

INTER

A EUROPEAN CULTURAL STUDIES CONFERENCE IN SWEDEN.
AC SIS, CITY OF NORRKÖPING, 11-13TH OF JUNE 2007.

ADVANCED CULTURAL STUDIES INSTITUTE OF SWEDEN (AC SIS)

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PREFACE

It is with great pride that we here present the programme of our second large conference for all areas and branches of cultural studies! The Advanced Cultural Studies Institute of Sweden ACSIS is a national centre for interdisciplinary and international networking in the field of cultural studies, with a wide range of activities (<http://www.acsis.liu.se>). The 11-13 June event "INTER: A European Cultural Studies Conference in Sweden" is its second large conference. The first one in June 2005 gathered 300 people from all over Sweden to the first *national* conference for cultural studies. 91 papers are published on the web by Linköping University Electronic Press (<http://www.ep.liu.se/ecp/015/>), and as a result, we also published an edited book on cultural studies in Sweden, *Kulturstudier i Sverige* (Studentlitteratur 2007). This upcoming 2007 conference has a broader, European scope, and is therefore also engaging the European branch of the international Association for Cultural Studies ACS.

The INTER keyword is meant to summarise a series of challenges and opportunities for cultural studies as a kind of borderland field, each of which will be in focus one of the three days: spatial *internationalisation*, temporal *interepochality* and organisational *interdisciplinarity*. Which does the European project mean for cultural identities and cultural research today? How has the role and position of culture and cultural research changed in society? How to deal with the boundaries between academic disciplines and subfields? The many inspiring sessions and innovative papers that have been proposed and will be presented here testify to the potential vitality of this research field. However, cultural studies is no securely established category. This is not least true of European cultural studies. Many have argued that there is no such thing at all, as there is no specific theoretical canon and no strong organisational frames linking this continent and distinguishing it from the rest of this glocal field. Whereas there are some germinal local, national and regional networks, for instance in Sweden and the Nordic countries, it seems as if Europe is no obvious point of identification for most of the papers and speakers at this conference. This mirrors EU's much-discussed difficulty finding a social and cultural basis for its collective project, combined with the fussiness of the cultural studies field at large. This conference thus has to grapple the overlapping obstacles of finding ways to construct both at least some kind of European identity and a cultural studies identity, without having recourse to any given entity or institutional framework to fall back on. How this may be developed is up to the conference participants to collectively explore. Whatever the result may be, we feel sure that the process itself will be instructive in highlighting the present conditions for cultural research across spatial, temporal and academic borders.

The conference includes five plenary sessions, one evening session with the ACS, another one with the Swedish network for cultural studies, a reception at the City Hall of Norrköping, a conference dinner, and some 40 group-sessions covering a range of fascinating topics. After the conference, we again aim to publish papers electronically at LiU EP, and also strive to edit an anthology that documents the present state of European cultural studies. The national board of the ACSIS has served as a

programme committee for the conference, and Andreas Gunnarsson, David Cardell and other local supporters have assisted in planning and organising the event. The Bank of Sweden Tercentenary Foundation (Stiftelsen Riksbankens Jubileumsfond), the Swedish Research Council (Vetenskapsrådet), the Wenner-Gren Foundations (Wenner-Gren Stiftelserna), Linköping University and the city of Norrköping have offered the support needed to make this possible. We are first of all grateful to everyone who generously puts unsalaried work and commitment into this effort to advance cultural studies in Sweden and in Europe.

Welcome to Norrköping, to ACSIS and to the borderlands of cultural studies!

