

Uppsala Rhetorical Studies U R S

S R U *Studia Rhetorica Upsaliensia*

ENGAGING  vulnerability

CAN A PERSON BE
ILLEGAL?

Refugees, Migrants
and Citizenship in Europe

Cecilia Parsberg
Voices

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I. On the production of *The Chorus of Begging* and *The Chorus of Giving*

The Third is the one who questions me in the face-to-face, who suddenly makes me feel that there's a risk of injustice in the ethical if I do not take into account the other of the other. (Jacques Derrida)¹

1.

In the spring of 2014 I begin to prepare for the film shoot.² The Chorus of Begging consists of people who usually beg on the streets. The Chorus of Giving consists of people who usually give to those who beg on the streets.

I see and perceive a physical and mental distance between those kneeling on the streets and the passers-by, between begging and giving. For me this makes answering a begging person's question a highly physical experience. I sense the conflicts in my body when I bend down to give, when I start feeling around for money or don't. I notice how I begin to fumble, tremble, blush, and don't know what to say. I become overloaded and mute.

On the street the obstacles seem both emotional and verbal. Often both parties seem to want to communicate more but can't. And of course there are cultural codes at play between those who beg and those who give or don't give. To give and receive money is often a non-verbal transaction, which is why The Chorus of Begging and The Chorus of Giving are going to sing without words. Using their own individual voices as well as their collective chorus voice they are going to attempt to sing the feelings between these begging and giving people.



Skövde Konsthall, 2015

The choruses will be standing across from each other – about five meters apart – while singing and the setup will be the same when the films are screened as an installation. The viewer will stand between the images and the sound from *The Chorus of Begging* and the images and the sound from *The Chorus of Giving*.

The production had an express purpose, though we planned the days of the shoot in terms of logistics there were many unpredictable human factors. The singers in the chorus were inexperienced, as was the production team in this situation, which meant that working on the production involved many aesthetic and ethical choices.

The Chorus of Begging and The Chorus of Giving is a film installation in which the viewer stands between the two choruses and listens to voices, sees facial expressions and bodies.

At the top of this text I quote Derrida: In this installation the viewer could be said to be *The Third One*, the viewer invited to the installation and who is watching the work in their own life experience, but also the viewer that is always present in one's body, in one's conscious, who guides the choices and decisions one makes in relation to another human.³ When I portray I am also a viewer. I haven't wanted to control the production process, I've wanted to gently guide it step by step, together with the participants, to finally arrive at a finished work.

These are the conditions and this is the process that I want to describe here and in the film *On the Production of the Chorus of Begging and the Chorus of Giving* (which is shown in a room adjacent to the installation).

2.

Background: In the winter of 2012 Leif Eriksson called me – he is a teacher and researcher at The School of Global Studies at the

University of Gothenburg and, I later realize, a key figure when it comes to those who beg in Gothenburg. He had heard me on the radio and we ended up talking about an economy that is becoming increasingly clear in the encounter with the people who are begging on the streets, an economy built on inequality, which we agree is not acceptable. We talked about *exchange* rather than *to help*. How might this work?

Two months later we meet in Gothenburg, he drives me around and tells me how he's been spending his spare time the last six months.⁴ We get out of the car at Hjalmar Brantingsplatsen and he shows me a hole in the concrete under the bridge by Hjalmar Brantingsgatan. He says:

– I got angry. In November I taught an M.A. class on social exclusion in which we among other things looked at homelessness and the processes that are taking place in Gothenburg in relation to the global system. We had homeless people come to the class and tell their stories. One thing led to another and in late November when it got very cold I had enough. I've arranged a number of campers and parking permits for a group of EU mobile people who've come here. I work half time, so this is something I do in my spare time. They pay for the campers, I buy them and handle the paperwork here in Sweden.⁵

