

> Michele Alesi:

Resisting Fluidity Rewriting the narrative of queer migrants

As a result of a general discontent among the Greek population towards the 2017 Documenta 14 exhibition, the group LGBTQI+ Refugees in Greece carried out the abduction of an artwork in an undoubtedly brave act of revolt against the instrumentalization of marginalized communities¹. Taking into question the mechanisms of reception by governments of colonialist tradition, the analysis of the relationship between sexual identity and social condition leads to draw a parallel between the flexibility demanded by the labour market and the terms of fluidness that appear both in queer and border policies criticism. The adaptability required by the neoliberal model is, in fact, akin to the fluidity of non-binary subjects². Meanwhile, European border policies keep seeing migrants as fluids: deprived of their humanity, they become a liquid mass free of historicity³. For migrants and queer subjects, the submission to the imposed models of behaviour becomes a matter of survival. If the reproduction of these codes establishes the condition of migrant as it does with gender, both categories could benefit from strategies that aim to regain control over their own significance. LGBTQI+ Refugees in their subversive act managed to perform outside of the narrative in which they were forced. The mechanisms of control based on binary oppositions can be deconstructed by displacing the action outside of the expected trajectory. The occupation of the places of the arts by migrant and queer subjects implies a displacement in the dynamics of control. Claiming different places to those assigned, adopting a different behaviour from the one imposed, are all acts of resistance, the coming into contact with one's own power as the creator of new narratives.

1: Lynes, K. (2018) *Between A Rock and A Hard Place: Performative Politics and Queer Migrant Activisms*. *Ada: A Journal of Gender, New Media, and Technology*, No. 14. [10.5399/uo/ada.2018](https://doi.org/10.5399/uo/ada.2018).

2: Hennessy, R. (2000) *Profit and pleasure. Sexual identities in late capitalism*. London: Routledge.

3: Nail, T. (2015) *The Figure of the Migrant*. Stanford, CA: Stanford University Press.