

Contents

<i>List of Illustrations</i>	ix
<i>Acknowledgements</i>	x
Introduction	1
0.1 Paradigm shifts in diasporas and visibility	6
0.2 Archiving memory and invisible lives	8
Part I Theorizing Invisibility Studies	17
1 Mapping the Invisible: Critical Perspectives on Invisibility	19
1.1 Economic invisibility and the 'informal sector'	23
1.2 Political invisibility	28
1.3 Invisibility studies: a methodological predicament	31
Conclusion	41
2 Space, Discourse and Visibility: Towards a Phenomenology of Invisibility	42
2.1 Space and the location of social invisibility	45
2.2 From place to social space: the invisibility of the social being	50
2.3 Towards an ethics of invisible lives	63
Conclusion	66
Part II Artistic Scenes of Visibility	67
3 Visibility, Representation and Agency in the Visual Arts: the Body in Question	69
3.1 Dysgazing: a critique of Western scopophilia	75
3.2 Consensual exposure: towards an ethics of the visible body	89
Conclusion	99
4 Films and Mass Visibility	101
4.1 Cinematic overexposure and the 'burden of hypervisibility'	104
4.2 Local concerns, global media, dual audiences	119

Part III Sites of Invisibility	131
5 Nation Building and Home Thinking	133
5.1 Performative homes: postcolonial legacies and the temporality of the home	137
5.2 Shifting lines, moving outlines: home and the allegory of the nation	143
5.3 Homes in question: towards a symptomatology of the home in 'migrant times'	146
6 Invisibility and the Fractal City	153
6.1 Towards a 'kineography' of the city: intersecting cultural productions and theories of urban planning	156
6.2 Apprehending the fractal city	164
6.3 The 'fractal gaze'	169
6.4 Re-segmenting the diasporic subject	172
Conclusion: Unearthing the 'fractus': a critique of cosmopolitanism	175
Concluding Remarks: Fractal Visibility	178
<i>Notes</i>	187
<i>Bibliography</i>	208
<i>Index</i>	227

List of Illustrations

- 3.1 Larry Rivers, *I Like Olympia in Black Face*, 1970.
© ADGP © Collection Centre Pompidou, Dist.,
RMN-Grand Palais/Philippe Migeat. 76
- 3.2 *Indoor Gossip*. © John F. Lewis. Image courtesy of the
Art Renewal Center®, www.artrenewal.org. 77
- 3.3 '*Untitled*', Haddon Photographic Collection,
Cambridge University Museum of Anthropology
and Ethnography, 1995. © Dave Lewis.
Courtesy of the artist. 81
- 3.4 Still from *The Fictions of Science*, 1996.
© Keith Piper. Courtesy of the artist. 83
- 3.5 *Recollection*, 1995. © Mona Hatoum. Hair balls,
strands of hair hung from ceiling, wooden loom
with woven hair, table. Dimensions variable.
Photo: Fotostudio Eshof. Courtesy of Beguinage
St. Elisabeth, Kortrijk, Belgium, and White Cube. 97
- 5.1 *Home*. 1999. © Mona Hatoum. Wood, stainless steel,
electric wire, computerized dinner device, amplifier
and two speakers. Dimensions variable.
Photo: Jörg von Bruchhausen. Courtesy Galerie Max
Hetzler and White Cube. 136