an object and so this can't exactly be the same experience as the road is only an object at a stretch. But there are similarities. Michael Fried suggests that it is Smith's personal experience, the speeding car and the dark patches of road that replace the minimalist art object (an allegation that might be levelled at Baudrillard regarding engaged critique in the desert from his speeding car) hence it is a typically disengaged artistic stance unlike the public secret that is social and absorbing. But Fried's criticism of it, that Smith's novel insight beyond art is theatrical, can be unapologetically shown to be integral to the public secret, and if he is being theatrical Smith must be engaged. See Michael Fried 'Art and Objecthood' in *Art in Theory* ed. Charles Harrison and Paul Wood (pp822-34) and in this chapter see note 19.

which every part is a machine...'[80] The public secret, if not an art in itself, is an integral part of that machine.

In some ways contraband would appear to be highly socialized and explicitly articulated: again it initially suggests, as with the Marlboro man, that the public secret's powerful negativity - its secrecy and strangeness - has seeped away. Is this overt naming of a contraband geography too public – the final term in what was supposed to be an endless exposure, the last revolution of the machine? The effect of some of the naming here is to create a solid sea of smuggling. However, as I shall argue in chapter six, there is no such thing as a stable relationality (or for that matter a stable singularity) of smuggling, and there is always chaos and flux undoing precise routes and connections.[81] There is still plenty of mystery in the naming and inscription of smuggling within the contraband state. Indeed, to paraphrase Taussig, society requires secrecy for its existence, and therefore the most important social knowledge is rare (secretive) and made strange in terms of 'language,' 'memory,' 'time' and 'social relations.'[82] Some of the naming geography of the market in Maicao is fantastical, but there is one thing here that really strikes me as exemplifying the public secret through a magic of meaning and naming: in the market at Maicao kiosks have signs that urge 'Legalize your merchandize here.' This service is everyday but contradictory – how can contraband be made legal and remain as contraband? I shall consider this mystery in the following chapter.

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[80] Gilles Deleuze *The Fold* pp123-24
[81] Deleuze and Guattari make the case in *What is Philosophy* for the inherent strangeness of systems, such, I am suggesting, as the psychic geography here: 'If equilibrium attractors (fixed points, limit cycles, cores) express science's struggle with chaos, strange attractors reveal its profound attraction to chaos...' p206
[82] Taussig *Defacement* p76

Part 3 *Smuggling on the Ground*

Chapter 5

"AQUI LEGALÍZAMOS SU MERCANCIA"

'Legalize your merchandize here'
(Advertisement on sign in Maicao, contraband
capital of the Guajira Peninsula)

> *'It is a smugglers port of entry…*
> *I was in Colombia four days before anyone saw my passport…*
> *There is no law in Guajira, no customs, no immigration…'*
> (Hunter S Thompson *The Proud Highway*)[1]

Figure 5.1 'Legalize your merchandize here' (RCN television news)

How does one arrive at such a glaring contradiction? The first quotation is a statement about the limits of the 'Law.'[1] The second comes from the very grounds where that unitary concept, *Law,* is supposed to have no jurisdiction. And yet a law is signposted (Figure 5.1); it is a fact. What happens when conceptuality, performed here by 'Law,' runs up against this literal fact (be it contraband or law)? Are both undone? Or is something new produced in this legal-outlaw terrain, something that might also throw

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[1] I shall write 'Law,' capitalized, throughout this text to denote a unitary theorization of law, although I am aware that there might not, in effect, be such a thing. It will be written 'law' where it connotes legal plurality, an individual strand of that pluralism, or informal and non-conformist regulation.

light on our own creative engagement, *simultaneously*, with both the literary/archival and the literal?[2]

In this section I shall draw, in particular, upon the work of Boaventura de Sousa Santos, in his critical legal study *Towards a New Common Sense: Law, Science and Politics in the Paradigmatic Transition,* in order to think law on-the-ground. In doing so I shall attempt to arrive at the fact, at the object contraband that is now, perhaps, not contra to law. Where is the locus of contraband and where is law? Have they switched places?

My use of the words 'object' and 'fact' need some clarification. De Santos uses the term 'justice of fact' to denote a functioning of law at a local level that disregards the letter of the law and applies the written statute only if it is relevant to the specific facts at hand. Justice becomes an event. Justice of fact is posited against 'justice of law' that applies the statute book evenly, and ideally consistently, across a state defined territory, regardless of local circumstance.

I am using 'object' here to denote contraband piled up overtly on the *Muelle Artesanal* (see Figure 4.1) before it slips in connotation and before it is captured in a theoretical signifying web, be it one of literature, law, or even a putative discourse of smuggling. This deployment of the word object is meant to jar with such theorizations of the object that in both smuggling and art history would, ultimately, have it vanish. It is here and it is a bare fact, initially at least, dumb to theory.

And yet, between the umbrella of centralized Law and the mute object, in literatures and other representations of the peninsula that I discussed in the previous chapter, there appears a contraband that is inscribed in fantastical and ambiguous laws of figuration. In, for instance, such genres as magic realism, it has a fully connoted and socialized existence - outside of Law perhaps, but also synthesized out of the dumb object. De Santos speaks of a 'superfact' in the formation of local jurisdiction – a common theme out of which laws spin (property for instance). Contraband is the superfact here that, far from breaking the law, actually makes it! It is this inbetween

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[2] Roberto González Echevarría has theorized a very idiosyncratic form of archival Latin American literature, a meta-archive, in his book *Myth and Archive: a theory of Latin American narrative.* See the section in the previous chapter entitled 'A Revised Theory of Telling.'

production of the space of smuggling through law that will be my main concern in this chapter.

Aside, then, from beginning to tell smuggling from the poles of a justice of Law and a law of fact, I am dealing, in-between, with both an animated contraband and more complex, pluralistic and socially imbricated laws that feed into a middle ground of unstable representation. To what extent does the precarious image that emerges perform some of the tension between these two poles? What is the distorted cartography of this middle ground as contraband is socialized and represented in written and visual form - somehere between the fully furnished concept Law and the object as it begins to be spoken of, and itself legalizes, on-the-ground?

Within my discursive formation of smuggling on this peninsula magic realism has its own peculiar constitutive relation to law and laws of representation. It is, idiomatically, a *Costeña* form, in other words produced at the margin.[3] But there are other visual productions that cover Guajiro contrabanding that emanate from the juridical centre of Colombia. Two visual examples are on-the-ground travelling productions: RCN television documentary reportage and the 'telenovela' *La Guajira.* They are affected by contraband(ing) as superfact and the plurality of anti-legal effects that disrupt their simplistic normative tendencies towards a fixed cartography and programmatic expressiveness. These forms initially look to uncover smuggling and its social transgressiveness, and to inflect it expressively within their own laws or maps of secrecy-revealed. However, they are confronted and affected by an already overt fact and bizarre festive social life of contrabanding on-the-ground that seems to be already dancing to its own laws and rhythms of representation, not needful of further expression or revelation.

Unaffected Law, on the other hand - overrepresenting and univocal – attempts to exclude contraband from expressing itself, even as anti-law. Law calls up, or interpellates in an Althusserian mode of addressal, but without really getting down to the grounds of contraband's operation. It is tempting to ignore this arch-representation, but one can't get to the literal object contraband while dispensing with representation

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[3] '*Costeña*' denotes coastal inhabitant in Colombia, and has connotations of a more relaxed lifestyle than the interior that is perceived as more businesslike, hence a binary is established. Gabriel García Márquez sets most of his magic realist literature here and was born and brought up in the region.

altogether.[4] Nevertheless, if one allows the object to speak, or to not speak, what does this pluralism enable in terms of new grounds and textualities that do not demand of contraband a binary positioning set against the Law. What is going on in-between where the superfact contraband is socializing and representing?

There are a number of possibilities. First, Law, which might previously have named and placed contraband if it performed the role of transgressive commodity, now accedes to the object's own (alternative) law-making and naming powers as well. Second, more radically, this new imaginary of contraband, laws and literatures could allow for another paradox: both a tentative spatial theorization of a geography inscribed by laws of representation that still clings to cartographic coherence and sited production of space, and at the same time a contraband culture which is, literally, outside of Law (might, then, contraband simultaneously make sense and be senseless; represent and retain secrecy?). Third, there is an extra legal space that is productive for both smuggling and the state. Fourth, there is still a distinction between centre and margin but not only does the latter invade the former but there is a dense imbrication of the state with the marginal practices of smugglers. All four of these possibilities entail a degree of lawmaking by smugglers, but before I compare this informal activity with legal-cartographic representations that have more often in the past come from the centre, I want to consider the ambiguity inherent in the last point.

The binding of Transgression/Legitimation

Moving beyond theories of law, such as that of the 'exception,' that remove the notion of margins beginning at the furthest reaches of state Law,[5] there has been recent work on the production of law at margins not only in the everyday but also with the notions of

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[4] Why are the representations of law so problematic at the quay? Deleuze and Guattari, in *A Thousand Plateaus* (pp180-82) discern a tendency towards faciality that overcodes body in despotic systems. This is linked to representation and lawmaking. On the other hand contraband, piling up in cardboard cartons on the quay, has no face, and yet as I stated above it has become a 'superfact' – in other words it both has, and makes, representation. Beyond the failing of state and national Law, then, there seems to be a tension at the site of enunciation between informal representation/law making and a desire in the contraband flow for the thing itself, the box on the quay, to be nothing more than a dumb object. This is perhaps why creative engagement with the literal object requires a form of 'defacement' (see final chapter) that nevertheless is still all to do with faciality - representation.

[5] The state of exception of sovereignty, theorized first by Walter Benjamin in Critique of Violence' and Carl Schmitt in *Political Theology: Four Chapters on the Concept of Sovereignty*, and later taken up by Giorgio Agamben in *Potentialities*, provides a good example of how there is still a space of legitimation even outside of law. In it the sovereign is able to rule over 'bare life' through a boundless state of exception to Law.

the civil, citizenship and the state still firmly in mind. It is not exactly necessary to equate legitimation with the state – as Veena Das has pointed out law is not a sign of the state and legality can be produced, by implication beside or outside of it – but in the construction of the public secret in Guajira the state and its representations constitute an aspect of smuggling. Anthropological studies of second economies have demonstrated that this isn't always the case. Caroline Humphrey, studying trafficking in post-Soviet Russia has identified an 'us versus state' attitude in marginal communities and state and law is considered as 'civilization.' She cites a presidential decree, somewhat paradoxical in this relation, through which 'full ownership' of a fifteen hundred kilometre stretch of border in Transbaikalia is not only ceded to the region, but actively encouraged in it.[6] Either way there is displacement of the state. However, other regions studied show the intersection of state and second economy. There is a misconception, pointed out by Veena Das and Deborah Poole, that the origin of law is solely aligned with the state or with its mythic foundations. Instead, in siting law production in the margins, in the everyday, they draw on ages old localized figures of power who migrate between Law and private legitimation.[7] There has been a pluralization of state authority, and a transformation of it through figures like smugglers, such that through the multiform nature of state formations it is now possible to make the claim that contraband organization is 'illegal but licit.'[8]

There is a spatial dimension to all of this that fits with the notion of magic realism and the public secret being simultaneously sited in the local and (trans)national. Much has been made in anthropology of the illegibility of state practices, but at the same time it is conceived of in the 'space between bodies, law and discipline.'[9] This resonates with the cartographic approach to law that De Sousa Santos characterizes (see below) as 'the angles between people and between people and things.' In this chapter, this is how I want to approach the complex space where Law meets the informal legitimations of smugglers and an alternative form of legibility is produced. What then is the cartographic legibility of transgression and law?

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[6] Caroline Humphrey 'Traders, "Disorder," and Citizenship Regimes in Provincial Russia' *Uncertain Transition* ed. Michael Buraway and Katherine Verdery p21

[7] Veena Das and Deborah Poole eds. *Anthropology in the Margins of the State* p14

[8] Janet Roitman coins this phrase in her study of smuggling 'Productivity in the Margins: the Reconstitution of State Power in the Chad Basin' *Anthropology in the Margins of the State* p120. She also identifies duties, fees, taxes as *droits*, in other words as legal 'rights' of entry and access to markets. Here contrabanding is not in opposition to state taxation (although the 'incivisme' movement entailed not paying it) but is an alternative means of entry and access to wealth, and offers another form of social mobility within civil society.

[9] Talal Asad 'Where are the Margins of the State' p279

Law as mapping and its conceptual operations at centre and periphery

The definitions of centralizing Law are many and varied – it has always been plural,[10] despite its unitary ambitions rephrased as destiny by Foucault:

> ...it is part of the destiny of the law to absorb little by little elements that are alien to it.[11]

The first travel narratives of colonial Latin America, indeed the first documents, were *relaciónes* or *cartas de relación*. These were legal letters that 'bore witness' to a territory, enfranchising both writer and land traversed. They were charters that, being of a specific legal nature, invested the writer with an authority above more conventional mapmakers. The earliest historians in Latin America, known as *Cronista Mayor de Indias,* such as the *mestizo* Inca Garcilaso de La Vega writing in the sixteenth century, were instructed to build their accounts from these legal documents. This inscription of territory and absorbtion, little by little, of things alien is, in part, a spatial ambition of law, but perhaps one too far in the Guajira.

What, then, is the concept of a unitary Law? Perhaps more importantly, given its failure, how does it represent itself in order to hide its plurality and unadministered spaces?

One only has to *think* law spatially (rather than presuppose its extensiveness which allows metaphor to bind it), as Deleuze and Guattari do in *Anti-Oedipus,* to make visible the gaps and exhaustion of Law. The Law begins to unravel on the graphic map that is both its inadequate spatial statement, and the impossibility of its totalization.[12] (I shall come back to the travels, or travails, of Unitary Law tested against the possibility of its representation in the section below on De Santos' new legal cartographies). In *Anti-Oedipus* Deleuze and Guattari pick out its key graphic incarnation within their characterization of the 'barbaric despotic machine.' This is a moment prior to the full onslaught of capital when law extends as far as deserts, via oasis towns, but whose purpose is to draw everything back to the 'full body' of the despot. The writing of the Law here, although apparently spatially far-reaching, has an inhuman, bodiless

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[10] Leibniz considered the extensive operation of law when he spoke of *theatrum legale mundi,* a world of, theoretically, evenly distributed and homogenous jurisprudence, but it didn't touch events on-the-ground and was largely metaphorical in his *Nova Methodus Discendae Docendaeque Jurisprudentiae* 1667.

[11] Michel Foucault *Discipline and Punish* p22

[12] Also making visible in the sense of the Foucauldian move to the periphery and connecting, revealing, micro power relations.

significance, and therefore an irrelevance to literal, popular contrabanding at the quay, particularly in that it is inscribed at the expense of oral communication and lodges itself guardedly within the (deconstructible) registers of writing and its prescribed reading. Deleuze and Guattari state:

> ...voice no longer sings but dictates, decrees; the graphy no longer dances, it ceases to animate bodies, but is set into writing on tablets, stones, and books; the eye sets itself to reading. (Writing does not entail but implies a kind of blindness, a loss of vision *and* of the ability to appraise...) [13]

In its essential graphism, Law is antisocial and not at all readable to the eye. There are gaps and blindnesses, thwarting its totalizing spatial surveyance.

Anti-Oedipus' gives an historical account of emergences of law. While it might seem inappropriate to represent current hegemonic Law through theory that does not overtly focus on the contemporary, there are particular reasons for this. They have to do with the duration of smuggling in Guajira (in any case Deleuze and Guattari always problematize straightforward historical specificity).

First, smuggling as resistance on the peninsula has existed since early modern times – since the first Spanish forts were built on the Caribbean coast. Deleuze and Guattari's description of 'Legislation, bureaucracy, accounting, the collection of taxes, the State monopoly, imperial justice...'[14] could easily describe what La Guajira has always faced, although, as Foucault suggests, these forms of governance are weak and ineffective.

Second, this methodological choice is suggested by an uneven history. It could be argued that sovereignty and smuggling in the Guajira have not necessarily followed a direct line route through Deleuze and Guattari's three phases of sovereignty - from primitive territoriality to barbaric despotism and into the capitalist era. In Deleuze and Guattari's historiography there are simultaneous emergences in the present of partial conditions of past sovereignties, depending upon their current state of 'de' or re-territoriality, from different historical moments. This is because they insist upon history being flow, rather than constituted through stage. They exemplify Kafka as just such a fabulator: not just dipping back into the past for prior legal concepts to inform his

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[13] Gilles Deleuze and Félix Guattari *Anti-Oedipus: Capitalism and Schizophrenia* p205
[14] *Ibid.* p202

contemporary fiction, but in whose writing prior law inhabits his present, as current.[15]

One of their intersections with the striation of capital in *Anti-Oedipus*, Imperial

barbarian law, shows exactly this asynchrony and complexity:

> ...two features that Kafka so forcefully developed: first, the paranoic-schizoid trait of
> the law (metonymy) according to which the law governs nontotalizable and
> nontotalized parts, partitioning them off, organizing them as bricks, measuring their
> distance and forbidding their communication, henceforth acting in the name of a
> formidable but formal and empty Unity, eminent, distributive and not collective; and
> second, the maniacal depressive trait (metaphor) according to which the law reveals
> nothing and has no knowable object...[16]

The first part is a legacy of the prior 'primitive territorial' system and mixes with the

second, invoked by Kafka, in turn, in another time. Metaphor and metonym mingle in

Kafka's characterization of law, a methodological choice for him, along with gaps and

inconsistencies that, if applied to the Guajira, match the variability of smuggling on the

ground. In the absence of totalizing control, they perhaps aim at being the law best

suited. But is this legal net universally robust and juridical, and does it really track

smuggling's variance?

Take the first part of this alliance. For Foucault the law in extension is only

strong when in a power relation with an institution. This is lacking in the desertified

Guajira where the 'nontotalizable parts,' if smuggling may be characterized in this way,

are deemed outlaw and certainly not institutional in any conventional sense. Even if one

says, for the sake of argument, that smuggling *is* something more situated and homed at

the quay in Guajira (an undistorted socialized system) and Foucault's institutable

conditions do pertain (although in a renegade society), the source of law production and

organization isn't the centre but the periphery. The difficulty of even seeing the problem

from the centre is one of projection. De Santos equates this with the distortions that are

the necessary representational device of cartography in securing a particular point of

view.[17] Within mapping of law, distortion is variable - more markedly twisted at the

periphery than at the centre:

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[15] See also Manuel De Landa *A Thousand Years of Nonlinear History* for another summation of Deleuze
and Guattari's methodology here: 'human history is not marked by stages of progress but by coexistences
of materials of diverse kinds.' (p268)

[16] Deleuze and Guattari *Anti-Oedipus: Capitalism and Schizophrenia* p212

[17] '...Laws are literally, maps. Maps are ruled distortions of reality, organized misreadings of territories
that create credible illusions of correspondence' (Boaventura De Sousa Santos *Towards a New Common
Sense: Law, Science and Politics in the Paradigmatic Transition* p458). Point of view is also, of course,
an issue for the travelling theorist. Foucault, although he makes visible legal relations in archaeologising
institutions at the periphery has still travelled, through theory, from the centre. The same goes for De

> ...the legal mapping of social reality is not equally distortive. It seems to become more distortive as we move from the centre to the periphery. The periphery is also the legal region where the interpenetration between different legal orders is most frequent. It creates a twilight zone where the shadows of different legal orders converge.[18]

De Santos, because he allies much of his legal pluralism to (alternative) cartography, which by definition must abide by consistent graphic laws of representation despite its constituting distortion, insists on an internal coherence. So what is his territorial point of view? His cartographic methodology, through its spatial receptiveness to both centre and periphery, to representation and to orientation, allows him to migrate between the two. This leaves the question of how he manages to see coherence through the distortion. Supposing one can see through the ambiguity to the actions of the boxes on the quay and their effects, the object contraband itself can be laid out as a visible building 'brick,' although not one for state institutional foundation. As locally laid material it is unpartitioned and unmeasurable from the centre (even for tariff purposes) and its designs are of its own invention.

