GeoHumanities

ISSN: 2373-566X (Print) 2373-5678 (Online) Journal homepage: https://www.tandfonline.com/loi/rgeo20

"The Sky Is Hidden": On the Opening Up of Language and National Borders

Paul Magee, Elena Isayev & Aref Hussaini

To cite this article: Paul Magee, Elena Isayev & Aref Hussaini (2019): "The Sky Is Hidden": On the Opening Up of Language and National Borders, GeoHumanities, DOI: 10.1080/2373566X.2019.1586560

To link to this article: https://doi.org/10.1080/2373566X.2019.1586560

Published online: 02 May 2019.

PRACTICES AND CURATIONS

"The Sky Is Hidden": On the Opening Up of Language and National Borders

Paul Magee
University of Canberra

Elena Isayev
University of Exeter

Aref Hussaini
Independent Artist

The article comprises a series of microessays, initially troped around three artworks by Cildo Mereiles, Rene Magritte, and Georges Perec. Each serves to problematize the links between geographical landscapes and entities as abstract and historically recent as nation-states. These essays are numbered in the fashion of bureaucratic documents (either processed or awaiting decision). Interspersed through them are photographic images of dilapidated and largely boarded-up houses, taken just kilometres from the Moria Refugee camp on Lesbos. The writing, meanwhile, turns from spatially subversive, contemporary artworks to consider a discourse on language and its role in creating space, from a time well prior to nation-states. Moments in Varro and Cicero bring out the historicity, and with that the fragility, of current ways—"by birth," "sovereign soil," "naturalization"—of linking terrain to territory, bodies to place. The article concludes with a discussion of intellectual strategy, via meditation on (the opening up of) the origins or words and geographies.

GeoHumanities, 00(00) 2019, 1–17
Initial submission, April 2018; revised submission, December 2018; final acceptance, December 2018.
Published by Taylor & Francis Group, LLC.

104729

Rio De Janeiro State shares a border with the state of São Paolo. In 1969, Cildo Mereiles stood on the Rio side of that border. He was carrying a suitcase specially constructed for the occasion. A leather divider separated the inside of the case into two compartments. Mereiles also had a shovel. He proceeded to dig a hole, filling one of the case's compartments with the dirt of Rio De Janeiro State. Mereiles then closed the case and stepped across the border to São Paolo State. There he dug another hole, filling the second compartment with dirt from that state. So the two were combined in one case.

The case and its soils were exhibited in a São Paolo gallery under the title *Mutações Geográficas: Fronteira Rio–São Paulo* ["Geographical Mutations: The Rio–São Paulo Border"] (Brett, Gallery, and Gallery 1990, 40). Brazil had been under a military dictatorship for five years by that point. The previous year had seen the closure of Congress and the suspension of *habeas corpus* by a regime pioneering the now-familiar appeal to national security as justification for repression, including, from that same year, widespread torture (MacLachlan 2003, 141). Those facts seem relevant to this still work.

I have imagined numerous versions, mostly at the borders of nations: Turkey–Greece, India–Pakistan, Mexico–the United States. For if one can quietly swap sovereign soil from a few meters either side of a state frontier, why not internationally as well? Why not at the border Brazil shares with Paraguay? Over half of Paraguay's population was lost over that border in the conflict that began in 1864, one of the deadliest wars in the Americas to date (Lynch 1985, 673).

Did the dirt even notice?

The echo of such events seems quietly there in Mereiles's installation, causing further doubts to arise. That *Geographical Mutations* should resonate beyond its specific site accords with Mereiles's aim for the *Arte Fisica* ["Physical Art"] series, of which it formed a part. Each work in the series was, he claimed, "an attempt at reducing something to its abstraction" (Mereiles, quoted in Brett, Gallery, and Gallery 1990, 40). The abstraction revealed by *Geographical Mutations* seems to be something like the following: What distinguishes the soils of Rio de Janeiro and São Paulo states, and renders their deliberate positioning both integrated and side by side in an artwork so quietly uncanny, is the abstract, and quite magical notion that our lived, social categories should inhere in the very dirt.

Aref: Borders are often transparent. You can't see them, yet you will find them everywhere—even in your body, even when talking to God. You can't remove them from everywhere. Sometimes you cannot cross them. If someone crosses my body borders—if some bacteria enters—the white cells will react and try to fight back. Also, for the land, there have to be borders. They make the geography, the personality, and the name.

