

WELCOMING STRANGERS

**An international, interdisciplinary postgraduate
conference**

Friday, 27 April 2012



WELCOME

Transnational mobility and migration are key forces of social and cultural transformation in the contemporary world. While some aspects of this transformation are welcome others are charged with fear. Such tensions and ambivalences are at the centre of many of the papers that will be presented at the conference Welcoming Strangers. The range of disciplines and themes covered at this international postgraduate conference reflects the significance and topicality of the theme that we seek to explore together. With accelerated inter- and intra-national mobility, the concepts of place and displacement, and their impact on individual and collective identities, have received unprecedented scholarly attention in disciplines as diverse as Geography, Politics, Music, Film and Media Studies, English, Postcolonial Studies and Migration and Diaspora Studies. The growing importance of multi-locality, transnational (and 'post-national') communities, cosmopolitanism and various forms of flexible citizenship call binarisms which posit 'the stranger' as 'the Other' of the indigenous community, as the 'guest' who is welcomed by the hegemonic host society, into question. Contestations around notions of ethnic essentialism and cultural purity have given way to a widespread acceptance of diversity and the celebration of hybridity. In music, literature, and film, the contributions of artists with transnationally mobile and/or ethnic minority backgrounds to the aesthetic traditions of western hegemonic cultural productions have resulted in innovative creative synergies of the local and the global and have enjoyed considerable cross-over appeal. On the other hand, many 'strangers' have not been welcomed, their voices have been silenced, and their artistic expressions have been marginalized. The exponential growth in informational technologies and the mobility of global capital, which once promised to fulfill McLuhan's vision of a global village, has been accompanied by many unforeseen challenges. Restricted mobility of labour, asylum legislation, and new security challenges pose a threat to the ideal of global identities and a cosmopolitan society.

The Conference Committee would like to thank the Humanities and Arts Research Centre at Royal Holloway for its support of the conference and extend a very warm welcome to the conference delegates.

John Abraham (Department of Politics and International Relations)

Richard Bater (Department of Geography)

Prof. Daniela Berghahn (Department of Media Arts, HARC Fellow 2011-12 'Welcoming Strangers')

Lia Deromedi (Department of English)

Stephanie Vos (Department of Music)

Deniz Günes Yardimci (Department of Media Arts)

CONFERENCE PROGRAMME

9:30am	Registration	Moore Building Foyer
10:00am	<p>Keynote</p> <p>Professor Robin Cohen (University of Oxford) <i>Before the Welcoming: The Origins of Difference, the Beginnings of Convergence</i> Chair: Professor Daniela Berghahn</p>	MX001 (Lecture Theatre), Moore Annexe
11:00am	<p>Panel 1a: Transnationalisms, ethnicities, identities</p> <p>Chair: Deniz Yardimci Ruth Judge (University College London) <i>From a Hackney council estate to a Kenyan orphanage: transnational encounters and cosmopolitan youth identities?</i> Danlu Wang (Institute of Education, University of London) <i>Imagining the Homeland: Cultural Identity of British Chinese teenagers in and around London</i> Oliver Dew (Birkbeck, University of London) <i>Making ethnicity tangible in Japanese gangster films</i></p>	MX001 (Lecture Theatre), Moore Annexe
	<p>Panel 1b: Performing and materialising diasporas</p> <p>Chair: Richard Bater André Nóvoa (Royal Holloway, University of London) <i>Like lovers in suits of armour': a mobile ethnography of Portuguese MEPs</i> Sin Yee Koh (London School of Economics) <i>Estranging selves and the perpetuation of diasporic consciousness: second generation Chinese-Malaysians</i> Priya Vadi (Royal Holloway, University of London) <i>Identity negotiation and the material cultures of the Iranian diaspora in London and Vancouver</i></p>	ABG024, Arts Building Ground Floor
12:30pm	Lunch provided	Moore Building Foyer
1:15pm	<p>Keynote</p> <p>Professor Stephanie Hemelryk Donald (RMIT University/University of Leeds) <i>The Dorothy Complex: Children and Migration in World Cinema</i> Chair: Professor Daniela Berghahn</p>	MX001 (Lecture Theatre), Moore Annexe
2:15pm	<p>Panel 2a: Environments of diaspora</p> <p>Chair: Priya Vadi Bogumil Terminski (Graduate Institute Geneva/University of Warsaw) <i>Environmentally-induced migrations: theoretical frameworks, politics and law</i> Pei-Sze Chow (University College London) <i>Constructing post/trans/national spaces through architecture in film: the case of Malmo, Sweden</i> Izabela Iłowska (University of Glasgow) <i>The space of the East End in Monica Ali's Brick Lane</i></p>	MX001 (Lecture Theatre), Moore Annexe

2:15pm	<p>Panel 2b: Perspectives from philosophy</p> <p>Chair: Deniz Yardimci Jan Völkel (University of Auckland) <i>Beyond Discourse: Transforming the discourse on European migration through dissensus in works of art</i> Filippo Menozzi (University of Kent) <i>Hospitality/Incorporation: between psychoanalysis and philosophy</i> Stephan Hilpert (University of Cambridge) <i>Mutual Intrusions: Ulrich Seidl's Import/Export through Jean-Luc Nancy</i></p>	MBS016, Moore Building
3:45pm	Refreshment break	Moore Building Foyer
4:00pm	<p>Panel 3a: Constructions of the Other: contemporary writers</p> <p>Chair: Lia Deromedi Sara Marzagora (SOAS, University of London) <i>Looking back to the Horn of Rome: the literary activism of Eritrean, Somali and Ethiopian writers in multicultural Italy</i> Cynthia Lytle (Universitat de Barcelona) <i>Making them strange: representations of the Other in Zoe Wicomb's The one that got away</i> Lizzie Richardson (Durham University) <i>Writing the margins or the mainstream: Figuring the stranger in artistic practice</i></p>	MX001 (Lecture Theatre), Moore Annexe
	<p>Panel 3b: Trans-positions: displacing music and musicians</p> <p>Chair: Ester Lebedinski Alberto Hernández Mateos (University of Salamanca) <i>A stranger on both sides: Antonio Eximeno and the Italian-Spanish musical thought</i> Stephanie Vos (Royal Holloway, University of London) <i>Establishing (musical) relationships: South African exile and the Black Atlantic diaspora</i> Alan Ashton-Smith (London Consortium) Multi Kontra Culti: <i>Gypsy Punk Multiculturalism</i></p>	MBS016, Moore Building
	<p>Panel 3c: The world of film</p> <p>Chair: Professor Daniela Berghahn Natalia Poljakowa (Royal Holloway, University of London) <i>'From our correspondent in Berlin': the German impact on Soviet film-culture in the 1920s</i> Rachel Kapelke-Dale (University College London) <i>From strangers to stars, stars to strangers: Greta Garbo and Marlene Dietrich in early 1930s Hollywood</i> Kamil Zapasnik (Birkbeck, University of London) <i>Escaping otherness? Identities at the margins in Claire Denis' J'ai pas sommeil/I can't sleep</i></p>	ABG024, Arts Building Ground Floor
5:30pm	Closing remarks	MX001 (Lecture Theatre), Moore Annexe
6:30pm	All are invited to join us for an informal (optional) dinner at Bar 163, Egham: 163 High Street, Egham, TW20 9HP (http://www.bar163.com/)	

KEYNOTE

Professor Robin Cohen (University of Oxford)

Before the Welcoming: The Origins of Difference, the Beginnings of Convergence

Abstract

In trying to assess how hosts relate to strangers we are often confronted by a simple irreconcilable dichotomy. The first proposition is that humans have always been driven by a primordial or culturally/historically acquired sense of difference, nowadays signified by a 'clash of civilisations'. Alternatively, it is suggested that human cultures are forever melding and mixing in a churn of bland and timeless hybridization. By contrast, I try to periodise and characterise the construction of difference in early modernity, when the variety and complexity of contacts, and their representation by (largely) European thinkers, create the main lines of demarcation. Cultural differences were also significantly eroded through cultural interactions of all sorts. Using the notion of creolization we can observe how this process occurs.