The second form of law's capture that Deleuze and Guattari attribute to Kafka, 'metaphor' - by definition detached from what it attempts to act for - is also outside of Foucault's entwining conditions and cannot engage with any object. Is this why smuggling fits most appropriately in Law's purview as no 'knowable object?' In other words, on the peninsula, Law has only letter and no actual power: It has no meaning until it actually punishes, prior to which it has no relevance as law.[19] In the Guajira, smuggling, the crime, with its own codes of practice, is not even a secret; it is in another register – paradoxically very apparent but largely invisible. Blindness seems to ensue when the look is attached to a singular legality and figure, such as metaphor, even when, literally, the object is apparent.

What is the visuality of law in the Guajira? Where and how does it make its visual representations and what does it claim to see? Critical legal theorist William

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Santos, and in this instance for Deleuze and Guattari, despite a nomadic and minor literary approach in most other respects.

[18] Boaventura De Sousa Santos *Towards a New Common Sense: Law, Science and Politics in the Paradigmatic Transition* p468

[19] Law must rely upon the complicity of its subjects to not only be impressed by this demonstration of law-in-action but to disregard its weakness and accept its bluff – that it overemphasizes the power of being *seen* to work on bodies despite the fact that it only ever acts on exemplary, present, captured bodies. All of which ought to reveal the secret, not just of its ineffectiveness, but of its non existence outside of that moment. But law as punishment, 'whose public character does not spoil the secret' (Deleuze and Guattari *Anti-Oedipus* p212) is the state's only card and it must play it: smuggling is repositioned by Law as unobjectified but potentially knowable.

Twining comments on a tension between image maps (representation) and instrumental maps (orientation), discerning an incommensurability:

> Legal orders, too, are largely invisible, that is only a few aspects are susceptible to geographic mapping, pictures or videos – or even to statistical analysis.[20]

Here, though, are some image mappings that seem to both orient and represent around smuggling and law. Once again the desert, contested in Gabriel García Márquez' *The Incredible and Sad Tale of Innocent Eréndira and her Heartless Grandmother*, becomes site of law and smuggling visibility and activity.

Visual Map 1 - Cartography in soap: the Colombian telenovela 'La Guajira'

Soap operates on a popular level because it draws an audience through identification-legitimation. In terms of authority this means that it goes beyond institutional norms towards informal, local and familial factors that structure the empathetic melodrama. From the point of view of an exoticising production that emanates from the centre one might expect distortion in the visual mapping towards the periphery as well as stereotypes of Law as it projects itself outwards. How does *La Guajira* orientate?

The story is, in part, a clash of two legal systems. The hero, a blond, white, upper middle class engineer from Bogotá represents a coal mining company exploiting reserves in the Guajira. According to Deleuze and Guattari's second characterization of sovereignty, the 'Barbarian Despotic Machine' in *Anti-Oedipus*, this would be surveyance, not just in advance of, but *as* Law. Aside from this industrial theatre of neo-colonialism that traces the exact same problems around this mine in real life, Gelmut, the engineer has become embroiled in a personal drama around a Wayuu girl that under clan law requires him to either marry her or to be shot in retribution. There are many scenes in the *telenovela* that map out the authority differential, but one in particular stands out. As Gelmut prepares to go to the peninsula to sort things out he attends an ambient evening mass with fiancée Sonia, also blond, and other members of his wealthy business and leisure set. At the same time the girl's brother prepares, on the peninsula, in an exotic Wayuu ritual, to come to Bogotá to kill him. Besides the blunt comparison between a monotheism and polytheism it orientates the power and law of the state in relation to an alternative, less formal legalism at the periphery. In-between is the town of Riohacha, home to *mestizo* marijuana smugglers who mediate the drama from their

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[20] William Twining, chapter 'Mapping Law' *Globalization and Legal Theory* p172

guarded compounds and nightclubs – a third site of law production (they also mediate in a literal sense, through one of their number who is Wayuu, negotiating a peace, though for their own ends). Law and authority, then, is very deliberately mapped out. And so, by way of preliminary conclusion, one might say that although the *telenovela* comes from the centre it includes, although through stereotype – this is the way that melodrama works – overlapping spheres of law and ordering on the same representative map.[21]

Visual map 2 – Colombian television documentary news footage of the Muelle Artesanal

RCN News has made several excursions to the Guajira to film both the formal and informal industries of the peninsula (see, for instance, found footage from the film submitted). The coalmine at its heart, its railway line, and port at the fringe, are mapped out by helicopter in a linear aerial trajectory that projects outwards to Colombia's export markets. The documentary crew have also been to the smugglers' ports. National television aims at impartiality, but coming from Bogotá it inevitably has other agendas. However, in this encounter with 'informal' trade at it's most formal and visible it is forced to turn what is almost always an international story – smuggling – into a national mapping of the contraband trade pouring *into* Colombia. The visual surveyance here settles for a while at the *Muelle Artesanal*, takes on it's organizational laws and the sociability of the event, and then travels with it down the road (in the opposite direction to coal and cocaine), that runs beside the railway line, to Maicao the contraband capital of Colombia, not far from El Cerrejon. It is a two way mapping that, like the *telenovela* includes the (not necessarily oppositional, as I shall argue later) points of view of both Law and informal laws.

Sites of conflict and coalescence: Foucault and the ineffectiveness of law in (Innocent) 'Eréndira'

Deleuze and Guattari's law in the barbarian despotic machine is not an 'immanent totality.' Instead it has a 'formal unity' reigning over pieces and fragments. In other words although it casts its juridical net uniformly it only brings together subjects and

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[21] This apparent 'hybridity' might, of course, be a ruse, a liberal tolerance that could be typical of television melodrama, but as I suggested in the previous chapter in the section on 'telenovela' such an over-determined mapping strategy cannot contain its uncontrollable occulted side – in this case informal law.

objects as difference, and in partial linkages. This shows the failure of its ambition because it aspires to the totality of immanence but falls short in a paranoid fear of what is going on in the 'empty' spaces of its jurisdiction. Thus doctors, priests, scribes and other officials are the new 'desert paranoics,' the bearers of lawfulness, attempting to pull transgressors back towards the Law and justice dispensed from the centre.[22] They fail, but does this leave Foucault's empty spaces uncontested?

In the film *Eréndira,* scripted by García Márquez' from his own short story *Innocent Eréndira,* the new paranoics, in this instance the missionaries spreading the despotic system, contest the desert using legal rhetoric: in answer to Eréndira's grandmother's assertion that 'the desert belongs to no-one,' a priest replies:

It belongs to God, and you are violating his law with your filthy merchandize[23]

They are fighting a losing battle, however, as the narrator states:

That mission was dedicated to fighting not against the devil but against the desert.[24]

The site of law in Guajira is contested. Though it fails as a metatext to cover the territory in its rigid spatial ambitions, it still probes into these 'empty spaces.' It must now be thought in more plural and alternative spatial configurations from these outlaw sites. As Foucault says:

> ...one should try to locate power at the extreme points of its exercise *where it is less legal in character.*[25]

This, then, is a centralized law-creating machine that has its weaknesses in that while it may cover the gaps and feign presence, it apparently has no social landing and cannot engage. It is in these gaps that one sees centralized Law disintegrating and it is from the smuggling fact, plainly visible and at work in one of these 'empty' spaces, now an event at the quay, that one must attempt to understand it. It is from a contraband space and context that a specific smuggling legality emerges, or at least, around such spaces, that there is a twist and perversion in the realm and mode of operation of law in general.

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[22] Deleuze and Guattari *Anti-Oedipus* pp192-94
[23] *Eréndira* dir. Ruy Guerra 1982
[24] Gabriel García Márquez 'The Incredible and Sad Tale of Innocent Eréndira and her Heartless Grandmother' *Collected Stories* p266
[25] Michel Foucault *History of Sex* 1978 pp96-97

William Twining characterizes De Santos' mapping of legal pluralism as a form of inter-legality or 'allopoiesis,' as opposed to the more anthropological graphism of autopoiesis in which legal systems are discrete and do not interact very much.[26] However, as we have seen with the spacio-legal mappings of Deleuze and Guattari and Foucault, the extension of law does not mean engagement with factuality on-the-ground. These are two distinctive registers. Are we then talking about separate legal cartographies, one a justice of law and the other a justice of fact; one a thin film or net cast over the other, an emergent but more grounded rhizomatic and flexible mapping?

The entanglement of Law and informal law(s) at all scales

One of the most important aspects of De Santos' work is that by mapping law, and thinking it as map, he opens up the possibility of different socio-legal systems communicating *with* each other. However, his binary approach is not, at first, promising in this respect. For instance law in terms of (cartographic) symbolization is either *Homeric* or *Biblical*. Biblical law, representative of the close-up entwined event, is characterised by the sublime in the commonplace and everyday, in which some points are clear and others obscure, lending itself to multiple meaning and interpretation. Homeric law, oriented around movement and exemplified by *The Odyssey*, with it's clear 'externalised description,' 'uniform illumination,' 'uninterrupted connection' and absence of psychological depth is closer to the unambiguous narration of Law. It would be very easy to tell informal law(s) simply within the realm of the Biblical and to see searching Law as Homeric in its determined accounting. Similarly Law as projection might simplistically be aligned with what he calls *geocentric* legality - objective, general, patterned, bounded and conflictual - and in opposition to this, where smuggling as self-regulator might seem to operate, there is *egocentric* legality - personal, particular, voluntary, portable.

But does smuggling always remain outside of Law? By speaking of these classical oppositions within a common language of mapping (symbolization, projection and scale), De Santos has opened up the possibility of interplay. It is through the last of these three codes (or possibilities), *scale*, that I shall run smuggling and its ambiguities – made into (out)law, but law maker in itself – in order to test its outlawry.

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[26] Twining, Chapter 8 'Globalization, Post-modernism, and Pluralism: Santos, Haack, and Calvino' *Globalization and Legal Theory*

Scale

Large-scale, static representative maps identify and position problem sites in relation to legal ordering through detailed close-up views – for instance the contrabanding event at the quay. However, this type of map/legality is itself informed by some aspects of the event; for instance, its tactical emergence and its minutest, nuanced detail. Hence it is a cartography that is related to both Law and informal laws, to both the state and the smuggling state. It's limitations regarding the representation of smuggling are that it does not have the coverage or strategic view to make extensive connections: where the contraband is coming from and where it is going - relativities of position and movement, an overall picture of smuggling. Characteristics of another type of mapping, *orientation* legal systems (as maps) covering larger areas, seem to describe more of the smuggling event: its extensiveness, connectability (usually transnational), and movement. Is this the purview of hegemonic Law and does this mean that a more complete representation of smuggling will inevitably be coming from the side of authority? Not always it seems, because contrabanding itself can have a sense of its own spatial extension (something that I discuss in the next chapter regarding the relationality of smuggling). Also, orientation mapping's totalizing ambition sometimes becomes ensnared in the local event even though it would prefer to hide behind generality and detachment (as I described above with Deleuze and Guattari's punishment/law dependency spectacle in which the Law has to be seen to be executed, see footnote 14).

Mapping the smuggling event is neither exclusively local nor extensive, and orientation mapping can perform at both scales and express not only the surveillance ambition of the state but also the extent of the contraband state from the point of view of its participants. This dual function of mapping representing state or smugglers is evident in another characteristic of orientation law/mapping. One of its key geometries is 'relativity of positions (the angles between people and between people and things)...'[27] This could be a localized state relativity, a panopticon for instance, or it could be the event at the smugglers' harbour because ships are unloaded and lorries loaded up under the eye of the labour gang leader (another kind of authority). Beyond the local, this event accrues meaning and affects more extensive relativity in its mapping as it re-forms over and over: first in Maicao where the object contraband's cultural influence

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[27] De Sousa Santos *Towards a New Common Sense* p465

affects leisure as well as business, and again as it extends further to the purpose built glass and concrete markets - the San Andresitos around Colombia.

Informal laws close to smuggling that initially seem marginalized circulate between all of these modes and scales of mapping. Perhaps smuggling itself, rather than always causing disruption, translates the object from tactical to strategic, from large-scale confusion to small-scale directionality, but wherever it sites itself it aggressively regulates and transgresses in equal measure. De Santos is suggesting that between representation and orientation there are unstable compromises although mappings err towards one or the other. One has to remind oneself that this is no longer a tension between legality and illegality, but different approaches to inter-legality. Smuggling operates in both micro and macro economies and each is tracked by distinctive optical technologies. The X-ray, apparatus of capture at customs, is an instrument analogous to large-scale, molecular mapping, but smuggling is, of course, transnational. The lens-based equivalent to X-ray for orientation (extensive) mapping of smuggling, as Ursula Biemann has shown in her video essay *Remote Sensing* (discussed in the following chapter), would be the satellite camera. Biemann's film is structured around the near and the far, zooming between on-the-ground intelligibility and distant scientific and military intelligence.

Figure 5.2 Ursula Biemann, *Remote Sensing* (2001)

Smuggling operates as much in terms of band as *contra*diction (speaking against). It is a slippage between distinctive structured points of view and differing intelligibilities. The entanglement of smuggling and law on the coast of Colombia suggests that they may now be drawn on the same map, and on the same sign as indicated below:-

"AQUI LEGALÍZAMOS SU MERCANCIA"

Figure 5.3 'Legalize your merchandize here' (RCN television news)

Going one step further than this participation and performance of Law and informal organization from the quayside within the same paradigm leads to the question of whether contraband can perform *as* law.

Contraband as law

I shall now consider two entanglements of the contraband object as law that, at different scales, map out variant paradoxes of smuggling. The first paradox is how the event at the quay can be considered as both singular and specific. The second considers contrabanding and Law as one in a specific event. The first, local, suggests a conceptual way of looking at 'justice of fact' at the *Muelle Artesanal* and is read through Giorgio Agamben's *Means without End*. It aims at avoiding the recuperation of informal law(s) in dominant systems of legality and profitability. The second is, so to speak, Law all at sea: the fictional/factual account of a scandal of state contrabanding (re)told by García Márquez in *The Story of a Shipwrecked Sailor*.

The fact of smuggling - contraband and law in gesture read through Agamben's *Means Without End*

I suggested above (in footnote 4) that there is a tension at the site of enunciation between informal representation/law-making and a desire in the contraband flow for the thing itself, the box on the quay, to be nothing more than a dumb object: in other words to tell or not tell. In a sense this is either to represent according to its own laws or not to represent at all. Here I want to consider the contrabanding event at the quay as just such a representing event, but one that is both consistent with its desire to keep quiet and,

more importantly (for the argument of informal law production that this chapter puts forward) that resists commodification and recuperation by hegemonic Law. In other words, how can the event at the quay and the contraband itself *be* a representing/law-making thing that isn't in the name of something else?[28]

Giorgio Agamben asks the question 'In what way does a *res* become a *res gesta*, that is, in what way does a simple fact become an event.'[29] The assumption here is that the thing, the fact, must become an event, and this mobilization must be explained. If, in the course of the chapter the representing position has shifted to the 'periphery,' to the quay, alongside laws that have been relocated here by De Santos (getting closer to the literal object that is almost outside of law), why now project back out from the object, mobilizing the fact as analytical construction – in short explaining it? Agamben's compulsion to mobilize the object seems to be born out of a legalistic stubbornness on the part of the image, an objection to move or risk mobile and fluid representation:[30]

> A certain kind of *litigatio*, a paralysing power whose spell we need to break, is continuously at work in every image; it is as if a silent invocation calling for the liberation of the image into gesture arose from the entire history of art.[31]

The boxes of contraband on the quay, as yet unopened into identifiable brand and merchandize, seem to have an equally paralysing effect, but this might allow them a different form of event or law making. Agamben doesn't want to re-litigate in mobilizing the image or object, and so he draws his gestural manoeuvre *out* of law, rather than ostensibly with it.

He must initially dismiss two false mobilities of the thing, the fact, the dumb object: Firstly the thing in production; producing (*poiesis, faciunt*), because there is always an end in view (other than itself) and this might be a cheap moral justification for its animation in the name of …Second, the thing in action; acting (*praxis, agere*), because this means is an end in itself and therefore, also morally, will have its champions. Now both of these could describe smuggling. In the former case the production is the landing of contraband without paying duty (which might conceivably

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[28] Not only not in the name of the paradigm of Law, even as its transgressive fact, but nor in the name of the law of the smuggler who upsetting the idealized contraband as desire flow, or line of flight, extracts profit from it, ends its transgressive circulation.

[29] Giorgio Agamben *Means Without End: Notes on Politics* p57

[30] De Santos' new common sense falls shy of empowering contraband itself, rather privileging the smuggler, the informal law/map maker. But perhaps a return to the object is a way of reanimating the subject that has become objectified itself when taken as a group - through identity politics.

[31] Agamben *Means Without End* p56

be too harsh, although in a Marxist reading contraband is still simply capital because a commodity is made). In the latter case it is the perpetual flow (of contraband or capital) that was the dream of Adam Smith. These justificatory mobilizations could, as well as being traffickings, represent law and its means, ends and moral judgements.

A third, idealized possibility, more relevant for this argument of self-organization, presents itself and navigates between these two false mobilities that are couched in moral terminology and values of profitability. This is smuggling as gesture (from '*gerere* to "carry, or carry on...."[32]), smuggling just carrying on, a purposeless purpose, like mules forever, somewhere, in progress, regardless of ends. And because there is only 'endless mediality,' neither of the first two applications of the object is allowed its mobilization. Gesture, a singularity in its infinite process and extension has its intensity and this is the event: '*the process of making means visible as such,*'[33] but it is 'forever a gesture that interrupts gesture,' in other words it has an ethical dimension because the *res gesta*, the event, is always denied the ending that it desires and will profit from. At the same time as the event is gesturing visibility, apparently in the moment, the emphasis remains on process that is always a means without ends. The difference here to the first two is that whereas this third mobility can be smuggling it might also be law. It would be so if law is *forever* circulating, informally, in alliance with the always enunciating commodity contraband.

But why can't the gesture, the *res gesta,* lay down law? In other words, why must it go on in perpetuity? After all, laws are produced *in situ* and so why do they not stick? As I suggest above regarding the false options that Agamben dismisses, it is because there can be neither production nor a means that gestures and instead all must disperse with the contraband. In this relation it is the fact, *res*, that moves to gesture and is in circulation rather than laws produced by Law.

If informal laws gesture in their own right, if they self-organize at the quay, can they also self interrupt? If they do not there would be an inherent danger of an end, a representation, being produced. If there is a continuous means that is law circulations in relation to contraband, then there can also be a process of making visible those means. Then these means might be considered an end as they control the telling and representability of smuggling, regulating its appearances and social life. That process

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[32] Varro, quoted in Agamben p56
[33] Agamben *Means Without End* p58

describes law that is gesture, but how does it self-interrupt? Gesture interrupts this event/gesture and renders these informal laws as means without ends because it denies them what they desire – for instance to regulate or represent smuggling as an event-spectacle. This is perhaps why the public secret of smuggling is a deferral and is difficult to pin down in definitive autonomous representation.

The gesture is, of course, an idealized framing of the event, but one that at least points out the difficulty of avoiding bands of law and certain representational ends/events that are bound up with it. It also short-circuits informal law's ultimate end: it prevents the coagulation of these laws (tied to smuggling) into a system mimicking Law; it prevents the event becoming a microcosm of the state. This event, though a local intensity, is a singular mapping and resists overcoding by the state.

Law and contraband bound up – 'The Story of a Shipwrecked Sailor'

Clearly, the account like the destroyer, was loaded with an ill-secured moral and political cargo that we hadn't foreseen.[34]
(Gabriel García Márquez *The Story of a Shipwrecked Sailor*)

The second example I have chosen is a much more specific and relational event in that it links places and works within existing structures of law, unlike the *res gesta* gesture.

The Story of a Shipwrecked Sailor is a true story about a Colombian navy warship that sets out from Mobile in the United States to sail home to Cartagena on the north coast of Colombia. *En route* eight men are lost, supposedly swept overboard in a storm two hours before arrival. After an epic battle for survival in an open raft the sole survivor Luis Alejandro Velasco makes landfall and his testimony is told, first to the authorities and then to Gabriel García Márquez (at that time, in 1955, a young journalist at the national newspaper *El Espectador*). Fifteen years later a book is published – the story retold by García Márquez.

