

Summaries

Lisa K. Bogerts: Aesthetic Resistance: Ambivalences of Art and Activism. This article reflects on the conditions under which visual art can be considered resistance. From a social science perspective, it highlights the conflicts and ambivalences related to political art. To enable a detailed analysis, it introduces five dimensions which have to be distinguished when discussing the resistance potential of visual media. Drawing on literature from social movement studies and visual culture, it shows that the entangled relation between resistance and rule makes it hard to identify unambiguous forms of resistance. As a result, the article pleads for acknowledging the contradictory nature of political action, which should not keep activists from resisting via the means of art.

Radwa Khaled: Arts as Politics. Everyday Practices as Political Practices. Through scrolling social media networks, such as Facebook, or through walking city streets, one encounters many artistic creations made by individuals who do not define themselves as belonging to a (political) group. Yet many such artistic expressions contest established norms and laws, either in their form or content, and, therefore, fall into the political realm. This article examines why and how individual artistic expressions in virtual and public spaces in Egypt can be seen as political practices. It conceptualises the individuals producing such artistic expressions as constituting an artistic 'social non-movement'. The concept of a social non-movement helps explain why and how such artistic expressions should be seen as political, as well as how the artistic expressions' producers, consumers, and surroundings are bound together. The article draws upon Deleuze's and Guattari's concepts of 'striated' and 'smooth' spaces to theorise the relationship between Egypt's artistic social non-movement and the public sphere.

Hjalmar Jorge Joffre-Eichhorn: The Theatre of the Oppressed and Transitional Justice in Afghanistan – Collective Empowerment and New Dependencies. This article investigates the work of the Afghanistan Human Rights and Democracy Organization (AHRDO), a grassroots political theatre movement created in 2009 with the aim of challenging Afghanistan's deeply rooted culture of impunity by systematically working with the country's victims of war. Using different forms of applied theatre, and in particular the various techniques of the Theatre of the Oppressed, AHRDO has been promoting a transitional justice process from the bottom up through creating theatrical safe spaces for Afghan war victims to self-empower, self-mobilise and in the process become authentic protagonists in the struggle for a more just and democratic Afghanistan. The article shows the fundamental role different applied theatre methods can play in articulating and shaping political change from the perspective of the oppressed. It also raises a number of critical questions concerning the role of international donor organisations in conditioning such endeavours, as well as the seeming impossibility to fundamentally challenge existing power structures.

Annett Bochmann: Social Orders, Mobility, and Situational Border Regimes in the Context of Burmese Refugee Camps in Thailand. From different sociological and philosophical theories, such as Erving Goffman's total institution, Michel Foucault's disciplinary institution and biopolitics, and Giorgio Agamben's conceptualisation of the camp as the *nómos* of the modern world, one learns of the social and political order of refugee camps, as well as wider processes such as the biopolitical mechanisms of the humanitarian aid industry. However, this article argues that when we simply apply structurally determining perspectives to refugee camps, we fail to see the specificities of camp constellations. Based on field research in Burmese refugee camps in Thailand, the article emphasises that there is not one identifiable overarching camp order that fully determines and penetrates camp life, rather camp life is established through local microstructures. Exemplified through camp residents established (illegal) mobilities and the local border regime, these microstructures and their relevance for ordering camp life are explored. Likewise, this article gives empirical evidence to the argument that when studying the social order of refugee camps classic theories on encampment need to be enriched with micro analytical perspectives in order not to reproduce blind spots.