I suggest that in their contemporary interactions with peoples from different parts of the world, long-established communities deploy sometimes overt, sometimes more covert language and social practices derived from the splits described in the early modern period – between hard and soft primitivism, between Enlightenment universalism and the Herderian 'many cultures' tradition.

Biographical note

Robin Cohen is Emeritus Professor and Former Director of the International Migration Institute at the University of Oxford and is the Principal Investigator of the Leverhulme-funded Oxford Diasporas Programme.

He has held full professorships at the Universities of the West Indies and Warwick and taught also at the Universities of Ibadan, Birmingham, Stanford, Toronto and Berkeley. He served as Dean of Humanities at the University of Cape Town (2001/3) and directed the nationally designated UK Centre for Research in Ethnic Relations at Warwick (1985/9).

His books include *Labour and Politics in Nigeria* (1974, rev. 1982), *Endgame in South Africa?* (1986), *The New Helots: Migrants in the International Division of Labour* (1987, 1993, 2003), *Contested Domains: Debates in International Labour Studies* (1991), *Frontiers of Identity: The British and the Others* (1994), *Global diasporas: An Introduction* (1997, rev. 2008), *Global Sociology* (co-author, 2000, rev. 2007) and *Migration and Its Enemies* (2006). He has edited or co-edited 19 further volumes, particularly on the sociology and politics of developing areas, ethnicity, international migration, transnationalism and globalisation. His major works have been translated into Danish, French, German, Greek, Italian, Japanese, Mandarin, Portuguese and Spanish. His

research on creolization was funded by an Economic and Social Research Council Professorial Fellowship (2006–9).

PANEL 1a: Transnationalisms, ethnicities, identities

Ruth Judge (University College London)

From a Hackney council estate to a Kenyan orphanage: transnational encounters and cosmopolitan youth identities?

Abstract

In the past, much scholarship on transnational encounters has been concerned with either relations of domination between ‘the west and the rest’, or the struggles facing forced migrants. However, work around diasporas and cosmopolitanism has opened the way for more nuanced analyses. This paper attempts to further some of these analyses through looking at new international youth volunteering initiatives. These initiatives take youth from multiethnic, low-income, urban backgrounds in the UK on volunteering trips to ‘developing’ countries. This paper will explore how such transnational encounters bring together two groups frequently portrayed as ‘marginalised’, complicating binaries around ‘self’ and ‘other’, dominance and victimhood. It will also raise questions about how *embodied* and *emotional* dimensions of encounters with ‘other’ people and places relate to young people’s identity construction, and the possibility of ‘cosmopolitan’ identities in both local and global spheres. Such transnational encounters push us to engage with ideas about contact, identity and prejudice: Do young people’s embodied encounters with ‘others’ destabilise existing class and ethnic identities? What insights might these encounters bring to debates about ‘community cohesion’, hybridity and cosmopolitan identities? This paper is based on the early stages of my PhD research and will draw on a review of literature, complemented by some preliminary primary data.

Keywords: Identity, youth, cosmopolitanism, transnational encounters

Selected bibliography

Fortier, A-M. (2008). *Multicultural horizons: Diversity and the limits of the civil nation*, London:Routledge.

Keith, M. (2005). *After the Cosmopolitan? Multicultural cities and the future of racism*, London: Routledge.

Nayak A. (2003). *Race, Place and Globalization : Youth Cultures in a Changing World*, Oxford: Berg.

Thompson, R. and Taylor, R. (2005). 'Between cosmopolitanism and the locals: mobility as a resource in the transition to adulthood', *Young: Nordic Journal of Youth Research*, 13(4), 327–342.

Biographical note

Ruth Judge is in the first year of studying for a PhD in the Department of Geography, UCL. In 2009 she graduated from an MSc in Forced Migration from the University of Oxford. Her dissertation (published as Refugee Studies Centre Working Paper 60) focussed on how young male asylum seekers and refugees in the UK are situated in a precarious position at the intersection of several powerful discursive fields around age, gender and victimhood. Her undergraduate dissertation (UCL Geography) focussed on Cambodian national identity in the post-conflict context.

Danlu Wang (Institute of Education, University of London)

Imagining the Homeland: Cultural Identity of British Chinese teenagers in and around London

Abstract

The emergence of the People's Republic of China as an economic superpower has become a popular topic in mass media and scholarship around the world. Meanwhile, researchers became interested in the soaring rates of a new wave of Chinese migration since 1980s (Luk, 2008). However, there are not as many studies focused on British Chinese (BC) community. For school-aged BC, the major research theme has been their outstanding academic achievement in schools (Francis & Archer, 2005a, 2005b). Very few studies have explored the cultural identities of school-aged BC, whose parents belong to the new immigration wave.

This study aims to provide a fuller picture of everyday lives of BC teenagers in and around London. It investigates the identities of BC teenagers as Chinese descendants, as students, as children and as young people in a metropolitan city. This study employs a mixed-method of quantitative and qualitative research. The results will be generated from my one and half year participant observation in a Chinese weekend school in north London. During which time, I have also completed a questionnaire survey (108 questionnaires), 35 in-depth interviews, 4 focus-group discussions and a photographic workshop in four weekend Chinese schools in north, south, east and west London. This study will contribute knowledge in the discussion of 'hybrid cultural identities' in the globalization context. It will also offer a comprehensive depiction of BC community and BC teenagers in and around London.

Keywords: British Chinese teenagers, cultural identity, imagination of homeland, transnationalism.

Selected bibliography

Luk, W. E. (2008). *Chinatown in Britain: Diffusions and Concentrations of the British New Wave Chinese immigration*. Youngstown, New York: Cambria Press.

Francis, B., & Archer, L. (2005a). British-Chinese pupils and parents constructions of the value of education. *British Educational Research Journal*, 31(1), 89-108.

Francis, B., & Archer, L. (2005b). They never go off the rails like other ethnic groups: teachers constructions of British Chinese pupils gender identities and approaches to learning. *British Journal of Sociology of Education*, 26(2), 165-182.

Morley, D. (2000). *HomeTerritories: Media, Mobility and Identity*. London: Routledge.

Biographical note

Danlu Wang is currently a Ph.D. student at the Institute of Education (IOE), University of London. Her study is supported by the Centenary Scholarship at the IOE. Her graduate degrees include MSc in Social Anthropology (London School of Economics and Political Science, London, UK), MA in Global Communication (Chinese University of Hong Kong, Hong Kong, China) and BA in Journalism (Renmin University of China, Beijing, China).