The scandal of the tale is that Velasco reveals that the ship was carrying contraband goods on its deck – radios, refrigerators, washing machines and stoves – and that the men are lost only because the cargo, piled openly on the deck, becomes loose in a squall and they are despatched to the deck to secure it. The only storm that occurred

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[34] Gabriel García Márquez 'The Story of This Story' (introduction) *The Story of a Shipwrecked Sailor* pviii

was a political one as the story breaks, under Velasco's name, in the newspaper. It is an entanglement of authority, nominally Law, with smuggling on an international scale.

The angles between people and people, and people and things that De Santos relates to small-scale, orientational mapping of law apply equally here to contrabanding as it is tied into law. The story emerges in a nationwide register as a scandal that communicates as cartography with, paradoxically, other official contraband trades around the Caribbean – it effectively resonates with the 'illegal' trafficking of the Guajira. The personal choices of goods, the descriptions of sailors shopping in Mobile, also bring it into the register of the everyday of the *Muelle Artesanal* and the contraband markets at Maicao – smuggling told in large scale representative, terms. This story is then both relational, invoking the continuous contrabanding in Guajira and spatially linking it to broader informal Caribbean trading, and specific in its historical positioning and attention to actual contrabands.

The law/contraband pact appears on the same map on scales both state and personal, micro and macro, and this perhaps goes beyond the shift from one register to another of Biemann's mapping. But there is still a question of the communicability of these differing scales of contrabanding as law/trangression. Just because they can appear on the same map does not mean that one can travel between the two.

Agamben's gestural event and the historical facts of *The Story of a Shipwrecked Sailor* seem poles apart until one considers that the latter does in fact evoke the ongoing smuggling in Guajira that can now be seen as a singularity. Indeed, in relation to the story, contrabanding on the Guajira already seems more singular than specific. Alternatively, the codes of the quay could be seen as very specific, and as most of this chapter has argued, operating in direct negotiation with specific Law, or at least in the middle ground that connects it with particularities of informal law. The point is that smuggling, law and transgression are operating in an ambiguous space that might be either relational or singular or both, and these two examples highlight those contradictions. The fact of law, an informal approach that places emphasis upon the scene of the crime and expedient interpretation of event, has here run up against Law, and a grey area of transgression and law breaking/making is produced. The next chapter

will take up this uncertain area between singularity and relationality, or specificity, and consider how some cultural practices have dealt with it

Part 3 *Smuggling on the Ground*

Chapter 6

Borders stretched: mobilizations of art with smuggling

> *'...Rosa del Virrey, an illusory village which by night was the furtive*
> *wharf for smugglers' ships, and on the other hand, in broad daylight*
> *looked like the most useless inlet on the desert, facing a sea that was*
> *arid and without direction and so far from everything no one would*
> *have suspected that someone capable of changing the destiny of*
> *anyone lived here.*[1]
> (Gabriel García Márquez, 'Death Constant Beyond Love')

Are seas 'arid and without direction'? García Márquez wrote 'Death Constant Beyond Love' about a time before the arrival of the big ships at Puertos Nuevo and Portete that burgeoned the 'industrias extra-oficiales.' Now this is a thriving informal economy, very directed, that, in its merchandize, stretches from the Dutch Antilles to every big city in Colombia and feeds into other shadow economies that affect the United States and the entire Caribbean. This is truly, to borrow the phrase from the art group Multiplicity, a 'solid sea.' Multiplicity's *Solid Sea* is an ongoing work that considers the Mediterranean as so ploughed by migrant and trade routes as to be like a network of roads with its points of contact proximal and precise, no longer a fluid space of unchecked, albeit uncertain, encounter and negotiable difference. However, does a choice between the sea as flux and this encrusting of the surface, this reorienting of seas (that were never quite 'arid and without direction' but at least unpredictable and fantastically criss-crossed), does it engage with the shifts that occur as the one state is deterritorialized by the other? What, for instance, are the subtle differences between a connective relational geography, an imaginary network, and a singularity, and do they overlap?

Smuggling is in many ways an artifice, an art of transformation. The main problematic of this chapter will be to work over ways that art and literature run with smuggling through both these solid and fluid geographies, relational or singular, and to consider if they can affect them, or can say anything new about them, without simply interpreting and re-presenting them. Is there something unique in smuggling itself that, as artifice, makes it the ideal 'art' for representing its own relationality or singularity? In

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[1] Gabriel García Márquez 'Death Constant Beyond Love' *Collected Stories* p219

this chapter I want to track some of its metamorphoses, trying to think smuggling's geography in different ways, keeping a particular tag on its shifts between singularity and relationality. Peter Hallward, in his book *Absolutely Postcolonial*, suggests that there is no place for relationality in singular conceptions, so does this mean that smuggling must be one or the other?

Here is a short definition of what I mean by singularity and relational geography (I pick up on some of its specific terms in more detail after the introduction).

In short, *singularity* is a form of immanence that provides for difference because there are multiple singularities, each one expressing itself as an intensity. It has no relationality because it is only ever presented on a plane of immanence. Its dynamic is characterized by flow and affect. It has no specificities and as such has no striating borders between them. In singularity there are only temporary intensities and singular perception is immediate to what it perceives, which is the here and now. It resists certain transformative processes that often draw on territory such as revolution, prescription (and therefore external mapping) or specific identity and ethical orientation towards it.

A *relational geography* is an alternative, asystemic reading strategy that connects things – histories, places, social and political formations, diverse codes and even nuanced theory that would otherwise not communicate, usually because of distance, but often because it is not in the interests of a hegemonic system for these entities to meet. It is a third term, or knowledge production, that is suppressed through separation of these formations that constitutes the active political potential of a relational geography and it produces an actual cartography, not simply an imaginary one.

In keeping with the tactic that has run through parts of the thesis of taking apart and putting back together again – the unbuilding and building that has seen, in chapter two, the term contraband pulled apart yet made up again as a more complex formation in *The Battle of Algiers* scenario and, in chapter three, body and baggage undone but then rebuilt as a contraband way of being in the world, only to open out again as installation and the secret – I now want to see how art practice can keep pace with smuggling's entropies and reformations around border, paying particular attention at the beginning of the chapter to desire and at the end to rhythm.

By entropy, I mean an economy of trafficking in which there is singular, undisciplined, excessive flow of contraband without the interruption of border. Entropy may also be understood as the un-building that must go on at A, in the trajectory of smuggling, so that it can be built at B, or vice-versa. Provisionally one might correlate the former, un-building, with singularity and the latter, building, with relationality and border or specificity. However, as I hope to demonstrate regarding the flows onto and offshore on the Guajira peninsula, it is not this straightforward. I take the term 'un-building' from Robert Smithson's mobilization of it as an architectural force in his *Cayuga Salt Mine Project* (1969), which I shall refer to below. He takes it from Lewis Mumford who refers to mining as un-building or '*Abbau.*'[2] The modern city, or 'Coketown' as Mumford calls it, is built up, in its factories, through the material that is un-built from the mine and this process of destruction or entropy is translated to the built environment by the railroad – an agent of un-building. I am interested in whether smuggling is like this: at times embodied (embordered), subjectified and related in a fixed way, and at other times simply flow. Do they interact and must art and theory, in tracking it, also transform itself?

The chapter will proceed to this rhythm of building and un-building, flow and interruption by beginning with two literary fictions. These are Ghassan Kanafani's *Men in the Sun* and Mahi Binebine's *Welcome to Paradise* in which there is anticipation of border where a striation of singular desire is about to occur. What new demands are placed upon desire by this interruption? In other words do borders overly focus the drama of smuggling and draw in all its energies or can it be rethought as an equal spacing of the smooth and striated? Making and unmaking will continue through analysis of a number of fictions and artworks such as the Ursula Biemann's relational tracking of smuggling in *Remote Sensing*, Ergin Cavusoglu's more singular inflected work *Downward Straits*, and then a partial reterritorialization in Samira Makhmalbaf's film *Blackboards* and a specific but unapprehendable incident involving Brigitte Bardot and mules smuggling guns and hashish on the Greece-Albania border. In between these and other works smuggling stutters, flows, and interrupts the text…eventually becoming entangled in a more complex imbrication of singularity *and* relationality in the Guajira.

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[2] Lewis Mumford *The City in History: Its Origins, Its Transformations, and its Prospects* 1961, quoted in Ann Reynolds *Robert Smithson: Learning from New Jersey and Elsewhere* p202. Also see the conclusion of Manuel De Landa's *A Thousand Years of Nonlinear History* for another theorization of building and un-building.

Art seems to be taking on a much more expanded field with these theories of relational and singular geographies and counter-cartographies of smuggling. In considering the tensions and shifts between what, in *A Thousand Plateaus*, Deleuze and Guattari call smooth and striated space, I shall ask whether deserts and oceans are, or can be, nomadic art practices. Given the irruption of borders within these 'smooth' spaces, I wonder if these flows are slowed and, inevitably, territorialized, or, alternatively, if artists and smugglers have adopted unusual tactics in order to get around the striation. What is at stake for art practice?

In creating relational geographies, art practices have been able to disrupt, dismantle and rebuild signifying systems that mediate the ways that we relate to land and sea – *Solid Sea* being one example. In other instances they have made sense of hitherto unseen geographies, and, even when we already know of them, about just how people, including artists, circulate within them – Ursula Biemann's works *Europlex* and *Remote Sensing* are examples of this.

What constitutes a field for practice? How can this field be created or connected and should it fit or exceed specific histories and geographies? For critic and theorist, smooth spaces such as deserts and oceans seem resistant to theorization and assumptions are made about what does or does not go on in those spaces. There are checks and borders but people relate to the desert and sea in alternative ways; there are, for instance, smoother, immanent conceptions of smuggling at work – smuggling as perpetual flow. I want to look at how artists and filmmakers have attuned to these potentialities.

In working with the sea as smooth space several artists have alighted on the boat as quintessential figure of the outside. However, the sea is more subtle than a simple exteriority, and the proliferating relationality of theories of the ocean is at least as connective as attempts by artists and theorists to map it. Sometimes the theorization of the ocean has oscillated between specificity and singularity. Take, for instance, a relational ideation that comes together non-programmatically such as this:- Deleuze, in navigating around Foucault's 'unstable diagram' of thinking the unthought - the outside - chooses the 'boat as interior of the exterior.'[3] For Foucault himself the boat is specific and singular:

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[3] Gilles Deleuze, *Foucault* pp118-23

...a place without a place, that exists by itself, that is closed in on itself and at the same time is given over to the infinity of the sea...The ship is the heterotopia *par excellence*. In civilizations without boats, dreams dry up, espionage takes the place of adventure, and the police take the place of pirates.'[4]

Deleuze's (to some) metaphoric figure is literalized in Foucault's pirates who are, remarkably, linked by Paul Virilio to Marx through the buccaneer Lafitte - Virilio notes that the pirate and trafficker Lafitte financed the publication of Marx's manifesto and brooks no surprise at this. Pirates for him, like the mobilized working classes, had broken with the earth and its bastions of capital and become a fleet in being.[5] Hakim Bey writes, in another shift (a constructive one following the un-building of the fleet in being), on egalitarian pirate utopias that are set up in places like Tortuga where nationality is abolished, along with flogging, and captains are only elected.[6] Hence Bey's utopia, perhaps not as subtle as Foucault's heterotopia, or as ambitious as Deleuze's connection to the 'outside,' is a 'Temporary Autonomous Zone' (TAZ) that might nevertheless link in a relational ideational geography to both of them and, through Marx, to revolutionary agitating forces in continental Europe and America as well.[7] I find the mixture of these four 'temporary' figurations of the boat and the sea useful - each one nuanced from the other - because they bring into play Deleuze, Foucault and Virilio's singular spatial discourses beside Marx and Bey's more relational ones: unbuilding and building, and only ever temporary states of autonomy, singularity and relationality. Smuggling/pirate boats are the common factor, perhaps even more so than the sea, no matter how solid or arid and without direction it can become.

The mobility of theory here might seem like a by-product of a broadly discursive building and un-building, but it is my contention that smuggling actually performs this construction and entropy. Hence it is particularly useful in the circulations of people, ideas and, unexpectedly given its secrecy, in the mediation of representation, as was demonstrated with law mapping and with the affinity of the public secret with icons and images (in addition, the following chapter shall consider the distinctive role of one type of image, the time-image, in smuggling that can be intersected by critical theory). If this chapter is initially polarizing two spatial readings of smuggling – a relational mapping and a singular desiring flow – then there is a tendency to consider the former as

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[4] Michel Foucault, 'Of Other Spaces' *Diacritics* Spring 1986 p27
[5] Paul Virilio, *Speed and Politics: an Essay on Dromology* p42
[6] Hakim Bey, 'The Temporary Autonomous Zone'
[7] The linking of Marx and Temporary Autonomous Zone is an odd one as TAZ's reject revolution in favour of expedient localized action, but relational geographies allow for the juxtaposition of variable schema.

relatively static and the latter as in perpetual motion. However, it is this third, performative mobility, constantly migrating between the two that is peculiar and distinctive to smuggling. Confronting the mapping of smuggling with this variable is what animates the cartography. Speed is a common dynamic between relational and singular geographies and becomes a critical factor in consideration and performance of smuggling. If certain art practices track smuggling, even before one considers if they perform it, then their ability to vary speed is another factor that must be taken into account as they organize in relational or singular ways.

In considering singularity beside relationality at the desert-sea interface I want to ask if artists are now in a unique position, in that by touching both the global and local, the intensive and extensive, they are now able to intersect and travel around both of these geographies. This begs the question whether relationality and singularity can actually be separated? In anticipation of the main body of this chapter that will consider specificity or singularity (of artworks engaging with smuggling) I shall begin by relating some more detailed definitions and comparisons of the two. I hope that this will provide clarity and precision in the use of these terms throughout the rest of the chapter. This also provides an opportunity to recontextualize some of the social organizations of the previous two chapters on public secrecy and law in terms of relationality and singularity.

There will be four pseudo methodological undercurrents to this chapter. First, rather than assuming lines and borders – a coherent mapping against which smuggling may only subsequently be proposed as a smoothing of space – they will only emerge during the course of the text. Second, as stated above, instead of being bound by separate logics of pulling apart borders and smooth spaces or constructing them, the text will be in a perpetual process of pulling apart and reforming with no suggestion of resolution. Third, desire, discussed first in chapter two shall be more than just a concept and, understood instead as force, it will, to some degree, drive the trajectory of the text and its occasional mappings. Fourth, I want art to emerge during the course of building/un-building rather than visiting it prescriptively en route.

Representability and mobility of relational geographies and singularities of smuggling

In setting up some of the terms of reference that will recur in relation to art works discussed in this chapter, distinctions between singular and relational geographies begin to emerge along lines of *representation* and *mobility*. Also, *desire* will be both force and framework in many of the works discussed. As well as laying out a variant map of critical positions, my intention is to show the overlap of certain singular and specific conceptions. In addition to mapping out singularity and relationality, I briefly suggest aspects of smuggling in the Guajira that might be explored in relation to these areas and the chapter shall go on to think through art and smuggling as they are mediated through these terms. I shall draw on four key theorists in the conception of singularity and relational geography. For singularity Peter Hallward's book *Absolutely Postcolonial* has been very informative alongside Jean-Luc Nancy's *Being Singular Plural* (chapter one, 'Of Being Singular Plural,' pp1-99). Giorgio Agamben's *Potentialities* is the third text I have drawn from here. For a theorization of relational geography I have drawn on Irit Rogoff's book *Terra Infirma* and her essay 'Engendering Terror.'

Relational and singular conceptions of smuggling

Relational geographies produce actual cartographies (that visibly link up disparate places and ideas that would otherwise remain disconnected) and so must be considered in terms of representation. Theories of singularity, on the other hand, are sometimes deemed as non-representing in the sense that a distinction cannot be made between the figuring of a material and the material itself. This has obvious implications for art practices, most of them representative, when they must engage with smuggling that is both relational and singular. That smuggling is both singular and specific can be shown by reference to the situation in Guajira. Smuggling in the Guajira is both micro and macro, local and global, and interfaces desert and sea, towns and country, and in all these senses it is singular. However, in an alternative reading all of its parts are in relation and the event of contrabanding is a specificity rather than an intensity, in which case the *Muelle Artesanal* functions as an uncovered unofficial link relating the 'official' markets of Bogotá, Panama and the Dutch Antilles.

The counter-cartographies of relational geographies are rigorous in their shadow representing, and are characterized by filling-in the picture and reducing absences and

secrets, but always in imaginative and creative ways. According to Irit Rogoff, they might involve unusual relations to places,[8] and make unexpected, sometimes fantasmatic connections.[9] This is the case with the markets of Guajira (considered in chapter four) where there are unusual connections between places. There are elliptical leaps from one proper name to the next and no systemic 'naming' geography. The admix of names in the markets of Maicao and Bogotá referring to places near and far (but all alluding to places of smuggling somewhere *else*) disrupts the mapping and regulation of such places through lineages that are tied to significant proprietal designations. The main advantage of a relational geography is that it produces a mapping that reveals the actualities or possibilities of something acting in conjunction that would otherwise remain unrealized. In terms of mobility, therefore, there is the possibility of migrating, conceptually as well as literally, between otherwise distant positions.

However, is this always commensurate with ways that smuggling operates? To produce a mapping of a shadow economy of smuggling runs the danger, in removing its secrecy, of fixing its aberrant routes, timings and appearances that are its potential for contraband action. How to get around this? Michael Hardt and Antonio Negri suggest a different mode of on-going construction that produces a 'new place in the non-place.'[10] By this they mean to make unpredictable machinic connections and assemblages (of the type that I discussed in chapter three regarding the contraband subject unfolding into the environment of the air terminal) in places that would otherwise be measured and controlled by the state. They emphasize the importance of potential and virtuality, in other words what is yet to come, not yet mapped out, and retaining some degree of secrecy and therefore greater unpredictability.

The relative dynamism of singularity compared to relationality is in part down to the way that it conceives of difference. According to Nancy, difference in immanence comes out of constantly renewed singularity – something different every time.[11] Hence,

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[8] Irit Rogoff, 'Engendering Terror' p56

[9] *Ibid.* p48. Magical realist tendencies in the telling of smuggling on the peninsula are a form of fantasmatic relational geography. Peter Hallward contextualizes this in terms of exile when he refers to Edward Said and his notion of the transcendence of specific cultural location in exile – a multiplicity that has unpredictable associations (*Absolutely Postcolonial* pp58-60). On the other hand Nancy suggests that 'ecstatic mysticism' i.e. escaping the world, is suspect (*Being Singular Plural* p10), and Deleuze and Guattari consider imagination to be tied to symbolic representation and hence it is uncreative.

[10] Michael Hardt and Antonio Negri *Empire* pp215-16

[11] Jean-Luc Nancy *Being Singular Plural* p9. This would allow smuggling at the quay in Guajira to be an event – singular in its flux but different every time. Unlike some other theorists of singularity Nancy sees

through the incommensurability of each event of smuggling there is no danger of it being measured up and coopted by the state.[12] It is singularity's answer to the accusation that it lacks diversity. Smuggling is able, when conceived as continuous renewal, to portray itself as unfixed, desirous flow as well as more situated in intensity or event. In addition, smuggling seems perfectly served by the notion of incommensurability, which allows it to escape more than one measure: not just taxability but also accountability in laws of representation.[13]

Smuggling can, then, be an unmappable event. Singular smuggling, conceived more as desire that isn't constrained by borders, is much less likely to have differentiated territories with border separating one area, an inside, from another, an outside (this is because in singularity, as with Leibniz's monad the one expresses all of the multiple, only in different ratios[14]). However, territory, thought as surveyable area, is a representative mapping or picture (as I argued in the chapter on law) that is highly contestable and so it is limiting to exclude a cartographic approach to smuggling wholly in favour of singular potential that eludes representation.

