

M99 Tania Bruguera and Immigrant Movement International

Migrant Manifesto (2011)

The work of the Cuban artist and activist Tania Bruguera (b. 1968) is rooted in performance and in her belief that artists should be active and engaged citizens who create art that is useful to society. In this respect she has been inspired by the Argentinian artist Eduardo Costa and his concept of 'Arte Útil' ('Useful Art': see M36). Bruguera's socially engaged practice navigates the space between art, cultural criticism and socio-political activism, taking utopian art ideas and attempting to translate them into real-world activity.

The idea for Immigrant Movement International was first sparked in 2005, when Bruguera became concerned at the way immigrants were being misrepresented in the media during a wave of riots that swept across France. The unrest occurred after two youths died after trying to escape police harassment in the Clichy-sous-Bois commune of Paris, and quickly spread to the suburbs of other major cities. Many of the rioters were thought to be from poor migrant families, and this resulted in tighter restrictions on immigration being imposed in the riots' aftermath.

In response Bruguera initiated a long-term art project intended to give greater visibility to the plight of immigrants and provide them with better access to political power. The result was Immigrant Movement International, which launched in Queens, New York, in 2010 with support from the Queens Museum of Art and the public-art organization Creative Time. It is now an international association with affiliations in many countries, where it operates as a grass-roots community action group, running

periodic events and providing (among other things) free legal advice.

The 'Migrant Manifesto' was composed 'in collaboration with immigration academics, activists, politicians, and community members' during a convention hosted by Immigrant Movement International in Queens in November 2011. It was read in public for the first time by Tania Bruguera during the United Nations Student Conference on Human Rights, held in New York on 2 December.

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We have been called many names. Illegals. Aliens. Guest Workers. Border crossers. Undesirables. Exiles. Criminals. Non-citizens. Terrorists. Thieves. Foreigners. Invaders. Undocumented.

Our voices converge on these principles:

1. We know that international connectivity is the reality that migrants have helped create, it is the place where we all reside. We understand that the quality of life of a person in a country is contingent on migrants' work. We identify as part of the engine of change.
2. We are all tied to more than one country. The multilaterally shaped phenomenon of migration cannot be solved unilaterally, or else it generates a vulnerable reality for migrants. Implementing universal rights is essential. The right to be included belongs to everyone.
3. We have the right to move and the right to not be forced to move. We demand the same privileges as corporations and the international elite, as they have the freedom to travel and to establish themselves wherever they choose. We are all worthy of opportunity and the chance to progress. We all have the right to a better life.
4. We believe that the only law deserving of our respect is an unprejudiced law, one that protects everyone, everywhere. No

Why Are We 'Artists'?

exclusions. No exceptions. We condemn the criminalization of migrant lives.

5. We affirm that being a migrant does not mean belonging to a specific social class nor carrying a particular legal status. To be a migrant means to be an explorer; it means movement, this is our shared condition. Solidarity is our wealth.
6. We acknowledge that individual people with inalienable rights are the true barometer of civilization. We identify with the victories of the abolition of slavery, the civil rights movement, the advancement of women's rights, and the rising achievements of the LGBTQ community. It is our urgent responsibility and our historical duty to make the rights of migrants the next triumph in the quest for human dignity. It is inevitable that the poor treatment of migrants today will be our dishonor tomorrow.
7. We assert the value of the human experience and the intellectual capacity that migrants bring with them as greatly as any labor they provide. We call for the respect of the cultural, social, technical, and political knowledge that migrants command.
8. We are convinced that the functionality of international borders should be re-imagined in the service of humanity.
9. We understand the need to revive the concept of the commons, of the earth as a space that everyone has the right to access and enjoy.
10. We witness how fear creates boundaries, how boundaries create hate and how hate only serves the oppressors. We understand that migrants and non-migrants are interconnected. When the rights of migrants are denied the rights of citizens are at risk.

Dignity has no nationality.

Immigrant Movement International
November 2011

M100 Tania Bruguera

Manifesto on Artists' Rights (2012)

Over the years, the Cuban performance artist and activist Tania Bruguera (b. 1968) has experienced many forms of censorship in order to curtail her artistic activities. Most notably, in December 2014, she was arrested, interrogated and had her passport confiscated for six months by the Cuban authorities when she attempted to stage the work *Yo También Exijo* (*I Also Demand*). Following the announcement a few days earlier of the restoration of diplomatic relations between Cuba and the US, Bruguera intended to place a microphone and podium in Havana's Plaza de la Revolución, and invite ordinary Cubans to express their views on any subject for one minute, without interruption or restriction. On the morning of the event, Bruguera was detained by the police for attempting to disturb the public order, and participants were arrested on the plaza itself. A few months later she was held again after trying to stage a reading of Hannah Arendt's book *The Origins of Totalitarianism* (*Elemente und Ursprünge totaler Herrschaft*, 1951).