She was born in China and completed her schooling and degree education there. She has been studying and living in London for 5 years. Her research interests lie in the area of Media studies, Culture studies, Migration and Diaspora studies.

Oliver Dew (Birkbeck, University of London)

Making ethnicity tangible in Japanese gangster films

Abstract

Diasporic ethnicity is doubly inscribed in many genres of gangster film around the world: even when the characters are not identified as ethnic others, the rituals, symbols, and language of the gangster organisation create a fictive kinship and consanguinity that can itself, problematically, be read as 'ethnic' (see Lo; Gormley; Larke-Walsh). This paper looks at how 1960s and '70s Japanese yakuza films, featuring diasporic Korean-in-Japan gangsters, have been read, contested, and rewritten within Korean-in-Japan reception contexts. In the 1970s this diasporic reading position was largely oral and subcultural, only rarely leaving written traces. After 1990 however this reading practice became somewhat institutionalised through the activities of film festivals that curated a counter-canon around the theme of the representation of ethnic others, in spite of the fact that many of these yakuza films only signed Koreanness in an oblique and innuendo-laden way (effectively signing an ethnic taboo). This reading practice addressed this problem by rejecting the demand that ethnicity be explicitly signed and made 'legible', and instead bodying forth an ethnicity that is 'tangible' and 'more-than-signifying'. What implications might this affective reading have for our understanding of the burden of representation,

the persistence of stereotyping, and (post-)essentialist articulations of ethnicity?

Keywords: representation affect gangster film Koreans in Japan

Selected bibliography

Gormley, Paul. 2005. *The New-Brutality Film: Race and Affect in Contemporary Hollywood Cinema* (Bristol: Intellect).

Larke-Walsh, George. 2010. *Screening the Mafia: Masculinity, Ethnicity and Mobsters From the Godfather to the Sopranos* (Jefferson N.C.: McFarland & Co.).

Lo, Kwai-Cheung. 2007. 'A Borderline Case: Ethnic Politics and Gangster Films in Post-1997 Hong Kong', *Postcolonial Studies*, 10:4, pp. 431-446.

Yang, In-sil. 2002. "'Yakuza eiga' ni okeru 'zainichi' kan [The appearance of 'Zainichi' in 'yakuza films']", *Ritsumeikan Review of Industrial Society*, 38:2, pp. 113-131.

Biographical note

I am an Associate Lecturer and PhD candidate in the Department of Media and Cultural Studies at Birkbeck College. This paper is adapted from a chapter of my thesis, which looks at images of diasporic Koreans in Japan (Zainichi Koreans) in film and video from the 1970s onwards. I am particularly interested in how affective structures are central to the practices of reading, curating, and producing "Zainichi cinema." The research for this thesis was partly conducted at Meiji Gakuin University in Tokyo, where I was a Japan Society for the Promotion of Science visiting research fellow in 2008-9.

PANEL 1b: Performing and materialising diasporas

André Nóvoa (Royal Holloway, University of London)

"Like lovers in suits of armour": A mobile ethnography of Portuguese MEPs

Abstract

This paper seeks to address a gap in diaspora studies, offering an in-depth ethnography of travelling elites. Over the last few years, questions of mobility and people on the move have been shifting away from a marginal position to the core of scholarly debate. However, despite the existence of a significant amount of research on the lives of migrants, refugees and others, when it comes to the study of individuals high-up in terms of social class most of the work is based on speculative theory. This paper counters this tendency and provides a first-hand analysis of itinerant politicians. By means of a series of three travels with Portuguese Members of the European Parliament, I examine processes of dwelling-on-the-move and professional encapsulation *in situ*. Bearing in mind that

nomadic elites are normally thought of as entities that both literally and metaphorically fly above local cultures, I posit that these processes of encapsulation hold more than meets the eye and have to do more with the physiognomy of the MEPs professional spaces than with personal worldviews.

Keywords: Mobile ethnography; elite-travelling; encapsulation; transnational cultures.

Selected bibliography

Castells, Manuel. 1996. *The rise of the network society*. Cambridge: Blackwell.

De Caeter, Lieven. 2004. *The capsular civilization: on the city in the age of fear*. Rotterdam: NAI Publishers.

Graham, Stephen, & Simon Marvin. 2001. *Splintering urbanism networked infrastructures, technological mobilities and the urban condition*. London, New York: Routledge.

Rapport, Nigel, & Andrew Dawson. 1998. *Migrants of identity: perceptions of 'home' in a world of movement*. Oxford: Berg Publishers.

Urry, John. 2007. *Mobilities*. Cambridge: Polity.

Biographical note

Originally trained as a historian (graduation), I completed my Masters in Social and Cultural Anthropology at the Institute for Social Sciences (University of Lisbon) in 2009. Since 2010, I have been working on my PhD in Cultural Geography at Royal Holloway, University of London, under the supervision of Professor Tim Cresswell. My main interests revolve around issues of mobility and cosmopolitanism.

Sin Yee Koh (London School of Economics and Political Science)

Estranging Selves and the Perpetuation of Diasporic Consciousness: Second Generation Chinese-Malaysian Citizen-Diasporas in Singapore

Abstract

Ethnic-based citizenship and affirmative action policies in Malaysia have created a culture of migration, particularly of non-Bumiputera (“sons of soil”) Chinese-Malaysians. The typical Chinese-Malaysian emigrant has been “a skilled, highly educated migrant” (Cartier, 2003:73) seeking better life opportunities, particularly in Singapore. Although Chinese-Malaysians have been described as second-class citizens in Malaysia, many continue to hold onto their Malaysian citizenship while taking-up permanent resident (PR) status in Singapore. This is also a common strategy amongst their second generation.

In this paper, I examine narratives of second-generation Chinese-Malaysians in Singapore, focusing on their emotions and rationalisations of (citizenship) identity,

belonging, home, and migration intentions. The research question is: Why do second generation Chinese- Malaysians in Singapore actively take on diasporic consciousness? I make four arguments. Firstly, the Malaysian citizenship is a symbol of identity and back-up plan for future migration. Secondly, structural factors and existing socio-institutional practices emphasise my respondents' diasporic "unbelonging" to both Singapore and Malaysia. Thirdly, while awareness of one's estranged self does not conflict with the necessities of everyday life, this does not remove one's continual negotiations as citizen-diasporas caught in between Malaysia and Singapore. Finally, citizenship as identity and citizenship as strategy is intertwined, particularly for second generation citizen-diasporas.

Keywords: culture of migration, second generation, identity and belonging, diasporic citizenship

Selected bibliography

Barabantseva, E., & Sutherland, C. (2011). Diaspora and citizenship: Introduction. *Nationalism and Ethnic Politics* 17(1), 1-13.

Christou, A. (2006). Deciphering diaspora – translating transnationalism: Family dynamics, identity constructions and the legacy of 'home' in second-generation Greek- American return migration. *Ethnic & Racial Studies*, 29(6), 1040-1056.

Cohen, J. H., & Sirkeci, I. (2011). *Cultures of migration: The global nature of contemporary mobility* Austin: University of Texas Press.