When we talk about my idea Leif is quiet for a long time, he just sits and listens. As I talk, his body language conveys skepticism. I say that art is another way of expressing the sensual and that the political is also based in the sensual, in people's emotions and reactions. I give him my view of the interaction between those who beg and those who give or choose not to give. I tell him that I think that this kind of artwork can illuminate a dimension of the ongoing drama. The givers' feelings are heard and noticed, only

very few people who beg have been given space in the media and they haven't expressed their feelings as strongly as the givers, nor have they done so in my interviews. The givers appear to be having a constant internal conflict, and in the cases where no deeper reflection happens, it's just isolated incidents that lose meaning and the problem is shunted onto those who beg and onto their home countries. Why is there not more interest in finding out why the givers have such strong feelings? I say that I think the system has made its way into our bodies somehow, that people's emotions constitute a playing field for the market of selling goods and services. That's not news to be sure, that's what a market researcher does for a living. But what happens if the givers' feelings end up in the hands of strategic party platforms? Or what happens if the situation becomes "normalized", becomes a part of a social body politic and accepted as the status quo. I notice my own basic understanding of equality losing touch with the reality on the street. A kind of violence is becoming commonplace.

– Leif, I understand that you're outraged. You to want to try to see what the possible paths to action are between you as a giver and the person who begs. One can learn a lot from drama. The palpable and physically sensual experience in the encounters between the begging and the giving penetrates deeply into people's logic, intuition, and political ideology.

In the end Leif Eriksson answers:

– Here's what I think. For those of us who grow up never having to face acute problems of vulnerability, even if one has good intentions – as the people who want to ban giving have – one has to remind oneself that one doesn't know what the fallout might be of this kind of art project. The key question is: What is their compensation for this kind of work?

– One hundred kronor an hour, which is what I'm paid after taxes.

– It wasn't obvious to me that you were going to pay them. Then that's an entirely different matter to me, you're giving something immediate in return. This will take time, which is in short supply for many of them since they need to beg in various ways in order to make money during the daytime. They have very little spare time and in the time they have they might need to for instance take a course in Swedish for immigrants.

Those who beg get reactions every day and at times people turn on them. Some have been yelled at, they don't understand the words, but they know what's meant through tone of voice and gestures. Others mean well, that too is clear from *how* they speak. These are the types of experiences that the choruses are going to try to voice, without words. Music would only serve as an accompaniment, which isn't needed. The tone of voice gives weight to what's said, a tone of voice can cancel the meaning of what's being said. By setting up two choruses to interact with each other, I assume that listening is an act, an observant silence.

I want to see if this idea is viable. At the same time I want to *get* the images rather than *take* them.⁶ If it's possible to create an atmosphere together where everyone has a desire and an interest in trying this thing that nobody's done before, if everybody feels that they've got a stake, are co-creators, something can happen beyond the given instructions.

Leif and I decided to meet the next evening on Götaplatsen and drive to the three campers on Hisingen. Those who beg work long days and don't get home until eight or nine. I told them that I'd been to Romania to meet others as well and that I'd done an interview film with other people who beg on the street and that the type

of forum I'd like to create is a space in which giving and begging people can have a task in common and create together.

3.

We did nine line-ups/shoots of the choruses and of these three takes were cut into two films: one with The Chorus of Begging and one with The Chorus of Giving (these two films were synchronized in the installation).⁷

The participants did not wear any kind of costumes. Clothing is often part of a scenic, aesthetic production, but not documentaries. I want to emphasize that they aren't actors. The participants weren't there to play someone else. They were going to work. I wanted to eliminate the aesthetics of representation as much as possible. My only instruction was that they wear the same clothes three days in



Jacobsson Theatre, Artisten, Gothenburg, June 13–15, 2014.

a row – otherwise it wouldn't be possible to cut between different takes made on different days.

All participants have signed contracts. The schedule is on the contract as is a release form stating that each participant consents to being filmed.

4.