In this chapter I shall look at some relational geographies of smuggling that, in their representation and mapping, are characterized by disjuncture and absurdity almost as much as by connection. This will be the case with the discussion of the Bardot news item and a video installation entitled the *Pink Pimpernel*. In addition, given the seeming impossibility of apprehending smuggling solely in terms of singularity I shall, in some examples, consider it as both, or between the singular and the specific. For instance, in my first example in this chapter, *Men in the Sun*, the migrants' experience of border is not simply one of immediate transfixed relation, but is rather thought through as mobility, and this includes both an imaginative leap between places near and far – an unusual relation – and the border as simply an intensity in a broader, singular narrative

difference in origins, of which there are a multiplicity: there is always a 'discreet passage of *other origins of the world.*' Hence there is co-existence and co-appearance of origins in the present and when we say 'we' it is an acknowledgement of this multiplicity (p65). Being is plurally singular and singularly plural (pp28-29). These infinitely complex singular multiplictities overlap with the idea of difference differing – alterity *ad infinitum* that, for instance, Homi Bhabha sees as part of the signifier plane that disrupts the colonial gaze.

[12] *Ibid.* pp74-75. 'Common measure' is the commensurability of incommensurable singularities.

[13] This insistence on plurality within singularity is akin to Nancy's notion of a 'literature' (see chapter four, the section 'revised theory of literature') that, in being in touch with all other possible presents cannot be systematized in mythology, or, in the context of this chapter, in fixed dominant, exclusive and excluding mappings in art.

[14] Hallward *Absolutely Postcolonial: Writing Between the Singular and the Specific* pp3-4. In terms of spatiality the monad and the fold (see chapter three) are very characteristic of singularity because they express the near and the far simultaneously.

flow. Makhmalbaf's film *Blackboards* also has this ambiguity about movement, and the smuggling children, through their immediate stories and encampments or rest breaks (set apart from their perpetual wandering) oscillate, at variable speeds, between the relational and the singular. Nevertheless, as the chapter aspires to bring singular smuggling into some form of reckoning, I should point to one advantage that singularity might have in terms of productivity, if not representation, over more specific conceptions of trafficking.

Smuggling conceived as singular affords us a new logic of movement. A connection can be made with multitude, which, simply put, is the biopower that is a surplus to the requirements of even ever expanding capital, and offers the substance for resistance through communicating singularities. It is incommensurate with and beyond the systemic measure of the 'empire' of late capitalism as Hardt and Negri theorize it. Like smuggling, it is mobile in space and flexible in time. Chapter four looked at smuggling as constitutive of an alternative 'state' of contrabanding and at the workings of public secrecy from an anthropological point of view, making people central to the machinic workings of this shadow state. Hardt and Negri make a distinction between multitude and people in that the former is a multiplicity with an open, inconclusive constituent relation while the latter is homogenous and merely a resource for the state: the people are constituted in preparation for sovereignty (this could be the sovereignty of the Guajira contraband state as much as centralized government). However, if the people at the quay are conceived as multitude then things change. First, the event is not static which it might be if it is subsumed into the '*res-publica*,' organized around the object (*res*), or superfact contraband from which the public secret is unfolded. Second, the smugglers' band can now be conceived as what Hardt and Negri call a '*posse*.' This term is not invoked by them in the sense of the Wild West group, in the service of the Law, chasing an outlaw, but rather in its renaissance sense of 'power,' as a verb and activity, and of being something mobile and productive; crossed by knowledge rather than organized around an object of it.[15] Important for them, this is the becoming-subject of multitude and its mode of production, and most importantly for my argument it is mobile like contraband that is always in motion and forever modulating its form. This type of singular smuggling machine therefore has an advantage in terms of mobility over the more relational machine of the public secret of the contraband state. At the beginning of chapter three Spinoza was quoted asking 'what is a body capable of?' The

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[15] Hardt and Negri *Empire* p408

most comprehensive exemplar that emerged was in the unfolding installation of the smuggler in an airport (that I considered around Robert Smithson's essay 'Towards the Development of an Air Terminal Site'). Now, Hardt and Negri raise exactly the same issue regarding *posse*:

> Posse is what a mind and a body can do.[16]

The same question must be asked about the smugglers' band.

There are advantages in conceiving smuggling as either relational or singular, but as I shall argue over the course of my examples that follow it is much more difficult to express the latter in terms of art and representation.

Desire

As Deleuze and Guattari argue in Anti-Oedipus, 'schizophrenic' desire works as the outer limit of the fascistic and paranoid desire that is capitalism.[17] Together these immanent flows make up a desiring production that could be smuggling. Desire is no longer orientated towards or by the imaginary or symbolic, and nor is it desire for anything in particular. It produces a reality in which desire and its object are the same thing.[18] It is the real itself rather than standing in for it as the impossibly real of Lacanian theories orientated around lack and need. If smuggling can be seen as a desire-flow or line of flight, then how do striations and borders impede its impetus and do they impose other, more oedipal needs upon smugglers or excite more situated passions rather than desires? What is the dynamism of this desire? Is it always relational or singular, or relatively between these states, and does it intensify at borders? I shall attempt to distinguish it from passion, need and desire driven by lack, and to ask what kinds of territorialities are thrown up by the emergence of the border/striation.

Borders are saturated with desire. In chapter two, I was concerned with desire in and around the act of smuggling across borders - it is a dynamic element in any border crossing but it is further heightened here.[19] Border becomes a site of heated contestation in which the desire to cross and transgress is sometimes matched by the desire to

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[16] *Ibid.* p408
[17] Gilles Deleuze and Félix Guattari *Anti-Oedipus* p246
[18] Deleuze and Guattari *Anti-Oedipus*, cited in Hallward *Absolutely Postcolonial* p12
[19] I am emphasizing the actual movement of crossing rather than the broader diasporic significance of migration across frontiers or the sedentary inhabitation of borderline zones or thresholds.

capture and possess. However, it is not clear whether desire is more often something brought to borders, shaking them out of their dispassion, whether it is provoked by the frontier's powerful intolerances, or whether it pervades the entire complexity of smooth and relational geographies. Furthermore, is there a gradual build up to the climactic drama that must make us think the territory before, and approaching the line, as a part of a composite desirous experience of border? And does it evaporate immediately beyond the checkpoint?

I shall initially draw on both of the two differing notions of desire discussed above and in chapter two, because the border drama cannot be thought as one to the exclusion of the other. However, as the argument unfolds I shall err towards the latter. To recap: the first is one oriented around lack or need, and the second the kind of desiring production that is less about crossing divides and more about what Deleuze and Guattari theorize in *Anti-Oedipus* as non-territorial flows and intensities. If the former is either a heated performance in the proximity of border or a drawing of its line, then what happens to desire when contrabanding is not defined simply in crossing, and is a perpetual, globalized flow? What happens to border when smuggling goes 'outlaw' in the sense of circumventing the line/law in so-called smooth spaces such as desert and ocean? Does the frontier line, now peripheralized as shore or margin, become less a divisive border and more an interface within a singularity?

Before moving on to consider visual art's engagement with smuggling in extension I now examine a narrative approach to see if its differing scales are attended by micro or macro conceptions of desire.

Anticipatory anxiety heading for borders: Ghassan Kanafani's *Men in the Sun* and Mahi Binebine's *Welcome to Paradise*

This reading of *Men in the Sun* and *Welcome to Paradise* is an attempt to rethink smuggling, in its spatial extension, through the actual, always relative, passage of migrants towards and across a border, tracking their paths step by step rather than adopting an overview.

Men in the Sun is a short story about four Palestinian men, three of whom, Marwan, aged sixteen, Assad, a young man, and Abu Quais, an old man, have put their faith in Abul Khaizuran a water tanker driver and former freedom fighter, to smuggle

them in the tank of his vehicle across the border to Kuwait: there to find work that will solve various problems in all of their lives. These personal histories are revealed as they wait for the trip in Basra. Waiting is a common feature in stories of people smuggling – the dramas of borders begin long before the crossing. Thus, for instance, Michael Winterbottom's film *In This World* follows two Afghan boys, Jamal and Enayatullah, across numerous borders as they are smuggled towards Britain from Pakistan, and is punctuated by long periods of waiting before hazardous crossings.

Welcome to Paradise is a story about anticipation. Seven migrants wait on the northern shore of Morocco for passage across the straits to 'Paradise.' The narrator Aziz is a Morroccan youth who has brought along his helpless cousin Reda. They find themselves in the company of Nuara with her young baby, Algerian teacher Kacem Judi, Malians Pafadnam and Yarcé, and Yussef, a Berber. The delay before crossing, as in *Men in the Sun,* provides the narrative time to flash back to the plight of each of them that has led to their seeking a better life.

Both stories end in tragedy. In *Men in the Sun,* the three Palestinians suffocate at the border in the scolding airless tank as Abul Khaizuran, the driver, is unable to rush through the border formalities. *Welcome to Paradise* ends at the Straits of Gibraltar, where only Aziz and Reda escape drowning because they miss the boat. For them the waiting goes on, and this anticipatory pause is as much a part of the crossing as the tense stutter across the actual borderline. The border drama begins here, and intensifies on the road. The greatest poignancy comes in *Men in the Sun* over the question of why the three men did not rap on the side of the tank to save themselves from suffocation.

Joe Cleary has interpreted this as the last gasp of futility because throughout the story they are effectively already dead as characters that can make a difference. Cleary argues that all that has defined their lives has already happened before this, and now there is only '…a sterility literalized in the text as a journey across the arid desert that leads only to death.'[20] I would dispute this reading.

The lives of the migrants could scarcely be more intense and they have never carried more baggage - the water truck carries 'dreams, families, hopes and ambitions, misery, despair, strength and weakness, past and future…pushing against the immense

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[20] Joe Cleary 'Literature, Partition and the Nation State' *Culture and Conflict in Ireland, Israel and Palestine* p208

door to an unknown destiny...'[21] It is surely more probable that they do not bang on the side of the tank because they have invested their lives in the border crossing and beyond. To choose life would mean the death of their dreams. For Cleary, the desert and the border represent only stasis and paralysis because he is framing the journey entirely in the rhetoric of lost national territory, which is a justifiable position given the displacement of Palestinians, but it does tend to cast these sites as non-territorial. Read merely as liminal border zones and 'empty' deserts, as the anti-places of nation-state, they can only be understood as negative and productive only of negativity. This suggests that the men are abject because they have no state or territory and therefore cannot live abroad in the sense of being recognized as, and act as, Palestinians in other territory. Are they, then unable to fill the interpellative space with their identities and desires? Can their desire really only be carried as a passport? Perhaps, in being smuggled as stateless people they are experiencing territory in a different way. In chapter four I argued that deserts are never empty spaces, but is it only the striational disruption of deserts – frontiers for instance - that elicit desire?

In a singular conception there would be no territory, but given that the border has emerged and names territory on either side of it, surely the men cannot live out of territory? I would argue that the men have no territory not because they have no state but because everywhere is their territory, they carry their 'dreams, families, hopes and ambitions' with them everywhere. This is Nancy's singular notion, after Heidegger, of 'over-thereness' (actually there-over-here, in self), in other words, as with the women smuggling their other selves in Algiers (on a different, more individual scale), there is a near and a far of themselves that is carried with them, like a passport.[22] Agamben states the importance of this in that although it speaks in terms of self and other there is no identification, i.e. exchange, of self with a discrete other.[23] The border as other is still over the horizon and as yet has not asked any explicit questions about self/identity. In terms of agency this still allows some orientation, and therefore a degree of specificity but without fixedness. This 'overthereness' and flexibility through not being caught up in binary exchanges enables connection to other circuits of desire. This is an example similar to when Hallward points to Edward Said's experience of exile as always

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[21] Ghassan Kanafani *Men in the Sun, Short Stories* p46
[22] Nancy *Being Singular Plural* pp95-96
[23] Agamben, *Potentialities* pp222-23

imaginative – transcending specific cultural reference.[24] One shouldn't lose sight of the border in this story, which has its own register of desire, but the crossing of foreign borders, as a stateless person or not, does not diminish the desire *brought to* that space, acting as a contraband to those more determined and schematic geometries of desire. However, as I suggested above, one cannot think the two types of desire in isolation, and there are always different scales – local and global – in its enactment.

In *Welcome to Paradise* the desire that Aziz displays for a new life demonstrates a general sense of borders independent of the border limits of his own nation-state. Indeed, there is an opposing trajectory in the story to the Palestinian men who Cleary sees as being defined by issues of state identity, in that the migrants are urged to burn their papers so as to become less identifiable as illegal immigrants when they get to Spain:

> "Welcome to the harragas" said Kacem Judi.
> "What's that mean?" Reda asked me.
> "That by burning our identities, we're joining the ranks of the stateless."[25]

This would appear to be a drastic self-amputation of territorial identity, but Aziz's notion of travel and borders is well in advance of his attachments to his own land. This comes out in his observation of the underestimation of borders by privileged tourists and their blasé possession of territorial permits such as passports and visas:

> What a waste, don't you think, all those red, blue, green and maroon passports mouldering in the pockets of all those ripped jeans. Ah, now if I had one, I'd have taken care of it. I'd have cosseted it, pressed it to my heart, I'd have hidden it somewhere the thieving and envious wouldn't ever be able to find it, sewn into my skin, right in the middle of my chest, so I'd only have to unbutton my shirt to show it when I was crossing borders.[26]

A paradox is at work here. First, Binebine is emphasizing the importance of nation-state – of appreciating the freedoms that come with an EU passport – but also the potentially nomadic Aziz makes himself, his body, the territory as a substitute for the failings of territorial identity in privileged Europe. Even as he is heading to settle in this 'paradise' he appreciates the importance of mobility and the desires that will always travel with him and never make him see borders as given spaces. The irony is that the only real form of travel is a privileged one, and yet he must journey towards it in desperation.

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[24] Hallward *Absolutely Postcolonial* pp58-60. Again there is the problem for Palestinians, as with experiencing territory, of whether or not a permanently exiled people can be in exile elsewhere.
[25] Mahi Binebine *Welcome to Paradise* p167
[26] *Ibid.* pp46-47

Much has been written about the differences between travel and migration and about border as gateway or as barrier, but I think these permissions and prohibitions do not simply make the border into a positive or negative space in which the former allows for desire and the latter dispels it. Cleary devalues the border for the three Palestinians because they cannot perform an affirmation of self and other territory (you have to have your own state borders for there to be other borders). Although admittedly unlike the men approaching the border with Kuwait Aziz at least had a state, if not a workable passport, but surely if it is the site of such desire for Aziz who has dispossessed himself of a state by burning his papers then the border can also be the site of desire for the Palestinian men. That this is so in a transcendental as well as a singular way is indicated during the approach when, before its tragic outcome, the border experience for the three men, the run-in to paradise, has an hallucinatory aspect in which the border guards are seen as angels. The desire that they carry is then tinged, in anticipation, with the looming spectre of the border and its own demands and seductions.

I now want to consider the strange seductiveness of actual border crossing.

Hooked on borders: Fantasies of capture in Jean Genet's *The Thief's Journal*

Jean Genet is more conventionally anxious about an illegal crossing as he surveys the apparently empty borderline. Looking into Poland from Czechoslovakia he wonders '…what lay hidden in the field. What if I crossed it? Were customs officers hidden in the rye? Invisible hares must have been running through it. I was uneasy.'[27] However, it is not simply a matter of moving to inhabit another country on the far side of the border where one would have a different legal status. It is never so dispassionate. Being on the line is an intense but illusory experience that isn't only mediated through the self-identity of passport/nation state and the horizontal extension of territory on either side of the line. Genet also seems to imply that it is less a writeable experience (I take this to mean the contract of entering a differently inscribed state, and writing according to its logic) and much more visual when he says – 'I would penetrate less into a country than to the interior of an image [...] apprehend directly the essence of the nation I was entering.'[28]

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[27] Jean Genet *The Thief's Journal* p42
[28] *Ibid.* p43

The notion of border as vertical (picture) plane here contrasts markedly with the horizontal idea of border as threshold, or with an extensive influential hinterland (see above regarding *Men in the Sun*), but even if the former impression is an overly dramatic frontier mirage, then the point cannot be missed that being on the line itself is a dramatic experience and one that must be noted. As much is suggested by Mark Wigley commenting on the architectural construction of (border) space in Derrida's writing. He is referring to the possibility of stepping across the boundary of a space produced by metaphysical discourse to another space. Deconstruction, however, will neither allow the border to go unmarked and nor indeed for there to be an outside other space at all: 'And this sense of boundary can only be threatened precisely by being affirmed rather than stepped across. The logic of boundary cannot be stepped over, or even broken, without reconstituting it. To be outside the law is to remain in its space.'[29] Can one be out-law, and can art track this space?

Most of the examples cited so far in the thesis are played out around border visuality: be they ardent authoritarian glares or contraband instances of transgressing the customs gaze and countering the cold stare by performing desire. Whether this is smuggler territory or customs territory is another question. If the latter is the case then is it possible to be outlaw in the sense of circumventing borders altogether, or at least crossing so many as to lose sight of their individual drama? Do these eliminate the very idea of border and with it the notion of frontier desire?

Circumventing borders

As in *Men in the Sun*, there is a rush at border in Michelangelo Antonioni's film *The Passenger* (1975), in which the hero, having adopted the identity of an arms trafficker that he meets in the desert, then allows himself to be driven by that new persona in a kind of absurd and psychogeographic journey across Europe. In this directionless wandering he mimics a nomadology of the desert (actually a conception of desert practice that I contested in chapter four) through which borders are rendered obsolete and barely figure in the film. The passenger is never quite out-law because although he ignores borders he still crosses them. In the introduction to this chapter I asked if artists or smugglers have been able to adopt unusual tactics in order to circumvent territorializing borders. *The Passenger* does this in terms of their (in)significance, but

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[29] Mark Wigley *The Architecture of Deconstruction – Derrida's Haunt* p185

what about actually going around them? While Ergin Cavusoglu's work *Downward Straits* (discussed below) suggests all sorts of tangental border travel, Francis Alÿs's *The Loop* (1997) is an absurdist journey that actually goes around border. In this work, Mexico-based Alÿs travels from Tijuana in Mexico (on the border with the United States) to San Diego not via the border at hand but by travelling around the world. Leaving Tijuana he flies east, eventually arriving in San Diego twenty days later. Produced for INSITE, the border mediated exhibition at Tijuana, it exaggerates and extends the anxious and spatially condensed act of crossing a border. It has a political rationale in that it represents the extended trajectory and itinerary of artists and artworks as they circulate as commodities from biennial to biennial, apparently free of the local border nightmares that Mexican migrants undergo everyday. Beyond its political critique, *The Loop* embodies an absurdity in doing something possible but by the most unlikely route. He becomes out-law to the local border and to the exhibition. It is a kind of global *dérive* and, being beyond the control of reasonable narratives of touring, it is a disruption of the normal channels of travel. Alÿs prefigures this *dérive* in his 1986 performance in Copenhagen *Narcotourismo,* and represents it in the gallery space with postcards of the event. In it he walks the city over seven days under the influence of a different drug each day. The *Loop* journey is equally removed from logical comprehension 'I have no expectations. Meaning. No demands. No goals.'[30] The journey's trajectory has lost its aim and even its start and endpoints:

> When did the journey really start? While mapping the route back in Mexico City? (You were gone before you started, she said.) While I was forcing myself into the tourist condition?...Somewhere along the loop the "doing it" evacuated the thinking. And later on the doing became pure living...Discovered the art of "Rock Balancing" on the downtown beaches. I want to walk sipping my cappuccino like everybody else.[31]

On the other hand it is still a 'crossing' from Tijuana to San Diego and, in the aggregate of borders traversed, and in the jet-lag addling of the tourist, it is still a kind of border drama. In this sense, in avoiding one border agony he suffers a whole lot more of them. Nevertheless, the deterritorialization of goal and linearity is a despecifying shift because in his dazed travel-mode places are removed from their sensible relation to each other and his touristic desires, which he feels he has to play out, are subsumed into a globalized flow.

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[30] Francis Alÿs, 'From San Diego to Tijuana' *Luna Córnea* p162
[31] *Ibid.* p163

Are there alternative strategies, other than making borders absurd, that have dealt with the relation of border/striation to singularity?