Johan Fornäs

Director of the Advanced Cultural Studies Institute of Sweden (AC SIS)

Vice Chair of the international Association for Cultural Studies (ACS)

PhD, Professor at the Department of Culture Studies (Tema Kultur och samhälle, "Tema Q")

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Bodil Axelsson

Conference organiser

PhD, Lecturer and Researcher at the Department of Culture Studies (Tema Q)

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<http://www.acsis.liu.se>

GENERAL INFORMATION

The Inter conference is held at Louis De Geer Congress & Concert Hall, which is located in the centre of Norrköping. Plenary sessions take place in the building called Flygeln (see map on the back of this book), at monday and tuesday. Wednesdays plenary sessions take place in Hemerycksalen. From the big hall in Flygeln, it is possible to walk inside the building directly to the seminar rooms, where paper sessions are held.

ATM machines, stores and restaurants are found by the nearby square Skvallertorget, which is a central meeting point for university people. Walking within the city is easy. Four big avenues called "Promenader" frame the city centre, all with characteristic tree plantations except the western avenue Kungsgatan. The main street of the city, Drottninggatan, runs in the middle from north to south, with plenty of restaurants, drug stores, shopping facilities and an exchange office (Forex at Drottninggatan 46). The street starts in the south by the art museum on Södra Promenaden, passing by a series of shopping centres until it ends at the railway station on Norra Promenaden, just next to the city hall Norrköpings Stadshus (Hotellgatan 3), to which Norrköping City Council invites all conference participants to a reception on Monday evening. The entrance is next to the cactus plantation.

Taxis can be reserved via phone: +46 (0)11 100100 (Taxibil), +46 (0)11 160000 (Vikbolandstaxi) or +46 (0)11 140000 (Taxikurir).

The conference centre registration desk will be in service during scheduled breaks.

Questions regarding schedule, sessions etc. are answered by conference organiser Bodil Axelsson, +46 (0)11 363409, +46 (0)703 915294, bodax@isak.liu.se, or by the conference co-organiser David Cardell, +46 (0)703 020898, david@konkretdjungel.se.

Conference premises at Louis De Geer Congress & Concert Hall and Linköping University, listed as follows:

<i>F</i>	<i>Flygeln conference hall (Flygeln, Louis De Geer)</i>
<i>F1-F8</i>	<i>Flygeln seminar rooms (Flygeln, Louis De Geer)</i>
<i>H</i>	<i>Hemerycksalen (Louis De Geer)</i>
<i>T</i>	<i>Trozellirummet (Louis De Geer)</i>
<i>S3</i>	<i>Strykbrädan, 3rd floor (Linköping University)</i>

The use of the swedish flag  signals that a session is in swedish only.

CROMWELL HOUSE - RESTAURANT AND BAR

FRÄCKA FRÖKEN - CAFÉ AND RESTAURANT

KNÄPPINGEN - RESTAURANT

VÄRLDENS BAR - BAR AND FOOD

SHORT FACTS

The city centre is located along Droffninggatan, just east of the map. There you will find drug stores, more restaurants and shopping.

At Kungsgatan, close to the conference center there are super markets, restaurants and it's also where Linköping University, Campus Norrköping, is located.

