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Creative Intervention

spareparts.exchange: Rahim and Robert, Stitched Together in Silence

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Rahim Sheikh, a 27 year old garment worker in Bangladesh sold his kidney on the black market. At first, Rahim noticed several newspaper advertisements promoting kidney "donation." Rahim did not know how the kidney functions, but he understood well that he could get out of poverty by "donating" one of his body parts. Rahim contacted the newspaper advertiser, who was a 57 year old office executive seeking a kidney donor to save his life. The would-be recipient did not ask his family members to donate a kidney due to the health risks involved. He promised to pay Rahim US$ 2,500 for the kidney, but not until after the transplant. The recipient produced counterfeit documents, including a passport and notary certificates stating that Rahim was donating a kidney to his elder brother.

Rahim and the recipient traveled to India, where the transplant surgery was performed. They were both admitted to a hospital in Southern India. Rahim concealed his Muslim religious identity, as his recipient was Hindu. Because Muslims undergo circumcision but Hindus do not, Rahim lied to the doctor, stating that he needed to be circumcised due to a urinary tract infection. Before the operation, Rahim became fearful. He realized that he could die in the hospital. He continuously asked for the mercy of God. Meanwhile, the recipient praised Rahim for saving his life, and promised to support him

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forever. Rahim awoke with a rough incision, about 20 inches (50 cm) long, from his back to his belly. He experienced unbearably sharp pain and unsettling nausea. In a week, he was released from the hospital and returned to Bangladesh with a damaged body. Often, he experienced pain, fever, and headache. He could neither lift heavy loads, nor play cricket. After fainting twice, he believed that he would die soon.

Rahim received only US$ 300 for his kidney. The recipient claimed that he could not afford more due to the high cost of transplantation. Rahim is now working 75 hours per week, earning only US$ 30. Rahim has since married, but he hid the kidney sale from his wife, saying that his scar is from a past operation. Eventually, Rahim experienced social isolation and shame due to high stigma placed on selling his kidney. Rahim's recipient recently passed away. Everyday Rahim ponders how his body part has gone on to the afterlife, while he is alive.

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On the other side of the globe, Robert Zurrer, a 53 year old entrepreneur from Vancouver, Canada, purchased a kidney from a daily laborer in Lahore, Pakistan. Robert was 29 years old when he was first diagnosed with membranous nephropathy, an idiopathic kidney disease with no known cause. After a five year decline of his kidney function, Robert was told he either needed a transplant or would have to start dialysis. His sister Carol was discovered to be a match. As the donor, Carol had an open nephrectomy in 1988 to remove her kidney, leaving her with a long scar.

Eighteen years later, the donated kidney began to fail. Robert faced an 8-year waiting list for a kidney from a deceased donor in British Columbia, Canada. Robert refused dialysis. He searched the internet to find a kidney seller. In December 2007 he decided to travel to Pakistan to purchase a kidney from 32-year-old Mohammed Yar. Like Robert, Mohammed was a husband and father. He worked at a brick factory far from his family. He was also deeply in debt. Robert met Mohammed and was told that Mohammed's wife and children had been kidnapped and were being held until the debt was paid.

Robert paid a total of US$ 30,000 for his transplant at Aadil hospital in Lahore, including airfare for himself and his sister Ann Martin who is a retired nurse. US$ 2,000 of this went to the desperate organ seller. A Johns Hopkins-trained surgeon in Pakistan successfully completed the two surgeries on December 9, 2007. Robert spent 10 days in hospital in Lahore and an additional 5 days in hospital in Bangkok before returning home to Canada for Christmas.After the transplant surgery, Robert suffered an infection and low blood pressure. He received medical attention in British Columbia, Canada. In 2015, eight years after his second kidney transplant, Robert is healthy. He was the subject of a 2007 CTV television W-FIVE segment about his transplantation experience, called "*A New Life.*"