Mavroudi, E. (2007). Diaspora as process: (De)constructing boundaries. *Geography Compass*, 1(3), 467-479.

Biographical note

Sin Yee Koh is a PhD candidate in Human Geography at the London School of Economics and Political Science (LSE). Her PhD thesis examines citizenship and migration decisions of tertiary-educated Malaysian-born professionals in London, Singapore and Kuala Lumpur. Concurrently, she is Membership Secretary and Office Manager for the Association of Ethnicity and Nationalism (ASEN); and Graduate Teaching Assistant for GY302 Urban Development: Politics, Policy and Planning. With prior professional working experience in architecture and urban development in Singapore, her research interests are in migration, citizenship, urbanization and social change in East and South-east Asia.

Identity negotiation and the material cultures of the Iranian diaspora in London and Vancouver

Abstract

In this presentation, I will discuss my recently started PhD research on diasporic Iranian women's dress practices. The intent of this research is to examine the role of dress and clothing textiles in the identity practices of diasporic Iranian / Persian women in Vancouver and London. Drawing upon qualitative research, I will be exploring how women relate to their Iranian, Canadian, and British identities through dress. I will compare dress practices in the two cities so as better to grasp the role of local and national contexts in shaping these relations. In addition, I will also be exploring the articulation of Iranian diasporic dress with localised and transnational developments in Islamic fashions.

In setting out the agendas for this work, in this presentation I will argue that dress provides a grounded and meaningful way to explore experiences of self-expression and communal engagement performed in relation to wider cultural expectations, moral orders, and resources. More generally, I will show how the research engages interdisciplinary debates on diasporic identities, more specifically the Iranian diaspora; emergent bodies of work on dress and national regulations of multiculturalism, especially with regard to Muslim identities; and extends geographical interests in the fashion industry and its global geographies towards a richer understanding of diasporic styles and everyday practices of dress.

Keywords: Iranian; diaspora; identity; dress

Selected bibliography

Breward C & Gilbert D (eds) 2006 *Fashion's world cities* (Berg, Oxford)

Knott, K. & McLoughlin, S. (eds) (2010) *Diasporas: concepts, intersections, identities*. London: Zed Books.

Spellman, K. (2004). *Religion and nation: Iranian local and transnational networks in Britain*. Berghahn Books.

Tarlo, E. (2010) *Visibly Muslim. Fashion, politics, faith* Oxford: Berg.

Biographical note

I am a first year PhD candidate in the Department of Geography. I completed my MA in Geography at Simon Fraser University, Burnaby, British Columbia, Canada. My broad research interests focus on identities and cultural consumption.

Professor Stephanie Hemelryk Donald (RMIT University, Melbourne and Leverhulme Visiting Professor at the Centre for World Cinema, University of Leeds)

The Dorothy Complex: Children and Migration in World Cinema

Abstract

The child in cinema is a powerful fantasy figure, deployed to embody and aestheticise accelerated motion, sociopolitical displacement, and ontological transition, all of which conditions generate adult anxiety and fear. When the child *leaves home*, adult fear is both accentuated and brought to an exquisite peak of renewal and possibility. When the child *migrates*, that departure signals national and transnational impacts and affect. This lecture considers ways in which Dorothy from *The Wizard of Oz* is a template and a touchstone for narratives of child migrations and adult anxiety since 1939.

Biographical note

Professor Stephanie Hemelryk Donald is currently a Leverhulme Trust Visiting Professor at the Centre for World Cinemas at the University of Leeds. Following a first degree in Chinese at the University of Oxford and a DPhil on Chinese film at University of Sussex (1997), she emigrated to Australia, where she has worked ever since. Her research covers film, the media, and children's experiences in the Asia-Pacific region, with a particular focus on visual culture. Previous positions held include Professor of Chinese Media Studies at the University of Sydney, and Foundation Dean of Media and Communication at RMIT University, Melbourne. She has recently been awarded a prestigious Future Fellowship by the Australian Research Council, which she will take up at the University of New South Wales in May 2012.

Recent scholarly articles have been published in *Theory, Culture and Society*, *New Formations*, and *MIA*. Her numerous books include general interest books such as *Media Theories and Approaches: A Global Perspective* (with M. Balnaves and B. Shoemith, 2009), *Pocket China Atlas* (with R.J. Benewick, 2008), *The Penguin Atlas of Media and Information* (with M. Balnaves and J. Donald, 2001), *The State of China Atlas* (with R.J. Benewick, 1999) and scholarly titles such as *Tourism and the Branded City: Film and Identity on the Pacific Rim* (with J.G. Gammack, 2007), *Little Friends: Children's Film and Media Culture in New China* (2005), *Public Secrets, Public Spaces: Cinema and Civility in China* (2000). In addition, Professor Donald has co-edited six anthologies, including the most recent volume *Youth, Society and Mobile Media in Asia* (with T. Anderson and D. Spry, 2011).

Bogumil Terminski (Graduate Institute Geneva/University of Warsaw)

Environmentally Induced Migrations. Theoretical Frameworks, Politics and Law

Abstract

The aim of this paper is to demonstrate environmentally-induced migration as an increasingly important category of population movement that represents a new set of challenges to the international community and to public international law. For these purposes, the work analyses both the phenomenon of environmental migration itself, and the problems of people affected by it. Apart from theoretical considerations, the present work also examines which main factors force people to flee their homes. Both long-term environmental processes and natural disasters are investigated here, and it is shown how they entail significant implications for the dynamics of population mobility.

The social consequences of the environmental processes under observation are one of the greatest challenges the international community will face in the coming years. Today, the effects of climate change seem obvious to many citizens of our planet. Desertification, increasing soil salinity, wasteful deforestation, and rising sea levels are just a few of the issues discussed below which affect everyday life for at least two hundred million people worldwide.

The serious natural disasters observed in recent years are also not without ramifications. Earthquakes (and the *tsunami* waves that frequently accompany them), volcanic eruptions, and the effects of hurricanes, cyclones, and tornadoes force a few million people each year to relocate. Watching television reports from areas devastated by natural disasters, we often do not take into account the many subtle consequences affecting the local communities; demographic, social, economic, and health-related effects of major natural disasters can be visible years after the imminent threat is gone.

Environmentally induced migration movements constitute one of the dominant human conditions for mobility within national borders. Environmentally-induced migrations of an international character still remain a small and limited phenomenon (*in statu nascendi*). Instead, this particular category of migration appears to be taking place largely inside the confines of a given state. This did not prevent the issue of environmental migrations from becoming, recently, an important locus of international cooperation. The activity of international institutions is increasingly affected by issues which, for many years, were within an exclusive competence of state authorities. Certain global environmental processes (such as ozone depletion or rising sea levels caused by melting glaciers) force the international community to take common and coordinated actions.

An important prerequisite for such activity seems to be the modern focus on the development of international human rights protection. The situation of many communities living within national borders (various minority groups, indigenous peoples, internally displaced persons, and even migrant workers) has become a growing concern of the international community. Regarded until recently as impinging on the undisputed

sovereignty of the state, conservation and aid efforts (from humanitarian assistance to human rights interventions) are now practices that are generally accepted and widely used by many international institutions.