The basic premise in the dramaturgic approach was that everybody must feel safe at all times. If we noticed that someone was falling by the wayside we worked in various ways to include them. It was mainly about building trust. A chorus is teamwork; for instance Anna had a headache the second day so we slowed down the pace for the entire chorus. I started the first day off by saying: *We're all working together in this room. There is no audience during these three days, just us. We are a team. We will be creative, powerful and observant of what needs to be done and work well together. We trust each other and we have total respect for all. We know that we will be filmed the entire time all days.* Improvising singing, in dialogue with another chorus, in a situation where everyone's an amateur and no one has met previously and everyone is being filmed, means that those in front of the camera need to feel safe with those behind the camera. Otherwise nothing will be created, nothing will happen, no one will sing so that it reaches and carries. A director is expected to know when the actor reaches the boundary where contact is made with the viewer. A documentary filmmaker is expected to know when the person being filmed penetrates the lens.

For these three days conditions were more or less equal for everyone in terms of logistics, and nobody had sung in a chorus opposite another chorus consisting of people that they'd never met before.

Different life circumstances can create fear and distance but also curiosity, that is part of the drama that plays out on the streets. Sometimes I call this curiosity attraction. I would describe it as a condition in which I want to know more, but it worries me. I am prepared to give up something of my own understanding of the state of things and am also interested in the unknown, in what isn't understood. I experience this as a state of tension, I might tremble before it, but it isn't just fear, just as much attentive listening. I find it to be a state of focus in which something new can be created, it isn't my own creation, it's something done together with another, it's a synergetic give-and-take. There was that kind of uncertain curiosity in the room – though the participants might describe it in different terms – a state that had to be managed to lead up to the takes of the chorus singing. Which is why we needed some training and exercises.

Jenny Roos and Pär Hagström were choir directors, they planned the exercises and led the training. We wanted to leave room for dissonance – the non-euphonic, cacophonous – and for the participants to be able to use their voice for expressions that don't usually count as song.⁸ One of the voice exercises used concrete situations as a prompt: stories of longing for one's children in Romania, of being spat on, of a loved one dying. Jenny and Pär then guided the participants in finding a sound, a tone, and a short melody, a call or another way of expressing their emotion and repeating this word *mechanically*. At 12:20 minutes into the film, "mechanical voice improvisation", Jenny explains: "I will give you a theme based on a feeling – that we'll talk a bit about first – then one finds a sound that one repeats and together that becomes a song. It's important that you keep it mechanical. It shouldn't be a song that you create

yourself, but a small sound, a part of a larger whole.” Jenny continues using an example in which they begin singing their sound to a certain rhythm.

When each person one-by-one – led by a rhythm – repeated their sounds mechanically it became a choir. A choir of individual sounds that originated in a personal association to the same feeling, they were expressing a mood.

The Chorus of Begging and The Chorus of Giving underwent the same training. They were even filmed during the exercises, which prevented the situation from becoming too therapeutic. They had a constant listener – “the viewer” was present. After each exercise there was a *choir lineup* in which the individual feelings would be expressed as a collective chorus on the podiums. The choir lineup contrasted markedly with the more physically active exercises.

In this way the staging of the choral arrangement is based on real events and the personal voice of each participant in relation to the act of *giving and begging*.⁹

In the more social contexts, when we ate, took breaks, drank coffee, and danced, there was a desire to make contact, a search for communication, a curiosity and a sort of attraction – a curious interest. Three interpreters were at the lunch so that everyone would be able to understand what we said to each other. A sense of community emerged between the participants in the chorus.

6.

When we edited the two films in the installation we did it keeping in mind that a viewer would be standing between them – at the same angle that the camera had been shooting – and not be able to see both at once.





On the Production of The Chorus of Begging and The Chorus of Giving (53:20)¹¹



From August 20 to September 14, 2015 six shipping containers were set up by Röda Sten in Gothenburg. The choir dialogue was shown in two of these (see above right image and image below). The containers are positioned at an angle corresponding to the positions of the choruses when they were filmed. At times the participants in the two choruses make eye contact with each other.