Trade in Human Organs

The success of organ transplant, the globalization of healthcare, and the rising inequality between rich and poor have created an illegal but thriving market of human body parts. The human body has long been commodified in diverse forms (e.g., slavery, prostitution, the organ trade). However, the rapid growth of techno-medicine has created a high demand for spare parts, turning human cadavers and living bodies into a lucrative industry (Kimbrell, 1993; Sharp, 2000). Currently, a human cadaver is worth more than US$ 230,000 on the open market, as about 150 of its parts can be reused (Hedges & Gaines, 2000). The living body is also fragmented into saleable vital organs (kidney, liver, and cornea), soft tissues (bone marrows, ligament, and skin), reproductive materials (sperm, ova, placenta, and fetal tissues), as well as other products such as blood, plasma, hair, and even the whole body (Hogshire 1992; Moniruzzaman, 2013; Roach 2003). The emergence of human body commerce offered new hopes for Rahim and Robert, however the trade is highly questionable, both ethically and socially.

From the inception of organ transplant, the demand for organs has outstripped the legal supply of donors. Globally, more than 200,000 people are on the waiting list to receive a kidney. Of that number, most people will likely die without receiving one (Garwood, 2007). In the United States alone, 121,514 people are currently on the waiting list to receive an organ, however only 12,513 organs were procured between January and October, 2015 (UNOS, n.d.). As a result, the average waiting time for a kidney transplant is more than five years (Gift of Life Donor Program, n.d.). To bypass such long waiting times, many recipients purchase spare parts from the living poor, although the trade is outlawed in almost every country in the world. The World Health Organization (WHO) estimates that 10,000 organs are procured from the black market every year (Campbell & Davison, 2012). Americans, Canadians, Europeans, Japanese, Australians, Israelis, and Middle Easterners are the major organ buyers, who regularly travel abroad for organ shopping (Organ Watch, 2009). Meanwhile, a number of developing countries, including India, Pakistan, China, Philippines, and Egypt have been identified as "hot spots," where poor people serve as bodily materials for wealthy transplant tourists (WHO, 2009).

The most common way to obtain an organ from a living unrelated donor is through "medical tourism," in which potential recipients travel abroad to buy live organs and undergo organ transplant in the host country (e.g., Japanese recipients receiving transplants from Chinese sellers in China). Cases have also been reported of donors travelling to recipients' home countries for the transplant surgery (e.g., American recipients receiving transplants from Israeli sellers in the USA). In other cases, both recipients and donors travel to a third country for the transplant surgery (e.g. Israeli recipients and Eastern European sellers traveling to South Africa for the surgery) (see Ram, 2002; Scheper-Hughes, 2005; Shimazono, 2007).

South Asia (India, Pakistan, and Bangladesh) is an epicenter of organ selling. India is one of the oldest and largest organ bazaars in the world, offering organs at low-cost and almost immediate availability. With the average monthly income for an Indian worker at USD $11, and with a vast destitute underclass, 2,000 or more kidneys were changing bodies each year in India already two decades ago (Chengappa, 1995; Fox & Swazey, 1992). Although India outlawed organ trafficking in 1994, the law evidently fails to curb the illicit organ trade. The market still continues in major cities such as Mumbai, Jaipur, Hyderabad, and Chennai (Bos, 2008). Media reported in February 2008 that Amit Kumar, an Indian doctor who masterminded an underground organ trafficking racket, allegedly harvested kidneys from approximately 500 unsuspecting Indians, some of whom were coerced or abducted (Brazao, 2008).

Pakistan is called the "new Mecca" for organ trading. The World Health Organization rated this country as the world's second-largest center for the organ trade (WHO, 2009). It is estimated that 2,000 kidney transplants are performed each year in Pakistan; of these, two-thirds are for foreign patients, mostly from the Middle East, India, and Europe (Naqvi, Ali, Mazhar, Zafar, & Rizvi, 2007). Nearly 80% of the residents of Moninpura village in the central Punjab have sold one of their kidneys (Najam, 2008). After a long battle, Pakistan passed an organ law in 2007 prohibiting organ transplants to foreign nationals, but the trade continues in various parts of the country (Askari, 2009). In 2007, Pakistani authorities broke up a gang of doctors, officials, and middlemen who were running the country's organ business, by recruiting poor donors and removing their kidneys in exchange for $1,000, and then selling the organs on the black market for thousands of dollars (Rehman & Grisanti, 2007). In 2008 a Pakistani auction website advertised "a kidney for sale" on its front page, despite organ laws prevailing in Pakistan (Najam, 2008).