In December 2012 Bruguera was invited to Switzerland to attend a meeting of experts on the subject of artistic freedom and cultural rights held by the Office of the United Nations High Commissioner for Human Rights at the Palais des Nations in Geneva. As her address to the gathering, she read out in English a 'Manifesto on Artists' Rights', which argues forcefully for the vital importance of freedom of artistic expression and that it is the duty of governments to safeguard it.

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Art is not a luxury. Art is a basic social need to which everyone has a right.

Art is a way of building thought, of being aware of oneself and of the others at the same time. It is a methodology in constant transformation for the search of a here and now.

Art is an invitation to questioning; it is the social place of doubt, of wanting to understand and wanting to change reality.

Art is not only a statement of the present, it is also a call for a different future, a better one. Therefore, it is a right not only to enjoy art, but to be able to create it.

Art is a common good that does not have to be entirely understood in the moment one finds it.

Art is a space of vulnerability from which what is social is deconstructed to construct what is human.

Artists not only have the right to dissent, but the duty to do so.

Artists have the right to dissent not only from affective, moral, philosophical, or cultural aspects, but also from economic and political ones.

Artists have the right to disagree with power, with the status quo.

Artists have the right to be respected and protected when they dissent.

The governments of nations where artists work have the duty to protect their right to dissent because that is their social function: to question and address what is difficult to confront.

Without the possibility to dissent, an artist becomes an administrator of technical goods, behaves like a consumption manufacturer and transforms into a jester. It is a sad society where this is all social awareness creates.

Artists also have the right to be understood in the complexity of their dissent. An artist should not be judged first and discussed later. Artists should not be sent to jail because of proposing a 'different' reality, for sharing their ideas, for wanting to strike up a conversation on the way the present unfolds. If the artist's proposal is not understood, it should be discussed by all, not censored by a few.

If one publicly expresses and evinces ideas in a different way from that of those in power, governments, corporations and religious institutions too easily declare that one is irresponsible, wanting to use guilt and incite the masses to violent reactions as their best defense strategy, instead of processing criticism and calling for public debate. Nothing justifies the use of violence against an idea or the person suggesting it.

Governments have the duty to provide a space for self-criticism in which they are accountable for their actions, a space where the people can question them. No government is infallible; no human being – even if elected – has the right to talk for all the citizens. No social solution is permanent and it is the artists who have the opportunity and the duty to suggest the imagery of other social alternatives, of using their communication tools from a space of sensitive responsibility.

Artists suggest a meta-reality, a potential future to be experienced in the present. They suggest experimenting a moment which has not yet arrived, a situation of 'what if that were this way.' Therefore, they cannot be judged from spaces in the past, from laws trying to preserve what is already established.

Governments must stop fearing ideas.

Governments, corporations (today they are like alternative governments), and religious institutions are not the only ones with a right to build a future; this is the right of citizens, and artists are active

citizens. That is why artists have the right and the responsibility not only to think up a different and better world, but to try to build it.

Artists have the right to be activists (part artists/part activists), because they are an active part of civil society, because art is a safe space from which people can debate, interpret, build, and educate. This space must be defended because it benefits us all: art is a social tool.

Governments should not control art and artists. They should protect them.

Artists have the right not to be censored when gestating their work or during the research process of conceiving it. Artists have the right to create the work they want to create, with no limits; they have the duty to be responsible without self-censorship.

Society has the right to have its public spaces as spaces for creativity and artistic expression, since they also are collective spaces for knowledge and debate. Public space belongs to civic society, not to governments, corporations, or religious institutions.

Freedom of artistic expression does not emerge spontaneously. It is something one learns to reach leaving behind pressure, emotional blackmail, censorship, and self-censorship. This is a difficult process that should be respected and appreciated.

Artistic censorship not only affects artists but the community as well, because it creates an atmosphere of fear and self-censorship paralyzing the possibility of exercising critical thinking.

To think differently from those in power does not make you irresponsible.