Relational and Singular desires at smuggling interfaces

So far I have considered desires oriented towards an other, or a lack, in a very tight situation. But does this passion induced by, and in, the site/sight of borders overturn the broader territorial approach *towards* frontiers that began with anticipation? Maybe this close analysis of claustrophobic situations overly concentrates on the localized and momentary jouissance of the line to the exclusion of its potential intensity in other ways. There are border desires that aren't oriented to lack. First, as merely one constituent in (but an inseparable part of) a broader geography of multiple territories and, second, as insubstantial interface between singularities. By this latter I mean as part of the process of immanent deterritorialization of striations, such as borders, in favour of an extensive desire that in Deleuze and Guattari's *Anti-Oedipus* might be called an axiomatic of non-territorial flows and intensities.

Remote Sensing

Ursula Biemann's video work *Remote Sensing* (2001) treats border in this first, transnational, relational sense. It goes further than identity ascription limited to nationality that may or may not inform the desire of the men waiting before the borders with Kuwait and Spain. Still in relation to territory, it is a work about the trafficking of women and their exploitation in the sex trade. It follows them, travelling with them on the ground, and interviews them either where they end up or when they are stuck at borders. But it also tracks them from outer space. It is unusual, as a quasi-anthropological art work, in that it zooms from the micro scale of borders themselves, where it captures the desires of the women surviving between the lines at frontiers, in the cracks between territories, and out to the macro scale of satellite surveillance.

Remote Sensing links some of the localized border desires listed above to their geopolitical context, but what desires are to be found at this wider scale?

The exceptional thing, in relation to other forms of smuggling, about what Donna M Hughes, amongst others, has called the 'Natasha' trade (because of the increasing number of Russian women forced to migrate towards sex slavery) is that, as

she states, it would go on whether there were borders or not.[32] The desirous intensities at borders are therefore merely knots in an extensive relational geography of desire that can be tracked not just across borders but approaching, at, across, beyond and over territories to the next border. What Biemann has done is to show that this constructed desire covers the territory just as much as the border. The military satellite technologies that one would assume to be more objective than those at customs are actually not intervening in the trade. They simply represent a wider voyeurism that broadens the desire now that the multiple territories and borders are tracked in a single screening.

As borders break down, does their staging of desire dissolve with them? Is the Deleuzian conception of desire ever troubled by border? What is singularity's relation to border, and is territory required? As I have stated, singularity is a form of immanence. It has no relationality, its dynamic is characterized by flow and affect and it has no specificities and as such has no striating borders between them. Certainly an outlaw, peripheralized, desertified smuggling diminishes the intensity of border drama. The passage of contraband from A to B, and its transformation in value from x to y is not wholly because it crosses a border that produces desire or draws in and captures the desire from the territory around it - rather desire that is the impetus of smuggling is *always* flowing in singular territory.

An immanent smuggling then? No, smuggling cannot do without borders entirely, or, perhaps, vice-versa, but it can and does have forms and modalities whose effects and activities, when looked at simply as flow, are not so striated or marked by passage between differential territories. There is still transformation of the contraband although it doesn't transcend the border in dramatic fashion. Frontiers here may be unpoliced, without fences or checkpoints, for instance desert shorelines – weak borders – more like interfaces than barriers, and, haptic and multi-dimensional, they can be much more favourable to smugglers than to law. This is the case for traffickers in George Foy's sci-fi novel *Contraband*:

> The free traders should always jive on the boundary layer between earth, air, water and space...The weird trips of turbulence or surf offer the same opportunities for chaos and catastrophe as a human frontier. Chaos and catastrophe are the free traders' homeboys...[33]

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[32] Donna M Hughes, 'The "Natasha" Trade: The Transnational Shadow Market of Trafficking in Women' *Journal of International Affairs*
[33] George Foy *Contraband* p18

The idea of territory is not entirely dispensed with in a singularity although desire is not driven by it as osmosis dependent upon border. In *Anti Oedipus* Deleuze and Guattari align desiring production with a capitalism that is unravelling, decoding and eluding borders – not a passage from territory to territory. However, there is spatial movement in a singular smooth territory. This conception of territory alters the meaning of travel and borders:

> The schizophrenic voyage is the only kind there is (later this will be the American meaning of frontiers: something to go beyond, limits to cross over, flows to set in motion, noncoded space to enter).[34]

Maybe singularity just allows us to think border in a different way. Even Peter Hallward, does not entirely discount the role of the specific in singularization and its productions. Instead, he suggests that the specific orients itself to singularity, and that, writing on the oeuvre of the Cuban novelist Severo Sarduy, there exists the possibility of a becoming specific again, in singularity, as long as it is neither specified nor fixed – oriented but not determined. Perhaps, then, the specificity of the border can momentarily emerge in a more singular flow of smuggling.

Downward Straits

I now want to look at an art work in which borders operate in the three modes that I have been discussing: as conventional barrier, in relation, and as singularity. It has shifting orientations in which we the viewer are also disoriented.

In Ergin Cavusoglu's recent video installation *Downward Straits* (2004, Figure 6.1) black, menacing vessels pass silently through the Bosphorus Strait silhouetted against the brilliantly lit city of Istanbul. Monstrous silhouetted tankers and container ships, always on the move, are momentarily framed by the conventional light of fixed, illuminated constructions – a military academy on the western side and a mosque and football ground to the east – monumental signifiers of nation, identity, religion.

The viewer glides with the ships (perhaps containing contrabands of bodies, drugs or arms) along the channel between projections on 'western' and 'eastern' screens. We hear conversations between crew and shore control, in some part

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[34] Deleuze and Guattari *Anti-Oedipus* p224

navigational and technical, in other part chatty and everyday.[35] Is the state desperately trying to interpellate and call to order these ghosts in the night?
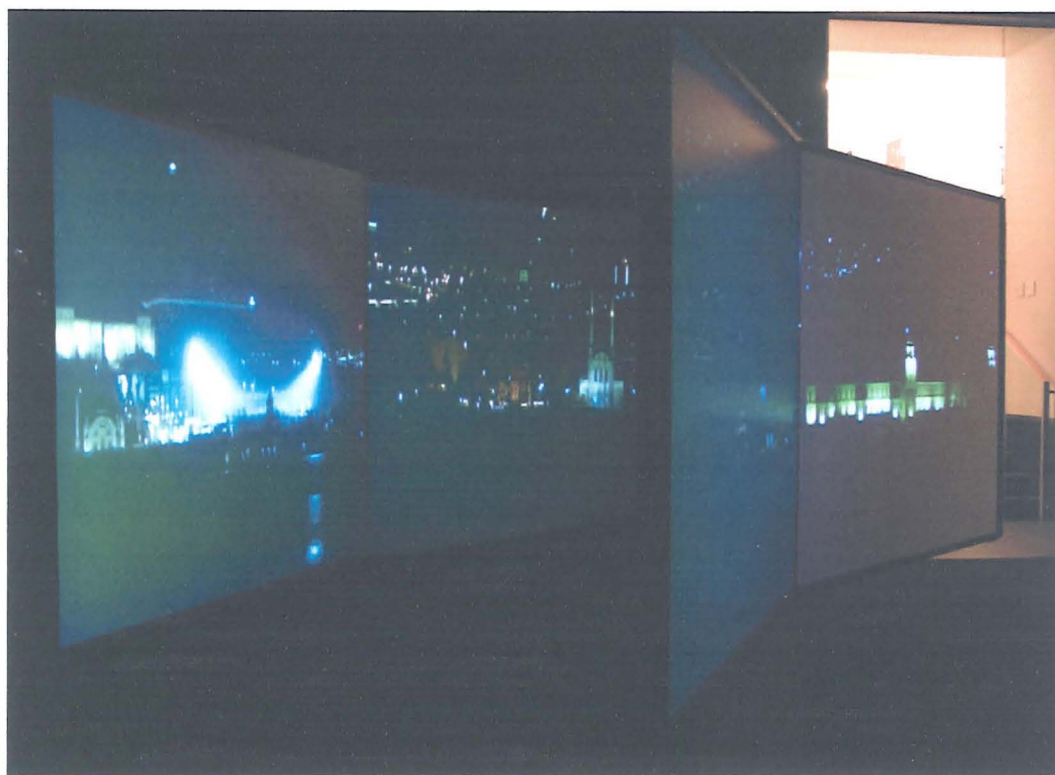

Figure 6.1 Ergin Cavusoglu, *Downward Straits* (2004)

As conventional crossing there is passage across a natural border from the Sea of Marmara to the Black Sea with the radio checking credentials and affirming identities. But the ships are travelling with, not across, the more significant geopolitical border – the strait as natural and historical divide between east and west – and, as transports *along* rather than across this border, they mix up the clear mapping that in conventional border crossing separates line from area or territory. Not only do the ships simultaneously cross a territory while still on and in relation to border but also they are only tenuously held by the radio orders from the city that they are slipping through, and as such are, in one sense, almost outlaw. We the viewer escape the stark choices and orientations of the geopolitically defined orient and occident.

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[35] To what extent are these ships connected to the shore? Michel Foucault, in 'Of Other Spaces' theorized the ship as the heterotopia *par excellence*, in other words as a space that has the power to comment on numerous other [utopic] spaces, and contains them all, at the same time that it often resides in unspectacular familial architectures. That the ship is also characterized as a floating home or house is, then, relevant to its interconnectivity with the shore. Cavusoglu's darkly silhouetted ships seem wholly detached until one hears the 'familiar' radio banter between ship and city.

A third reading of the crossing is very different. In this final viewpoint of the passage there would be no viewpoint at all. The ships would simply flow in a smooth global singularity; border is eradicated, and ultimately, in this mobility, we are left only with desire!

Some preliminary conclusions

In answer, then, to the question posed in the introduction about whether art practices can affect or say something new about these hidden geographies, I would say that documentary videos such as *Remote Sensing*, ongoing works such as *Solid Sea*, and films like Michael Winterbottom's migratory epic film *In This World* effect a wider audience but probably do not affect the practices, either relational or singular, of circulations of people as contraband. They certainly keep pace with them, particularly where there is entropy and reformation around conventional border dramas, but this isn't the only tactic. Cavusoglu' s position, for instance, is fixed, but, without either being immersed in singular traffic or installed, logically, as a border guard, it registers the tension between smooth and striated spaces.

What constitutes a field of contraband for art practice to deal with? Should this field be created or connected and should it fit or exceed specific histories and geographies? The field of desire that *Men in the World* and *Welcome to Paradise* describe is more than just a border drama, their imaginative horizons go way beyond this, but they are still bound by specific histories and geographies. Perhaps the field has to be constructed rather than simply observed by art practice. If this is the case, what kind of relational geographies can be made or allowed to emerge in a largely despecifying practice like smuggling? The question needs to be considered as a complex antinomy - singularity-specificity - or at least as a complex imbrication, rather than an alternation, of these two tendencies.

The emergence rather than prescription of relational geographies can sometimes perform this complexity as is the case with a strange web news item about smuggling between Albania and Greece.

Mule tracks – making and un-making sense

> *Live like a mule, die like a mule*
> (Winsome Pinnock, *Mules*)

The mule is, perhaps of all the smuggling figures, the one that comes closest to singularity. As endless mule trains, trafficking goes on in perpetuity. It is not so much running *through* territory as *over* it. There might well be something very productive in speaking of literal mules and metaphoric mules in the same sentence and not pegging it to a specific critical context, a possibility opened up by this bizarre web news:

> *"They were caught lugging guns and drugs across the Greek border from Albania – but Brigitte Bardot says they are 'innocent' and deserve good treatment…The actress-turned-animal rights activist has pleaded with Greek authorities to properly care for 14 mules nabbed carrying more than two tons of automatic weapons and hashish from Albania…"* (Nando.net 1998)

It is a relational story and performs several of the disjunctures that Rogoff sees as characterizing this type of geography. There are, for instance, contradictory subjectivities that express multiple agency and unusual relations to places.[36] The unlikeliness of the scenario means that its critical potential isn't allowed to be hijacked by an academic paradigm that 'would dictate a relation between theories, contexts and objects.'[37] Some of these relations have all substance removed, at times in comedic displacement, at others in the emphasis on the process of meaning production, as the literal is forever deterritorialized by the figural and vice-versa, rather its concretion.[38]

If there is a context for this particular web located news item it is perhaps in comedy, but this playfulness – the attribution of criminal intention and 'innocence' to the mules, when the *mules*, the human smugglers, are nowhere to be seen – is enhanced by its fluid medium (the net) so that any critical response to this event seems as absurd as Bardot's intervention. What is being moved here is not just guns and hash, but my

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[36] Rogoff, 'Engendering Terror' p56
37 *Ibid.* p52. Rogoff is referring to the danger of reading geographies through art works or of historical, economic or cultural conditions being reflected in them.
[38] In *Absolutely Postcolonial* (p6), Peter Hallward reads the singularizing writing of Mohammed Dib as an evacuation of substance from specific relations, and similarly here the specificity of the drama is dislocated so that its meanings cannot hang entirely on place, time or factuality.

object of study – smuggling as a tool and my ability to make *sense* of it. It speaks for itself.

The border affecting the smooth space of the last section could be analogous to the critic trying to make sense, through reference and relationality, of the absurd smuggling that this story represents. It is tempting to see Bardot's intervention as the interruption, but it is actually the re-presenter of the story contextualizing and analyzing it who throws up a grid of meaning. It could be that smuggling, as desire, is immune to this form of logical striation. However, interruptions will occur – this is consistent with both relationality and singularity. In the former, interruption is of the dominant discourse that divides and rules and it reconfigures sense, but no such reordering of sense necessarily occurs in the latter, despite interruption, as Deleuze has pointed out:

> Desiring consists in interruptions, letting certain flows through, making withdrawals from those flows, cutting the chains that attached to the flows. This system of the unconscious, or desire that flows, interrupts, begins flowing again – it's totally literal; and contrary to what traditional psychoanalysis tells us, it is perfectly meaningless. Without any sense, there is nothing to interpret.[39]

The random processions of mules everywhere indicates, without perhaps pointing at anything, the extensiveness of literal smuggling activity, but there is also figurative slippage. Art cannot be interpretive here - it must surely go with the chaos, with the mingling of the literal with the figural: the artist , the mule train... *the mule*, and Bridget Bardot's mules. In fact all are carriers of uncertain meaning. All are engaged in forms of smuggling whose power resides in their not *bearing* sense and in simply being everywhere, remorseless and unstoppable, despite certain border controls. A literal quote in smuggling, then, may be powerful through remaining unexplained and uncontextualised.[40]

> ***She's nothing but a mule***
> (Winsome Pinnock,
> *Mules*)

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[39] Gilles Deleuze, 'Capitalism and Schizophrenia' *Desert Islands, and Other Texts 1953-1974* p232

[40] Michael Taussig has written on storytelling as being 'penultimate' (*Defacement* p45) in the sense of, to paraphrase, always provoking a third or later past object and from which it tells from a world that is simply a chain of stories, or that, in a mimetic tactic of quotation, comes so literally close to the object from which it is taken that it pushes it into new fields. There will always be something affecting one's intervention. My suggestion of quotation is not so much to intervene in the sense of *making* a difference to this world of stories but to expose selective deployment of quotes (posing as 'ultimate' facts) as actually penultimate and potentially ambiguous in their ongoing circulation – mimicking therefore, in an *un-making*, smuggling as entropy and perpetual flow.

The floating quotation, like the always and everywhere proceeding mule train, is perhaps the inverse of Walter Benjamin's montage of text and image quotation from the *Arcades Project*. Whereas Benjamin's quotes are more than the sum of their parts and aim at sustaining a structured, coherent argument, the tactic here is to disrupt critique *upon* an object from a fixed locus, and, in the obscurity of the material, to unsettle concept. His method, allegorical in its associations, he considered to be appropriate for an age of commodities. I am interested in a traffic that, while being contraband, is not always in an obvious commodity, nor carries one. Bridget Bardot, after all, is not concerned with guns and drugs.

Although in one sense I am using these mules as a metaphor for critical nomadism and its sedentary instances, it is also, like Borges' map that is the same size as the terrain that it represents, a critical apprehension of smuggling at a scale of 1:1. As one cannot be everywhere it remains largely hidden - neither where, nor when, one expects it; it is critically untaxable and, as a tool, unusable, except on its own terms.[41]

Perhaps this is a relational geography precisely because it has this tertiary effect: that when literal and figural registers are brought together it evades critical interpretation.

In this small news item, the diverse assemblage of codes (economic, news, rhetorical, and moral), registers (literal and figural, secret and spectacular) and of scales (local and global) make up a relating geography that also, like *Downward Straits*, opens out into singularity. Drifting between different registers of meaning of smuggling can be a productive critical strategy. The literal mule, in its obviousness (the literal going-on of its processions), may be another secret (excess) that enables one to critically play more freely when it knots itself in metaphoric and metonymic meaning at its places of highest drama, such as the border.

Something of the relationality of the critical and literal can be seen in Samira Makhmalbaf's film *Blackboards* (2000, see Figure 6.2), in which smuggling again resonates in various registers and smuggling space is expansive. As with many of the works in this chapter there is a tension between striation and deterritorialization. In the film, set in Iran, a teacher tags onto a train of boy mules carrying contraband towards an unspecified border.

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[41] Jorge Luis Borges, 'Of Exactitude in Science' 1933-34

Figure 6.2 Smuggler Boys, *Blackboards* (2000)

This teacher, who tries to make a class out of the forever-on-the-move smuggling boys, represents sense and stability, a kind of resistor or tracking border to their restlessness. It is evident in the following exchange:

> Teacher: *Listen, my child, with education you will be able to read a book, or even better, a newspaper, when you're travelling, learn to read and write! You'll know what's going on in the world.*
>
> Smuggler boy: *Us, we're mules, always on the move. How do you expect us to read? To read a book, you have to sit down. Us we never stop moving.*

At the border the drama heightens and it is much more fertile ground for the worldly critic to engage with smuggling in its impact in the world. But even before this, the tracking border, or striation, the teacher, might also be the critic looking to put sense into the mules, to make metaphoric mules where there are only boys.

> *Didn't I a bit resemble, in my desire to find words, the Captain in his perpetual search for the mules which carried gold*
> (Graham Greene, *The Captain and the Enemy*)

The 'world' that this plane of secrecy is shadowed by might well be the society of the spectacle, but it is not just adept at evading it, it is simply going on unsurveyed. Artistic critical engagement here perhaps still mimics or tracks real smuggling through fiction rather than constructing a field of smuggling for itself and performing it. Can it be otherwise? Perhaps the way to do it is by blurring the boundary between fact and fiction, secrecy and spectacle.

In *Blackboards* Makhmalabaf used mainly amateur or 'non-actors' as did Michael Winterbottom in *In This World*. Are they still minor actors or are they spectacularized? Paul Virilio makes the explicit connection between extras and animals in *Speed and Politics* in quoting a stuntman after the film that he has been working on, *Martyrdom of the Animals*, has been criticized, in an article, for mistreatment:

> Minor actors are in the same boat (as the animals). They're lesser members, shaken, bullied, cut off the screen...[42]

Makhmalbaf and Winterbottom have not cut their actors off the screen, rather, on the contrary put them onto it, but for the most part they remain minor actors and so the secretive plane of consistency without borders that they inhabit is only temporarily altered. The actors are only addressed momentarily by the striated spectacular environment of professional acting. Nevertheless, it could be argued that some of the power of these works comes from the tension induced by the ambivalent and ephemeral spectacularism of these 'extras' who occupy so much screen time. The superfluousness of the actors, their literalness as actual illegal migrants, paradoxically makes them more visible and makes the figural more tense.

Compare this unusual tension with some of the romantic films that are looked at in the chapter 'Trafficking in Romance' such as *Moonfleet* (Fritz Lang, 1955) or *Contraband* (Michael Powell, 1940). These are melodramas about smuggling that, viewed now, have lost a lot of their power because they are excessively figural and seem over-determined as packaged adventures. They miss the real contraband potential that the Bardot story performs through its tension between the intangible and the material. Between these two poles come *Blackboards* and *In this World* exploiting the ambiguous ground between fact and fiction and usurping some of the power that the melodramas have lost.