Bangladesh serves as an emerging but thriving organ bazaar. The absence of a cadaveric organ donation program, the everyday publication of organ classifieds in major Bengali newspapers, and the widespread networks of organ brokers have promoted the trade in human organs in Bangladesh. The recipients are both domestic and diasporic residents (Bangladeshi-born foreign nationals) who purchase organs in Bangladesh and then obtain the surgery abroad (mostly in India, as well as in Pakistan, Sri Lanka, Singapore, Thailand, and Taiwan) or sometimes in Bangladesh. The sellers are poor rickshaw pullers, petty farmers, and slum dwellers, who sell their body parts to try to escape poverty and debt. In 1999, the government passed the Organ Transplant Act to outlaw this trade, yet the organ market is thriving in various parts of Bangladesh. In 2011, the local police busted an organ trafficking racket that allegedly sold organs from 50 villagers from Kalai, a sub-district of Northern Bangladesh. The average price of a single kidney is 100,000 Taka (US$ 1,250) and a liver lobe is 300,000 Taka (US$ 3,750) in

Bangladesh, a country where 78% of the people live on less than $2 a day (Moniruzzaman, 2012, 2014, 2016).

The trade in human organs is embedded in a larger system of exchange and extraction across differences of wealth, and encompasses the broad dynamics of both the developed and the developing worlds. As Nancy Scheper-Hughes (2000) notes, the flow of organs follows the modern route of capital: from South to North, from Third World to First World, from poor to rich, from black and brown to white, and from female to male. The historical relationship of conquest, colonization, and extraction has shaped the transformation of living Third World bodies into raw materials in their own right. It has led to the development of a novel form of exploitation of the Third World, where malnourished bodies of marginalized populations become sites for organ harvesting (Moniruzzaman, 2012).

Spare Parts: An Art Exhibit

Spare Parts (www.spareparts.exchange) is an art installation created collaboratively by Heather Dewey-Hagborg, Jim Ruxton, Camille Turner, and Monir Moniruzzaman.[1] Based on Monir Moniruzzaman's ethnographic research on the illicit organ trade, *Spare Parts* explores the ethics of organ trafficking and the emergence of bodily inequality in times of transplant tinkering. In this installation, the viewer is confronted with life-sized video projections of Rahim Sheikh, a Bangladeshi kidney seller, and Robert Zurrer, a Canadian kidney transplant buyer and recipient, whose stories were presented earlier in the text. The video projections are installed so that the individuals sit in silence facing each other. The installation was presented in conjunction with the Social Justice Research Institute symposium, *Consuming Intimacies: Bodies, Labour, Care, and Social Justice*, held on October 15-16, 2015, at Brock University, St. Catharines, Canada.

Spare Parts highlights the intimacy of spare parts, the economy of the global marketplace, the perils of techno-medicine, and what is means to be human in the 21st century. In the video installation, we are confronted with a temporal and spatial construction of a bidirectional gaze. An impossible encounter is fabricated between two men who have never and would never see each other in this way: the illicit seller of a kidney and the illicit buyer of a kidney. They are two symbols of a black market, the commodification of flesh and the instrumentalization of life itself. As their unflinching stares meet, the camera acts as a portal, giving a face and a body to what is so often discussed in the abstract, bringing these two men to face each other, and to

[1]Photos: www.spareparts.exchange/?page_id=1544;
Video: www.spareparts.exchange/?page_id=1553

face each of us as we stand between them, metaphorically implicated in the interaction.