The beginnings of aid on behalf of internally displaced persons by the international community (including environmentally-induced migrants) occurred in the early 1990s. The first document in this regard was *Guiding Principles on Internal Displacement*, adopted in 1998. The document was not binding; rather, it was a summary of the postulated framework of rules on the humanitarian aspects of the treatment of internally displaced persons. The first binding document on assisting internal migrants was the Convention of Kampala (2009), established within the African Union. The document, adopted by the UN, did not distinguish any specific categories of forced migrants from the generally understood group of internally displaced persons. However, given the diverse nature of migration movements, it seems reasonable to distinguish at least three basic categories of forced internal displacement. These include: conflict-induced displacement, environmentally-induced displacement, and development-induced displacement. Thus, there are at least three basic types of internally displaced persons.

Biographical note

Bogumil Terminski: Researcher at the University of Warsaw (2010) and PhD fellow at The Graduate Institute in Geneva (2009). Author of two books *International Protection of Migrant Workers` Rights. Origins Institutions and Impact* (Warsaw University Press, 2011) and *Development Induced Displacement. A Monograph* (in press), two working papers (prepared for the UNHCR), and more than 30 peer reviewed articles published in Poland, Switzerland, Belgium, France, Spain, Colombia, Costa Rica, Argentina and the U.S. Member of International Humanitarian Studies Association (IHSA), International Studies Association (ISA), International Law Association (ILA), Harvard Humanitarian Law and Policy Forum, The American Society for International Law (ASIL) and the International Network for the Promotion the Rule of Law (INPROL).

Pei-Sze Chow (University College London)

Constructing Post/Trans/National Spaces through Architecture in Film: The Case of Malmö, Sweden.

Abstract

This paper discusses the cinematic representations of landmark architecture as a mode of depicting lived experience in transnational spaces. I analyse three documentaries by filmmaker Fredrik Gertten that deal with landmark architectural projects in Malmö, Sweden: *Gå På Vatten* (2000), *Bye Bye Malmö* (2002), and *Sossen Arkitekten och det Skrivade Huset* (2005).

The films are an investigation into the social and spatial transformation of Malmö via the construction of two landmark structures and the dismantling of one. They present narratives of global flows and post/trans/national identities told through the

documentary mode, in which visual and aural elements both *reconstruct* and *deconstruct* the complex social relations emerging from the spatial/geographical dynamism of the region. In the films, various characters—‘locals’, ‘immigrant-citizens’, ‘foreign talent’, and ‘neighbours’—offer multiple narratives that are woven into the (de)construction of the structures, producing a visual space that interrogates the relationship between *spaces* and *identities* in an increasingly networked and postnational world.

I posit that these films use the representation of architecture as a tool to problematize and articulate these new transnational flows, and to help us understand the broader question of the ways in which films visualize social change.

Keywords: transnational, architecture, film, constructions

Selected bibliography

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Biographical note

Pei-Sze is in the first year of her PhD at UCL, and her research seeks to articulate the intersections between film, architecture, and transnational flows. In addition to Malmö, her PhD project intends to study films about Berlin and Scotland. Broader research themes include visual experimentation in film, cities, and identity and place-making through cinema.

She received her BA (Hons) and MA (Research) from the National University of Singapore in 2006 and 2010 respectively, where her research focused on the Dogme collective and the issue of authenticity in the films of Lars von Trier. The latter continues to be a secondary research interest outside of the PhD project.

Izabela Iłowska (Glasgow University)

The space of the East End in Monica Ali's Brick Lane

Abstract

Frederic Jameson writes that ‘we live in spacious times’. Indeed, along with the emergence of postmodernism, the concept of space has undergone a profound change. It

has stopped being associated with geographical studies and perceived as empty and static, but acquired new cultural, abstract sense.

The East End is a postmodern space, as just like postmodernity, it is characterized by fluidity, ambiguity and multiplicity of meanings. It is a space of arrivals and departures, a space of immigrants. Indeed, the East End has always been the home of ethnic minorities. Therefore, the place has been perceived as an imaginative space of the Other. This paper investigates the postmodern and postcolonial space of the East End and its representation and significance in Monica Ali's novel *Brick Lane*. It demonstrates that the East End is not a passive physical location, but, most of all, a conceptual and symbolic space; an imaginative space; space of social relations; space rich in cultural meanings. The novel is also a suggestive exploration of Homi Bhabha's concept of *hybridity* and Edward Soja's idea of 'Thirdspace'. In the last scene of the novel the protagonist goes skating in a sari. The ice rink, situated on the border of the East End and the commercial City, becomes a symbolic space: a space of transcultural coexistence and possibility. It can be seen as a postmodern and postcolonial version of 'the third space'. In spite of its provisional character it is a space of interaction and openness in which diversity and polyphony of voices are respected and allowed to coexist.

Keywords: Imaginary geography, hybridity, Thirdspace, postmodernism

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Soja, Edward W., *Postmodern Geographies: The Reassertion of Space in Critical Social Theory* (London and New York: Verso, 1989)

Soja, Edward, W., *Thirdspace: Journeys to Los Angeles and Other Real-And-Imagined Places* (Oxford: Blackwell, 1996)

Biographical note

I am a PhD student of creative writing at Glasgow University. Currently I am working on my first novel about Polish immigrants in London. I studied English literature in Poland and in London.

Jan Voelkel (University of Auckland)

Beyond Borders: Transforming The Discourse on European Migration Through Dissensus in Works of Art

Abstract

As a response to the growing tension in the public and political debate around migration in Europe particularly from 'Muslim countries', this paper instantiates to reconfigure this discourse by engaging with works of art from the fields of film, theatre and art projects in order to explore the possibilities of cultural products in the formation of new social and political coordinates. Based on examinations of the interrelations of politics and aesthetics by Jacques Rancière as well as postcolonial concepts of cultural hybridity by Homi Bhabha and Mark Terkessidis, the project explores the potential of artistic expressions to create dissensus, which opens up a new space in-between. This in-between is understood as a polyperspectival and emancipating realm of an *interculture* that challenges exclusion and fixed hierarchies to be able to renegotiate societal participation. Contrary to many previous as well as recent political approaches that refer to concepts of an imaginary normative native past, by concentrating on dissensual cultural production to form a hybrid space that is reshaped and transformed constantly, the project directs its focus on the shaping of a common the future with artistic expressions as a key catalyst for the subversion of inequalities.

Keywords: dissensus, hybridity, interculture, distribution of the sensible

Selected bibliography

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Rancière, Jacques, and Gabriel Rockhill. *The Politics of Aesthetics: The Distribution of the Sensible*. London: Continuum, 2006.

Terkessidis, Mark. *Interkultur* [Interculture]. Berlin: Suhrkamp, 2010.

Biographical Note

Jan Voelkel received a Bachelor of Arts Degree in English and German from the Heinrich-Heine University in Düsseldorf, Germany in 2005. During his undergraduate studies he also worked as an editorial assistant for German Music TV channel VIVA TV and held several freelance position for both local and national broadcasting services. In 2009 he

started a postgraduate degree in Film, Television and Media Studies at the University of Auckland, New Zealand, which earned him a Postgraduate Diploma with Distinction in 2010 as well as a Master of Arts with a First-Class Honours in 2011. He is currently applying for a PhD position at several international universities.