In a third container the production film was presented along with this text. There was also a newly written essay on giving and begging in a larger European context, “Giving in Free Movement Europe”.¹⁰ It had been reviewed by Judith Kiros “... in free movement Europe we are struggling to manage the system we’ve implemented. As Cecilia Parsberg points out in her investigation of giving and begging in Sweden and Europe – states do their utmost not to attract the ‘wrong’ intra-European migrants. The poor.”¹²

The notes for the installation as a whole were:

The political happens every day, between people in our surroundings who share our existence. That is the premise for my artistic practice. I perceive, with all of my senses, a physical and mental distance between those who kneel on the street and passers-by, between begging and giving people. Here I invite the spectator into that “gap”. A dialogue, or a lack of dialogue is going on between the two choruses, between voices, between facial expressions, and between bodies. The installation “The Chorus of Begging and The Chorus of Giving” is an embodiment of this experiential space. A reflection of a situation that many experience every day on our streets. It is my hope that art can make it possible to see such gaps – which seem to be difficult to talk about – as spaces for action; and thus contribute to the possibility of political acts in and about these spaces.

II. On Symmetry and Asymmetry in *The Chorus of Begging and the Chorus of Giving*

[....] right there, in the warmth of the human voice, in the living echo of the past, some primal happiness lies hidden and the incapable tragedy, the chaos and pathos of life is bared, the singular and the unattainable, there, in the primary sources, they have yet to be reworked. (Svetlana Aleksijevitj)¹³

1.

Begging is a call to social interaction. Regardless of whether the giver interacts socially with the (visitor) begging on the street, the giver is implicated in the asymmetrical value system of the EU. These transactions and interactions take place between, and in opposition to, one another, which is why I have arranged the Chorus

of Begging and the Chorus of Giving identically – in a symmetrical structure. The two choirs stood about five meters from each other when we shot the film and they are shown the same way – as projections opposite one another approximately five meters apart. This configuration does not become three-dimensional until the viewer steps into the space in between. The scale is calibrated so that a viewer and a member of the choir are about the same size when full body shots of the choir are shown on the screen.¹⁴

Does this mean that I by directing and presenting symmetry – through my symmetrical arrangement – present a false image, a benevolent representation that indicates a sort of equity? Could my arrangement be giving a sense of two troops, soldiers of society, framed into opposition alongside the viewer? Is it a utopia of collaboration, or a dystopia of separation?



Reflektera Konsthall, Väven, Umeå, 2015.

Within the matrix of the prevailing system humans are counted and measured according to symmetric meters, however those in the Chorus of Begging aren't quite part of the system and thus haven't been counted by the same meter as those in the Chorus of Giving – that is why I wanted them to be able to stand in the same way (that is also why they have been paid, while the those in the Chorus of Giving have not.)

2.

The first reason for the symmetrical choral arrangement is the intention that the chorus of song would be created through interaction. “Co-presence” is a key word. On the streets, in our cities, we move in co-presence, people's movements are an essential part of how cities function. But co-presence doesn't necessarily mean that



Reflektera Konsthall, Väven, Umeå, 2015.

we interact: “Co-presence is not social in itself. In contrast, it makes up the foundation of social interaction (if we by social interaction refer to interactions in physical space – not over the phone or the Internet). And it is with social interaction that the social ‘begins’”, writes cultural geographer Sara Westin.¹⁵

We began with such a “co-presence” and moved on to the interaction between the two choruses – choral singing is a creative endeavor between people which demands presence and togetherness from all participants, it could be said to demand exactly that from its participants which the prevailing political structure does not.