Spare Parts was created by artists, academics, and activists to reflect on this contemporary, complex, and challenging act of harvesting "a pound of flesh" and transplanting it into the body of another. The installation reminds us that the buying and selling of body parts, either from those who are living or dead, is not just a market transaction: it captures the desperation, dis/connection, and inequality that exists in the trade. In the following section, *Spare Parts* collaborators describe their experiences and what inspired them to work on the project.

Camille Turner, Curator

As an artist and curator, I work mainly with digital media and socially engaged artistic practices. Curating, for me, is a vehicle for catalyzing the development of hybrid forms of expression at the intersection of art, science and technology. Unveiling the legacy of colonization underlying contemporary life is at the core of my concerns.

When I first met Monir, his work fascinated me. He had succeeded in unveiling stories of people who, desperately poor, were lured by promises of money to sell their body parts. The subjects Monir interviewed are often framed by the biotechnology industry as the supply end of a growing market in human organs. My desire to work with Monir stemmed from my interest in bringing these stories into the realm of art, where as embodied experiences they could engage the senses and expand discussions beyond the page and beyond the academy.

I have had two opportunities to work with Monir to transform the stories he gathered into art projects. The first project was entitled *Rough Cut*. It was created in 2007 for *Whose Body is it Anyway,* an exhibition I curated at Interaccess gallery for Subtle Technologies, a festival that straddles the boundaries between science and art. For this exhibition Monir's work was paired with *Genital Embryogenesis* and *Fatemap*, two installations by Jack Butler.

Monir and I began our work together with the idea that art can emerge from conversations. My strategy was to bring together theorists, practitioners and researchers to form a collaborative team to create the work. This interdisciplinary and experimental approach demands openness, flexibility, respect and a willingness to share. To create a project to embody Monir's work I brought designers and artists into conversation with Monir. Through a series of meetings, we conceptualized an idea that took shape as a video installation, entitled *Rough Cut*.[2]

[2] Documentation of *Rough Cut* can be found at www.youtube.com/watch?v=HgogaLsfzlQ

As visitors entered the gallery they encountered a translucent white tent accompanied by a soundscape of the busy streets of Dhaka, Bangladesh. A painting of a kidney on fabric adorned the doorway of the tent. Inside, large comfortable, jewel-toned cushions were strewn on the floor beckoning visitors to sit. Slides of slowly dissolving images of men and women, their clothing raised to reveal long scars, were projected on a screen inside the tent. A story narrated by various voices accompanied the slides. Told in the first person, the narrative implicated the viewer as it described the life of a Bangladeshi man who was compelled to sell a kidney on the market in an attempt to escape poverty. After the operation, his health deteriorated and he was unable to work. As the trade is illegal, he had no way of collecting the money he was promised. This narrative was an amalgam of stories Monir gathered from people he interviewed. The photographs were of their actual bodies.

The second time I worked with Monir was in 2015 when I was invited by Lindsey McKay and Robyn Lee from Brock University to curate an exhibition for the *Consuming Intimacies* symposium. Monir and I discussed how we could tease out new dimensions of his research in this iteration of the project. This time we wanted to work with a smaller team. We decided to invite one of my long time collaborators, founder of the Subtle Technologies festival Jim Ruxton, to join us. Jim's expertise as an electrical engineer and electronic media artist was instrumental in working through both technical and creative issues. The three of us searched for an artist whose work focused on similar issues, and we found Heather Dewey-Hagborg. Based in Chicago, Heather engages with issues such as DNA tracking and genetic surveillance. Her work probes the entangled issues of race and power by posing questions about how our genetic information can be harvested and used against us.

Heather agreed to work with us. As the four of us live in different cities in Canada and the USA we held our brainstorming meetings via Skype. Heather posed thought-provoking questions that moved us towards defining our agenda and goals for the project. Bringing the stories of the sellers to the audience was of utmost importance to us. The biotech industry presents the idea that there is a *shortage of organs* and that buyers are suffering from this shortage. The lives of buyers can be saved if they can acquire organs. Sellers, in this unequal framing, are a means to alleviate the suffering of buyers. In a market driven economy the sellers' lives are not valued, but their organs are. We wanted to respond to the way the issue of organ shortage is framed by bringing the presence and stories of the sellers into the same conversation as the presence and stories of the buyers.