Filippo Menozzi (University of Kent)

Hospitality/Incorporation: Between Psychoanalysis and Philosophy.

Abstract

This paper will attempt to juxtapose two concepts, in-between philosophical and psychoanalytic thinking, which may frame a discourse on the meaning of “welcoming strangers”: hospitality and incorporation. The idea of hospitality is borrowed from Jacques Derrida's famous seminar on the question, while incorporation is taken from the work of two psychoanalysts, Nicolas Abraham and Maria Torok. My presentation will re-read Derrida's work on hospitality through the concept of incorporation. As Jacques Derrida points out, hospitality is marked by the co-existence of two contradictory demands: on the one hand what he calls “unconditional hospitality,” on the other the laws of conditional hospitality. The antinomy at the centre of this concept results in an aporetic situation where the conditional would make the unconditional possible and impossible at the same time. Yet, in one passage of his seminar, Derrida makes use of the word “incorporation,” which might refer to Abraham and Torok, about whom Derrida wrote an important essay. Incorporation would consist in the accommodation of strangers at the core of the ego through “cryptic identifications.” Yet, it could also allow us to see hospitality in a different way, between the letter of Derrida's discourse and some uncanny metaphorical transitions, between a literal subject of hospitality, and hospitality itself as a subject.

Keywords: hospitality, incorporation, psychoanalysis, Derrida.

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Biographical note

I am a third-year PhD student at the University of Kent in Canterbury. My research focuses on a rethinking of the postcolonial in literary and cultural studies. I have edited

and contributed to a special issue of the online journal *Skepsi* on literature and violence and I am co-editing a collection of stories of migration. My research interests are: literature and psychoanalysis, European and non-European aesthetics, cultural anthropology.

Stephan Hilpert (University of Cambridge)

Mutual Intrusions: Ulrich Seidl's Import/Export through Jean-Luc Nancy

Abstract

Import/Export (2007) by Austrian auteur film-maker Ulrich Seidl tells two different stories of migration in opposite directions between Austria and East European countries. Given the social and political relevance of its content and Seidl's specific style, the film has received a certain amount of scholarly attention. However, in close relation to the transnational aspect, *Import/Export* also probes issues of community, contact, exposure and corporeality, which, in their combination and interconnectedness, are also at the heart of Jean-Luc Nancy's philosophy. *Import/Export* does not exhibit any obvious connection to Nancy: it is neither based on his philosophy, nor has he commented on the film. The striking similarities in themes nevertheless suggest bringing them together. This paper consequently attempts a reading of the film through Nancy's work in order to discuss the extent to which it resonates with certain aspects of his thinking. This perspective shall be used to highlight important aspects of *Import/Export* which have not been analysed closely in previous discussions, in terms of both narrative and cinematic form. The paper addresses several thematic areas which deserve attention since, in relation to migration, they are crucially relevant for both *Import/Export* and Nancy: intrusion and foreignness, community, touch and the body.

Keywords: Ulrich Seidl, Jean-Luc Nancy, migration, community

Selected bibliography

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——— ([2000] 2002), 'L'Intrus' (trans. S. Hanson), *CR: The New Centennial Review*, 2:3, pp. 1- 14.

Biographical note

I study for a PhD at the University of Cambridge, writing a thesis on politics and space in contemporary German-language cinema with an emphasis on films by Ulrich Seidl and Christian Petzold. Currently I am a visiting PhD student at the Friedrich Schlegel Graduiertenschule, Freie Universität Berlin.

PANEL 3a: Constructions of the Other: contemporary writers

Sara Marzagora (School of Oriental and African Studies, University of London)

Looking back to the Horn from Rome: the literary activism of Eritrean, Somali and Ethiopian writers in multicultural Italy.

Abstract

The emergence, in the last 20 years, of an Italoophone literature by African writers challenged the rigidity of Italian literary canon. Critics opened for the first time to disciplines like postcolonial and diaspora studies, but numerous debates over how to define and categorize such new branch of literature continue to date. Scholars still show some resistance to a full integration of these writers within Italian literature – parallel to the scepticism part of Italian society demonstrated on the political issue of multicultural inclusion. I shall sketch the history and characteristics of this new (and still underexplored) field, focusing in particular on Italian-language novels by authors from the Horn of Africa.

Critics agree that the issue of multiple identities is a key theme in the works of Italian postcolonial writers from the Horn. For them, such identity crisis is grounded in Italy's inability to critically process its colonial past, and has therefore a prominent historical dimension. When analysed through existing postcolonial theories, the texts display a number of significant peculiarities – first of all the emphasis on the military rather than cultural aspects of colonial domination. Although these diasporic authors are firmly grounded in Italian contemporary discourse, such postcolonial specificities highlight the strong continuities between their works on one side and Amharic, Somali and Tigrinya literature on the other.

Keywords: Italian postcolonial literature, literatures of the Horn of Africa diaspora, multiculturalism in Italy, postcolonial theory

Selected bibliography

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Biographical note

After a BA and a MA in Modern Humanities and Literary Criticism at the University of Milan, Sara Marzagora specialized in African culture and history at SOAS, with a particular focus on the Horn of Africa. She is now a PhD candidate at the Centre for Cultural Literary and Postcolonial Studies at SOAS, researching how the 1935-1941 Italian occupation has been represented in Ethiopia contemporary literature.

Cynthia Lytle (Universitat de Barcelona)

Making Them Strange: Representations of the Other in Zoë Wicomb's The One that Got Away

Abstract

In its bout to conquer and classify, imperialism created images of the colonized. Through symbols such as art, bodies and gardens collected and put on display, an illustration of the colonized land and peoples were created. These images constructed an essentialist representation and were transmitted and disseminated throughout the “mother” countries, embodying the dominance that the imperial power held. These images also acted as proof that the colonized peoples needed to be controlled. Moreover, the representations created an exoticism and desire that permeated time and continue into the present

In her collection of short stories entitled, *The One that Got Away*, South African author Zoë Wicomb explores the construction and representation of the strange through a history of colonialism and how imagery exists in the present. Her short stories take place in both South Africa and Scotland, where the author herself currently resides, and illustrates the ways in which strangers are and are not welcomed in each respective country. Using the theories of critics such as Benedict Anderson, Judith Butler and Zygmunt Bauman, the proposed presentation will argue that in addition to depicting how strangers are received, Wicomb shows how the symbols of these strangers—through symbols such as characterizations, art and plants—create prejudices that continue discrimination. Moreover, through an exploration of symbols and characterizations in her short stories, Wicomb questions and the creation of home, community and nation and who is permitted to belong in postcolonial settings.

Keywords: postcolonial literature, nationalism, Other, hybrid identities

Selected bibliography

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Biographical note

Cynthia Lytle is a PhD student at the Department of English and German Philology at the Universitat de Barcelona. Her research interests include postcolonial literature with a focus on construction and representation of multiracial identities. Her dissertation is particularly centered on coloured identity through the works of South African author Zoë Wicomb.

