



## LESSON TRANSCRIPT

### *The legitimacy of borders and the development of mobilities*

The stakeholders we've worked with in public space point to a lot of tension around borders. These borders are physical, administrative and organisational, but they are also symbolic. The paths people take on a daily basis in their ordinary lives define forms of mobility, as well as borders, and give us a better understanding of how a space and territory is experienced. Cultural rights invite us to understand these forms of geography in order to better understand and unravel what can stand in the way of people's trajectories.

These paths also raise the question of access to resources. How far can we move physically and symbolically? Public spaces that feel threatened by problematic uses often become closed in, becoming residential. Streets and passageways are closed, and the natural paths used by residents are sometimes blocked, requiring them to make huge detours. Artists who work in public space therefore work in environments that are experienced by people, where pathways, trajectories and mobilities are made possible or impossible.

This is also what characterises the hospitable dimension of a place. How can we welcome strangers when we ourselves are prevented from occupying spaces, places, or moving about in them, sometimes prevented from leaving them, sometimes prevented from entering them? How do you welcome people in these situations? When these boundaries are established, it's usually because we recognise that there may be a community present that has a somewhat homogeneous form of practice, which differs from the practice of the community next door. Perhaps we over-invest in the depictions of the practices of these communities and groups, as if they were homogeneous on the one hand, and as if they were incompatible on the other.

Working on borders means discovering that, in the end, we have something to share, that we may have something in common to identify, and to do that, each of us needs take a step towards others. How can an artistic project in public space also create borders? How can a cultural operator, for instance,

become an enclave in people's minds? Artists have a job to do at this point in the work of porosities: creating ties and bridges. New opportunities arise in these locations when projects can be developed there.

So how do we pay attention to these affiliations and the way people want to label them? But with attention to the obstacles that these borders, or lack of mobility, can create. Working on the issue of borders raises questions about their legitimacy. Some borders are necessary. The enclosure, the body, is an important border. So, we're going to work on borders, but not necessarily to remove them, but rather to find the porosities, so that people are legitimate and heard in their desire to move between these communities.