We mulled over various approaches such as using humour and satire. We thought about literally creating a human organ marketplace or launching a mock biotech company catalogue of human body parts. One of our most powerful ideas, however, was to contact actual sellers and Skype them into the gallery as life sized projections to give them the opportunity to tell their own stories and to interact with the audience. This would require a complex

plan for translators and internet service, which would be difficult to secure in Bangladesh. The idea also brought up questions about (re)commodifying the sellers. Realizing that the essence of what we wanted to do was to address the unspoken inequities at the heart of the term *shortage of organs*, we decided to bring a seller and buyer together on equal ground to face each other as bookends in the same story. We do this by presenting life sized video projections of an actual buyer and seller along with their written stories to the audience.

Framed in a similar way, the two men are presented on equal terms. Each subject looks intently at the other. Fragile humanity. Breathing. Each trapped by their circumstances. There is a table between the projections. A one page summary of the story of Rahim, the seller, is placed on one end of the table and a summary of the buyer Robert's story is placed on the other side of the table. Viewers can sit at the table looking into the faces of buyer and seller, contemplating their stories.

Heather Dewey-Hagborg, Artist

For the past several years my artistic work has focused on *critical biological art*: artistic inquiry that utilizes the techniques of biotechnology and also serves as a medium of reflection on the societal implications of this type of research. It is art that involves a level of deep engagement with the ideas or materials of biotechnology, and further, which is politically, socially, ethically, or analytically engaged with the larger impact of the technologies it employs.

The first project I worked on following this model was *Stranger Visions*. an artwork in which I collected forensic artifacts strangers left in public, things like hair, cigarette butts, chewed up gum and fingernails. I extracted DNA from these items and then analyzed it to create full color life-sized portrait sculptures of what these individuals might look like. The project was meant to call attention to the vulnerability of our messy human bodies as we constantly shed genetic information that can be *interpreted* to "reveal" incredibly personal information about our traits, ancestry, disease risks, inclinations, and family ties. Further, the piece was meant to call attention to an emerging practice of forensic DNA profiling (FDP), the generation of portraits, mugshots, from forensic samples, a technology that is now proliferating in police stations around the US and beyond, and which draws upon problematic assumptions about race, gender, and the genetic determination of traits. It relies on what amount to stereotypes to generate its output.

My most recent DNA portrait is a commission of Chelsea Manning who is incarcerated in the military prison at Fort Leavenworth, and cannot be seen or photographed. This work considers specifically the forensic conflation of gender and biological sex, presenting a diptych of two portraits to represent

Chelsea, one with an algorithmically neutral gender, and the other assigned female. The exhibition of both these possible faces side by side draws attention (I hope) to the forensic issue of utilizing biological sex to assign gender, as well as to the larger issue of what it means to rely on stereotyped ideas of what a female face is supposed to look like.

Not only are the portraits produced by FDP potentially inaccurate and invasive, but the use of this technology in policing also reifies the seeming infallibility of DNA a new form of racial profiling. Allowing the generation of generic racialized portraits from DNA to represent specific suspects amounts to an affirmation of the widely-rejected idea that race is biological rather than cultural (see Dewey-Hagborg, n.d.).

In my follow up project, *Invisible*, I created a tactical DNA counter-surveillance kit, a suite of two sprays, "Erase" and "Replace," which can be used to remove or cover up traces of DNA. *Invisible* is a real working product available for sale at the New Museum in New York City. It is also a set of open source protocols anyone can use to create their own DNA invisibility sprays. In addition to further addressing the surveillance concerns raised by *Stranger Visions* it points to another vulnerability as well, that of the DNA "gold standard." If it is relatively simple and inexpensive to remove, hack, or forge DNA traces, does it really deserve the kind of unmitigated authority we offer it culturally, in investigations, courts of law, and popular culture?