In moments of high sensitivity (wars, legislative changes, political transitions), it is the duty of the government to protect and

guarantee dissident, questioning voices, because these are moments in which one cannot do away with rationality and critical thought and it is sometimes only through art that many emerging ideas can make a public appearance. Without dissent there is no chance of progress.

Socially committed artists talk about difficult moments, deal with sensitive topics, but, unlike journalists, they have no legal protection when doing their work. Unlike corporations, they have no significant economic backing. Unlike governments, they have no political power. Art is a social work based on a practice that makes artists vulnerable and, as is the case with journalists, corporations, and governmental or religious institutions, they have the right to be protected because they are doing a public service.

The right to decide the value of an artistic statement is not a right of those in power. It is not the right of governments, of corporations, of religious institutions to define what art is. It is the right of artists to define what art is for them.

Art is a complex product without a single and final interpretation. Artists have the right of not having their oeuvre reduced or simplified as a schematic interpretation which may be manipulated by those in power to provoke and, consequently, result in public offenses directed to the artists, so as to invalidate their proposals.

To create a space for dialogue and not for violence against works of art questioning established ideas and realities, governments should provide educational platforms from which artistic practice may be better understood.

We must be cautious about the increasing criminalization of socially committed artistic creation under the rationale of national security and the need to control information because of political reasons with the purpose of censoring artists.

There are many types of strategies for political censorship. Political censorship is not only exercised through direct political pressure, but censoring the access to economic support, creating a bureaucratic censorship postponing production processes, marginalizing the visibility of a project by drawing artists away from legitimization, and distribution circuits; controlling the right to travel, deciding who has the right to talk on what subjects; and, at times, even using 'popular sensitivity' as censorship. All these are decisions taken and conducted from political power so as not to be challenged.

On the other hand, there are artists who are internationally acknowledged and admired because of being activists in their countries of origin and who, at a given time, for one reason or another, migrate and establish themselves temporarily in other countries where they find a new type of censorship, a censorship that relegates, pigeonholes, and sets them inside a limited mental geography where they are only allowed to talk critically of the country they come from and not the country to which they have arrived. This is a situation of censorship in which artists are relegated to being uni-dimensionally political: a used political object.

The process of discovering a different society, the inner negotiation required to understand the place of arrival and the place one has left, is inherent to the contemporary condition, which is, increasingly, a migrant condition. This is a condition that artists embody and on which they have the right to express. After all, a national culture is the hybridization of the image those who do not live in the country have of it and all present day by day build, wherever they have originally come from.

We cannot ask artists, whose work is to question society, to keep silent and resort to self-censorship once they cross a territorial border.

Artists have the right not to be fragmented as human beings or as social beings.

Artistic expression is a space to challenge meanings, to defy what is imaginable. This is what, as times goes by, is recognized as culture.

A society with freedom of artistic expression is a healthier society. It is a society where citizens allow themselves to dream of a better world where they have a place. It is a society that expresses itself better, because it expresses itself in its entire complexity.

There is no other type of practice in the public sphere providing the qualities of the space created by art. That is why this space must be protected.

Governments have the duty to protect all their citizens, including those who may be considered uncomfortable because they question government or what is socially established.

Critical thinking is a civic right which becomes evident in artistic practices. That is why, when threatened, we should not talk of censorship, but of the violation of artists' rights.

RÉFLEXIONS SUR UN « ART UTILE »

Tania Bruguera

L'élan naturel de l'artiste est de comprendre les choses qui l'entourent, puis de partager avec les autres les questions qu'il · elle se pose et les réponses qu'elle · il trouve.

Le sens de l'art utile est d'imaginer, de créer, de développer et de mettre en place quelque chose qui, formé à partir de la pratique artistique, offre un résultat dont les gens peuvent clairement bénéficier. C'est de l'art car, c'est l'élaboration d'une proposition qui n'existe pas encore dans le monde réel, et elle est conçue avec l'espoir et la croyance que les choses peuvent être faites d'une meilleure manière, même quand les conditions ne sont pas encore tout à fait réunies. L'art est un espace dans lequel on se comporte comme si les conditions d'existence de ce que l'on voudrait voir advenir étaient déjà réunies, et comme si tout le monde était d'accord avec ce que l'on propose, même si l'on sait que ce n'est pas encore le cas : c'est vivre le futur au présent. L'art, c'est aussi faire croire, tout en sachant que l'on n'a pas grand-chose de plus que la croyance même. L'art, c'est un entraînement pour l'avenir.