The second reason for the symmetrical arrangement is that I don't want to depict what's happening, I don't want to replicate the physical gestures that play out on the street. The participants, whose bodies and gestures were shaped by the situation on the street, were guarded at the beginning, not so much when it came to singing as when it came to relating to each other. They needed training to unlearn instrumental roles and representations: to unlearn the images they had of each other. This process of unlearning also necessitated de-representation of clothes as well as positions.¹⁶ (My reasoning here was the same as for my decision not to photograph those who beg, just the places where they beg – I don't want the depiction, but the *image* itself.¹⁷) I wanted to try to make a new image emerge. My question was and remains: Is there a way for me to wriggle past the rhetoric that so easily traps me in the framework of expectation, to a place in which we do a third thing together. Is this how new images can be generated?

For the viewer of the video installation there are no clues to indicate which chorus is which. The viewers have only been told that one chorus is made up of people who usually beg on the streets and the other of people who usually give to those who beg (the

participants are not asked for their ethnicity, citizenship and the like, they're only asked about this particular activity and this action). Both choruses are arranged in the same formation.

The third reason for the symmetry is what the anthropologist Camilla Ravnboel writes about a ten-month field study of those who beg on the streets of Copenhagen: "They see themselves as being EU-citizens [...] as part of the system".¹⁸ In the same vein Mujo Halilovic, a Ph.D. candidate at Malmö University writes that they themselves want to be seen as citizens like any other and no longer as "the others".¹⁹ The symmetry of the choral arrangement attempts to highlight the deficiency that is *experienced* on the street. The viewer is given the opportunity to confront this deficiency when they stand between the two choruses. Judith Butler claims that "a critical practice of thinking [...] refuses to take for granted that framework of identitarian struggle which assumes that subjects already exist, that they occupy a common public space, and that their differences might be reconciled if only we had the right tools for bringing them together."²⁰ The configuration intends to suggest such tools.

The fourth reason for the symmetrical formation of the choral arrangement is to depict a form of separation that appears unbridgeable in the urban space. It is a structural and ethical separation that is inherent to the *situation, position and action*. I wanted to examine what might happen if the separation remains but those begging and those giving perform *situation, position and action* in a different way. I changed the conditions as follows:

- *situation* – they have been subject to the same conditions for three days²¹
- *position* – they are standing up
- *action* – they are singing with each other

The viewer is invited into the space that separates them. The seemingly empty space is transformed – in front of the viewer – from glances exchanged in silence, to singing together with the other chorus. This action violates normative understandings of identity, ethnicity, nationality and subject. It's an immaterial space. Sensuality is mediated here. A potentially sensual space lies between giving and begging.

About, for and through: situation, position and action, at once ties together and separates the begging and the giving.

The fifth reason is that the symmetry stages a framing. Within social frameworks norms are created for the inter-human, among others those that have to do with who deserves recognition and representation.²² To some degree giving and begging designate their respective representation and the installation with the two videos opposite each other with the viewer in the middle exemplifies this performative act.

According to the social framework in which the choral arrangement was developed, the question arose if and how I – who in this case inhabit a knowledge-producing position of power – can learn something new from the people I engage. Butler writes further: "If certain lives are deemed worth living, protecting, and grieving and others not, then this way of differentiating lives cannot be understood as a problem of identity or even of the subject."²³ One way of putting it would be that both the members of the choruses as well as the viewer are invited to negotiate exchange and possible synergy with me as director. Another way of seeing it would be that a film director has simply hired them as chorus singers. Opening up that discussion is one reason why we include a screening of the pro-

duction video. Author and film curator Tobias Hering writes “*The viewer stands in-between*. For Cecilia Parsberg ‘as a practitioner’, the concern for the in-between is a double concern: The installation *The Chorus of Giving and The Chorus of Begging* explores the social space around the mutually related gestures of begging and giving, while it also explores the physical space of its own agency as an installation: the sensual (sound and vision) space created for the viewer, the witness, to step in and partake in the exchange. An installation as a social space, as a way of doing things that affects the way of doing things: an ethical space.”²⁴

3.