Finally, all of this work has informed my effort to create a community I call bionony mous.me, a gathering place for artists, scholars, activists and scientists interested in sharing research and discussion around the topic of *biological surveillance* – the means by which biological science is used to track, monitor, analyze, and turn bodies into data (see http://bionony mous.me/).

The commodification of the body is structurally tied into these issues through the harvesting and instrumentalization of cells and fluids for research, and further through the creation of massive biobanks and databanks that archive and reproduce the body as a product for sale, a resource to be exploited, and a point of vulnerability, as anyone's cells or DNA can be de-anonymized, allowing their genetic information to be made available for interpretation.

When Camille contacted me to collaborate on what would become *Spare Parts* I was just beginning to unpack these ideas about commodification to understand how they connect to the issues of visibility, knowability, and surveillance I confronted in my previous works. Interested in digging into this research further, I immediately jumped at the opportunity to work with this group and to learn from them about the details of the organ trade. I wondered how it is similar and different from the harvesting of cells and DNA? I embarked upon this collaboration with very little previous knowledge, and a keen interest in finding out more.

Although I still consider myself far from an expert on the subject, Camille quickly got me up to speed with a hefty reading list, including articles by

Monir. From there we began our virtual meetings, hashing out what we wanted to say, who the audience should be, and how to communicate most effectively. There was a feeling of wanting to confront the viewer, to make them feel implicated, and beyond this to make them *feel* something different from what an essay or documentary would accomplish.

After considering several ideas, some of which were quite powerful but infeasible, we arrived at the idea of larger-than-life video portraits, inspired by Andy Warhol's screen tests, which I had the pleasure of experiencing in person over this past summer. In the screen test series, Warhol invited his friends, often celebrities, to sit in front of the film camera silently for an uncomfortably long period of time. The resulting films are incredibly intimate, awkward, vivid portraits of their subjects. We adopted this form and pushed it one step further, to have not only two intimate moving portraits in this style, but to have the subjects, a buyer and a seller, two individuals who would never sit face to face, oriented towards each other, on an equal level. The resulting installation derives its strength from placing the viewer in the middle of an impossible power dynamic.

Jim Ruxton, Technical Director

I was introduced to Monir's work in 2007 when, as Director of Programs for *Subtle Technologies,* I worked with Camille to introduce his work on the organ trade to an audience of artists, scientists and the general public. I was eager to work again with Monir and the other collaborators on this project in helping to stage an installation that further explores his research.

My background as an electrical engineer and media artist leads me to collaborate on many interesting projects in dance, theatre, film and installation. In this particular installation I was tasked with working out the technical details of implementing the installation. We very much wanted the viewer to experience life sized images of the buyer and seller and wanted to use rear projection so that viewers of the installation were affronted as little as possible by the projection system. In order to get the size of images we desired we used two short throw projectors behind two portable rear projection screens. This setup allows us to easily reconfigure the installation for other locations in the future. As media players we used the recently released Raspberry Pi 2 Model B. These were very low cost and allowed us to reliably loop HD videos of the buyer and seller on the two screens for the duration of the exhibition.

Monir Moniruzzaman, Researcher

As a medical anthropologist, my work centers on human organ trafficking, focusing on the bioviolence against malnourished bodies of marginalized

populations. Based on challenging ethnographic fieldwork spanning more than a decade, my research reveals how organ buyers (both brokers and many recipients) deceived the Bangladeshi poor into selling their body parts. In the end, these sellers were only partially paid, and their suffering was extreme. In the post-vending period, sellers' health, economic, and social condition significantly deteriorated, yet none of them received the promised post-operative care – not even one appointment. I concluded that organ trade constitutes profound bioviolence against the poor, at the cost of severe suffering to them.

