

Human “embodiment” is a polysemous term that has rich multi-, inter-, and transdisciplinary dimensions from various histories of consciousness. As a paradigm for various methodologies, it emphasizes the lived experience and the immanence of the human condition, especially regarding sensory habitus, bodily ways of knowing, and the material-social dimension of humanity within a historically/geographically situated context; it validates all people as bearers of their own insight and knowledge, and emphasizes that experience itself serves as a phenomenological basis for understanding. Embodiment is thus not reducible to an abstract philosophical project, but rather holds possibilities for a practical and applied ethics. In the context of peripheries, embodiment can be understood as the commitment to marginalized communities and teaches us both the scientific and humanistic value of compassion.

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GLOBAL URBAN HUMANITY - THE “EMBODIMENT” OF EMBODYING PERIPHERIES

Kuan Hwa

“horše ʔuuxi! Native American Student Development recognizes that UC Berkeley sits on the territory of xučyun (Huichin), the ancestral and unceded land of the Chochenyo-speaking Ohlone people, the successors of the sovereign Verona Band of Alameda County. This land was and continues to be of great importance to the Muwekma Ohlone Tribe and other familial descendants of the Verona Band.

We recognize that every member of the Berkeley community has benefited, and continues to benefit, from the use and occupation of this land, since the institution’s founding in 1868. Consistent with our values of community, inclusion and diversity, we have a responsibility to acknowledge and make visible the university’s relationship to Native peoples. As members of the Berkeley community, it is vitally important that we not only recognize the history of the land on which we stand, but also, we recognize that the Muwekma Ohlone people are alive and flourishing members of the Berkeley and broader Bay Area communities today.

This acknowledgement was co-created with the Muwekma Ohlone Tribe and Native American Student Development and is a living document.”¹

Conventionally deemed “peripheral,” not central, the people of the “peripheries” are yet the protagonists of alternative modernities, as confirmed by our labor, protest, survival, and bodily practices that take place on the margins of urban centers. Liminality of the edges affords transformation of both people and the city proper, and sensorimotor embodiment is the process and praxis for part of this change. *Embodying Peripheries* engages the ways in which subjectivities differ across urban space, in which our race(s), class(es), abilities, roles, and gender(s)/sexualities are not accidental features of the cosmopolites, but historically effected and primary components of inequity. Inequity is mirrored within city demographics and struggles, such as in Northern California’s bay area, but also within the larger purview of the urban distribution of the planet, as current global inequalities iterate the same inequalities

¹ “Ohlone Land.” University of California, Berkeley, <https://cejce.berkeley.edu/ohloneland>.

created by the injury of imperialism, colonialism, slavery, and Eurocentric heteronormative patriarchy of the last 500 years (Moore et al, 2019; Go, 2016; Lugones, 2010). National economies, anti-blackness, and global capital are intertwined in this contemporary condition we all (all of us, really) inherit within our own bodies as our very conditions of material life, since all bodies and labor bear the intergenerational imprint of modernist statecraft and historically elaborated notions of property, hierarchy, and belonging or exclusion (Mbembe, 2017). At the local level, partitions of exclusion often intersect with national histories of conflict, and economic globalization. In some instances across the global centers of the world, economic policies concretize ideologies of exclusion, using the nation-state and legal statuses as the technologies through which peripheralization is concretized and enacted onto the bodies of citizen-subjects and subjects who are decidedly not citizens. Brenda Yeoh has shown that “the embodied urban experiences of unmoored transnational lowly paid migrant workers whose navigation of transnational routes to and from ‘home’ and ‘host’ (the city) are not inevitable but perpetuated by the city’s disciplinary policies of ‘use and discard’”. For example, policies ensuring the transience of female foreign domestic worker bodies in cities such as Singapore, in turn, reinforce the permanence of transnational mobilities among unskilled labor migrants” (Yeoh, 2006). So too in this volume, it is possible to see that the state – be it USA, Israel, Turkey, Brazil, India, Nigeria, or others, plays a constitutive role in development policies and attribution of citizen rights or resources that can affect the embodied lives and practices of those within, or excluded from, their borders. The philosopher Martin Heidegger called the fact that we cannot choose the reality or human existence into which we were birthed *geworfenheit*, the “thrownness” of our being-in-the-world (Heidegger, 1972). The sociogeny of embodied life is complex, since places have their own histories and dynamics; from our thrownness it is up to us how to move forward in a glocal present that is continuously reshaped by globalizing *processes that are not natural and therefore can be reimagined* (Fanon, 1967).