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[42] Virilio, *Speed and Politics* p85

There are other configurations of this relationality that work the fertile ground between the literal and figural, and between chance and overdetermination. This might be the performance of the melodrama (of smuggling at borders) in a self-reflexive way that then refers, through its relationality, to a more literal flow or blockage of goods and ideas. John Greyson's art video *The Pink Pimpernel* (1989) included, as one of its montaged elements, a retelling of the film melodrama *The Scarlet Pimpernel* (1935). In place of the smuggling of aristocrats between France and England, Percy, a modern dandy, smuggles anti-viral AIDS medicines between the US and Canada. Excerpts from the *Pink Panther* cartoon accompany the drama. The composite final film also includes interviews with AIDS activists and safer sex ads performed by some of their number (by then deceased) along with, amongst other clips, some from Genet, Warhol and Fassbinder gay dramas.

How might this be interpreted? It does more than simply track smuggling. Here is a different strategy to the contraband elusiveness of meaning that comes through in the indeterminate Bardot story, but it is equally disruptive of sense. There is a deliberate strategy of exhibitionisim that is thrown into spectacle rather than secreted on the internet. Like the Bardot/mules story it constructs a field of contrabanding for and through performativity, and the film, as with the most diverse of relational geographies, exceeds specific histories. Although the trafficking is spectacularly revealed, it does not cease to work, and so, as with the public secret discussed in chapter four, its contraband potential is never fully spent. Indeed it is the relationality of the smuggling act with other aspects of activism that keep it alive. Greyson, according to performance artist/theorist Johannes Birringer, has produced a highly articulate montage of different registers and textualities that reference the way that queer viewpoints, contrary to what some AIDS activists believed, are also part of wider circuits of meaning.[43] The filmmaker had to perform a covert transgressive act in the most spectacular of fashions, to make smuggling visible, to go one remove further away from a minoritized viewing position to something normally hidden, smuggling, and to screen it in relation to another, gay texts, films and activism, in order to point out that the need for anti viral drugs was a pressing mainstream issue. Greyson had to smuggle in the issue by bringing literal smuggling of medicines, now translated into exhibitionism through the spectacularized figure of the Pink Pimpernel, into the centre from its marginal, invisible border life. It could only achieve it by complexifying viewing positions that would keep

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[43] Johannes Birringer *Media and Performance Along the Border*

it, paradoxically, at the border, on the periphery – exactly where not only police and customs would have it but also some AIDS activists. Hence, by making the periphery visible it was able to point out its relation to the centre and its role in mainstream activism.

These peripheral dramas, be they absurdist in the case of Bardot, wavering between the literal and fictional in *Blackboards* or *In This World*, or parodical in the case of *The Pink Pimpernel* take place in terrains of smuggling apparently apart from the centre. However, they have contraband effects there too. They have contraband potential not only through their invisible singular flowing energies, but also for what they can bring to and construct in discourse. Through they're being brought into relation with more mainstream viewpoints, while still retaining their subversive apartness, a third more potent and less grounded sense is derived from them.

Un-building under construction

My method in this chapter began as one in which examples rhythmically make and un-make each other as they alternate between smooth or striated space, but it has become one in which both processes are going on simultaneously. Nevertheless, in the literal practice of smuggling on the Guajira peninsula that are the focus of chapters four and five there are all sorts of ways in which the economy of trafficking might be seen as '*Abbau*' (un-building), concurrent with the 'building' of events and markets, or even of a profile and visibility for smuggling. For instance, the cocaine that ships out of the peninsula, along with coke from the biggest opencast coal mine in South America and salt from the coastal extraction sites, un-builds the inland forests and the landscape but at the same time constructs a market in American cities – Lewis Mumford's 'Coketowns.' More literally, in the film that is submitted with the thesis, metaphoric mapping of the peninsula with its insinuations of secretive cocaine smuggling is undone by the fact of contrabanding, coming overtly and in an almost carnivalesque event, into the ports of Guajira, from where it makes its way to built contraband markets in Colombia's biggest cities. Secrecy is undone as the literal piles up as excess. On a more local scale the ports are busy one day and empty the next.

The process could be seen as a cycle of depletion and augmentation, destruction and creation. But un-building, as both Mumford and Smithson conceptualise it, is not simply destruction feeding its reflected other - creation. Cities become more and more built underground and the mine itself, with its staved off entropy – shored up in a grid of temporarily sufficient beams and pillars – is actually a form of building. The famous underground mine/cathedral made of salt at Zipaquirá just north of Bogotá in Colombia is an articulation of this idea, but it should be noted that this is the second underground cathedral here in fifty years – the first having deteriorated relatively rapidly.[44]

Smithson's *Cayuga Salt Mine Project* (1969, Figure 6.3) at Cornell University saw mirrors ('displacements') installed in the mine and then redeployed, along with photographs from this first 'building,' in an exhibition space where the mirrors were now embedded into piles of salt.

Figure 6.3 Robert Smithson, *Cayuga Salt Mine Project* (1969)

But the mirrors do not simply show the mine: even there they were shored up by salt and it is not certain in either location whether it is the mirror or the salt that supports; certainly there is no suggestion of either framing the other. The physical limits of each is tested in an assemblage that is a combination of built/un-built, not only at the mine but also at the site of official installation and display – either a *making* visible, or a displacement of it. Again it is evident that the linear trajectory of smuggling, un-built at one end, built at the other, is only half the story, a more complex assemblage and connectivity occurs in the middle.

Rhythms of smuggling

The dangers of a connective geography of smuggling that simply un-builds at one end and builds at the other are evident in an overly simplistic reading of rhythms of circulation. Henri Lefebvre, in his essay with Catherine Régulier 'Attempt at the

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[44] Zipaquirá is a full size cathedral carved from salt deposits inside the mine. The first cathedral was consecrated in 1954.

Rhythmanalysis of Mediterranean Cities,' makes the distinction between the rhythms of oceanic towns – lunar and governed by tides, and those of Mediterranean towns – governed by the sun.[45] Many of the rhythms and characteristics of Mediterranean cities seem to pertain for the marine mercantile contrabanding situation on the Caribbean Guajira peninsula. They were both places of piracy and conquest - not such solid seas. Social organization was based primarily on clans and tacit but durable codes between them. Life is intense, and there is a carnivalesque disrespect for hegemonic Law (see the previous chapter) and timing that takes the form of making space your own:

> ...Civil, therefore social, time seeks to and succeeds in withdrawing itself from linear, unirhythmic, measuring/measured state time. Thus public space, the space of representation, becomes 'spontaneously' a place for walks and encounters, intrigues, diplomacy, deals and negotiations – it theatralizes itself.[46]

But does Lefebvre's analysis really fit the Caribbean and its smuggling, and indeed should it? Surely an advantage of relational geography is that it breaks with hegemonic histories and geographies. Some of the characteristics of oceanic towns would seem to fit the bands of fortified Spanish towns in the Caribbean – Cartagena and Santa Marta in particular - from which *anti*-smuggling operations were launched from the sixteenth century onwards. Here time was more regulated because the state's influence was stronger and towns are founded on contractual and juridical bases.

This raises two questions. First, is the Caribbean a sea or an ocean for rhythmanalysis? And second, why should it be one to the exclusion of the other? Surely it is affective and connected to the rhythms of both of them. The rhythms of Guajiran contrabanding cannot be as black and white as the un-building and building of coal and salt.

Perhaps Lefebvre's Mediterranean scenario is not quite so insular after all: rhythms actually open out beyond the basin itself. He borrows Robert Jaulin's terms 'rhythm of the self' and 'rhythm of the other' to denote in the first case private and quiet rhythms and in the second those that link with discourse.[47] Lefebvre's example, tourism in Mediterranean towns, shows that these places move *simultaneously* to these rhythms of the near and far, private and connective. The 'other' rhythms of theatrical touristic

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[45] Henri Lefebvre and Catherine Régulier, 'Attempt at the Rhythmanalysis of Mediterranean Cities' *Rhythmanalysis: Space, Time and Everyday Life*
[46] *Ibid.* p96
[47] Robert Jaulin (1928-96) was a French ethnographer. His analysis of self and other rhythms appeared in *Gens du Soi, Gens de l'autre* (U.G.E. Paris) 1973.

spaces distort space in historic towns but without managing to distort lived time, the rhythm of the self. Like tourism, smuggling's rhythms are near and far, global and particular.

The Guajira opens out onto a sea *and* an ocean. The smuggling outlook of the peninsula could never have been actualised without tapping into oceanic currents and encountering the Dutch, English and French contraband traders brought from Europe on the 'Volta del Mar' wind circuit.[48] Today, smuggling on/off the peninsula could not be more enigmatic and yet more straightforward. It is a public secret that is fundamentally contradictory, but not in a binary way. It is strange-obvious; striated-smooth; solid-fluid. The rhythms of smuggling coalesce in carnivalesque markets and landings even as they are emptying out into silence and secrecy; they singularize in perpetual flow at the same time that they mark solid routes between the peninsula and the Dutch Antilles, Panama and the United States. This complexity of the smuggling event at the quay in Guajira allows it to function as, if not to articulate, both the relational and singular.

One concrete thing that has been un-built in amongst this complexity is the idea of border. Guajira is a littoral as well as a frontier, but it is scarcely the latter and its functioning as border must come under question next to the assumption that smuggling presupposes that line. Perhaps it is more of an *interface*, in which case this is surely why it is a threshold to relational, singular or imaginative geographies, and, through its fieldworks, to new artistic points of view.[49] Deserts like Guajira are not simply the peripheral places of exotic flight or landings, although there are literary instances of exactly this in Henri Charrière's *Papillon* and Hunter S Thompson's letter-documented arrival in 1962. How do deserts open out? Are they simply arid sands facing an arid sea? The evidence of the event at the *Muelle Artesanal* in the film, with its paradoxical excess and absence is just one amongst several complexities that make this smuggling phenomenon so difficult to track sensibly in art or criticism. In the final stages of this chapter I shall analyze two artistic interventions that deal with complex geographies and ask if they are able to match the flexibility of literal smuggling in Guajira.

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[48] The clockwise direction of currents always made the interceptor Spanish ships setting out from Cartagena and Santa Marta (west of Guajira) late for the party.

[49] I am comparing the complexity of the border, now interface, to the potential of the monad/ fold (see chapter three) to open out onto future worlds, singular intensities and, as in the final chapter, to be the site at which the critic can intersect with different frequencies and wavebands.

Counterpointing relationality and singularity: Multiplicity's *Solid Sea* and Allan Sekula's 'Between the Net and the Deep Blue Sea'

There surely cannot be such a thing as a truly solid sea. Multiplicity's project indicates a striating of the Mediterranean that turns many of its connectivities into highways with identity tolls and rigorously sorted and separated 'depths' of identification in 'people, goods, information and money'[50] The precise connection of point to point is, according to Deleuze and Guattari, a feature of striated space,[51] and yet, like the non-predominance of either centralized 'Law' or informal laws in the Guajira, there are counterbalances to this solidification. The solid sea is always being deterritorialized in some way or another. Multiplicity provide their own examples, including the story of the 'ghost ship,' a people-smuggling boat that sank off southeastern Sicily on 26th December 1996 drowning 283 Sinhalese immigrants. The story only emerges after five years when a persistent reporter Giovanni Maria Bellu, working for the newspaper *La Repubblica*, follows up a lead when the identity card of a young Sri Lankan man surfaces. Multiplicity interpret the event of the ship's re-emergence as an accidental occurrence that proves the rule of the solid sea that has routes that 'can cross, can overlap, but that can never blend into one another,' and whose depths and wavebands remain beyond and out of communication with each other. The Mediterranean has become a striated but agglomerated 'counter-current' to the flux and 'shifting multiple identity' that characterizes the rest of the world.[52] For Deleuze and Guattari the sea is the smooth space par excellence but it is also the paradigmatic model for striation of smooth spaces.[53] This dual action is what Multiplicity miss: It is neither possible for the sea to remain smooth or striated. On the one hand mercantile trade, including smuggling 'allocates' and closes off, precisely as multiplicity indicate, but at the same time it 'distributes' in an open space 'according to frequencies.'[54] It is not so much that these frequencies blend into one another but that there is always the potential to tap into different frequencies; it doesn't necessarily take the emergence of a clue to precipitate experience of the other. The emergence in scandal of the story told by the shipwrecked sailor (see chapter five) about a seaman who is needlessly washed overboard from a Colombian navy frigate along with seven other men because of an 'ill-secured' cargo

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[50] Documenta 11Catalogue – Platform 5: Exhibition p577
[51] Deleuze and Guattari *A Thousand Plateaus* p478
[52] Documenta 11Catalogue p577
[53] See *A Thousand Plateaus*, but also in Deleuze's *Foucault* (p121), air and ocean are seen as 'strategic' – zones of power.
[54] Deleuze and Guattari *A Thousand Plateaus* p481

(contraband), does not just reveal a secret (in the sense of isolated and unknown) complicity between authority and shadow economies, it also points to the public secret of 'extra-official' contrabanding in places like the Guajira. This is a secret that everybody knows about and that is integrated into everyday life. There is a danger in considering a zone, like the Mediterranean or the Caribbean in isolation from the rest of the world, and this is one of the productive outcomes of a relational geography (here the shipwrecked sailor meeting the ghost ship) – that it provides a third way of looking.

Another approach to smooth/striated space can be seen in Allan Sekula's essay/activism 'Between the Net and the Deep Blue Sea (Rethinking the Traffic in Photographs).' Sekula considers water in all its connective possibilities, scales, metaphoric determinations and metonymic shifts. In jumping from the scale of plumbing in Bill Gates' mansion (as he immersively snorkels past the house) to oceanic trade, via numerous sea scenarios from the huge water tank in Mexico that was the set of *Titanic* to Gehry's fishlike Guggenheim in Bilbao, Sekula is able to produce a critique of the illusion of virtual flow and global market freedom. What at first seems to be his metaphoric field - the sea - proves as actual as his object of critique - the circulation of imagery. He engages with it on both a literal and figurative level. Sekula states that the circulation of imagery never runs deeper than the superficial fluidity of markets and their grotesque 'connectedness,' and he criticizes in particular the way that Gates' fluid world ethic hides the 'arid' compartmentalization of his Corbis agency's practice of buying up iconic imagery and removing it from sight (now stored in a salt mine in Pennsylvania). A counter metaphor of aridity is deployed not just for the 'dry-land' archive but for the everyday reality of most of the world's unimagined (in this network) or de-imaged people; there isn't even the possibility of 'vicarious liquid immersion in imagery'[55]

> The harsh discipline of tears, mucus, sudden asthma leads the citizenry back to the dry regimen of the everyday. Only the markets are allowed to be fluid.[56]

Also interwoven into this critique of smooth space is a criticism of Edward Steichen's pluralist travelling photographic exhibition/book *The Family of Man* (1954) for its slick circulation of disembodied imagery and the illusion of connectivity of the global family[57] By comparison a ship/exhibition in circulation *The Global Mariner*, which was

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[55] Allan Sekula, 'Between the Net and the Deep Blue Sea (Rethinking the Traffic in Photographs)' p12
[56] *Ibid.* p7
[57] It was an attempt at making [gathering and archiving] images of mankind in its diversity.

fitted out by the International Transport Workers Federation, sails around the world (1998-2000) visiting eighty-three cities and showing photographs depicting the harsh conditions of workers at sea.[58] What to make of this artist's intervention in local and global waters and seas, and the juxtaposition of differing regimes of imagery and contexts?

Art seems to be taking on a much more expanded field in both *Solid Sea* and Sekula's essay. However, 'Between the Net and the Deep Blue Sea' does not actually exceed specific histories though it does immerse itself in unusual geographies. Clearly it is a comprehensive relational geography and its references are more global than *Solid Sea*. Through its unexpected relating of differing spheres of activity it produces a new platform, a third modality for looking at the language of photography and its claims to universality. Like *Solid Sea*, it builds an alternative, largely striated connectivity, or at least makes it visible. Sekula is able to navigate these relating geographies, but in what way – in immersion or through making conceptual connection?

There are tendencies towards singularity – as with all of these final examples, building and un-building occur simultaneously. In Sekula's essay the method might be relational and critiques a certain type of smooth space, but the *Global Mariner* is a fleet in being and in bringing together more of the waters of the world, there is a blending of routes and frequencies that is denied in *Solid Sea*. The potential singularity of all water, is enhanced through Sekula's treatment of it as literal metaphor.

Does this stand for the 'look of difference' that Rogoff speaks of, which is an immersion in difference rather than the imaging of difference that Steichen deals in?[59] For this to occur surely there must be a kind of friction between the parts of a relational geography, and some constitutive gaps and secrets (see the end of chapter three and the final chapter) for critical distance to become complicated? But art inside the *Global Mariner* is specific and not 'in-being' like the ship that carries it. It does not transform itself to suit the expanded field, it fails to immerse itself and so it still images difference rather than becoming strange with it. Nevertheless Sekula does track the oscillation between relational and singular and this does provide a global/local field that is particularly amenable to art.

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[58] Sekula calls the *Global Mariner* a kind of *'agit-train.'*
[59] Rogoff, 'Engendering Terror' p57

How might smuggling work in the essay?

There is one specific reference to smuggling in the essay in the speculation that Russian naval engineers might be building a submarine fleet just outside Bogotá for industrial-size shipments of cocaine to the United States. For Deleuze and Guattari, following Virilio, submarine activity signifies the re-striation of the ocean.[60] So too for Sekula who contextualizes this rumour within a nostalgia for cold war territorial gaming. It makes for a solid sea, and operates along similar lines to the ghost ship that Multiplicity isolate. I would suggest that smuggling cannot be separated like this. Much more than most art practice it travels between the submarine and the surface, between the relational and the specific and brings these two geographies together in an assemblage of secrecy and overt flows (and specificities). A relational geography of smuggling must take into account the constitutive gaps and absences between the imaginatively collated but otherwise distant elements. Sekula's essay is perhaps too revelatory, too connective in its relationality for it to match the flexibility of smuggling in moving seamlessly, or rhythmically, between the singular and the specific.

Artists are now in a unique position touching both the global and local, the intensive and extensive, to intersect with, produce, and travel around relational geographies of smuggling, be they less able to do so with singular ones. There are a variety of ways that these geographies can be engaged with. The *Cayuga Salt Mine Project* operates on a mainly metaphoric register, the Temporary Autonomous Zone as socio-political organization, *Remote Sensing* links lens and desire, *Solid Sea* tracks aggregates of information, people and commodity flows, and Sekula's essay produces the elusive third term and viewpoint that the classification and separation of fluids conceals. Where smuggling has the advantage is that it runs through all of these and so perhaps some of the most effective relational geographies of smuggling have the flexibility of textuality. This would also subtly shift the relationality towards singularity: flexible relational geographies now *emerging* through constantly renewed singularity and being plurally singular and singularly plural (see 'difference' in characterization of relational and singular geographies at the start of the chapter).

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[60] Deleuze and Guattari *A Thousand Plateaus* p559 n65

In this text it has allowed relational geographies to arise simply through the loose organization of material, for instance the juxtaposition of piracy and Marx, or Bardot and smuggling, or the 'ghost ship' and 'The Story of a Shipwrecked Sailor.' It is perhaps through the perpetual building and un-building of concepts as a methodology that one can get closest to both smuggling and to singularity.

Of course art itself is often better suited to make these connections through its multi-media and interdisciplinary approach. Some of the artistic and critical strategies here that have attempted to engage with smuggling are temporary – the TAZ, 'Brigitte Bardot,' the Cayuga installation. Others are ongoing, like census – *Solid Sea, Remote Sensing,* 'Between the Net and the Deep Blue Sea.' The former tend to mimic contraband formations and the latter, ironically, the permanence of law, which has obvious implications for whichever side of smuggling they are examining.

Much art practice has the disadvantage of coming from above whereas other creative assemblages, such as the public secret of smuggling in Guajira, are often emergent, always re-inventive and, most importantly, going on at ground level. If relational geographies must emerge from non-hegemonic components then protocols of art, and reliance of art upon power-mediating lens-based media, can be a hindrance to their getting close to the sites of enunciation of smuggling. Ironically, it is sometimes from within the 'state' of authority that this enunciation comes – for instance the contraband state of Guajira and its authorities of officiality and extra-officiality, or its imbrication of informal fact-based law and a 'justice of Law' (see chapter five). However, some art also has this duality – *Cayuga* is both a building and un-building and, in terms of rhythm, Oceanic meets Mediterranean to produce both a solid and fluxing sea around and throughout the Caribbean.