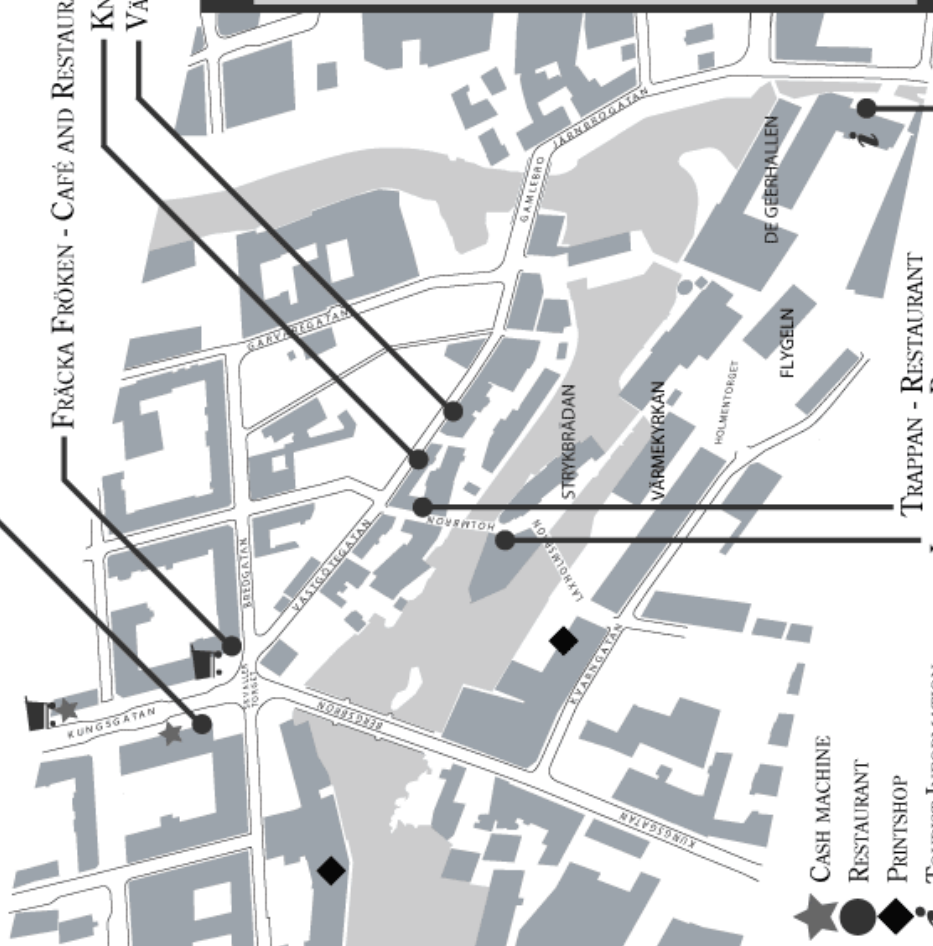
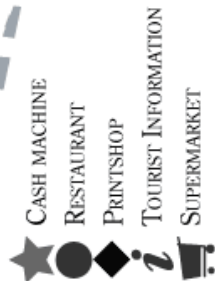
Next to Strykbrädan you will find Strykjärnet, a former textile industry, which now inhabits the Museum of Work.

The industrial landscape has been transformed during the last decades. Now it's mainly the university and cultural institutions that uses the old buildings.

BOMULLSFABRIKEN - RESTAURANT

TRAPPAN - RESTAURANT

LAXHOLMEN - RESTAURANT



PROGRAMME

MONDAY 11 JUNE: *INTER/SPATIALITY* LOCATION

09.00	Registration, coffee.	
10.30	Welcome, introduction, information.	F
11.00	Cultural borders and links of Europe.	F
12.45	Lunch.	
13.45	Cultural research networks and frameworks of Europe.	F
15.30	Coffee.	
16.00	Parallel group sessions.	F1-8, S3
17.45	The Association for Cultural Studies in Europe.	S3
19.30	Reception at Norrköpings Stadshus.	

TUESDAY 12 JUNE: *INTER/TEMPORALITY*

09.00	Culturalisation as discursive and material practice.	F
10.45	Coffee.	
11.15	Culturalisation as retrospective and proactive reflexivity.	F
13.00	Lunch.	
14.00	Parallel group sessions.	F1-8, S3, T
15.45	Coffee.	
16.15	Parallel group sessions.	F1-8, S3, T
18.00	Meeting of the Network for Cultural Studies in Sweden. ■■	S3
19.30	Conference dinner in Värmekyrkan.	

WEDNESDAY 13 JUNE: *INTER/DISCIPLINARITY*

09.00	Parallel group sessions.	F1-8, S3
10.45	Coffee.	
11.15	Parallel group sessions.	F1-8, S3
13.00	Lunch.	
14.00	The interstices of cultural research.	H
15.45	Closing words.	H
16.00	Departure.	

PLENARY SESSIONS

MONDAY, 10.30:

WELCOME, INTRODUCTION, INFORMATION.

