An excerpt from *A Lunar Perspective*
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endlessly trying to read the immigration acts
getting lost in the words
the order of sections
the text a map of sorts
defining, outlining
legislation conjuring the border into being
an attempt at fixity
trying to pin down the earth, the soil, the people

i venture out again
this time protected by google earth
past lunar house
and out to another version of the border
the sea
imagined as a clean line
the bodies of land and sea touching but distinct
the image is quickly disrupted
instead the land
the border
is porous
water weaving through
tentacles entwining with the land

entranced with the image
i leave my word document and google earth behind
and travel out to stand
feet planted
in the mud
at the edge where earth touches ocean

my feet slowly sinking into the space between
geographic bodies
the mud a space of *translation and transition*
between water and land

standing here
my body scaled beside the geographic one
looking out to the water
my neck slowly going red under the sun

the water
a temporal body
where borders are difficult to trace, to grasp, to see
it *confounds attempts at fixity*

looking down at my feet
the geographic border appears a naïve one
at times
the type you might colour in as a child
but that doesn't quite encompass
its hidden complexities
seeping in and around corners
and yet still a physical reality
the waves

legislation conjuring :
These words come from Felix Bazalgette (2019), 'Home is
Always a Ship', as he writes that "Legislation conjured
the detention centre into being, and gathered people
from all around the world inside it.

in the mud :
This particular mud is on the Isle of Grain, where the
Thames meets the sea and one of the closest sea / land
borders to Lunar House.

at the edge where earth touches ocean :
Standing at a different edge to this one, these words are
from Gloria Anzaldua (1987), *Borderlands.*

translation and transition :
These words are from Adam Kleinman (2019), 'Lofoten
International Art Festival 2019', where he uses this phrase
to capture the shifting nature of an intertidal zone
"between that which was and that which may come
next."

my body scaled beside the geographic one :
Karlo Mila's words travelled through to reach these ones,
as she writes in 'Oceania' (2019),
"my throat
an estuary
salt crystallizing
on the tip of my tongue
my veins
become
rivers that flow
straight out to sea"

a temporal body :
From Ally Bisshop (2017), *Marble*, as she writes of the
wave "scissoring the surface of the ocean body as it
quivers its bowels."

where borders are difficult to trace, to grasp, to see :
These words are from Giuditta Vendrame (2016), 'What Is
the Purpose of Your Visit? A Journey towards the High
Seas'.

confounds attempts at fixity :
From Andrea Ballestero (2019), 'Living with Aquifers', as
she writes that "water's defining traits are a tendency
toward form-shifting, an obsession with gravity, and a
material inclination to change.'"

dividing you from me

my skin blushing as i gaze out
at the amorphous shifting body separating
this territory from that

i stand at the edge of this body
discarded barricades pile up in a hidden corner
no barbed wire here
no fence of steel
no camera
wiping the sea spit off its eye
just the sea
and the words
weaving a web with the water to stop the other from
passing
no barricade needed
the water and the words are enough

as people are turned into numbers
we distance
we other
we border

we decide *who is we*

distancing
we construct illegality
to *protect our borders*
we question your authenticity

words circling
defining
creating the image
of the other

language

shaping
creating boundaries and barriers of its own
constructing the border

language is also a place of struggle
enacting its own kind of violence

the border seeping inwards
away from the sea

across the undulating land
into hospitals, schools, homes, banks, businesses,
universities
permeating
we practice/perform the border

the border
its lines confused
intricate

ambiguous

we other :
These words speak across to Gary Younge (2017), 'End All
Immigration Controls – They're a Sign We Value Money
More than People'.

who is we :
These words connect to Thomas Hylland Eriksen (2016),
'The Destabilized Boundary', as he writes about "what
the word 'we' should be taken to mean".

protect our borders :
These words come from a tweet by then Home Secretary
Sajid Javid (2018), 'Thank You @CCastaner for Your
Partnership…', as he describes the efforts to protect our
borders amidst news coverage on people attempting to
cross the Channel.

we question your authenticity :
Then Home Secretary Sajid Javid went on to question
whether people crossing the Channel in search of asylum
were "genuine", as described by Alan McGuinness (2019),
'Sajid Javid Questions Whether Cross-Channel Migrants
Are "genuine" Asylum Seekers'.

language is also a place of struggle :
These words come from bell hooks (1989), 'Choosing the
Margin as a Space of Radical Openness', as she writes
that, "We are wedded in language, have our being in
words. Language is also a place of struggle."

enacting its own kind of violence :
These words come from Judith Butler (1997), *Excitable
Speech: A Politics of the Performative*, as she writes,
"Oppressive language is not a substitute for the
experience of violence. It enacts its own kind of violence."

we practice/perform the border :
These words speak across to Nira Yuval-Davis, Georgie
Wemyss, and Kathryn Cassidy (2018), 'Everyday
Bordering, Belonging and the Reorientation of British
Immigration Legislation', where they write about the
impact of the 2014 and 2016 Immigration Acts on
processes and practices of bordering.

ambiguous :
This word travels from Ursula K. Le Guin (1974), *The
Dispossessed.*

lost in the clean pencil on paper
obscuring its complexity

i return to the image from above
from the moon
the blue marble
the clean lines invisible
the mess of greens and browns and blues
the skin of the earth
seamless
all flowing
the complexity exposed

obscuring its complexity :
These words are from Sandro Mezzadra and Brett
Neilson (2013), *Border as Method.*

the skin of the earth
seamless :
These words return to Gloria Anzaldua (1987),
Borderlands, where she writes that
"the skin of the earth is seamless.
The sea cannot be fenced,
el mar does not stop at borders."

seamless :
This word can speak to the reduction of complexity,
rendering difference / mess / uncertainty invisible, yet it
can also speak to a celebration of complexity, the
removal of artificial lines and the exposure of difference /
mess / uncertainty. In this way, this word finds a way to
both include and exclude, celebrate and reduce, open up
and close out - like all language, it is uncertain, unfixed
and in motion.