

Inhalt

I	INTRODUCTION	7
1.1	A Fluid History: the Oder-Neisse Border as “Troubled Waters”	9
1.2	Art on the German-Polish Border after 1990 – the State of Research, and Research Questions	15
1.3	A Conceptual Toolbox for Borderscaping the German-Polish Border since 1990	18
1.4	Acknowledgements	33
2	BORDER AS RIVER – RIVER AS BORDER: THE <i>FLUID</i> CONDITION OF THE ODER-NEISSE BORDER (ART)	35
2.1	Art at the Border as River – River as Border: a New Methodology	41
2.2	Border Art as Subversive Cartography of Rivers as Borders	44
2.3	The Palimpsestic Character of the Oder Borderscape	52
2.4	Artistic Strategies for Crossing the River as Border and Border as River	65
2.5	Counter-current Tendencies and Conclusions	71
3	HISTORY OF THE FUTURE: RUINS, REMAINS, AND THE BORDER-AESTHETIC PALIMPEST	75
3.1	The Layers of German-Polish History in the Kostrzyn/ Küstrin Fortress	77
3.2	Ruins, Remains and Spectres of the Border-Aesthetic Palimpsest: Towards a Methodology	80
3.3	Remains among the Ruins: Hanna Sjöberg’s <i>Ein Tisch für Küstrin</i>	83
3.4	Border Art Exhibitions as Palimpsesting of Hidden History in the Former Kostrzyn/Küstrin Fortress	88
3.5	The Palimpsesting of the Ruined Border Assemblage	115
4	MAPPING THE BORDER: ARTISTIC JOURNEYS AND PRACTICES IN BORDER ZONES	118
4.1	New Cartographies: Artistic Mappings of Political Spaces	121
4.2	Mapping in Motion: Travelling Artistic Border Practices	128
4.3	Revisiting Border Areas: Artistic Interventions and Imaginations	142

5	BORDER PASSAGES: ARTISTIC REFLECTION ON TRAVELLING WORKERS AND MIGRATORY LANGUAGES	150
5.1	On the Sounds and Languages of Border Traffic in Art Projects	151
5.2	Harvesting as Seasonal Work: Visual Histories of Bending Down . . .	156
5.3	Border Passages and Aesthetics	170
6	EMBODIED IMAGINING OF A POSSIBLE PAST: PERFORMATIVITY AND RE-ENACTMENT AS BORDERSCAPING STRATEGIES	171
6.1	Photographs from the Cycle <i>East Side Story</i> and the Phantom Border . .	180
6.2	Blurring: the Medium as Infrastructure of Mobility	191
6.3	Re-enactment, Performativity, and Embodiment	198
6.4	The Anachronic Dimensions of <i>East Side Story</i>	204
7	ARTISTIC QUEER(Y)ING OF THE BORDER REGION	207
7.1	Challenging Masculine Myths of Nature: georgia Krawiec Works on Oaks and Acorns	212
7.2	My Body, My Motherhood: Photographic and Artistic Reflections on Self-determination and Abortion in the German-Polish Border Region	218
7.3	Sexwork on the Border and Beyond: Robert Gliński's Film <i>Świnki / Piggies</i> and Anna Nizio's Video <i>Ladies Ring Twice, Gentlemen Only Once</i>	225
7.4	Transgressing Borders, Queer(y)ing through Art	231
8	CONCLUSIONS: THE BORDER AS SCAR, BORDER ART AS CONCERNING . .	232
9	BIBLIOGRAPHY	239
9.1	Sources	239
9.2	Literature	240
10	INDEX	262