- Bodil Axelsson, ACSIS Conference Organiser and Lecturer at the Department of Culture Studies (Tema Q), Linköping University
- Álvaro Pina, Professor of English and Dean of the Faculty of Letters, Lisbon University, PO.
- Johan Fornäs, ACSIS Director and Professor at the Department of Culture Studies (Tema Q), Linköping University
- David Cardell, ACSIS Conference Co-Organiser

MONDAY, 11.00:

CULTURAL BORDERS AND LINKS OF EUROPE.

Europe's external and internal borders are today renegotiated through the political, economic, social and cultural processes of the EU identity project, and crossed by transnational flows of media, migrants, tourism, corporations and social movements. "United in diversity" is the official EU motto, but what do Europe, nation, city and local place mean in the global world? Can citizenships and collective identities be redefined so as to affirm openness and connectivity? Where does Europe stand in the balance between universalism, nationalism and regionalism? Which are the dominant competing models of Europe as fortress, federation, network or borderland? Does Europe have a unique role to play, and which are then the specific potentials, risks, responsibilities and tasks for Europe in the present phase of modernity, globalisation or cosmopolitanism?

- Speaker 1: Paul Gilroy, Professor of Sociology, London School of Economics and Political Science LSE, UK: "**Multi-culture, Citizens and Denizens**".
- Speaker 2: Gerard Delanty, Professor of Sociology and Head of School of Sociology and Social Policy, University of Liverpool, UK: "**Peripheries and Borders in a Post-Western Europe**".
- Commentator: Peo Hansen, Associate Professor at the Department of Ethnic Studies, Linköping University, SE.
- Moderator: Orvar Löfgren, Professor of Ethnology, Lund University, SE.

MONDAY, 13.45:

CULTURAL RESEARCH NETWORKS AND FRAMEWORKS OF EUROPE.

Cultural research is increasingly affected by the new European socioscape, with intensified collaboration as well as competition between its countries and subregions. The field of cultural studies has a diverse trajectory, shape and function in each of them, as a crossroad for trans- and interdisciplinary linkage. How does the transnational spread of cultural studies meet the growing EU involvement in cultural research? How can critical researchers respond to intensified societal demands for usefulness and "added value"? Which convincing and sustainable arguments are

there for cultural studies? Which new forms of border-crossing cooperation should be cultivated in this field?

- Speaker 1: Tony Bennett, Professor of Sociology and Director of ESRC Centre for Research on Socio-Cultural Change, Open University, Milton Keynes, UK: "**Cultural Capital, Class, Cultural Policy**".
- Speaker 2: Kirsten Drotner, Professor at the Department of Literature, Culture & Media; Founding director of DREAM (Danish Research Centre on Education and Advanced Media Materials), South Denmark University, Odense, DK: "**Boundaries and Bridges in Trans-European Cultural Research**".
- Moderator: Maths Isacson, Professor of Economic History, Uppsala University, SE.

MONDAY, 17.45:

THE ASSOCIATION FOR CULTURAL STUDIES IN EUROPE.

Evening session with the European branch of the ACS.

- Speaker 1: Mikko Lehtonen, Professor of Media Culture, University of Tampere, FI.
- Speaker 2: Álvaro Pina, Professor of English and Dean of the Faculty of Letters, Lisbon University, PO.
- Speaker 3: Anne Scott Sørensen, Associate Professor at the Center for Cultural Studies, Department of Literature, Culture and Media, South Denmark University, Odense, DK.
- Moderator: Johan Fornäs, ACSIS Director and Professor at the Department of Culture Studies (Tema Q), Linköping University, SE.

TUESDAY, 09.00:

CULTURALISATION AS DISCURSIVE AND MATERIAL PRACTICE.