This publication points at the constitutive outside(s) of normative bodies and yet recognizes that all peoples are subjected to regimes of body management: the political intervention upon the biological and the human body. At the same time, some structures might serve a constructive purpose of affirming ways of life by supporting various bodily practices; what these can be and how to improve quality of embodied life continues to remain a contested but open question. The idea of embodiment does not necessarily have a positive valuation: it can mean trauma and immobilization, the process of violent division, exclusionist practices, disavowal. But another idea of embodiment upholds that

every body exercises embodied agency as well as the potential to make change for the better, and keeps current the possibility that a shared global urban humanity is still possible if you want it.

A gap persists between the literature of the body as the lived experience by the impaired, black, indigenous, person of color, female, queer (the theme of some humanities disciplines), and conventional sociological or ethnological studies *about* these groups as "objects of study." As Julian Go explains of this gap following Edward Said's literary studies, social science research has the tendency to replicate the "imperial episteme's law of division," often only covering peripheral spaces or the people outside of Western metropolises or the Global North as external and local studies rather than as part of a continuum within which Northern agendas benefit or have even caused (Go, 2016). It is unfortunate when social science masquerades the artifact of glorified and remunerated slum tourism and analysis as research, while bodily difference is reduced to scientific curiosity alone. To bridge difference requires tremendous effort, but it must be clear as a goal. It is at least my honest wish for this publication that we have set this goal closer within reach by bringing difficult scenarios of embodied difference to the fore. Yet another gap exists between the conventional division of the body as an object of study and the idea of embodiment as a pure phenomenology, a structural and philosophical preoccupation; contributing scholars and artists have engaged with this dimension of embodiment to varying degrees, sometimes by means of staging the phenomenological experience via photography, or by explicit discussion of it. *Embodying Peripheries* was proposed to scholars and practitioners to gather contributions across geographies and historical timeframes that consider gaps in human and social experience of urbanity in hopes of fostering an active dialogue that combines the ethics and ethos of ethnic/gender/queer studies with the systematic inquiry of sociology and anthropology. The research, voices, and visions gathered here look at the formation of embodied practices and subjectivities in the peripheries that inform the urban imaginaries of a city biography in a way that potentially fuses or juxtaposes issues and approaches. All contributors' perspectives and approaches are their own. Generally speaking, embodied practices in the city include such things as commuting, laboring, occupying, squatting, bodily resistance to forms of oppression, corporeal citizenship, migrations, interventions on the sensescape,² performative experiments, music, dance, artistic and aesthetic projects, urban farming, guerrilla urbanism, social movements, *transmovimientos*, embodied political action, and sensuous alter-epistemologies such as urban

² See also how grime and filth are used for creating social partitions but also of belonging via *suciedad* in Vargas, Deborah R. "Ruminations on Lo Socio as a Latino Queer Analytic," *American Quarterly*, Vol 66 No 3, 2014, 715-726.
*Thanks to Juan Manuel Aldape Munoz!

foraging, wandering, and local strategies for urban survival (Hernández, 2021). Cityscapes congeal within the human body the same way civilization and its discontents sediment within the mind. They are of the past accumulation of experiences as much as they unfold as vectors to the future.