102121

My sister was British till she died. I am not, though I'm fast approaching London on BA16 and have just filled in the Border Force LANDING CARD please complete clearly in English and block CAPITALS. It is strange that her nationality, "was British," is past tense now, too. I fill in place of birth Melbourne. She's not even Australian any more. That was

so long ago, and just now. Keats writes, “And all the dead whose names are in our lips.” Dead at 25. And the printed words of a poem on a page are, Keats writes, “The shadows of melodious utterance.” No lighters, matches or other fluids. What will you be doing in the UK? Australia introduced its own Border Force (“Australian Border Force”) in 2015, a merger of the Australian Customs and Border Protection Service and the Department of Immigration and Border Protection—which had itself replaced the Department of Immigration and Citizenship in 2013. An early promise of the Australian Border Force was to increase the rate of weapon-bearing officers from 15 percent in 2016 to just under 25 percent in 2020 (Commonwealth of Australia 2015, 7, 18).

773

Old New Soft Hard Woven/Hammered
Separate/Together Absorbed/Reflected

42337

Benedict Anderson refers to the “principle of *naturalization* (wonderful word!).” The word is wonderful to Anderson because it implies a social process for becoming naturally French,

naturally Thai. So you might, having missed out the first time, become naturally Danish after all. The fact that "even the most insular nations" accept naturalization as a principle provides Anderson with supporting evidence for his further, general contention that "if nationalness has about it an aura of fatality, it is nonetheless a fatality embedded in *history*." For, in fact, the modern nation is "conceived in language, not in blood" (Anderson 1991, 145). Far from fleshy, our "by-birth" identities can be reduced to abstraction as well.

Lena: Are some people naturally nothing? Does that mean people can become unnaturalized?

(Actually, states have often been willing to cancel naturalizations most recently in response to terrorism, during World War II because the loyalty of naturalized citizens was called into question.)

5897

Aref and I thinking about the artwork Paul described to the class: A geography textbook is left outside for some months, where it is exposed day and night to the sun, the rain and it warps, and the inks dividing spaces on its maps run. Magritte then exhibits the book as an artwork: a *geography* textbook.

56767

11311

"The most significant change in the Mediterranean region over the past decade has been the militarization of border enforcement" (Jones 2016, 17). Reece Jones's estranging point is that this militarization actually represents a diminishing in the conflict between nations. Though the Iron Curtain in its European and Korean versions constitutes a memorable set of instances, the India/Pakistani border too, the fact is that few countries invested heavily in border fortification over the twentieth century. It would not have made sense, given the expense and the fact that planes could always fly over anyways; what is more, such efforts seemed "unnecessary in the United Nations era, when most states respected the sovereign authority of neighbouring states" (32).

True to these facts, our "border patrol" forces, however fully armed, are far more likely to be working in cooperation with neighboring states. So Morocco has been funded by the European Union (EU) to destroy migrant camps on the Moroccan side of the border. Turkey has received funding to hinder Syrian migrants from getting to the EU. Australia has paid for a variety of similar deals with Indonesia, Nauru, and other Pacific nations (69). Pointing out that the raft of free trade agreements introduced over these same decades have facilitated the free movement of large businesses, allowing them to pick and choose the countries with the most minimal labor and environmental regulations in which to invest, Jones's point is direct: "Borders are not natural divisions between people or benign lines on a map. They are mechanisms for some groups of people to claim land, resources and people, while fundamentally excluding other people from access to those spaces" (vii).

The war is on the poor.

It is the role of national imagining to obscure that, disguising inequities of wealth in terms of beloved landscapes and places of birth: "The system of states, borders and resource enclosures is embedded in our culture and our way of life and permeates many aspects of our existence, to the point that it is difficult to imagine life outside of it" (163).

19

Reuben Fink published "Visas, Immigration, and Official Anti-Semitism" in *The Nation* in 1921:

> The passport and visa system is one of the evil heritages of the Great War. it emerged as a natural corollary of war logic. In this country it had its birth on May 22, 1918 through the adoption by Congress of the so-called Passport Control Act. It provided that no one should leave the United States without a passport or a permit from the Department of State, or enter this country without a passport properly visaed by the American consul or other accredited representatives abroad. The term of this act was to expire with the declaration of peace. (Fink [1921] 2014, 29)

Paul: In other words, we've had nations before without any conception of a passport, or a visa system—and at times of massive incomings, or goings. It is not just that the nation can be imagined differently, it has been practised differently.