There is a widespread speak of aestheticization and culturalisation of everything from politics and economy to media, identities and everyday life. Arguments for an increasing importance of culture have been used to argue for a new centrality of cultural factors in regional planning and sustainable development, but also to legitimate cultural research. But what is the foundation of this discourse? What is myth and what can be confirmed in the ideas of culture unbound from traditional fetters and radically expanding its societal role? In which respects does the cultural sector or dimension really grow? What does the culturalisation thesis imply, as a diagnostic and political instrument?

- Speaker 1: Gerhard Schulze, Professor of Methods in Empirical Social Research, Bamberg University, DE: "**Logic of Expansion, Logic of Being: Integrating the Dissociated Paths of Modernity in the 21st Century**".
- Speaker 2: Joke Hermes, Professor of Qualitative Research in Public Opinion Formation. INHOLLAND University, NE: "**The (multiple) Realities of Cultural Citizenship**".
- Commentator: Tom O'Dell, Associate Professor at the Department of Service Management, Campus Helsingborg, Lund University, SE.
- Moderator: Erling Bjurström, Professor at the Department of Culture Studies (Tema Q), Linköping University, SE.

TUESDAY, 11.15:

CULTURALISATION AS RETROSPECTIVE AND PROACTIVE REFLEXIVITY.

Culturalisation talk is often trendy “contemporeanism”, but with a moment of recollection, projecting accumulated historical memories into a progressing future. How is the past made available to shape collective identities and leave new traces across generations? How do forms of private and public collecting, mediated storytelling, local monuments and national museums change in our time? How do various uses of history relate to distinctions of fact/fiction, art/politics, nation/world, nature/culture and us/them?

- Speaker 1: Regina Bendix, Professor of Folklore and Anthropology, Göttingen University, DE: **“CP, TK, TCE & Co.: The end of Freewheeling Culturalization?”**
- Speaker 2: Annette Kuhn, Professor at the School of Modern Languages, Queen Mary University of London, UK: **“Cultural Memory Work: Intersections of the Personal and the Collective in Visual Discourses”**.
- Commentator: Bengt Kristensson Uggla, Amos Anderson Professor of Philosophy, Culture and Management, Department of Business Studies, Åbo Akademi University, FI.
- Moderator: Karin Becker, Professor at the Department of Journalism, Media & Communication (JMK), Stockholm University, SE.

TUESDAY, 18.00:

MEETING OF THE NETWORK FOR CULTURAL STUDIES IN SWEDEN (IN SWEDISH).

This network was formed during the first national Cultural Studies conference in Sweden, 2005. This meeting is a possibility to discuss future tasks.

- Chairs: Johan Fornäs & Sofia Seifarth, ACSIS.

WEDNESDAY, 14.00:

THE INTERSTICES OF CULTURAL RESEARCH.

There is a widespread policy discourse on the values of interdisciplinary work, but many external and internal obstacles to fulfil these potentials and ambitions. How can the humanities’ focus on works and voices be combined with the structural contextualisation of social sciences? Which useful models exist of crossing disciplinary boundaries, from interarts studies to centres of excellence and “mode 2” universities? What convincing arguments can today be put forward for the use and meaning of cultural research?

- Speaker 1: Georgina Born, Professor in Sociology, Anthropology and Music, Faculty of Social and Political Sciences, University of Cambridge, UK: **“Interdisciplinarity beyond Integration: Antagonism and Ontology in Redefining Epistemic and Aesthetic Domains”**.
- Speaker 2: Barbara Czarniawska, Professor of Management Studies, Gothenburg Research Institute, Göteborg University, SE: **“On Creole Researchers, Hybrid Disciplines and Pidgin Writing”**.
- Moderator: Dan Brändström, Professor Emeritus, Chair of the ACSIS Board.