While activities form one part of embodiment, the built environment affords such actions. Gaston Bachelard in *The Poetics of Space* (1958) remarked that architecture in the home shapes small gestures of one's body: that repeated use of the staircase during childhood forever remains embedded in our feet, and that "the tiniest latch has remained in our hands" (Bachelard, 2014). But embodiment as a process does not end there. From intimate and proximal domesticity to the spatial expanse of the global cityscape, architecture and our interactions with material culture continually form and reform human embodiment, teaching us how to sense and move through the world as lived-through meaning (Merleau-Ponty, 2014).

As physical and sensory beings, we all appear on these shared global commons and undercommons as particular bodies with particular features – as varying abled, aged, gendered, sexualized, racialized, class-based, or otherwise culturally encoded assemblages of symbols that walk this planet earth (Harney & Moten, 2013). But more than symbols, we are human, and we are all enough. To have or to be? Physical embodiment, as an idea, emphasizes the act of being as *modus operandi* and being as a becoming. As an idea, it invites us to think about the human experience and all that we experience as human beings by specific embodied actions as components of being: who we are from what we do, and *how we do* and listen, rather than by relations of possession or apparent fixity of our social facts. Rather than all "having" faces and bodies, we *are* the faces and bodies that matter, and sense the world through our organs, with one another. In this material reality, we are mortal humans with human friends and families, grounded in a finite bodily way of being. Death is part of fragile embodied life, as is aging, suffering, love, and loss. In contrast to the well-known Cartesian meditations celebrating the life of the mind as *res cogitans* separate from the *res extensa*, philosophers of embodied cognition have emphasized that we cognize this world in an embodied way, and that much of what we know conceptually is undergirded by how we sense and how we move. With every footstep we take, and in the traces we leave behind us (carbon or otherwise), we sense *this world that has us* (we do not possess it), and the world keeps record of our actions through various activities. A phenomenologists say, cognition and collective human life is embodied and embedded,³

³ See also the survey of phenomenological studies since Edmund Husserl in *The Routledge Handbook of Embodied Cognition*. Edited by Larry Shapiro. Routledge, 2014.

and it is inevitable that the activities of an embodied life take place somewhere, at some time, in the larger context of the planet, within our own finitude (Haugeland, 1993; Casey, 1998). By now, it should be clear that "embodiment" as a key conceptual term is polysemous and varies depending on discipline and application. In phenomenology following the tradition of Edmund Husserl, it refers to the structure of experience, and for Maurice Merleau-Ponty it refers to, and acknowledges, the human body as a starting point for experience and all knowledge, *the body as subject* rather than as an epistemological object to be known and represented (Husserl, 1989; Merleau-Ponty, 2014). In this sense, it foregrounds lived experience over preexisting conceptual categories.

In the social sciences, using embodiment or parallel concepts to understand social phenomena has been developed since at least the 19th century. Karl Marx's third manuscript from the *Economic and Philosophical Manuscripts of 1844*, for example, describes the way that civilizational modes of thought congeal in the human person by ways of sensing, explaining that "the *forming* of the five senses is a labor of the entire history of the world down to the present" (Marx, 1922). Georg Simmel's sociology of the senses identifies the interaction of human to human contact via the gaze, for example, as a productive force for social life, providing a sensory analytic for later iterations of sensory anthropology (Simmel, 1997). Marcel Mauss investigates techniques of the body as a vehicle for cultural transmission and bodily ways of knowing (Mauss, 1973). Pierre Bourdieu articulates a version of embodiment in order to explain the social life of child development within a Kabyle family, to which he posited the dichotomy of objectification and embodiment, the latter referring to the process of socialization (Bourdieu, 2013). In Bourdieu's case, embodiment could account for the domain of human activity taught and imitated by "structural exercises" and transmitted from body to body in a social context by practice: we learn by doing, imitating, and emulating one another (Bourdieu, 2013). In this way, every action we take is a teaching, and every action we make is a teaching for someone else. The anthropologist Thomas Csordas reinterprets embodiment in both Merleau Ponty's *Phenomenology of Perception* as the body as "setting a relation to the world" rather than as an epistemological object, and in his reading of Bourdieu's concept of *habitus* as mediating embodiment and objectification as a strict dichotomy (Csordas, 1990). As a methodological approach to overcome dichotomous thought in the social sciences, Csordas suggests that embodiment as a paradigm allows the social sciences to move beyond a limited notion of the subject-object that also persistently has upheld concomitant dichotomies of self and other, body and mind, a dichotomy that often treats social phenomena as outside and distant from the researcher's own bracketed position. Rather than accept the culturally perceived structures as a given analytic, he suggests that embodiment enables