1237

Paul and I discussing Cicero. Which led us to Wittgenstein's (1980) remark that a man [*sic*] can be locked in to "a room with a door that's unlocked and opens inwards; as long as it does not occur to him to pull rather than push" (41e).

Each of us has our own ways of being so locked in.

2

Transformations
from domestication to
gourd vines.
Trained to create blind spots
for a good view.

42337

Jacques Rancière writes of heresy. He hones in on Emmanuel Le Roy Ladurie's *Montaillou: Cathars and Catholics in a French Village 1294 to 1324*, which comprises a microhistory of a village in the Languedoc region during the Cathar heresy. The problem Rancière has with Ladurie's book is the very reason it has been celebrated as a classic in the field: It makes the Montaillou villagers' strange, heretical actions a comprehensible product of local conditions at the time. Social history, Rancière acidly comments, "is possible insofar as heresy is put back in its place, assigned to its time and place." By "making of every speech production the exact expression of its cause," the social historian effectively banishes heresy from the very place he would study it (Rancière 1994, 67). Behavior has once again become law-abiding.

There is a contemporary equivalent in our discussion of the art that undermines the borders of national space. Why do we so swiftly label it and its makers in national terms? Given how profoundly a work like *Mutações Geográficas: Fronteira Rio–São Paulo* pressurizes nationalist thinking, why do we nonetheless refer to its maker as Brazilian? "Brazilian artist Cildo Mereiles." I am referring to the practice of art catalogs, gallery placards, and scholarly writing; but also to the simple conversational difficulty of discussing such an artist's work without at some point locating him or her in national space: the Brazilian artist, the German artist, born in Lagos, Colombia, Brisbane, a South African artist, an artist from Chile, from Taiwan.

Siniša Malešević ("The Chimera of National Identity") writes of a similar phenomenon among scholars, including those like himself whose work gets at the hollowness of the very practices of national belonging:

> We live in a world where nationhood is taken for granted and where not having a formal and emotional attachment to a particular nation is generally perceived as unusual if not abnormal. When asked at an international meeting where you are from the expectation is that you will name a recognisable distinct geographic and political entity such as "Germany," "India," "Nigeria," or "Peru." If you were to say "I have no nation," your answer would not be taken as a serious response. Instead you would be seen as a joker, a naïve utopian or a nuisance. Alternatively, you would be asked further questions to clarify your "real" origin. (Malešević 2011, 273)

How do we get beyond the national enclosure of our speech?

12263

Caelum is the Latin for "sky." The following is Marcus Terentius Varro's explanation of how the word came to have that meaning, from his *De Lingua Latina* ("On the Latin Language"). Varro starts by quoting a certain Aelius:

> *Caelum*, Aelius writes, was so called because it is *caelatum*, "raised above the surface," or from the opposite of its idea, *celatum* "hidden" because it is exposed. … But that second origin, from *celare* "to hide," could be said from this fact, that by day the sky *celatur* "is hidden," no less than that by night the sky is not hidden. (Varro 1951, 17–19)[1]

a place never
seen touched heard
nevertheless sensed as Home

42709

There is no premodern equivalent to *Geographical Mutations*. Benedict Anderson explains that in most parts of Europe, in the centuries prior to the nation's emergence, borders were experienced as "porous and indistinct"; they were felt as places where "sovereignties faded imperceptibly into one another." That is because power was most frequently conceived as proceeding downward from "a high center," and fading over distance (Anderson 1991, 19). Swapping suitcases full of dirt over a border—where exactly is the border?—would make little difference in such a polity. Whereas in the

epoch Anderson analyzes, the power attributed to the national realm is horizontal, and saturating. It runs right up to the line on the map. Each grain of dirt there is sovereign. And cannot be. Anderson is an artist. (He "was" Irish; but "is" an artist. What escapes there?)