In textuality there are rhythms in the duration of appearance and degree of exposure of organizations and representations of smuggling. This ephemerality and openness or potentiality is related to the unfinished nature of both relational and singular formations of smuggling. These relationalities of smuggling need not be contingent upon the mapping out of the entire text or its linearity and, like smuggling, the constructedness of their texts will fall apart. But then why should there be resolution to a smuggling geography? Perhaps smuggling is unsuitable to be told as a relational geography because then it loses a lot of its power of the negative or secret (see end of

chapter three). Is there some way that it can be told (i.e. its shadowy paths come to light) while it remains secret and active?

Singularity, in its slow entropy – which is one way of describing global flows of contraband – is perhaps unsuited to discrete representation. For instance the coal and salt mines of Guajira, like the trains of smuggling mules, and unlike the precarious construction of Cayuga, are open, seemingly endless and therefore resist framing. Maybe, in terms of representation, singular conceptions of smuggling will only emerge when they adopt tactics like the forever renegotiating public secret or the TAZ. On the other hand, it could be that singular tendencies within relational geographies will only ever detract from the productive awkwardness and often subversive third formation, a disruptive dissonance, that is conjured out of two complementary, but up until then unconnected, terms. The scatteredness and non-resolution of the field of investigation is something else that I shall consider in the next chapter, but this also comes through with *Men in the World* and *Welcome to Paradise*: they are more extensive spatial mediations than border drama would initially suggest. Other engagements of art with smuggling are so overly wrapped up in its signification or the poignancy of immediate trace to tell what it is actually doing. In other words they make closure when it would have been much more dynamic and active, like smuggling, if they had not done so. Many of the stereotypes of smuggling discussed in chapter one make this closure and instantly marginalize its effects.

Smuggling, through its public secrecy or informal regulation of the middle ground of law/representation, is by definition partial in its revelations. Thus, generally it resists approaches of art that attempt to represent it in full or that don't in some way make its imaging strange and partial in order to deal with it. From a critical theorist's point of view there isn't always the necessity to make strange (the public secret is already so, for instance) but theory must still ask how to tap into this complexity, without completing it or necessarily belonging to its revisions by the state and to its clichéd and hegemonic representation. This may mean working up connections in text and art so as to match the complexity of the public secret, or the 'not all' of the women of Algiers, or the monadic fold. Regarding this chapter, it may mean to aspire to the *mixture* of singularity and specificity in smuggling. It would also entail building/un-building in the same process – producing seas solid and fluxing according to variable rhythms.

How are we able to become more complex, become smuggler, not just to spectate? Deleuze's time-image, that I shall consider in the next chapter as conduit to alternative wavebands of secrecy, has some affinity with difference in singularity and its endless possibilities, but there is still a question of how to deliberately intersect with, and as, such an oblique connectivity and do justice to its singular events.

Art practice has moved into the extensive and often secretive fields that smuggling operates in but, as I have suggested with issues of representation bound up with the public secret and the monadic fold, these artistic and representational concerns are only partially present in constructing ways of being-in-the-world. Art has been able to follow and to get close to modalities of being-in-the-world but it has not had the complexity of either the fold or the public secret to perform as either contrabands or spaces of smuggling. As such, though it has tracked and produced relational geographies and been open to singularity, it has not had the same flexibility as smuggling to move seamlessly between the singular and the specific – it has not, to use a Deleuzian term become a 'war machine' that is forever moving between the smooth and the striated.[61] This may change, however, if one considers these contrabands or spaces to be art modalities in themselves. The significance of this radical proposal is that the artist would move beyond making strange in representation and becomes a part of the already strange construction. The price to pay for art becoming a contraband construction is that the artist, who might in other respects perform as a discrete entity, as smuggler (like Francis Alÿs in *The Loop* or *Snowglobe*, Cornelia Parker with *Embryo Firearms*, or Eugenio Dittborn in his *Airmail Painting* practice), is written into the installation. As was suggested in chapter three (where the trafficker becomes baggage or contraband) the smuggler, once artfully performing acts of evasion through subjective skills, is now consumed by the necessity of performing as body or object. Representation and visibility is also partial in this occluded register. It shall, then, be the task of the concluding chapter to consider how some degree of subjective agency might be recovered, this time as critic not artist – a critical intersection with secrecy and smuggling, critical theorist becoming smuggler.

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[61] See Deleuze and Guattari *A Thousand Plateaus* Chapters 12 and 14: 'Treatise on Nomadology' and 'The Smooth and the Striated.'

Part 4 *Critical Intersections with Smuggling's Secrecy*

Concluding chapter

Trafficking in the secret: critical theorist becoming smuggler

Contraband gets caught up in a tense assemblage of secrecy. Four main realms of secrecy have arisen in the thesis around and in the construction of conceptual and literal contrabands. They are: a) the displaced look of the women smuggling past checkpoints in Algiers; b) the enfolded monadic subject; c) the poststructuralist secret; d) the public secret around the 'superfact' contraband in the Guajira Peninsula, Colombia. Despite the occultation here, in all of them secrecy is in one way or another constitutive of the means and potential for appearance and representation. There were two conflicting problematics in part three: first, how smuggling secrecy could be intersected (cut) from the outside by art or literary practices, and second, by contrast, how it emerges into partial visibilities and knowledges and tells itself, of its own accord. The problem becomes still more difficult for critical intersection when these modes of secrecy are singular because smuggling has less focus, least of all in clichéd art practice. Another difficulty occurs with secrecy in art practice when its complexity is not engaged: it is often either commodified and left as it is, as voided content, unexamined for its possible constitutive role in creative practice, or it is revealed through a detached expertise – hermeneutics. The root of hermeneutics is *Hermes* – god of secrecy, travel and commerce, but he could also be, because it is characterised by all three of these, god of smuggling. Indeed, smuggling, because it is never sealed or revealed hermeneutically, offers for art an alternative play on secrecy in that it is another *Hermes*, one in full flight, resisting and disrupting interpretation. If art is to mimic smuggling's assemblages of secrecy/display then it cannot aim at completion. It will only succeed through immersion; in tapping into different wavebands of contrabanding. Michel Foucault, considering the issue of new knowledge production, stated that 'we immerse ourselves from stratum to stratum, from band to band.'[1] With this in mind, a key problematic becomes how to immerse ourselves critically within the affirmative side of smuggling and secrecy, even as it performs as negativity. This means to tap into wavebands of

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[1] Gilles Deleuze *Foucault* p121

secrecy and theorize its constitutive role in art practice, rather than leaving it as transcendental void or menacing Other.

The thesis began with a methodological intention to proceed through continuous building and un-building because this is often the way that smuggling assemblages function, in one instance producing disciplined, affirmative, and comprehensively structured subjectivities and in another elusive and entropic flow. Pursuing this line, and avoiding an overly crystallized conclusion, the thesis continues with three instances of critical intersection that in no way represent closure. The first is in terms of cuts, defacement and unmasking of secrecy (initially discussed in chapter four concerning the *Hombre Marlboro*). Appropriately for a methodology that has no completion, this actually induces further secrecy but now, like the public secret, it is in productive alliance with overt representations that involve the defacer, the critical theorist. As such, as it unmasks it remasks. The second is a return to the permissibility of the secret as participation (and therefore intervention) without belonging. The third and main part of this chapter, is an intersection with more singular smuggling through the ambiguous photo representation of the *time-image*. Much of part three of the thesis was conceived as a spatial or cartographic discourse. The argument over the role of visual representations and traces in smuggling now turns to imagery that through temporal disjunction introduces gaps and openings that enable the critical theorist to get still closer to the spatial mapping of the event. Unlike clichéd photographic imagery, the time-image and one of its forms in particular, the crystal-image, can be receptive and active in both singular and relational wavebands of operation. If smuggling is traditionally romanticized and imagined as an activity of secrecy and disappearance, then what place does photographic imagery have in our critical intersection with it? In other words if there are active visual traces of smuggling are some of these materials more amenable than others to our becoming smuggler through critical theory?

Critical intersection with literal secrecy

What man introduces into the world, his "proper," is not simply the light and opening of knowledge but above all the opening to concealment and opacity.[2]
(Giorgio Agamben 'The Passion of Facticity')

De-masking: secreting emergence

The monadic contraband as baggage, mule trains in perpetual process, the time-image – they each refute the concept of a mask to be removed (or surface to be penetrated) and yet masking and unmasking is central in representation. Dealing with it becomes an imperative for critical intersection with secrecy. However, to simply reveal a secret is not to tap into its power. Michael Taussig suggests that only defacement – cutting the representation – has the effect of releasing its potential. At first Taussig would seem to suggest that this energy of the secret, an overflowing negativity, lies *behind* the mask and must be *revealed*:

> ...a ripping of surface and thereby an unmasking of hidden capacities waiting behind ready to burst forth with immolation – the immolation defining this invisible border waiting to be crossed, tempting but dangerous, even cruel, guarding some secret awaiting release.[3]

However, the complexity of this 'release' is apparent in Taussig's book *The Magic of the State*, another of his critical engagements with the maskings of the state. Here he suggests that not only is it the mask itself that is the state, but that nothing is either behind or revealable. Rather, back and front, masking and unmasking, are interchangeable:[4]

> Revelation implies de-masking as an Enlightenment inversion of medieval practice, and de-masking implies circulation but gives it a special twist; something new is added as the mask gathers its tensed power, circulating the behind to the front.[5]

This 'something new,' first encountered in the contraband state of Guajira and now in the secretive display of the time-image, registers as the contraband milieu of secrecy that smuggling operates in. How is the critic to intersect with this register without approaching, and constructing it as a critical object in term of deep secrecy (through either transcending the actively (de)masking representation, or translating it)?

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[2] Giorgio Agamben 'The Passion of Facticity' *Potentialities* p203
[3] Michael Taussig *Defacement – Public Secrecy and the Labour of the Negative* p55
[4] It is neither the politics of the state nor its complicit people, nor the public or state secrets that are potentialized in the mask-effect. (The secret, then is not contrabanding, nor *contrabandistas* but might be the contraband state of Guajira)
[5] Michael Taussig *The Magic of the State* p184

It may be necessary to deface some art in order to engage with it. Taussig suggests that monumental art serving as iconography of the state is dead until it is defaced. It is at the moment of defacement that the masking-effect comes in and the magic of the state as a whole may be tapped into. He suggests that even as something begins to make sense it simultaneously loses comprehensibility. The image becomes what it represents in a 'theatre of literalization.'[6] This literalization brings us critically closer to the secret, to the underbelly of the displayed object, or to the condition of spectacle and participation. The cut is physical, not metaphorical – a statue actually smeared with paint or a mural whitewashed. Its literal wound makes the representation much more visible than its prior dormant state.

The formerly static secret is now in relative motion, both with its public figuration and with its criticism. The extent to which the latter can involve itself in this strange environment of partial, shifting visibilities and knowledges might indicate the potential for art theory, as mediator in laws of representation, to become contraband and get closer to art and its practices. This could be the means through which theory begins to traffic in its constitutive secrets as much as in its figural displays, and to enliven or disrupt its spectacle.

Critical theorist as trafficker

Faced with a splintered crime scene one might expect critical intersection to be detection rather than trafficking. Yet active engagement with the ambiguity of the negative secret requires a proximity that entangles both critic and representation on a plane of immanence that precludes solving the case. Derrida suggests that the secret does not work with experts or those who worship mystery (for instance fetishists) and those whose representations are over reliant upon metaphor.[7] But, as Michael Taussig has argued, in the process of de-masking secrecy metaphor subsides in favour of the literal, and the material state of secrecy can only be understood as magical or mysterious.[8] As I shall argue below, there are parallels with the time-image, in that nothing is expected to become clear. Instead, critical theory moves towards the image rather than drawing it out. I will suggest that a failure to recognize an image that one is

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[6] *Ibid.* p186
[7] Jacques Derrida 'How to Avoid Speaking: Denials' *Languages of the Unsayable, The Play of Negativity in Literature and Literary Theory* p20
[8] Why not work with mystery? The literalizing of mystery/secrecy removes both its distancing transcendental signification and the imperative to reveal as principle of productive critique.

trying to summon up can be a productive mode of time-imaging. As Taussig suggests, although there is 'no guarantee of getting through to that Other side of the secret and the secret's secret,' it is the modality of being (being with the secret and the secret with being) as one fails to demystify it that becomes an important critical state.[9]

The secret and critical participation

The poststucturalist secret considered as contraband enables participation, and thus offers an alternative to the mystique of secrecy, but it is equally unrevealable. The secret, as I suggested in chapter three, enables both representation and participation. But although it functions in a community, it is a form of participation *without belonging* which, aside from describing a key characteristic of the smuggler, allows a subjectivity not determined by preformed identity or law.[10]

The secret enables discussion but without having to be bound by the rigid terms of a congress. In 'Passions: An Oblique Offering' Derrida's contribution (to a book on himself) is what he calls a non-response. The secret allows participation whilst maintaining a critical reserve - something '...more original and more secret than the modalities of power and duty because it is fundamentally heterogenous to them.'[11] It is a form of critical smuggling because one crosses a border without surrendering all of oneself participating without belonging.[12] The discussion (un)duly takes place ignoring an approach responding solely to power and a call to duty.

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[9] Taussig *Defacement – Public Secrecy and the Labour of the Negative* p108

[10] Derrida see the secret as the very possibility of participating without belonging, of telling (without revealing) the endlessly tellable. A secret way-of-being for Derrida is a singular formation in that it entails sharing the unsharable (and therefore participating without belonging); there is 'no difference' ('Passions, an Oblique Offering' pp57-59) allowable here, everything is other, including oneself, and so it cannot be commandeered into a power structure. This is a subjectivity that is taken up by Agamben as 'indifference.' ('Principium Individuationis' *The Coming Community* pp17-20). There are other forms of secrecy that are constitutive and active but they are much less individual oriented and more implicated, in a Foucauldian theorization, with systems, institutions and power structures. Individual involvement is subsumed under such geopolitical pressure, and in Guy Debord's thesis, absorbed into the spectacle: In *Comments on the Society of the Spectacle* he describes the *illusion* of 'being in on the secret' and 'believing what is revealed' (pp 60-61) - the spectacle's 'generalised secrecy' being 'in the last analysis...its most vital operation' (p12). This is the state secret. Georg Simmel theorizes secrecy both around the individual (having power over an other because of the secret knowledge) and along state lines (secret societies acting as an unaccountable other to the state but also embroiled in machinations of power).

[11] Derrida, 'Passions an Oblique Offering' p23

[12] Derrida performatively participates in an analysis on himself (in David Wood ed. *Derrida: A Critical Reader*) and offers, ritually, this argument that there must be a secret to enable the event to take place: 'Moreover, no discussion would either begin or continue without it. And whether one respects it or not, the secret remains there impassively, at a distance, out of reach.' (p22) It is endlessly tellable because like

It also constitutes the very possibility of representation (to). If speech as well as writing is read as false presence in deconstruction, then representation must be repressing a secret. Critical participation draws on this reserve, or encryption, in order to represent *to*. It attends and empowers the critic to manoeuvre: to cross the boundary of a work and to inhabit it,[13] to represent it (move towards, approximate to it) to others in a critical forum. Borders, then, are crossed. The secret permits mobility and enables discussion without dispensing with this pseudo presence – representation.

Secrecy, deception itself, then, is the enabling contraband here. It allows participation while not belonging, which, on the surface at least, is exactly the relation of the smuggler with trade in general. The secret has become ally of mobile contraband, dissimulating and allowing representation at strategic moments. But is there a constant, generalized milieu of smuggling secrecy or are there only disconnected smuggling events?

If the secret itself has no content outside of its performativity then I must turn to the notion of a clandestine outside informing and travelling to/at the heart of 'empire' (the term that Michael Hardt and Antonio Negri use for the prevailing, and almost all subsuming, system of late capitalism in their book *Empire*), and here, using alternative wavebands and unusual visibilities, find some consistency of secrecy and, perhaps, a more continuous smuggling milieu. The notion of waveband, presupposes representation, and it also suggests collective activity and therefore the possibility of a multiplicity of events that criticism can engage with on a more general level. The public secret and informal law(s) are good examples of communal, generalized activity dealing in secrecy. Smuggling's visual wavebands are likely to be hazy and partial, appearing in the half-light where contrabanding traditionally thrives. What imagery might approximate to these elusive wavebands, and, critically, can we get closer to them?

The *time image* – oscillations between the visible and the invisible, the static and the mobile

The time-image theorized by Deleuze in *Cinema 2* pulls together a generalized notion of secrecy with the abstractions of the secret and opens up the potential to temporarily

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a slipping metaphor or metonymic play there is no definitive station or place of 'sense.' The secret is desirable because it enables this mobility.

[13] It acts as a password to 'get over the threshold [of a poem],' 'Shibboleth' p404.

become smuggler-as-critic; to participate in the event even after we have recognized it from the outside.

Generally, smuggling takes place beyond legal surveyance and operates in what Edward Soja calls the 'clandestine side of social life.' As such it has 'complex symbolisms' that '...retain, if not emphasize, the partial unknowability, the mystery and secretiveness, the non-verbal subliminality, of spaces of representation...'[14] The question then becomes how do we escape, on the one hand, the highly visible cliché of the romantic smuggler stereotype or its criminal image inscribed through ideological state representations and the spectacle, and, on the other, its total absence and voidedness? This is necessary in order to get to the complex, partial unknowability and 'non-verbal subliminality' i.e. to its zones of semi emergence. If we are able to connect with a smuggling imagery that relies upon a half-light, can we then link it successfully to the social side of its clandestinity, to its lived, collective memory space? The temporal dimension of photography hererby comes into play.

The ongoing problematic of secrecy in relation to display is further complicated if you bring it back to the terms of the secret, in that how can it have an appearance that doesn't 'reveal?' How is the time-image able to approximate both to the ungiving secret and to a partially revelant, and therefore representing, milieu of smuggling that still hasn't quite rid itself of cliché?[15]

In some ways there is a form of blindness in the gaze due to its over-organization. In terms of field of vision objects in frame tend to be privileged in metaphor and cliché. The clearer they are the more clichéd, but this actually fixes the object and isolates and excludes more subtle and complicated lived experience. Alternatively, the time-image encourages the viewer to re-view, to sort over and over for relevance.[16] Transposed to a customs scenario the representational stakes are no longer so simple as drawing up a portrait of somebody moving through customs – there is much more going on. The time-image's ambition involves taking a cross-section, a

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[14] Edward Soja *Thirdspace: Journeys to Los Angeles and Other Real and Imagined Places* p67
[15] The possibility of resolving this contradiction should not seem so distant if one considers another of Derrida's characterization of the secret, as something emergent in spatial relation, specifiably in *sight* – 'There is something secret' ('Passions' p20) - and, being 'there,' in a given place, these secrets might be found in an image, i.e. visibility/invisibility in the one site.
[16] But is it just a response to the simplistic programming of the clichéd image? Deleuze states Bergson's position here: '...we do not perceive the thing or the image in its entirety, we always perceive less of it, we perceive only what we are interested in perceiving, or rather what it is in our interests to perceive, by virtue of our economic interest, ideological beliefs and psychological demands.' (*Cinema 2* p20)

still moment in the drama and asking what does this still, partial image show in terms of connective time(s), and yet not state. This is not a matter of looking for what is immediately hidden, or lost, in a movement of dissimulation, in other words what has just disappeared or is assumed to be in the picture space but hidden. It is a case of what else is shown, (shown in the sense of potentially demonstrable), not what may be directly deduced thereby delimiting the potential of the photograph. For instance, the *tableau* of smuggling at the *Muelle Artesanal* (see Figure 4.2), seemingly a straightforward portrait of smugglers, might be interrogated for its performativity as a time-image.

Customs tends to regulate time and to order it by sensory motor perception. But so much is withheld. It is that moment at a checkpoint when one is summed up - but the complex duration of the event, its amalgam of pasts in the present, is obscured and disempowered by following the movement-image too closely and reading only its linear narrative selections.[17] Time, however, is not a sequential, joined-up narrative - it is not so compliant and is contestable. For instance, *Cronos* (as opposed to *Chronos* which is sequential time), is time prior to movement, non-chronological time. It is just one theoretical formation that resists the simplistic organization of time subordinate to the movement-image.[18] This ill-fitting time (duration, chunks of time) is a contraband to customs' all-the-time-in-the-world, or even to abstract commodified time such as airport time which, as Martha Rosler has pointed out, has been packaged according to available space dimensions and reinscribed as 'schedules, runs, crossings and loads.'[19] And so what is this insubstantial time-image that connects us critically with the aberrant timings of smuggling?