us to understand *perceptual processes* and ourselves as situated bodies within the world. Embodiment as a paradigm that upholds the body as subject rather than as object has an ethical consequence for him, since “[if] we do not perceive our own bodies as objects, neither do we perceive others as objects. Another person is perceived as another ‘myself,’ tearing itself away from being simply a phenomenon in my perceptual field, appropriating my phenomena and conferring on them the dimension of intersubjective being, and so offering ‘the task of a true communication’ (Merleau-Ponty, 1964)” (Csordas, 1990). At the heart of embodiment as a paradigm for the social sciences in particular, then, is the ethical and rhetorical task of communication: understanding of human people not as objects, but as ourselves, an expanded and collective self-understanding of *we* that must be negotiated relationally. Through embodiment, human beings are not objectivated infrastructures of people, but living communities deserving of respect, dignity, listening, collaboration, well-being, and the love that we might give to ourselves because we are all interconnected. We are academics and artists, but it is up to policy makers, voters, developers, businesses, and specialists in various sectors to love through policy and infrastructure: not just words, but deeds.

In the context of this specific publication, and with this cursory discussion in mind, embodiment refers to the activities, experiences, resilience, and social-sensory processes manifest in the human person not only as a *bearer* of meaning, but also its *agent*. The articles and artistic projects included here range from social sciences, humanities, and contemporary photography. From their own perspectives and methods, contributors reflect on the processes and local instances of embodiment as they occur in the context of globalization and urban development in the peripheries of cities in a globalized world, or in their idea of the peripheries *of* the world. Embodiment is thus construed here as “subject formation,” but also sometimes more explicitly as the performed arts of dance, festival, play, or even the rituals of everyday life and ways in which we inhabit space; at other moments it refers to the perceptual process undergirded by media or architectural space as a stimulus for bodily behavior or community formation through acts and ways of interacting (Ahmed, 2006). Neither strictly political society, political economy, art, nor culture alone in the broadest sense, the notion of embodiment allows scholars and artists here to cut across disciplinary and categorical boundaries to consider actually existing events and urbanity across societies and communities of practice. It refers to the social and surrounding processes of human people that shape cities and their human tools and technologies, both physical-sensory and ideological or emancipatory — which themselves are often expressed and transmitted by sensory means. It is the result, but also partly the