75511

Is that other belonging to language? The *Penguin Book of Spanish Verse* pegs artists to nation of birth in its brief introductory glosses—"Rubén Darío, b.1867, Sarmiento, Nicaragua"—but enshrines in its very theming as a book of Spanish-language verse a community that exists across and even indifferent to nations. Or does that bring with it its own enclosures? *¡y no saber* —Darío writes—*adónde vamos,/ni de dónde venimos!*' (Darío 1955, 409). "And to not know where we're going/nor the place from which we came!" Each grain of dirt there is sovereign, at the center of unknowing. Do we even know we speak Spanish?

12263

> An *amnis* is that river that goes around something; for *amnis* is named from *ambitus* "circuit." From this, those who dwell around the Aternus are called *Amiternini* "men of Amiternum." From this, he who *circum it* "goes around" the people as a candidate, *ambit* "canvasses," and he who does otherwise than he should, pleads his case in court as a result of his investigable *ambitus* "canvassing." Therefore the Tiber is called an *amnis*, because it *ambit* "goes around," the Campus Martius and the City; the two Interamna gets its name from its position *inter amnis* "between rivers"; likewise Antemnae, because it lies *ante amnis* "in front of the rivers," where the Anio flows into the Tiber—a town which suffered in war and wasted away until it perished (Varro 1951, 27).

Lena: The name is for the feature that came first—here the river precedes the town—it is permanent—while the town is temporary and mobile. The name is also about the relationship between the river and the town—just as Aberystwyth in Welsh is "on the mouth of the river Ystwyth." It is about what is seen first by the one doing the naming: the river and then the settlement. That is how you describe somewhere, locate it according to a feature: the river. So the name is about the telling of the place away from it. It is about the telling of a place not yet named—which becomes the name.

19541

Robert Maxwell Ogilvie (1980) refers to Varro's "rash and irregular" etymologies in his *Roman Literature and Society* (105). F. H. Lee (1914), much earlier, makes frequent use of the word *ridiculous* in relation to Latin etymologists, of whom Varro is foremost, pointing to "the tendency to connect words simply because of a similarity of sound" (92). Marcus Tullius Cicero, on the other hand, tells Varro in the dialogue between them recounted in the *Academica* IX.9, that "we were wandering about and straying like visitors in our own city when your books led us as it were back home" (Cicero 1933).

Varro's most recent English translator Ronald G. Kent is more circumspect than Ogilvie, indicating discrepancies with the findings of contemporary comparative etymology in footnotes, and only occasional exasperation ("That is, without other birds … an absurd etymology" [Varro 1951, 73, footnote e]). So at V.83, where Varro is contemplating a derivation for *pontifices* "high priests" from *pons* "bridge," Kent writes, "Varro may be right, though perhaps it was the bridges between this world and the next which originally the *pontifices* were to keep in repair" (Varro 1951, 80, footnote b).

Could it be that the fanciful and the rash are just what lead us home?

104491

Every House is a story. Escape is only into a future.

12263

Cerno “I see” is said from *cereo*, that is, *creo* “I create”; it is said from this fact, that when something has been created, then finally it is seen.