The secret content of the time-image

Deleuze's optical-image, a specific time-image, is 'thin' – hazy, grainy, blurred - it is often an old photo or Single/Super-8 celluloid.

As with the *Fold* there is indeterminacy in the time-image about 'what can be seen,' but instead of microscopic movements/migrations and relationality between

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[17] See Gilles Deleuze *Cinema 1: The Movement Image*. When the contraband only has a trajectory and movement it is much more easily measured.

[18] Jorge Luis Borges' *The Garden of Forking Paths* with its multiple possible presents is another.

[19] Martha Rosler, 'In the Place of the Public: Observations of a Frequent Flier' *Airport: The Most Important New Buildings of the Twentieth-Century* p103

things (bodies and monads mainly) erring towards the side of invisibility, this question is now one of visibilities.

Figure 7.1 Empty smuggling vessels (Single 8 Cine Still)

Deleuze specifically asked in *Cinema 2* - '…what does the image *show*?'[20] This is much more than a question about the gaze, but what are its other characteristics? Nothing *actively* shifts in the optical-image; rather, stillness gets through by *not moving* in a band of sensory-motor surveillance. The thin image is rich and singular (it doesn't isolate and exclude); it forever refers, but also draws in both the viewer and their collective histories that would be excluded in cliché. Nothing is withheld, or hidden, in the time image so that even if most things are not literally visible, it nevertheless makes visible by contrast with the false clarity of cliché. Instead of presenting the viewer with an image of time, relational space is tugged into a composite time-image, which is not quite fixed in the clarity and grid of the cliché or *mise-en-scène* of the movement-image. Time-images are in touch with absent histories and collective experience through a ritual of memory rather than more official remembrance. It is all about tapping-*in* or ritually reading *into* the image.

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[20] Deleuze, *Cinema 2, the time-image* p42. Show here means what can potentially, and variably, be shown from what is outside the image but that is present in the event of the image without simply being represented by it, rather than what is encoded in it and therefore demonstrable equivalently to one and all. Nor does it have the loose sense that what is shown is in the eye of the beholder.

In the thesis, this issue and possibility has arisen not just with the *tableau* at the quay in chapter four, but also in chapter two with Marc Garanger's images of Algerian women that escape completed identification through a similar ambiguity in the photographic form (see Figure 2.2). The Single-8 cine still of idle boats in a smugglers' port that I have reproduced here from the film (attached to the project) would seem to fulfil many of these criteria (Figure 7.1), as does the snapshot taken from a speeding car of a smuggling event in progress (Figure 7.2). Another still, from *Eréndira* (1982), a film made from the story by García Márquez set in the Guajira and that has smuggling subtexts throughout, also has some of these characteristics (Figure 7.3).

Figure 7.2 A smuggling event seen from the back of a speeding car (my photograph)

However, I would say that stills generally need to show more than moving images in order to function as time-imagery, and perhaps only the *Eréndira* image, more composite than the other two (which after all are prescribed by me and therefore lack general reference), has the necessary complexity to function as a time-image. This short scene, less than five seconds, shows a ghostlike smuggler plane haunting the shot of the departure of a truck that has brought the main protagonists, the destituted Eréndira and

her businesslike grandmother, to a new place and a new life in the desert.[21] The truck has been carrying contraband, but the men deny that any smuggling occurs.

Figure 7.3 Aeroplane from *Eréndira* (1982)

The plane is out of place and out of time and occurs nowhere else in the film. It is a hazy external element to the narrative, and also to the many other contrabands that structure the plot. Hence it provides a conduit to another secretive world.

However, the time-image does not require an apparitional haunting to animate its outside - what it potentially *shows* but that doesn't appear in the photograph. What could be more clichéd in an image of smuggling than an old cargo plane? The plane is not necessarily the hazy and ambiguous strand in this drama. It could equally well be the other form of everyday smuggling, the hidden watches in the truck and the denials attendant to it. I include it because it points to a more nuanced and complex form of the time-image that has much more relevance to smuggling's milieu of secrecy. This more complex modality of the time-image would re-employ in its operation the ships and the snapshot that I have initially rejected. It revolves around being undecidable about which

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[21] In the film it is an unnamed territory, but in García Márquez' original story 'The Incredible and Sad Tale of Innocent Eréndira and her Heartless Grandmother' it is set in the Guajira Peninsula.

side of the two forms of smuggling in the Eréndira image is the actual and which is the virtual, and this is precisely the indiscernability of the crystal-image.

The crystal-image of a smuggling event

This section of the chapter will be a reading of the film submitted with the thesis, *Desierto de Contrabando*, through the lens of Deleuze's crystal-image from *Cinema 2*. Its intention is to engage with the film's imagery in order to get closer, critically, to the act of smuggling – to examine how critical theory can become smuggling.

The crystal-image describes a state of indeterminacy between the side of the actual and the side of the virtual.[22] In terms of smuggling it is a zone of activity, a threshold, or border that doesn't separate two distinctive sides. It is between the differing wavebands of the actual and the virtual. It is just one small circuit, but into which all other circuits of the time-image feed, including dreams and recollection images. In effect it is a site of exchange and negotiation between the opaque and the clear, but not as a barter between two discrete entities. The two sides are indiscernible but not blurred. Neither side is pegged to either the actual or the virtual and as such they are mutual and reversible. As more than one image is required to make the coalescent crystal-image other time-images come in to reterritorialize my initial, failing, or at least limited optical images of the smuggler site.

The clearer images from the film submitted with the thesis (Figures 7.4 and 7.5) are archival television news footage that show the village of Puerto Nuevo as it periodically becomes a crowded contraband port when ships come in. By contrast, the cine film (see Figure 7.1) shows the ships idle a day or two later when the village is reduced to a fraction of the population of the time of the event. Leaving aside, for now, the obvious binaries of presence versus absence, or amateur versus professional footage, the question is which of these images is the virtual and which is the actual?

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[22] The 'actual' is a temporary stratification that substantiates and provides a surface figure for underlying flow or the 'virtual' plane of consistency. Virtuality is not really a substrata but rather a potentiality that is only visible under conditions of disequilibrium. This plane of consistency is the milieu of secrecy of the multiplicities, assemblages and bodies that I discuss in chapters two and three. Actuality and virtuality are not separate and indeed actual strata are always part of the potential of the virtual.

Laura U Marks (*The Skin of the Film* p65) extrapolates this indeterminacy to cover differences encountered in migration between two cultures, and therefore to be found, in particular, in diasporic film. The crystal-image, therefore, manifests itself in the potential of never complete, but thereby more productive film, whose constitutive secrets and absences may be tapped into because, unfinished, they avoid the final cut that leads to cliché.

Figure7.4 Muelle Artesanal (RCN television news)

Figure 7.5 Wayuu woman speaking on smuggling (RCN television news)

The obvious answers are that that the former, the idle, empty ships and the distant grainy and hazy snapshot (unactivated or otherwise so general as to be no particular event) are the virtual, whereas the images of smuggling in progress, and even being realized in television interview, are actual. But things aren't so black and white.

There are two misconceptions implicit in this reading, in that it assumes that the virtual is the same as the possible and that it is always opaque and dark. But the virtual is only a possibility if it is acting singularly, i.e. in an event that it could equally well not have participated in, unlike the general possible that prescriptively becomes real. It is important to note, as Sanford Kwinter points out, that the virtual can be as real as the actual, it doesn't have to pass into the actual to become real.[23] Regarding the lightness or darkness of the virtual, Deleuze makes provisional connections between actual and limpid and virtual and opaque, but these alignments are not fixed. This is because actual and virtual are forever reversing in relation (e.g. the virtual image of an actual person in a mirror becomes actual when it is considered as a material component of the mirror clearly distinct from the person who, now seeming less material to the hard object the mirror, becomes more virtual), and because, in this reversal the clear and opaque don't go with them at the same speed.

So are the images of ships at rest virtual images of smuggling? They are and they aren't. If the only thing that can happen to these ships is that they become real then the images are only possible not virtual. On the other hand, if they are not programmed to do this and so each time it happens the event is a different actualization of them then they can be virtual, but only if a) they remain in a relation of difference to the actual and b) they are actually in this creative relation at the time. As Kwinter points out, 'Actualization occurs *in* time and *with* time, whereas realization, by limiting itself to the mere unfolding of what exists, actually destroys novelty and annihilates time.'[24]

Some preliminary conclusions may now be made. Smuggling is a creative event, as much in its imagery as its practice. Its images are only actual or virtual in relation i.e. in the event, not in isolation. It is also a complex structure. This complex structure that requires opacity to produce clarity and vice-versa is operating on a different waveband to the merely real and to tap into this alternative band one can begin with the crystal image. The complexity of the crystal-image – the interplay between virtual and actual,

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[23] Sanford Kwinter *Architectures of Time* p6
[24] Kwinter *Architectures of Time* p9

past/absent and present - has implications for the extent to which I, as critic, can intersect with the event. [25] Each side of the crystal-image is unattributable according to Deleuze. This means that, considered as a 'crime' scene there is no official or unofficial side for critical detective to operate from or towards. Neither is the actual wholly attributable to clear, overt smuggling lore/law nor is the virtual (that in the film, in the professional footage includes an even more occulted shot than empty ships - a cocaine smuggling boat at night) attributable to the dangerous, renegade side of trafficking. They are all bound up.

What is the crystal-image potential of the smuggling event imaged in the film? A film (often disjointed and performing as flashback) within a film provides one interface that Deleuze sees as the active site of the crystal-image. In the film the interwoven cine and television news footage might do a similar thing, although neither film type is exactly within the other. It is important to understand not just that the film is a construct but also that, for critical theorist, the smuggling event is constructed through it. For the critical theorist coming to this type of film the crystal-image provides a means to perform again this construction rather than merely interpreting it. One way of examining the constructedness, but also amenability of certain films of shadow events such as smuggling is from the point of view of their financial resources. Cinema is bound by the economic limitation time = money, and Deleuze sees this as the new structuring agent of individual films. Films no longer end when the action-plot-movement plays out but rather when the money and celluloid run out. The crystal-image (the entire film), then, is going to be partial and the product is not going to be the equivalent of the money that goes into it. This Deleuze explains through the shift from the action image formula CMC (commodity–money-commodity) wherein sufficient money is used to produce a measurable, complete narrative that is exactly equivalent to the resources of men, actors etc. that go into it, to the time-image's assymetrical economy MCM (money is now time), in which a quantifiable amount of time/money goes into the commodity mill but an incommensurate reversed, skew, incomplete and fluxing time event comes out of it. I would make the connection here, once again, to waveband. The crystal-image, the secret, the critic, are attuning to the outside of capital,

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[25] My relation to the project is both virtual and actual as I attempt to theorize the critic riding on the back of the smuggler, connecting with the waveband of the crystal image, and in this film both fictionalizing and factually documenting my object. The notion of archive is also upset by the coalescence of virtual and actual in terms of its materiality, constancy and presence.

to an alternative band. This activity and where it is coming from is described by Deleuze thus:

> The crystal-image has these two aspects: internal limit of all the relative circuits, but also outermost, variable and reshapable envelope, at the edges of the world, beyond even moments of world.[26]

Its potential is massive. The crystal 'seed' (the crystal image as contraband) has the potential to actualize the amorphous environs around it as long as they are first virtual, i.e. have potential.[27] In terms of smuggling to/from the Guajira Peninsula the amorphous desert/ocean of the entire Caribbean region is therefore activated as part of this crystalline smuggling event/fiction, and the individual frames of the film, hazy like time-images though they might appear, can only be considered in relation to this whole.

I have been concerned objectively with visual cultural material and issues – the film and the complex relations of opacity to clarity read through the crystal-image of smuggling interfaces, or wavebands. Now some account is necessary as to the possiblilities for getting even closer to this scene, for the critic to become more than simply external detective.

Tapping into the time-image

When Deleuze asks what the image shows he does so in the context of montage in order to upturn the notion that it organizes and structures relations from the outside. Rather it is internally cohesive, already there, and so the linkage between images, which is particularly relevant with time-based media, is not now thought of as shown through the film, rather the film is already showing as we approach it, regardless of its authoring. The question of how we, as readers of the image, connect with the murky half-image now becomes more important. We are, after all, encouraged to re-view how the image is constructed?

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[26] Deleuze *Cinema 2* pp80-81

[27] Deleuze, presumably following Foucault's theorization of the ship as heterotopia, sees the ship, as it figures in certain films such as Huston's *Moby Dick* and Welles' *The Lady from Shanghai,* as a crystal-image. I am not characterizing smuggling ships in this way. Rather the relation actual to virtual is not, for instance, upper decks to lower decks, but ships to ocean or desert; this relation is the crystal image. It is a very complex and restless relation. The reversible virtual ocean/actual ship relation comes up in Foucault and in Deleuze's book on him where he sees the '...boat as the interior of the exterior.' (*Foucault* p123). This observation comes at the end of a description of the outside that sees it folded into the inside because the 'strategy' of the outside (characterized by ocean and air) must be fulfilled in interior 'strata.' This reversibility is exactly the move of the crystal image and therefore the boat might also be looked at as a virtual outside (despite Deleuze characterizing it as 'interior') that has become such because it is in relation to an outside (ocean) that has become inside, folded into and actualized in strata.

...it is necessary to move towards a limit, to make the limit of before the film and after it pass into the film and to grasp in the character the limit that he himself steps over in order to enter the film and leave it, to enter into the fiction as into a present which is inseparable from its before and after (Rouch,Perrault).[28]

There is no extension in movement outwards or around the object, as in the way external montage relates, but we are nevertheless written into it through 'attentive recognition.' This is description not mediated in movement (habitual recognition), what customs and its sensory-motor surveillance can't see, but rather what is 'shown' despite its apparent absence. It allows us to tap into other strata of reality – not the same as uncovering something hidden. It is an alternative way of thinking: Deleuze claims that 'opsigns' and 'sonsigns,' what structurally make up the time-image, are structured *as* thought, no leap required.[29] Montage is turned around so that it is at the service of the time-image rather than the engineered movement-image. Non-thinking machinic surveillance cannot connect with this dimension.

What is the productiveness of this milieu of time secretion, this murky half-light of smuggling? Attentive recognition allows us to inhabit the image and to make of it the site of an event, that is to draw in excluded collective memory. It therefore exceeds, without orchestration, the cliché.[30] Eventually through memory (not remembrance) one can recover collective experience and so go back to participating/telling in the mode of the movement-image, but again this is about participation without signing up to cliché or belonging. Nevertheless, this connection only proceeds so smoothly; we aren't tapping into a deeper reality, just into another, more complex one. As Laura U Marks points out:

When postcolonial filmmakers make difficult, hard to read works, they are not simply trying to frustrate the viewer, but to acknowledge the fact that the most important things that happened are invisible and unvisualizable.[31]

Some things must remain 'unvisualizable.' However, semi-disruption in the process of attentive recognition can also be productive. The thought process in the optical/sound image is best at work when it is failing – failing to recognize a recollection image that it is trying to summon up. Limit situations such as near-death, dream, and disturbance of attention are just such altered perceptions. The gaze can will itself towards something

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[28] Deleuze *Cinema 2* p38

[29] 'Opsigns' and 'sonsigns' are the building blocks of the time-image. They do not have any meaning in advance because they are cut off from their motor extension i.e. from prescribed narrative, and break the clichéd mode of seeing - the sensory motor schema – that, for instance, customs is bound to.

[30] Attentive recognition allows one to concentrate on the object and absented memory at the same time.

[31] Laura U Marks *The Skin of the Film* p57

beyond its perceptibility (a recollection image), but if the process is disrupted it corresponds even better with the strange composite that is the faltering time-image, or with the vacillating crystal-image.

Alternatively, perhaps it is more about aberrant connection than disruption. The partial visibilities and waywardness of smuggler's movements can be constitutive in the time-image's formation. Smugglers run in aberrant channels that correspond with disruptions in the movement-image, and as Deleuze suggests, disruption in the movement-image (technical cuts and montages etc.) opens up the space for the time-image. Aberrant movement, at first opening the space for the time image, then becomes its direct correspondence.

The ritual of reading *in*, immersion and connection with the time-image, re-forms the critic, in empathy with the smuggler, as inhabitant of this contraband image. It is not a question of having it, or holding it, but of being on the same waveband, and as such we are both contra and band – participating, but not bound into the series or movements of the type of image that posits presence and non-negotiable role-playing and belonging.

During the course of the thesis imagery has either become steadily more redundant as representation in/of smuggling or it has been bound to necessary secrecy (for instance in the displacement of the look in the *Battle of Algiers* scenario, or with the shift to non-visual paradigms of activity with the monadic fold, and in the shift from relational organizations of smuggling to singular ones). Now, imagery shows itself as an ally to secrecy, and therefore to smuggling, just as secrecy was shown to constitute representation. It can, after all, play a critical role in our understanding of secrecy and its contraband operations. Bringing together smuggling and the time-image, both in terms of concept and content (that have proved co-terminous in the event) has re-emphasized a problematic that runs throughout the thesis and introduced a new one First, the extent to which the opaque, occluded or invisible is bound up with the clear, overt and visible. Second, the question of to what extent these waveband(s) can be infiltrated and intersected by the critical theorist. The time-image, that seems at first to be little more than trace - a still, grainy photograph for instance – suggests a way, through photographic or cine archive, to become smuggler in critical theory.

All three of the strategies discussed in this chapter involve a degree of becoming smuggler. The unmasking of an object for criticism was shown to be an act of deferral, of not revealing. The secret, discussed initially in chapter three as a contraband, becomes here the smuggling strategy that permits participation without restrictive belonging. The crystal-image is the most complex and spatially articulated of Deleuze's time-images and is the one that works best with the alternative logic of mobility that smuggling produces. This is the case not only in the subjective contraband ways of being-in-the-world that I discussed in part two (consider what else Marc Garanger's photographs of Algerian women might show), but also in the complex but fluid social organizations around law and the public secret – multiplicities – discussed in part three. In its ambiguities of the actual and the virtual, and constant negotiation between both in the production of the image relation, the crystal-image mobilizes while unframing critical perspective so that the latter's own trafficking can keep pace with the mobilities, deccelerations and flights of smuggling.

Smuggling, in its theoretical complexity, far exceeds the stereotypes and marginalizations that I considered in chapter one. It can produce bodies – both subjective and social – that are in perpetual motion even at moments of apparent stasis, be it in the complexity of law production on a remote peninsula or in the claustrophobic environs of an airport checkpoint. It offers alternatives to uncritical acceptance of secrecy, of single-banded visual identity and overly coordinated mappings. The mappings of smuggling will always be incomplete as, to put it simplistically, smuggling is a cartography always in progress. Secrecy is a variable but ever-present factor throughout the thesis, but it must always be considered as bound up with representation, though its emergent visibilities will always be partial. This is the case be it the performance of a public secret of contrabanding in the Guajira Peninsula or in the production of art that either tracks and inflects smuggling or aspires to perform its own trafficking. Smuggling emerges as the potential for mobility where borders striate territory and scopic regimes regulate movement and identity. In terms of representation, relational and singular counter-cartographies expand the possibilities for art to engage with smuggling and its liberating movements. In other instances potential emerges in active fragments like the time-image, enabling us not only to move about these fluid maps but to take strategic critical positions and paths in alternative wavebands that

range between the micro and macro, singular and specific. In its production of ways of being-in-the-world it is affirmative and present, and as such offers a material subjectivity, even as it appears abstract and conceptual. Smuggling's visibilities and invisibilities that, in a visual cultures context, are what frame the thesis, are vitally important to us because they are central to all representation. Secrecy's potent negativity intersects with the literal and the visual, and in tapping into this and other potentialities that are smuggling's complexity, trafficking not only becomes us but becomes our critical tool kit - our most useful contraband.

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