Lizzie Richardson (Durham University)

Writing the Margins or the Mainstream? Figuring the stranger in artistic practice

Abstract

Recent arts policy debates in the UK continue to struggle over the question of how to include and recognise artists from a diverse range of ethnic backgrounds and nationalities. A key point of contention is whether any form of provision should attempt to separate or integrate such artists into the 'mainstream'. This discussion broadly mirrors that in academic work on identity, in which anti-essentialist understandings of subjectivity struggle with an ethics of responsibility framed around recognition of the 'other' that seems to simultaneously reinforce their exclusion. To contribute to these debates, this paper will draw on the work and experience of a Black British writer based in Bristol, UK. It will show that the writer's identity is complexly played out in a dynamic between the content of his work and the channels through which it is produced and disseminated. By demonstrating how absolute 'otherness' is neither consistently useful nor relevant in apprehending the writer's position, it will show the importance of temporality, as well as location, to conceptions of the figure of the stranger. Therefore, the paper questions the validity of the category of the stranger, arguing for a more nuanced understanding that emphasises the myriad of ways in which otherness might manifest or impact.

Key words: representation, artistic practice, otherness, marginalisation

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Biographical note

Lizzie Richardson is a postgraduate researcher in the Department of Geography at Durham University. Her ESRC-funded PhD research draws on practices of theatre and spoken word performance in Bristol, UK. The project explores the intersections between narrative, race and creativity through the lens of performance. She holds degrees in Geography from both Cambridge (BA) and Durham (MA) universities.

PANEL 3b: Trans-positions: displacing music and musicians

Alberto Hernández Mateos (University of Salamanca)

A stranger on both sides: Antonio Eximeno (1729-1808) and the Italian-Spanish musical thought.

Abstract

As a consequence of the expulsion of the Jesuits from Spain, nearly 5000 people were forced into exile to Italy in 1767. Antonio Eximeno (1729-1808) was one of them. Being a philosopher and a mathematician, he used the music theory as a medium to get involved in the cultural nets of a society whose language and customs he didn't know.

In our presentation, we shall analyze the efforts Eximeno did in order to assimilate the Italian culture. After abandoning the Society of Jesus, Eximeno published the tract *Dell'origine e delle regole della musica* (1774), which reflects the cultural "shock" suffered by the author, and was disputed by some Italian authors (such as Padre Martini or Vincenzo Olivieri) who judged Eximeno as "the other" due to his condition of a Jesuit who, on top of that, was in exile.

In the Spanish translation of *Dell'origine* (1796), Eximeno introduced several alterations in order to respond to some of those arguments, as well as to criticize the

opera, and to create stereotyped images of the Italian people -something he would not dare to do in his host country. In spite of the critiques he first received from some Spanish authors (who considered him a foreign theoretician), Eximeno became a model for the 19th-Century Spanish nationalist musicology.

Keywords: Jesuits, Italy, Spain, Enlightenment

Selected bibliography

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Biographical note

He holds an *MMus Hispanic Music* (University of Valladolid-University of Salamanca, 2008), as well as a *BA Music History and Sciences* (University of Salamanca, 2007) and a *BA Art History* (University of Salamanca, 2007). He is currently a PhD Candidate at the University of Salamanca, with the dissertation "El pensamiento musical de Antonio Eximeno" ("Antonio Eximeno's musical thought), under the direction of Dr. José Máximo Leza.

He held a Scholarship for the last course of his degree, and at the present moment he holds a Scholaship "de Formación del Profesorado Universitario" –both of them awarded by the Ministry of Education of Spain. He participates in the research projects "La recepción de la ópera italiana y francesa en España (1790-1870)" and "La recepción de la música italiana en Madrid entre 1770 y 1850. Ópera y repertorio instrumental".

He has stayed at the University of Toronto (Canada) as a research student, and has published texts in scientific magazines, such as *Revista de Musicología* and *Early Music Magazine*, as well as in books like *Fuentes documentales interdisciplinarias para el estudio del patrimonio y la oralidad en España*.

He has participated in several scientific events, such as the *IV Jornadas de Jóvenes Musicólogos y Estudiantes de Musicología* (Oviedo, Spain, 2011), the *Congreso Internacional Perspectivas interdisciplinarias para el trabajo de campo musical en el periodo de Entreguerras* (Salamanca, Spain, 2011), the *II Congreso Internacional Luigi Boccherini y la música de su tiempo* (Madrid, Spain, 2011), or the *Colloquio di Musicologia*

del Saggiatore Musicale (Bologna, Italy, 2011). He collaborates with the magazine *Audioclásica* as a music critic.

Stephanie Vos (Royal Holloway, University of London)

Establishing (musical) relationships: South African exile and the Black Atlantic diaspora

The stories that South African exiled musicians like Miriam Makeba and Hugh Masekela tell about their welcome in the United States in the 1960s inform and challenge tropes of thinking about the formation of transnational solidarities. Arriving in the throb of the American civil rights movement, liberation politics arguably played no insignificant part in the immediate recognition of the South African black musicians as ‘brothers’ or ‘sisters’ by their American counterparts, despite their disparate cultural backgrounds on different continents.

But what enabled this seemingly seamless integration of individual South African musicians into the fabric of black American and diasporic culture? This paper suggests that a history of cultural exchange between South Africa and the United States, the latter’s gaze towards Africa as well as mutual liberation discourses functioned as enabling mechanisms for forming transnational solidarities, functioning within the frame of what Gilroy referred to as a ‘metaphysics of blackness’. The complicated overlaps between exile and diasporic discourses, however, problematizes the distinctions that are often drawn between exile and diaspora in displacement theories. Drawing on Avtar Brah’s concept of complex relationality as a means to negotiate the intersections between the specificities of the conditions of exile and diaspora without diminishing their differences, this paper will argue for a multi-layered, contrapuntal understanding of lived experiences, theories and discourses of displacement.

Keywords: Black Atlantic diaspora, South African exile, liberation discourse, music

Selected bibliography

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Monson, Ingrid. 2007. *Freedom Sounds: Civil Rights Call Out to Jazz and Africa*. Oxford, and New York: Oxford University Press.

Biographical note

Stephanie is a PhD candidate at the Music Department of Music of Royal Holloway, University of London, where she furthers her research interests in South African exile and jazz improvisation. She had previously taught at the University of South Africa and convened two symposia on the topic of music and exile in collaboration with the Goethe Institute (Johannesburg) and the Johannesburg International Mozart Festival.

Alan Ashton-Smith (London Consortium)

Multi Kontra Culti: *Gypsy Punk Multiculturalism*

Abstract

This paper sets out to examine Gypsy Punk, a hybridised immigrant subculture and musical genre. At its core is the band Gogol Bordello, which is comprised of immigrants from five continents based in New York, and which was formed by Ukrainian Eugene Hütz in the late 1990s.

Since it is an immigrant culture concerned with a clash of styles, one would expect Gypsy Punk to have a stance on globalisation and multiculturalism: the aim of this paper is to determine what this stance is. Certainly, it is overtly concerned with the bringing together of different migrant cultures, but its exact position on the bringing together of different nations and peoples requires deeper analysis.

Gogol Bordello's concept of *Multi Kontra Culti* introduces a multicultural counterculture that is prevalent throughout their work, which uses not only an array of musical styles, but also multiple languages, and which foregrounds the migrant backgrounds of Gogol Bordello's musicians. Patterns of migration from Eastern Europe have no doubt fuelled Gypsy Punk, but immigrants are not necessarily the intended audience of the movement. Indeed, representations of the homeland in Gypsy Punk are often distorted or invented, playing on the prejudices and preconceptions of those in the west. *Multi Kontra Culti* reveals the complex ideas concerning the meeting of migrants and their destinations which are at play in Gypsy Punk.