SESSION SCHEDULE

MONDAY 16.00:

	LOCATION
• Bodies and Representations (1)	F3
• Masculinity, Boys, Achievement and School (2:1)	F4
• Nations in Time and Spaces (3)	F7
• Theoretical and Methodological Innovation in Cultural Studies (4)	F1
• Interdisciplinarity in/and Imagining Alternative Futures in Philippine Cordillera Life Trajectories (5)	F5
• Popular Music: Roots and/or Routes (6)	F6
• Ideology and Practices of Policing and Mediation (7)	F2
• Media and Monarchy (8)	S3
• Place, Consumption and Participation (9)	F8

TUESDAY 14.00:

• Intersectional Perspectives on Age and Ageing (10:1)	F1
• Archives, Libraries and Women's Collective Memories (11:1) ■■	F7
• Food and Foodways – Connecting People and Places: Connecting and Disconnecting Identities and Relations (12:1)	F8
• Twin Sessions: <u>Interactive Art</u> – Interactive Science: Exploring the Dialogic Turn (13:1)	F6
• Masculinity, Boys, Achievement and School (2:2)	F4
• The Eurovision Song Contest: A Ritualised Media Event as an Element of National Collective Consciousness (14)	T
• Disruption, Resistance and Spatial Metaphor (15)	F3
• Unpopular Cultural Studies (16)	F5
• Media Stars Between Satire and Excess (17)	F2

TUESDAY 16.15:

• Intersectional Perspectives on Age and Ageing (10:2)	F1
• Archives, Libraries and Women's Collective Memories (11:2) ■■	F7
• Food and Foodways – Connecting People and Places: Bridging Tastes, Places and History (12:2)	F8
• Twin Sessions: <u>Interactive Art</u> – <u>Interactive Science</u> : Exploring the Dialogic Turn (13:2)	F6
• EU – EURO – EUROPE: Where is European Photography? (18)	F2
• Media Aesthetics (19)	F5
• The Globalisation of Cultural Studies (20)	F3
• The Production of Baltic Identities: Technologies, Institutions, and Entertainment (21)	T
• Demythologizing eGovernment: The Commodification of Citizens (22)	F4

WEDNESDAY 09.00:

- Interpreting the Inconspicuous: The Cultural Dynamics of Small Things that Matter (23:1) F6
- Mediating Borders: Interdisciplinary Perspectives on Past and Present Borderlands (24:1) F1
- Law and Culture (25:1) F2
- Reproduction Machines meet the "Everyday" in Contemporary Media Practicess (26) F3
- Intersectional Encounters (27) F8
- Popular Culture and Social Change (28) F4
- Actors-Networks-Discourses (29) F7
- Multicultural Nations and Diaspora Cultures (30) S3
- Inter/missions: Revisioning the Boundaries of Academy and Society (31) F5

WEDNESDAY 11.15:

- Interpreting the Inconspicuous: The Cultural Dynamics of Small Things that Matter (23:2) F6
- Mediating Borders: Interdisciplinary Perspectives on Past and Present Borderlands (24:2) F1
- Law and Culture (25:2) F2
- Contemporary Accounts of Technological Living: A Private Experience? (32) F8
- Architecture and Media (33) F7
- The Pleasures/Pains of Design and Fashion (34) F5
- Svenska kulturstudiers framtid, nytta och mening (35) ■■ S3
- Science in Culture and Art in Society (36) F3
- Social History of Time: Examining Interchanges Between Natural and Social Sciences (37) F4

ABSTRACTS FOR SESSIONS

1. BODIES AND REPRESENTATIONS

CHAIR

Ann Werner, Tema Kultur och samhälle, Linköping University, Sweden

PARTICIPANTS

Anne Jerslev, University of Copenhagen, Denmark

Anna Adeniji, Tema Genus, Linköping University, Sweden

Malin Sveningsson Elm, Media & Communication, Dept. of Culture & Communication, Karlstad University, Sweden

DESCRIPTION

The gendered body is a node of contradiction and tension in the present age. Women and girls as social actors have to find ways to cope with widespread mediated ideologies and make use of existing genres and communication technologies for developing spaces of their own. The papers gathered here look at gender and culture in areas like film, television, music and the Internet.