cause, of what we could call urban sensescapes⁴ of meaning, the way urbanity is objectivated into the city as stimuli affording embodied actions, such as walls, staircases, and tiny latches if we are to have found ourselves lucky to even have had doors on our homes in the first place. Human identities that accompany embodied life are not neutral or natural categories, just as the center or periphery of urban life is not a natural feature of the landscape, but rather historically material. Indeed, whether beliefs are true or false, or whether desires are fulfilled or not, they often drive human beings with different interests to specific embodied actions that shape and reshape our present moment and the built environment as a site of cultural interaction. We do, but things are also done to us. Inequity in urban life and racialized stratification is also not an accidental feature of nature, but rather the willed blueprint of modernity's design through colonialism and slavery and a long history of policies (Quijano, 2007). What is embodied is partly the materialization of actions that play out ideational content or the result of a content played out on or against us, as we are somatically interpellated into its fold. Embodied experience and identities are historically received and constantly shaped by nature-nurture, and not just by the whim of individual choice nor individual effort alone. Beyond identity as a fixed notion of what Jean-Paul Sartre called "social facticity" (that in fact varies across social codes), the actually existing events of daily life and larger urban events can transform and reencode human modes of life at the sensory or bodily level, sometimes by the violence of dispossession, marginalization, ghettoization, gender/sexual exclusion, racialization, or, in the case of settler-colonialism, attempt to eliminate human life altogether by eliminating people or usurping human agency by means of state control when the state is a military police state turned against human life within it, rather than a state designed to serve all (Sarte, 1984; Nichols, 2019; Du Bois, 2010; Williams, 1998; Wolfe, 2006). Conflict is historical, but conflict and its effects are also contemporary. In the latter process of settler-colonial genocide, it cannot be emphasized enough that the premise of the city, or global urban dwelling, is often predicated on the question of land as much as it is question of embodied life – the ground that is every figure's double. Where embodiment begins and ends is thus not as determinate as where our skin seals us in.

Contemporary artist Noritaka Minami's piezograph photographic series, *California City (Real Estate)* and *California City (Wonderland)*, monochromatically narrativizes the purported promise of urban development and the embodied recreational afterthoughts that play out in this 187-square-mile urban planned residential area in the middle of the Mohave Desert in California, USA. Extremely sharp in focus yet atmospheric in a way that makes the hot

⁴ Consider the elements of a sensory landscape as also subject to urban flows, see Appadurai, Arjun. "Disjuncture and Difference in the Global Economy." *Theory, Culture & Society* 7, 1990, pp. 295–310.

desert a cloudy white image, the photographs propose a question between land and embodying peripheries by the way in which acts of play are staged on the urban outskirts of this city just north of the highly populated global city Los Angeles, from which thousands of enthusiasts make pilgrimage to the desert for off-road sports and dirt bike racing in this peripheral space (Abu-Lughod, 1999). Dust occludes vision. Here, the ideal of land development of the sociologist turned real estate developer Nathan Mendelsohn in the 1950s is displayed as an entrepreneurial dream arrested in an inchoate phase, giving us a microcosmic glimpse into the biography of every California city (still often unquestioned) and the actions taken on the land to manage and redirect flows of human migration by inviting people with the false promise of “community.” Long aerial shots of the city reveal grids of urban planning that contrast starkly against the expanse of the desert, evoking what could be the visual imaginary of “the frontier.” Both Mendelsohn’s industrial urban plan and the idea of the frontier and endless development are figments of America’s continuing settler-colonial imagination. Land development is inextricably tied here to the forgetting of indigeneity by means of a material-sensory substitution and replacement with the speculator’s American dream, for California City and its suburban experiment is on Yokut ancestral land, and the Yokut people are still here and the stewards of the land but absent from the photographs. The illusion of *terra nullius* and its twin discourse of development can be understood as staged and critiqued here, consummated by the embodied act of bourgeois recreation. This kind of recreation is its own kind of embodied practice in which speed and technology combine as a socio-sensory event... yet what does it celebrate? The motorcyclist serves as a metaphor for the human body yoked closely to the vehicle as off-road individualism exhibited by athletic braap. In contrast to the politics of resistance or embodied survivance of those from the peripheries, here the periphery is recast as a fantasy for someone’s sensory pleasure, the periphery as playground frontier. The heavily outfitted racers in helmets and gear appear anonymous and the photographs give us questions about what it means to promote urban development, and for whom; it reflects on how interstitial urban spaces acquired by means of dispossession replay fantasy through embodiment as recreation, a kind of play in LA’s rugged backyard. It is unclear how to think through this dusty future. Is it possible that recreational activities born out of the bourgeois imagination like dirt bike racing could ever reconnect us to the land? Do new collective and embodied practices still contain the possibility of actualizing community, and if so, what kind? Similar to Minami’s contemporary photography but journalistic in nature, Sarth Khare’s photo essay, *Unfinished City*, documents the way people and animals inhabit Gurugram,