The symmetry in the choral arrangement leaves space for the asymmetrical. The philosopher Emmanuel Lévinas claims that the



Varbergs Konsthall, 2015.

relationship between myself and the other is inherently asymmetrical. Further, Lévinas claims that the structural has to do with what citizens can do in society, while the ethical is to be understood as anarchical, as it opposes control.²⁵

You and I are radically separate – I don’t understand your facial expression in the context of my own experience, because you and I aren’t contained in the same notion. But when I meet your face I can enter the state of receiver and giver.

The videos of the choruses cut between showing the entire chorus and close-ups of the faces of chorus participants. During the choral singing they sometimes look at each other, sometimes not. Lévinas stresses that “every individual shall be able to remain individual, an irreplaceable being, as ‘faces’, but without individuals isolating themselves and letting conditionality reign.”²⁶ “But how then can commonality even exist?” asks the Danish philosopher Peter Kemp in an attempt to grasp Lévinas’ thinking. He continues: “According to Lévinas commonality emerges only through one human giving the world to the other, that is by sacrificing it so that it is open to both, and through the freedom to sacrifice conditionality, through which it subordinates itself to the judgment of the other.”²⁷

The choral arrangement takes place in a temporary space, albeit a directed and aestheticized one. Certain directives have been given that pertain to using voice and gaze to interact with one another and with the conductors who are conducting the drama of the choral arrangement. Still the recording space could be described as a liminal space where a mutuality, a commonality, arises during the recording, one that can be hard to create outside of this temporary space. How can it be done according to Kemp’s description? “She

sacrifices her ownership of it so that it becomes open to them both, though the freedom to sacrifice conditionality, thereby subordinating itself the judgment of the other.” How can this be done without erasing the gap that exists between them?

*I descend into the subway, I'm barely down the stairs to the platform when I hear noise, look up and see four men ranting and gesticulating – the words ricochet between the walls, are distorted before they reach me. The scene is unintelligible – linguistically. Signs need to be pieced together, sounds need to become a melody, gestures need to be filled with meaning. But I am tired and the train arrives, I get on it and go home.*²⁸

Creation implies that something is coming into being (as opposed to something being done). In the choir training the participants recalled their feelings from incidents on the streets and were trained in voicing these, through a certain choral technique. They created sounds with their own voice in front of the others, and these likely came into being such as they were because the other was there and was also creating sound. That which first seemed like an impediment – that the song was wordless – also became liberating. Peter Kemp again: “That is exactly why the ethical subjectivity does not express itself in what is said, in that which is already known. It expresses itself in ‘an utterance that – in relation to that which is – constitutes an exception.’”²⁹

4.

The symmetry makes visible the gap between the choruses and the asymmetry links them: the symmetrical and the asymmetrical make space for agency.

There is a dialogue between the Chorus of Giving and the Chorus

of Begging, or a lack of dialogue between voices, facial expressions and bodies. Here the viewer stands in a liminal space between different EU-citizens, with different conditions but similar needs, with different experiences, and interests but similar feelings, with different clothes but in a similar position, with different educations but similar voice resources.

Literature

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Endnotes

1 Derrida continues: “As for Lévinas, he defined the relationship to the ethical as a face-to-face with the other and then he eventually had to admit that in the dual relation of the ethical face-to-face with the other, the Third is present too. And the Third is not a person, not a *terstis*, a witness who comes in addition to the two. The Third is always already

there in the dual relation, in the face-to-face. Lévinas says that this Third, the coming of this Third that has always already come to pass, is the origin or rather the birth of the question. It is with the Third that the call to justice appears as a question. The Third is the one who questions me in the face-to-face, who suddenly makes me feel that there's a risk of injustice in the ethical if I do not take into account the other of the other." Jacques Derrida, "A Certain Impossible Possibility of Saying the Event", transl. Gila Walker, *Critical Inquiry* Vol. 33, No. 2, (Winter 2007): p. 444.

