In Mexico City faquirs are known as the street performers that lay down on broken glass shards in public transit. In this paper I analyze the precarious labour of the faquir and his performance in an overcrowded women's section of the metro. I argue that his labor and the passengers’ response reflects moments of precarity that reproduce and reify a growing sense of insecurity present in Mexico City. The metro becomes a microcosm of the city itself where precarity blurs the boundaries between illegal and legal thereby sparking moments of discomfort, recognition and subversion.

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