When Camille first approached me to create an art project out of my research, I was absolutely delighted. I deeply value art as a creative tool to document violence and promote social justice. As I have been witnessing embodied violence rooted in grinding poverty, I engaged in the art installation, *Rough Cut*, to disseminate how poor Bangladeshis are selling their organs to wealthy patients, not out of choice but as necessity. Drawing on my first-hand accounts, including interviews and documents along with photos of sellers' scarred bodies as well as advertisements for organs from daily newspapers, *Rough Cut* was created by a dozen artists to recount the stories of 33 kidney sellers, and many transplant recipients, brokers, and doctors who advance this trade. Sound, images, video, text, narration, artifacts, and symbols were also used to highlight this extremely hidden but basic human rights violation that blurs the boundaries between right and wrong (Grande, 2007).

Spare Parts is our second collaborative art installation that is also based on my longstanding research and resonates with paradoxical ethical questions about organ shopping. In this piece, we addressed how the economic inequality and power disparities between the global North and South have inflicted violence, exploitation, and suffering on the poor. At the same time, the market capitalizes on the desire, desperation, and vulnerability of the wealthy few, who can prolong their lives at the crossroads of global capitalism, technological advancement, and medical tourism. One may ponder in silence: how do the recipients' act of organ buying bypass the tenor of human rights issues? In *Spare Parts*, we highlight how such ethical questions are answered differently depending on which side of the development fence one stands. Since technology increasingly tries to convince us that the body is a machine and its parts can be replaced to enhance human capacity, the boundaries between individual rights and public rights are criss-crossed, and bodily interests and commodity fetishism move into the realm of the marketplace (Grande, 2007).

Reflections

The trade in spare parts raises profound ethical, social, philosophical, and legal questions about the exploitation and dehumanization of the poor, who

sell their organs out of desperation, but in the end experience extreme suffering. Such trade does not speak to the lives of the economic underclass, but rather seriously discriminates against them. Since the poor are already subject to everyday violence, we need to ensure justice for them rather than harvesting organs from their malnourished bodies. At the very least, they deserve to keep their body parts intact; they are essential for their physical survival. In addition, the trade in solid organs causes severe damage to self, infringement of bodily integrity, and violation of human dignity. It has serious implications for the definition of what is means to be human, and more generally for life as it should be lived (Fox & Swazey, 1992). It threatens the integrity of species, of humanity itself, and of individual bodies (Sharp, 2006). Commodifying organs raises an ultimate question: How far can we go? Can we cut off a leg or a hand from the poor, assuming that one of these body parts is sufficient for them?

Spare Parts demonstrates the power of art "to activate imagination and a broader understanding of injustice, its consequences, and the range of alternative possibilities" (Bell & Desai, 2011, p. x). As Hardt and Negri (2009, p. x) point out, "not only can art expose the norms and hierarchies of the existing social order, but it can give us the conceptual means to invent another, making what had once seemed utterly impossible entirely realistic." Art is therefore a potent instrument to document and disseminate the inequality and injustice that are exerted in everyday life. *Spare Parts* unearths Rahim and Robert's concealed stories, and the power structure, liminality, desire, and desperation that stitch them together in silence. However, their silence raises questions of their economic transaction and confronts their ethical positions on the calculus of life and death. The installation (de)constructs the normalized body trade and embraces invisible resistance against the dominant discourse. *Spare Parts* thus advances social justice by exposing how power plays and penetrates in bodies, turning the poor into mere bags of spare parts.

Spare Parts connects artists, academics, and activists who present an alternative platform where audiences can construct meaning and confront the ethical questions of organ shopping. It illustrates how academic research can be translated into an art project. Both fields speak against the violence, exploitation, and suffering of the poor. *Spare Parts* is also distinctive for its methodological innovation, critical reflection, and friendly collaboration. It is a first step, an initial gesture and part of what we hope will be an ongoing and far ranging collaboration between us all. It is our wish that this piece will add to the conversation, and will reach out to a variety of communities across the globe. There is a wise African saying: "If you want to go fast, go alone. If you want to go far, go together."

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