56957

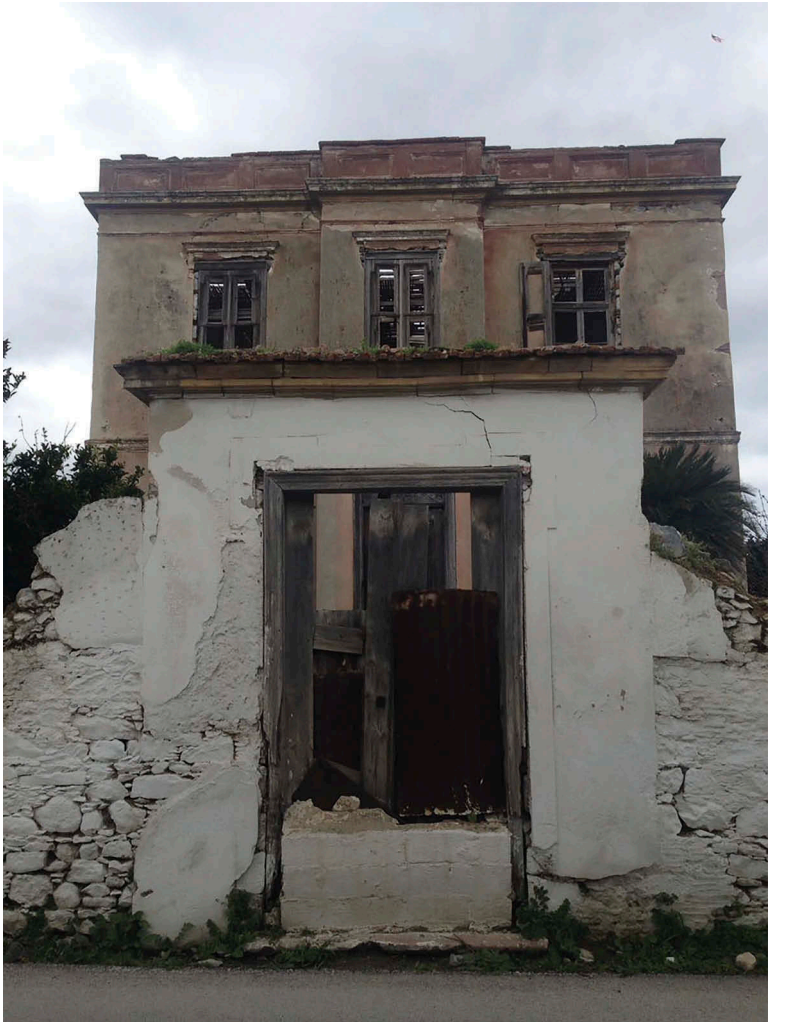
The scenery around us.
The surprise—not a scene in a museum—but in real life—taking the best view on the hill.
…
Can this scene cause more damage to people who have already been exposed to war or other suffering?
…
These remains could still benefit.
But not here.
Maybe inside a museum or special place for them.
So that the story—not forgotten—helps to remove it from real life.

Hassan Tabsho

661

Lena has asked me to translate for Al Maeishah a passage from Varro’s *De Lingua Latina* concerning the word *templum*, “temple.” The idea was to do a more poetic version. The Latin is archaic and obscure. We had been discussing her work in Svalbard, home of the Global Seed Vault, in the Arctic Circle. The archipelago is an unincorporated area administered by a governor appointed by the Norwegian government but is not part of Norway. And one cannot be born or die there. Of course, births and deaths do occur on Svalbard, the island is inhabited and work goes on. But they cannot all the same, not officially. We start to discuss an imagining of contemporary nation-states along this model, as places where you cannot be born, and cannot die. Of course births and deaths occur there. But under this dispensation they simply are not counted as events in national space, being far more mysterious than that. Without the possibility of being born or dying there, what would national belonging become? What would artwork be?

317



The ground and sky set aside in formulaic language for rites of augury or for taking auspices is called a *templum* "temple." The words of the formula differ depending on place. On the Arx one says,

> Let the temple rise, and wild lands run, from the places I duly discern.
> Whatever kind it is, let this soothsaying tree mark off temple, from wild lands to the left.
> Let this other truth-telling tree, whatever kind it is, mark off temple from wild lands to the right.
> Let the temple between these trees be for drawing directions, for making observations and for divining from the sky.
> For I have duly named it.
>
> (Varro, 1951, VII.8, my translation)

101537

Georges Perec (1997): “Crossing a frontier is quite an emotive thing to do: an imaginary limit, made material by a wooden barrier which as it happens is never really on the line it purports to represent, but a few dozen or hundreds of metres this side or that of it, is enough to change everything, even the landscape” (73).

Aref: The India/Pakistan is a strong border. But constantly crossed—by singers and sportsmen for example.

263

Could Cicero have read Perec, chanced upon, in a house on a side street of the Subura in Rome?

What would he make of the “crossing”?

Perhaps as metaphor—since the assumption of universal understandings of frontiers or lines does not quite stretch that far into the past.

What would a line be if not gazed from above as a trace across the surface of a map to scale (a technology only some 400 years old, if that), but rather a dynamic trajectory experienced at eye level.

Locus—where things come to rest according to Varro (1951), *De Lingua Latina* V.14 (15).

Who comes to rest there?

One response appears in what would become sentence 3, section 11, chapter 47 of Cicero’s *De Officiis*:

> … nature, whose lead we ought to follow. They do wrong, those who would debar foreigners from our cities and would drive them out (as was done by Pennus in the time of our fathers, and recently by Papius.) Of course it is right not to permit the rights of citizenship to one who is not a citizen (on which point a law was secured by two of our wisest consuls, Crassus and Scaevola). (Cicero 1928)[2]

Yes, Cicero has views on access to citizenship (nonlinear frontiers), yet reiterates:

> Still, to debar foreigners from using the city is clearly inhuman.

