

ETAT D'EM(U)RGENCE (*State of Apparition*)

What rights are suspended under the current State of emergency law in France? What is the genealogy of law 55-385 and how are its roots embedded in State resistance to anti-colonial struggle? How will the proposed constitutional change, enshrining the enactment of a state of emergency, affect civil liberties? How are civil liberties, sovereign state power and terror theorized and enacted/ performed?

http://www.nytimes.com/interactive/2016/02/16/world/europe/france-constitution-new-laws.html?_r=0

ESAD Workshop: 9th-13th May 2016

Concept: Through this workshop students will experiment with radical theater and pedagogy models grounded in Augusto Boal's Theater of the Oppressed (Teatro do Oprimido - T.d.O). Through collective reading, enacting, role-play and public/ movement-perspective legal writing the group will be guided through a scene:

It is the 10th of February 2016 and through a Parliamentary vote the house will pass a constitutional change which will, amongst other clauses, strip citizens convicted of terrorism of their passport.

In our make-believe parliament, who are the main actors of this scene? the parties and ministers (such as the resignee Christiane Taubira), Prime minister Manuel Valles, the UN, the police chief and activists projecting 'Constitutional violation' on the façade of the parliament building? What if these actors got together to discuss another *emergency*? What if the proposed constitutional amendment were to review the powers of the state and the police already possess, and which expand beyond their justifiable capacities?

Workshop lead by:

Adelita Husni-Bey stages workshops, seminars, publications, radio broadcasts, archives and exhibitions and focused on using radical pedagogical models within the framework of urban studies. In 2014 she works with jurists, activists, lawyers and squatters on the 'Convention on the Use of Space', a publicly drafted legal document on the commons and the use of urban space. She has presented her work at the Dutch Art Institute, London School of Economics, The New School and Piet Zwart Institute amongst others in 2015. Solo shows include: *Movement Break*, Kadist foundation, 2015, *Il Principe, la Classe e lo Stato*, Galleria Laveronica, 2014, *White Paper: The Law*, Casco, 2015, *Playing Truant*, Gasworks, 2012. She has participated in: *Undiscovered Worlds*, the High Line, 2015, *Really Useful Knowledge*, Reina Sofia museum, 2014, *Utopia for Sale?*, MAXXI museum, 2014, *Meeting Points 7*, MuKHa, 2013, *TRACK*, S.M.A.K museum, 2012, *Right to Refusal*, 2012, Bregenz Kunstverein. She is a 2012 Whitney Independent Study Program fellow and has recently concluded leading a course on 'performing intersectionality' at Bocconi University in Milan.



9th MAY - 14,30-18,30:

Introduction///

Reading of Law 55 – 385 and Constitution

'Restructuring muscular relations' exercises from the arsenal of the T.d.O.

Dialogue+discussion

10th MAY - 14,30-18,30:

'Integration games' from the arsenal of the T.d.O.

Collective reading and syllabus construction:

Agamben, Membe, Zizek, Benjamin, Gundogdu amongst others

Dialogue+discussion

11TH MAY- 14,30-18,30:

Continuation of collective reading+ Re-production of parliament and Constitutional amendment proposals through 'Games of Mask and Ritual' from the arsenal of the T.d.O

12TH MAY - 14,30-18,30:

Re-production of parliament and Constitutional amendment proposals+ continuation of 'Games of Mask and Ritual' from the arsenal of the T.d.O

PUBLIC SCREENING: 'The Law in these Parts' dir. Ra'anan Alexandrovicz, 2011

13TH MAY- 09,30-13,30:

Forum theatre and writing of new constitutional amendment through 'Legislative Theater' techniques + conclusion and feedback

Initial BIBLIO:

Legislation texts:

<https://www.legifrance.gouv.fr/affichTexte.do?cidTexte=JORFTEXT000000695350>

Relevant Constitution:

<https://www.legifrance.gouv.fr/Droit-francais/Constitution/Constitution-du-4-octobre-1958>

D. Ferreira Da Silva, *No-Bodies: Law, raciality and Violence*, in "Griffith Law Review" vol. 18, (2) 212-236

F. Moten, S. Harney, *The Undercommons: Fugitive Planning and Black Study*, Autonomedia, 2013

S. Zizek, *Against Human Rights*, in "New Left Review", 34, 2005

A. Membe, *Necropolitics*, Duke University Press, 2003

G. Agamben, *State of Exception*, University of Chicago Press, 2003

All texts available at: <https://adelitahusnibey.hotglue.me/page2/>



1. *A Theatre of the Oppressed group performs O Trabalhador, a Forum Theatre piece, in Favela Júlio Ottoni, Rio de Janeiro. (Photo courtesy of Augusto Boal)*

create a net of solidarity. Not my family, my race, my sex for itself, but my family, my race, my sex with the other ones. And this, I think, is necessary if we are to produce change.

SCHECHNER: When did you get elected and how do you define Legislative Theatre? How did your work as a member of the City Council [of Rio de