Keywords: Gypsy Punk, *Multi Kontra Culti*, migration, multiculturalism

Selected bibliography

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Biographical note

Alan Ashton-Smith is completing a PhD in Humanities and Cultural Studies at the London Consortium. The subject of his thesis is the increasingly popular musical genre and cultural movement, Gypsy Punk, and its relationship with such diverse fields as music, immigration, mythology and Romani studies.

PANEL 3c: The world of film

Natalja Poljakowa (Royal Holloway, University of London)

'From our own correspondent in Berlin': the German impact on Soviet film culture of the 1920s

Abstract

The recent surge of research interest in Weimar-Soviet film collaboration corresponds with the investigation of the influence of German-Russian cross-cultural encounters in the 1920s on the trajectory of national histories. Since the making, distribution and reception of films in the two countries were influenced by rapidly growing international communities, the paper aims to explore the cinematic cross-fertilisations between the two cultures and their effect on the development of visual culture, mass stereotyping and the public attitude to 'strangers'.

Firstly, the paper will explore Soviet notions and myths about Weimar Germany and its influential cinema through the examination of little-known film periodicals of the 1920s (*Kino-journal ARK*, *Kino-nedelya*, *Sovetskij Ekran*) that published film reviews, reports about 'expeditions' to Germany undertaken by Soviet filmmakers and discussions of the significance of imported films for conceptions of the 'New Soviet Man'. A detailed analysis of the German impact on Russian film is given through the example of Friedrich Ermler's *Fragment of the Empire* (1928). Secondly, the paper will account for Germany's

ambivalence in the filmic representation of Russians who in the 1920s were divided into the two communities of conservative émigrés and revolutionary communists: from the sentimentality of the clichéd images in Weimar-released *Russenfilme* to the encounter with the cinematic realism of the Soviet avantgarde after 1926.

Keywords: Germany, Soviet Union, 1920s, film

Selected bibliography

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Yangirov, Rashit, '*Raby Nemogo*': *Ocherki istoricheskogo byta russkikh kinematografistov za rubezhom, 1920-1930-e gody* ['The Slaves of the Silent': Essays on the life of Russian cineastes abroad: 1920-30s] (Moscow: Biblioteka-fond 'Russkoe Zarubezhje' – Russkij put', 2007)

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Biographical note

Natalja Poljakowa is the first year PhD student at the Royal Holloway, University of London. After graduating from the Syktyvkar State University in Russia where she studied comparative literature in 2006, she was involved in a three-year research project concerning German-Russian cultural connections at the Institute of World Literature, Russian Academy of Sciences in Moscow. Natalja received her MA in German from the Royal Holloway in 2011 for her dissertation about 'otherness' in Weimar cinema. Her current research interests are concerned with German-Soviet film relationships during the interwar period with the main focus on the problem of the international distribution and reception.

Rachel Kapelke-Dale (University College London)

From Strangers to Stars, Stars to Strangers: Greta Garbo and Marlene Dietrich in Early 1930s Hollywood

Abstract

Representations of cosmopolitan European women in 1930s Hollywood challenge the idea of the welcome stranger, as once-popular foreign stars received increasingly negative reviews and press coverage around 1933. The proposed paper will thus study

drop in the popularity of two canonical European stars, Greta Garbo and Marlene Dietrich, in Hollywood from 1930-1933. The construction of female stars as exotic strangers situated these displaced women as representative of their “home” nations; the paper will question what this meant in terms of Hollywood’s vision of Europe and thus constructions of national differences in a global media form.

Centering on the geo-political and industrial changes that occurred in this period, the study will examine the stars’ coverage in the press as indicative of their popular and critical reception. In doing so, it will trace the constructions of Garbo and Dietrich as stars in the American imagination through the interaction between their “star texts” and their roles, followed by the subsequent lapse of their initial popularity. For example, films like Dietrich’s *Song of Songs* (1933) were released to negative reviews and articles questioning her future viability as a Hollywood star. The paper will then analyze the extent to which their representations and star personae willingly connected or disconnected to “real” events of the day, showing how public reception shifted throughout this vital period to momentarily turn these stars back into strangers.

Keywords: Hollywood expatriates, cosmopolitan strangers, transnational actresses, European stars

Selected bibliography

Trade magazines: *Photoplay*, *Modern Screen*, *Silver Screen* (among others)

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Biographical note

A native of Milwaukee, WI, Rachel Kapelke-Dale has a Bachelor of Arts from Brown University in History of Art and Architecture (honors) and Comparative Literature in French and English. She has a Master I and II Recherche from the Université de Paris VII in Cinema Studies, where she studied with Marc Vernet, also with honors. She is currently a Ph.D. candidate in the Film Studies department of the Centre of Intercultural Studies, UCL, where she is studying under the supervision of Dr. Lee Grieveson and Dr. Melvyn Stokes.

Her Ph.D. dissertation examines the characters played by European women stars of various nationalities in Hollywood from 1929-1941, and studies how representations of cosmopolitan foreign women shifted during a period of uncertainty and isolationism in American foreign relations. Her research interests include geo-political influences on artistic representation, narratology, star studies, aesthetic and critical theory, and post-war French film.

Escaping Otherness? Identities at The Margins in Claire Denis' J'ai pas sommeil/I Can't Sleep.

Abstract

Claire Denis's 1993 film *J'ai pas sommeil/I Can't Sleep* draws a dark and dramatic description of the Parisian underworld inhabited by 'illegal immigrants' and post-migrants at the beginning of 1990's. This powerfully poignant film examines the lives of the European Others who suffer through the experiences of racism, xenophobia and exclusion.

This paper will focus on the problem of migrant and post-migrant identities represented in Denis's film. I will closely analyse the character of Camille and his experiences of being an European Other in order to discuss how Denis's film exposes the post-colonial reality of contemporary Paris as a space where the Others are forced to constantly re-experience the sense of exclusion and non-belonging.

Furthermore, this paper will argue that Denis's film exposes complexity of the experience of foreignness and Otherness in order to emphasise the exclusionary and harmful character of social divisions prevalent within contemporary Western societies. The paper will focus on the character of Camille in order to discuss the relationship between Camille's internalized marginalisation, his extreme need to assimilate and his criminal acts. Through a close analysis of Camille's complex persona, I will argue that Denis's film calls for a re-consideration of the existing social standards and divisions.

Keywords: exclusion, post-migrant, assimilation, belonging

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Biographical note

Kamil completed his BA in Film, Video and Interactive Arts at Middlesex University (London) in 2009. In 2010 Kamil was awarded an MA in European Cultures from the University of London (Birkbeck). Currently, Kamil is a second year, full-time Research student at the Department of European Cultures and Languages at Birkbeck, University of London, where his thesis, *Exploring European Identity Through European Cinema*, is supervised by Dr Andrew Asibong and Dr Joanne Leal.

CONFERENCE VENUES

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Moore Annexe (Lecture Theatre): Building 13 on the map

Arts Building: Building 16 on the map (indicated with arrows)