L'art utile est lié à la compréhension du fait que l'art, en tant que seule proposition, ne peut suffire. L'art utile passe de l'état de proposition à une application dans le réel. Il a trait au fait que les propositions qui proviennent de l'art doivent passer à l'étape suivante et être appliquées ; elles doivent quitter la sphère de l'inatteignable, de l'impossibilité désirée, pour faire partie de l'existence, de la sphère du réel et du fonctionnel ; en somme, être des utopies réalisables. Bien que l'art utile puisse être une sorte de version bêta ou de projet pilote, par lequel les participant·e·s peuvent expérimenter ce que veut dire vivre dans ce monde qui est proposé, il doit toutefois se présenter comme quelque chose de réel. Il doit se montrer/se partager avec celles et ceux qui peuvent le faire fonctionner à long terme, c'est-à-dire avec les personnes qui bénéficient de la proposition et peuvent la conduire à un état ou à une existence plus pérenne. L'art conçu comme art utile n'a pas d'obsolescence programmée ; au contraire, il forme une proposition dont d'autres peuvent s'emparer et que d'autres peuvent poursuivre sans intervention ultérieure de l'artiste. L'artiste propose une durée possible : certains projets sont imaginés comme brefs et spécifiques, d'autres peuvent exprimer le désir de répercussions plus grandes dans la vie des gens, et peuvent être appropriés par la société dans son ensemble. L'art utile n'a rien à voir avec la consommation, si ce n'est de faire en sorte que quelque chose se passe.

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L'ART UTILE TRANSFORME LE SENTIMENT EN EFFICACITÉ

Pour l'art utile, l'échec n'est pas une possibilité. Si un projet échoue, ce n'est pas de l'art utile. L'artiste doit relever le défi de trouver des formes par lesquelles sa proposition peut véritablement fonctionner, ce qui n'est pas une tâche impossible. De telle sorte que les moyens artistiques utilisés ne dépendent pas d'un caprice abstrait de l'artiste, mais des limites imposées à ce qui peut être véritablement réalisé, et du point jusqu'auquel ce qui a été rêvé peut être mis en œuvre. Par conséquent, les limites d'un projet d'art utile sont déterminées par la relation avec les gens pour qui il se fait et par les transformations des conditions dans lesquelles l'œuvre est produite. Le moment parfait apparaît quand le projet est déjà en mouvement, quand les gens pour lesquels il est fait le comprennent, quand ils et elles en exproprient l'artiste et le font leur. L'art utile s'insère dans la vie des gens et doit aspirer à faire partie de celle-ci.

L'art utile ne repose pas sur une vision faussée qui ne verrait que du bien en tout, mais il croit à la possibilité pour les personnes de se développer. Les artistes qui ont des pratiques sociales ne sont ni des chamanes, ni des magiciens, ni des guérisseurs, ni des saints, ni des sorcières ; ils et elles sont plutôt des enseignants, des négociateurs, des bâtisseurs de comportements et de structures sociales. L'art utile fonctionne directement dans/avec la réalité. L'art utile se pense dans une société nouvelle.

L'art utile est une forme de pratique artistique sociale. C'est un matériau (artistique) socialement cohérent qui fonctionne comme point d'entrée pour le public. On n'entend que trop parler de barrières entre l'œuvre d'art et un public non informé, pour qui il serait impossible d'accéder à l'œuvre. L'utilité de l'œuvre pour le public est, de mon point de vue, la clé permettant de surmonter cette barrière, de communication et d'intérêt, que rencontre le public non informé/non initié envers l'art contemporain. Il s'agit d'une réorientation de l'usage de ressources telles que la métaphore, l'allégorie, etc., comme points d'entrée pour comprendre l'idée de l'œuvre, pour aller vers l'usage de l'utilité comme système d'interprétation de l'œuvre.

Si l'on fait de l'art utile, qu'est-ce qui peut être plus gratifiant que de voir son idée incorporée à la vie quotidienne des gens, aux politiques sociales d'une ville, ou aux nuances de vocabulaire des individus ? Il me semble que ce sont des lieux naturels pour des œuvres d'art utile qui ont atteint leur plus haut niveau de popularité et d'efficacité. Tout comme les images issues des arts visuels finissent par habiter des rideaux de douche, des mugs ou des T-shirts, l'art engagé socialement doit trouver un mode populaire de distribution dans la société elle-même, dans ses institutions citoyennes, dans les comportements citoyens, dans la vie quotidienne des gens. L'art utile doit faire partie du quotidien et être un exercice de créativité quotidienne.

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