104723

… So temples are a cut in the sky.

As the passage continues, Varro (1951) explains that the word *templum* “temple” comes from the fact that within this space

> the regions are set where the eyes are to view, that is we *tueamur* "are to gaze," from which was said *templum* and *contemplare* "to contemplate," as in Ennius, in the *Medea:*
>
> > Contempla et templum Cereris ad laevam aspice
> > "Contemplate and view Ceres's temple on the left"
>
> (275)[3]

The temple is connected with watching, watching what appears in the cut in the sky.

Varro (1951) then offers a further gloss on the word *cortumio*, an obscure word which I translated above as "divining from the sky." The term, he writes, "is derived from the vision of the *cor* 'heart' for *cor* is the basis of *cortumio*" (VII.9, 277). Kent in his gloss indicates disagreement: "the second part is rather from the root *tem*—'to cut,' as in *aestimare*, to cut bronze" (276, footnote c). Our word *estimate* is from the cutting of bronze.

6637

Where are you from?

In some gatherings the question is asked often—but not of everyone. At times assumptions are made about fromness that are believed to be correct, making questioning unnecessary.

What is it you would like to know?

At other gatherings to ask about fromness implies a misunderstanding.

Are you asking about my name?

Sometimes there isn't a from—the response—a list of passports.

Or are you asking about my accent?

Other times the list is of institutions.

Or do you mean where I travelled from today?

It is to feed a curiosity to test, expand, shuffle and reshuffle packages of understanding or pigeon-holing.

Or where my friends are?

In some instances the same fromness can lead to inclusion, other times to harm or indifference.

Or which group of people will protect me from harm?

The assumption is that fromness is unshifting.

Or where I am?

101359

Marylin, K. 1998. Did the Women of Ancient Athens Attend the Theater in the Eighteenth Century? *Classical Philology* 93 (2):105–24.

5659

67

Perec (1997): Note what remains identical: the shape of the houses? the shape of the fields? the faces? the "Shell" emblems at the filling stations, the "Coca-Cola" signs that are almost identical, as a recent photographic exhibition showed, from Tierra del Fuego to Scandinavia and from Japan to Greenland, the rules of the road [with a few variations], the gauge on the railways [with the exception of Spain], etc. (73).

Paul: Where is fromness from?

313

"Perfectly true Piso" rejoined Quintus. "I myself on the way here just now noticed yonder village of Colonus, and it brought to my imagination Sophocles who resided there, and who is as you know my great admiration and delight. Indeed my memory took me further back; for I had a vision of Oedipus, advancing towards this very spot and asking in those most tender verses, "What place is this?" a mere fancy no doubt, yet still it affected me strongly. (Cicero 1931)

27211

The idea of fallacy is key here. *Oxford English Dictionary* (OED) etymologist Philip Durkin (2009) describes the etymological one as "the idea that knowing about a word's origin, and particularly its original meaning, gives us the key to understanding its present-day use" (27). The prominence of appeal to etymology as an opening gambit in contemporary philosophical discourse displays a curious, perhaps witting, refusal to acknowledge this error. The drive to identify a common origin to, *e.g.*, hospitality and hostility (Derrida 2000) seems less to explain current usage than to crack new life into either term, charging the inherited past into openings to a different future.

So Jones (2016, 84) tells us, in etymological mode, that prior to the first World War passports were only utilized during times of war, becoming regularized and swiftly natural from that point on. Those origins might have nothing to do with our imaginings of passports now. (Consider Rogers Brubaker's [2015] recent questioning of the commonplace that the nation entails religious imaginings because it relies on words that in previous eras carried such meanings—such as "sacrifice" [111]. Maybe, Brubaker's argument runs, what such a word once meant has nothing to do with current usage …).[4] But the connection to those origins, once made, opens new possibilities for thought. If passports represent not everyday security but times of war should we not be thinking about how to dispense with them in peace?

Or leave them out in the rain to run and rot, turn back into trees.