2 This text belongs to the film *On the Production of the Chorus of Begging and the Chorus of Giving*. The purpose is to give an account of the shoot June 13–15, 2014 at Artisten in Gothenburg. The production film is shown in connection with the installation *The Chorus of Begging and the Chorus of Giving*. Available at: <http://beggingandgiving.se/en/chapter-7/-chap7-1>.

3 One example of this are Maja's and Frej's comments in the last part of this chapter under the header "Debrief". Available at: <http://beggingandgiving.se/en/chapter-7/-chap7-1>.

4 The conversation was recorded and transcribed. Leif Eriksson has read this text and it is published here with his permission.

5 "Givandets och tiggandets kör", Tendens kortdokumentärer, Sveriges Radio P1, August 19, 2014. Accessed April 13, 2016, www.sverigesradio.se/sida/avsnitt/417601?programid=3381.

6 This is what I've tried to emphasize in the past fifteen years. I changed my focus when I was working in South Africa 1999–2002 – no, South Africa directed my focus at *what we do with each other shapes what we do*. *How do I take a photo* changed to *How do I get a photo*. I sense a brutality, a violence, a sensationalism in the production of *What if What* isn't also counterbalanced/put in relation to *How*. I maintain that the market likes to look at *What* and that research within the humanities and social sciences as well as a political context can give us this essential *How*. This is why artistic research is important to me.

7 *The Chorus of Begging*: Laurentiu, Catalin, Gabi, Marian, Marin, Aurel, Nikolai, Florino, Augustina, Ana (the older), Ana (the younger),

Margareta, Ileana. *The Chorus of Giving*: Jon, Erik, Maja, Samuel, Frej, Gunilla, Kia, Leila, Catharina, Håkan, Jennifer. Choir directors and sound: Next Stop: Horizon – Jenny Roos and Pär Hagström. Camera B-Chorus: Erik Pauser. Camera G-chorus: Lars Siltberg. Interpreter: Carmen Condruz. Recorded in the Jacobsson Theatre, Artisten, University of Gothenburg. Editing: Kristina Meiton. Sound editing: Pär Hagström. Director and producer: Cecilia Parsberg. Available at: <http://beggingandgiving.se/en/chapter-7/#chap7-1>.

8 Martin Rössel, musician and producer, who has put the song of the choruses on Spotify describes it as: "They aren't singing straightforward tones, but atonal clusters. This breaks up the sense of a tonality to a unified sound." Danish choir director and pianist Torben Eskildsen writes "This reminds me and has me associating to Gerlesborg, where I in the early '80s participated in a number of vocal improvisations, where we did 'types of noises'/'noise collages' with composer Svend-David Sandström. We used cluster chords, harmonies of closely spaced tones, whose tonal value is determined by among other things the density and location. On keyboard instruments clusters were carried out by striking a specific section of keys with the palm of a hand, forearm or the like."

9 Merete Mazzarella writes: "Phenomenologist Sara Ahmed wants to view emotions as movement – in space, between individuals, groups, and objects – definitely not as something that is, that exists inside people, but rather as something that's done and becomes actions, in interaction with and dependent on other people." Merete Mazzarella, "Emotioner kan väcka heta känslor", *Svenska Dagbladet*, October 17, 2011. Accessed April 22, 2016, www.svd.se/kultur/understrecket/emotioner-kan-vacka-heta-kanslor_6559059.svd.

10 The essay had been published in *Glänta* No. 1 (2014) the previous week. It can now also be found at the online journal www.eurozine.com (in Swedish as well as in English). *Eurozine* described the text as follows in Eurozine Review: "The informal politics of distribution on the streets – begging, giving – makes visible the faults inherent to the European welfare system, writes Cecilia Parsberg. Free movement

is intended to open up national borders, but when poor EU citizens make use of this freedom to travel and do what they can to make money within the framework of the law, they are met by rules and statutes that aim to prevent them from enjoying this possibility.” Cecilia Parsberg, “Giving in Free Movement Europe”, *Eurozine*, August 6, 2014. Accessed August 3, 2016, <http://www.eurozine.com/articles/2014-08-06-parsberg-en.html>.

