

## Acknowledgments

---

Who are you, and where are you from? —  
I am not from anywhere,  
but from your fantasy and imagination.  
*Shahram Khosravi, 2017.*

The research process for *Resilient Bodies, Residual Effects* has put me in contact with many and myriad bodies that have, at times directly and at times obliquely, become interlocutors of this book: disciplined and trained bodies; marginalized and wounded ones; bodies in limbo and others in joyful expectation; real, fictional, and archived bodies. They have pushed me to embark on this study on the role, status, and agency of bodies in light of two critical and intertwined forms of experiences: the experience of the border and the experience of collectivity. Finding expression in bodily postures and gestures, in coordinated and spontaneous movement and somatic tension, and in gazes and facial expression, these bodies have compelled me to explore how borders are not just given but are made, sustained, and challenged by corporeal, choreographic, movement-based, and sensory strategies—strategies that are tangible and observable and describable through artistic practice and the aesthetic experience of artwork.

Hence, it is three artistic works that are at core of the present volume, and I am indebted to Basel Abbas and Ruanne Abou-Rahme, Farah Saleh, and Tania El Khoury, Abir Saksouk, and Petra Serhal of Dictaphone Group for the commitment, time, and trust that they have so generously given to my inquiry. These artistic works were created between 2010 and 2015, a specific moment in time associated with the Arab Spring uprisings and thus marked by sociopolitical realities to which the artists respond more or less explicitly. However, the forceful yet sensitive, playful yet resistant strategies and concepts that they illustrate open up a more general discussion of borders and collectivity that remains ongoing.