a city left half-developed outside of New Delhi in the state of Haryana in northern India, the same region that was the ancient setting for the largest battle of the *Mahābhārata*. Gurugram was renamed and repurposed in the late 1980s for capital development, paralleling many other policy changes in India at the time that increased economic divide and ecological decline (Shrivastava & Kothari, 2012). As a consequence to the change in policy and the built environment, so too changed the daily lives and embodied activities of the people there. The essay photos, shot at different times of the day and night, give a sense of Gurugram as an urban space situated within the rhythm and landscape of nature-nurture, part mystery, part poverty, and part developmental "promise." Whose promise to whom? At what cost? Sensitive to the sensory qualities of the space, Khare's opening photograph appears like a peaceful dawn but it is quickly interrupted by scenes of urban development *in media res*, informal settlements set apart from fancy high rise buildings, and the life of activities like games and gatherings for residents and migrant workers from all over the subcontinent. On dirt roads, two women walk slowly without a sidewalk while monumental power lines tower in the background. Cows stand on trash: an image of the divine abandoned in a realm of destitution. Staging social encounter of the gaze classic of Simmel's sociology of the senses, one photograph features a man with a cap gazing directly at the photographer through a well-lit doorway, with what appears to be construction materials inside, the dream of growth and the activity of building found both outdoors and inside the building, conditioning the activities of life. The stranger stares intently but ambiguously at us. More growth? Degrowth? Khare's images and text leave it open to decide how to move forward when capitalist globalization pressures urban development and reshapes Indian ways of life.

This publication contains three contributions focused on Brazil: Matthew Aaron Richmond and Moisés Kopper's "Walling the Peripheries: Porous condominiums at Brazil's Urban Margins," Jeroen Stevens' "Central Occupations: Stills from a City in Movement" and Samuel Novacich's "Makeup and *Marquinha*: Aesthetics of the Bodily Surface in Rio de Janeiro" Richmond and Kopper investigate exclusion in an urban peripheral structure called *condomínio*, arguing that walling as a strategy employed by residents can "preserve residents' sense of security" by separation from "outsiders" or confer class taste upon those who wield power to build or control the walls. Here, Us vs. Them is a constructed dichotomy distributed throughout Brazilian cities and objectivated into architecture through walling as *praxis* so that neighborhoods contain smaller exclusionary spaces within an already partitioned space, thereby stratifying belonging and social formation at the local level. They argue that some residents may even demographically share social facts with those they intentionally attempt to exclude, citing residents' accounts of physical violence and theft as the justified motivation

for exclusionary practices. At other times, walled constructions appear porous and less functional than they originally seem; in this way, they also enable a kind of theater of exclusion, acting as the props for a social status that must be performed as the embodiment of class. Embodiment thus refers in this case to the entire urban complex of racial and class ideology, architectural partitioning, and anti-cohabitation. Prejudice, in other words, causes social effects by embodied means.

Jeroen Stevens brings us again to São Paulo by a photographic visual essay. It examines social movements in the city from 2013-2019. In particular resonance with the architectural support for embodied life, Stevens shows how abandoned spaces host temporary communities that use the city as a resource for organized action. Here embodiment echoes Stephen Ajadi's study of Durumi camp, in which innovative use of occupation and squatting by community members is the primary tool for remaking and reusing space.

Samuel Novacich likewise shows that urban dynamics in the periphery are sensibly manifest. Here embodiment means more explicitly practice upon the surface-level of the body. He gives an ethnographic account of a specific type of aesthetic embellishment on the body called *marquinha* or "little mark," a type of cosmetic enhancement on the skin that entails imitating tanning lines that confers social connotations and ideals of beauty onto its bearer. Novacich's study focuses on how this complex process of bodily aesthetics mediates a social world of Rio de Janeiro's *favela* and all its urban dimensions of race, class, gender, sexuality, and power. Using participant observation, photography, and anthropological analysis informed by psychoanalysis, Novacich gives a human face and a human name to people who engage in this practice and shows how its productive forces constitute psychological selfhood and belonging in the neighborhood.