11 Available at: <http://beggingandgiving.se/en/chapter-7/#chap7-1>.

12 Judith Kiros, “Rasismen kommer uppifrån”, *Dagens Nyheter*, August 7, 2014. Accessed March 22, 2016, www.dn.se/kultur-noje/kulturbatt/rasismen-kommer-uppifran.

13 Translated from Swedish. Svetlana Aleksijevitj, *Kriget har inget kvinnligt ansikte*, transl. Kajsa Öberg Lindsten, audiobook, (Stockholm: Ersatz, 2013), 26:46.

14 If conditions allow, as they did at Skövde Konsthall, Reflektera Konsthall in Väven, Umeå, at Varbergs Konsthall, and at Norrbottens Museum. When it was shown in containers there were other criteria. At street-screenings it is shown as a split-screen and the sound is the element that first reaches passers-by, after that they stop and see the projection on the wall, if they want to know more I talk to them.

15 Sara Westin, *The Paradoxes of Planning, A Psycho-Analytical Perspective* (Ph.D. thesis at Uppsala University 2014), (Farnham: Ashgate Publishing, 2014), p. 187.

16 For more on this training see chapter 7.1 “On the Production of The Chorus of Begging and The Chorus of Giving”. <http://beggingandgiving.se/en/chapter-7/#chap7-1>

17 See “Places I” (chapter 3, <http://beggingandgiving.se/en/chapter-3/>) and “Places II” (chapter 8, <http://beggingandgiving.se/en/chapter-8/>).

18 “Den nya utsattheten – om EU-migranter och tiggeri”, *Socialmedicinsk tidskrift*, Vol. 92, No. 3, (2015), Camilla Ravnboel, 328 and 331. Accessed May 6, 2016, <http://socialmedicinsktidskrift.se/index.php/smt/issue/view/105>.

19 “Den nya utsattheten – om EU-migranter och tiggeri”, *Social-*

medicinsk tidskrift, Vol. 92, No. 3, (2015), Mujo Halilovic, 361. Accessed May 6, 2016, <http://socialmedicinsktidskrift.se/index.php/smt/issue/view/105>.

20 Judith Butler, “Non-Thinking in the Name of the Normative”, *Frames of War: When is Life Grievable*, (New York: Verso, 2009), p. 150.

21 Except for payment, see chapter 7.1 “On the Production of The Chorus of Begging and The Chorus of Giving”. <http://beggingandgiving.se/en/chapter-7/#chap7-1>

22 Since the designation *the Roma who beg* and *the begging Roma* are at play in the public discourse and I have personally experienced viewers using these to speak of The Chorus of Begging, I want to further emphasize that the division is not about ethnicity. For instance there are Roma participants in both The Chorus of Begging as well as The Chorus of Giving. (See further discussion in the Introduction, “Designations” <http://beggingandgiving.se/en/chapter-1> as well as Chapter 5.2 <http://beggingandgiving.se/en/chapter-5>.)

23 Butler, p. 150

24 Tobias Hering, November 2014, in response to Cecilia Parsberg’s reflections in a doctoral seminar.

25 “Ethics for Lévinas is an *an-archy*, i.e. absence of control, rejection of all generalization.” Translated from the Swedish.

Peter Kemp, *Lévinas, En introduktion*, transl. Rikard Hedenblad, (Gothenburg: Daidalos, 1992), p. 67.

26 Quoted in Kemp, p. 73.

27 Ibid., p. 73.

28 “The Other is the stranger that disturbs the peace of the home. However The Other is also another Freedom, i.e. a reality that I don’t have any power over and that I can’t control.” Kemp, 40.

29 Ibid., p. 49.