(Lena: Or are we still in a time of war …)

NOTES

1. Adapted from the translation by R. G. Kent by author.
2. Adapted from the translation by W. Miller by author; the brackets are my own.
3. Adapted from the translation by R. G. Kent by author.
4. "'When state representatives or nationalists speak of 'sacred' ideals, 'sacred' territory, or 'sacred' causes, does this signal an intertwining of religion and nation (or state)? Or can it be considered simply one of many metaphorical traces of originally religious language?" (Brubaker 2015, 111).

ORCID

Paul Magee http://orcid.org/0000-0002-8165-3059

REFERENCES

Anderson, B. 1991. *Imagined communities: Reflections on the origin and spread of nationalism*. Revised 2nd ed. London: Verso.

Brett, G., I. Gallery, and C. Gallery. 1990. *Transcontinental: An investigation of reality: Nine Latin American artists*. London: Verso.

Brubaker, R. 2015. *Grounds for difference*. Cambridge, MA: Harvard University Press.

Cicero. 1928. *De officiis*, trans. W. Miller. Cambridge, MA: Loeb Classical Library, Harvard University Press.

Preceding pages: Color figures available online.

———. 1931. *De finibus bonorum et malorum*, vol. 3, revised 2nd ed., trans. H. H. Rackham. Cambridge, MA: Loeb Classical Library, Harvard University Press.
———. 1933. *On the nature of the gods*, trans. H. Rackham. Cambridge, MA: Loeb Classical Library, Harvard University Press.
Commonwealth of Australia. 2015. Australian border force, ABF 2020. Accessed November 18, 2018. https://www.homeaffairs.gov.au/ReportsandPublications/Documents/abf-2020.pdf.
Darío, R. 1955. Lo fatal. In *The Penguin book of Spanish verse*, ed. J. A. Cohen, 409. Middlesex, UK: Penguin.
Derrida, J. 2000. Hostipitality, trans. B. Stocker and F. Morlock. *Angelaki: Journal of the Theoretical Humanities* 5 (3):3–18. doi:10.1080/09697250020034706.
Durkin, P. 2009. *The Oxford guide to etymology*. Oxford, UK: Oxford University Press.
Fink, R. [1921] 2014. Visas, immigration and official anti-semitism. In *This immigrant nation: Perspectives on an American dilemma, articles from The Nation 1868–The present*, ed. R. Lingeman, 29–39. New York: The Nation.
Jones, R. 2016. *Violent borders, refugees and the right to move*. London: Verso.
Lee, F. H. 1914. Etymological tendencies of the Romans. *The Classical Weekly* 17 (12): 90–96. doi: 10.2307/4386849.
Lynch, J. 1985. The river plate republics from independence to the middle of the nineteenth century. In *The Cambridge history of Latin America*, vol. 3, ed. L. Bethell, 615–77. Cambridge, UK: Cambridge University Press.
MacLachlan, C. 2003. *A history of modern Brazil: The past against the future*. Wilmington, DE: Scholarly Resources.
Malešević, S. 2011. The chimera of national identity. *Nations and Nationalism* 17 (2):272–90. doi:10.1111/nana.2011.17.issue-2.
Ogilvie, R. M. 1980. *Roman literature and society*. Sussex, UK: The Harvester Press.
Perec, G. 1997. *Species of spaces and other pieces*, ed. and trans. J. Sturrock. London: Penguin.
Rancière, J. 1994. *The names of history: On the poetics of knowledge*, trans. H. Melehy. Minneapolis: University of Minnesota Press.
Varro. 1951. *On the Latin language*, books V-VII, ed. and trans. R. G. Kent. Cambridge, MA: Loeb Classical Library, Harvard University Press.
Wittgenstein, L. 1980. *Culture and value*, ed. G. H Von Wright in collaboration with H. Nymna. Oxford, UK: Blackwell.

PAUL MAGEE is an Associate Professor in the Faculty of Arts and Design at the University of Canberra, Canberra, Australia. E-mail: Paul.Magee@Canberra.edu.au. His research focusses on travel, creative practice, and knowledge.

ELENA ISAYEV is a Professor of Ancient History and Place at the University of Exeter, Exeter EX4 4RJ, UK. E-mail: E.Isayev@exeter.ac.uk. Her research addresses migration, hospitality, and exceptional politics in contexts of displacement.

AREF HUSSAINI is an independent photographer, writer, translator, and painter. E- mail: sayyedaref11@yahoo.com. His research addresses where one can feel at home.