Francesco Pasta's "Fikirtepe in Limbo: Urban Transformation, Cross-border Migration, and Re-peripheralization in Istanbul" looks at Istanbul, Turkey, from field research conducted 2017-2019 and specifically examines the site of the largest ongoing development there, in Fikirtepe. Pasta's study looks at the historical background of informal settlement there from the 1950s, its transformation into an intermittently formalized urban space, and considers Fikirtepe as a contested site between two disparate embodied experiences of the place: that of the local people and that of the transitory people who migrate there. Embodiment in this study refers specifically to the divergence of standpoints and divergent attitudes about the future and identity of the place with regards to urban settlement. Pasta concentrates especially on local people who bemoan the unfinished development projects and wish for the continuation and fulfillment of the development of the

neighborhood, and residents from Afghanistan who preserve their customs and create new ones to adapt to living conditions without access to basic services; they participate mainly in their designated work or within the confines of the building and Afghan community. In this sense, urban development as a contested element between differing social actors and their time within the space (local or recently migrated) serves as the partition of difference that is simultaneously upheld by practices of everyday life that mark members and set them apart.

As aforementioned, Stephen Àjàdí likewise examines migration and lived practices as a productive force in an informal settlement in his study "Durumi Camp, Abuja: Conflict and Spatial Praxes of a Furtive-Periphery." The study uses spatial analyses to clarify the layered urban processes of internally displaced peoples from within the nation, forced to live in an informal settlement in Nigeria's capital city as the result of violence. The study offers not only an African-specific notion of peripherality with its own historical elaboration to its present day under Fulani rule, but also emphasizes embodiment here as the generative framework for roles of local informal governance and the varied practices across ethnic communities internal to the camp, including the building of homes and everyday habits for wellness such as cooking, traditional midwifery, and application of healing herbs. Cultures of hunting, farming, and botanical medicine thus form the basis for local innovations here that are adapted from traditional embodied knowledge of community members. Embodiment here means community resiliency in the face of duress. Architectural forms and the constitution of community thus expresses the embodied experience of those living at the camp.

David Exumé in "Haitians Live for News" also looks at the sensory dimension of a community of practice: Haitians as a sonic community created across national boundaries by means of radio, specifically exploring collective activities and the rich political and cultural history of Haitians in New York since their immigration in the 1980s. His essay tells a story of how radios maintained Haitian community in spite of political-technological conditions in both Haiti and the USA that sometimes worked against them, and shows how a Haitian-specific experience acoustically tethered Haitians to Haiti via information radio waves and Haitian jazz in ways that allowed Haitian Americans to maintain their identity separate from being "African American" in general, while still enabling them to act strategically in solidarity with the African-American community at times. Embodiment here means that sensory media can act as the intermediary term that exceeds national territory, and that collective belonging can be maintained through the ear.

Also addressing urban soundscape, Diego Caro in "Hidden Music Scenes: Governmentality and Contestation in Post-colonial Hong Kong" gives a history (and playlist!) of underground music scenes in Hong Kong since the 1980s, recounting how empty industrial buildings in

the late 1990s became repurposed for artists and musicians, fostering an underground music culture that became threatened by a cultural battle over the city when development policies seized spaces for real estate investment. Caro shows how in spite of this, individual portraits of musicians and underground music organizations show the continuation of cultural production that sometimes undermines government authority and insists on the survival of the music scene. Embodiment here refers not only to the musical medium that connects the Hong Kong youth that participate in listening, but also in the atmospheric and moody visual space of the concerts that create the unique identity of music subcultures in the post-colony.

Hanna Baumann focuses on embodiment partly in regards to mobility in her work and partly in regards to leisure and performed provocation in “Moving from the Margins: Palestinian Mobilities, Embodiment and Agency in East Jerusalem.” Baumann examines contemporary Palestinians under duress by Israeli state power, showing how their mobility is restricted by the state but how embodied acts of play also reimagine hostile urban environments by asserting the agency of Palestinian youth in their BMX bicycle stunts, backflips in public, and “unsanctioned behavior” that undermines state authority by challenging scripted behavior regulated by the state apparatus. These acts of play and expressions of joy thus reconfigure the phenomenological horizon of experience, shaping self-perceptions of Palestinians and thus conferring upon themselves embodied agency as a political subjectivity.

Fabrizia Cannella’s “*Femminielli* and the City: Urban Space and Non-binary Gender Identities in Naples” looks at a locally specific expression of gender as a peripheral subjectivity within peripheral urban space. The study takes as its inquiry the idea that if “*femminiello*,” a Naples-specific gender subjectivity, depends so closely on its Neapolitan space, then what contours of urbanity influence or are influenced by *femminielli*, and how is the changing urban culture of Naples also changing this identity in practice? While the study shows that the identity has a history that goes back to the 1970s as reported by the interview with Ciro Ciretta, the identity faces the possibility of disappearance in recent years, and indeed Cannella concludes that the identity is also historically specific. Unique to Naples’ urban space is a kind of domestic living quarter called the *basso* that links inside habitation and outside public space at the ground level in districts and neighborhoods characterized by frequent outdoor social interaction and visible activity configured by alleys and nooks. A queer embodiment here is not universal, since in spite of the shared built environment it is not as though all citizen-subjects of Naples become *femminielli* by means of the city’s design; rather, it is the unique circumstance and local

character of the city, however, that gives rise to a decidedly public character to those who are this non-binary gender identity, as Cannella points out specific embodied community rituals such as a group raffle game using a wicker basket in the local neighborhood. As a kind of public personality, the *femminiello* therefore comes to embody the spirit of the local community. Embodiment in this context means that local region informs and questions notions of a global idea of gender, as the expression of both gender and small-scale neighborhood coincide in the "*femminiello*."

Lastly, Anna Jayne Kimmel's "Of the Spaces Between: Prepositional Events of the *Festival de Marseille*" looks at a 2017 iteration of an art festival and all of its attendant social phenomena as the embodied meaning-making activity of performance, giving value and interpretation to everyday interactions in the festival. Rather than focus on the stage as a spectacle, Kimmel's analysis breaks the fourth wall by arguing that a distributed infrastructure of the festival between performers and audience — and indeed the entire city as a whole — participates in a transformative reconstitution of subjectivities in an event-based happening: through their encounters and interactions, African, European, local, and international, all work together through what she calls the festival as "prepositional events." Embodiment here refers to what she calls "visual and valuable relationality of difference," in which community could take place in genuine exchange and mutual recognition as the potential for what the global might still be.

In summary, Richmond and Kopper, Àjàdí, Minami, Pasta, and Khare's work all make bare the operations of walls or spatial urban structures at varying levels of development for the organization of human mobility and dwelling. The embodied experience of difference is often ethnic and class-based, rife with divergent interests, and the practices on the ground bear repercussions for the future of the respective cities of study and, therefore, the future of the global community. Stevens and Caro show us how political communities repurpose buildings to forge embodied protest either literally or musically. Baumann, Novacich, Kimmel, and Caro show us how tactics employed by embodied aesthetic practices can assert agency in the face of political or social illegitimacy. Baumann, Novacich, Exumé, Caro, and Cannella show us that the neighborhood or places of belonging are carried within the human person recreated by local acts, and that sensory media can help maintain an embodied sense of collective identity and selfhood in urban environments under pressure and change.

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