ABSTRACTS

Anne Jerslev

COSMETIC SURGERY AND MEDIATIZED BODY THEATRE: THE DESIGNABLE BODY AS PUBLIC EVENTS

Tabloids and celebrity sites on the Internet are full of gossip about celebrity nip-tucks. Hardly are the rumours verified and rarely are scares and bandaged bodies revealed. In documentary programs and reality shows about ordinary people, on the other hand, the camera takes the audience into the very operating room and under the skin of the anaesthetized participants and afterwards they celebrate the transformed body as cosmetic morph in beauty pageants or family reunions. The body is put on sculptural display and the very cosmetic surgical procedure is turned into public spectacles, reminiscent of 17. Century anatomical theatre; however, today the bodies are mediated and the programs full of close-ups of skin and the hidden beneath the skin.

Taking my theoretical point of departure in Vivian Sobchack's ideal of the morph as both technical term and cultural metaphor and the sculptural derived from art history's understanding of the beautiful sculpture, and, furthermore, having as my empirical examples the early English documentary series *Plastic Fantastic* from 1998 and the American reality show *The Swan's* beauty pageant finale, the paper discusses the idea of the body as designable material in cosmetic surgery programs. The paper goes into the following questions: In 'an order of

pure decision' (Jane Goodall), how is power distributed across the designable body - 'before', in the operating room and 'after'? What is the relationship between the display of the open body and the glamorously highlighted beautiful and flawless result? And: In what ways are cultural ideas of the body as social construct both contested and confirmed in and through the programs?

Anna Adeniji

CONTRADICTIVE DISCOURSES: ROMANCE AND POLITICS IN SWEDISH CULTURAL IMAGINARY

The Marriage legislation is an example of how the state is allowed to interfere and regulate people's personal and romantic life. When the Feminist Party in Sweden suggested the abolishment of the current marriage legislation it caused a major debate in Swedish media. The main argument from the Feminist Party was that people need a legislation that regulates property, not romantic relationships. This caused much discomfort in the general discourse and the Feminist Party was accused of destroying the foundations of the family.

At the same time there is a strong resistance to make romance and personal relationship a question of politics. The tabloid media is taken by the fact that American star couple Brad Pitt and Angelina Jolie doesn't want to get married. In this case the media desperately tries to ignore the political underlining of the couples decision not to get married. The example suggests that romance and politics shouldn't mix.

This paper deals with the contradictive relationship between romance and politics in Swedish cultural imaginary and takes departure from these different examples.

Ann Werner

AFFECT, EMOTIONS AND POPULAR MUSIC

How popular music is used in relation to emotions and "the structure of feeling", in a more social and ideological sense has been widely discussed in Cultural Studies during the latest decades. In this paper I want to put the body and bodily experiences - like movements, tears and pleasures - in relation to popular music in focus. In my analysis I wish to combine popular music studies with feminist body theory. Though most people are affected by music in one way or the other people's bodies do not react in the same ways to music. In my own study I have interviewed teenage girls on their uses of music. When speaking of why they like music, the teenage girls mainly use arguments based on affect or emotion. Their experiences show how music makes persons want to move, dance or jump. They also describe some music as really sad, touching your heart. Music can also help you manage your emotions when you are sad. It is both a physiological and an emotional experience for the girls. Using examples from my field work I want to discuss how affect and music intersects with and help create gender and sexuality.

Malin Sveningsson Elm

TAKING THE GIRLS' ROOM ONLINE

Previous studies have pointed at the girls' room's importance for girls identity work. The "internet generation" is no different in this aspect. Girls still stage

performances, where they experiment with different roles and styles. The difference is rather that where it used to be done primarily in the girl's room at home, or in fitting rooms at cloths' shops, the experimenting with styles is often found online. What used to be performed in privacy now takes place in public.

This paper deals with how girls play with styles and roles in their personal profile sites in a Swedish internet community. The method used is qualitative content analysis of 5 personal profile sites, strategically chosen with respect to their content. Issues of privacy and publicity will be discussed – what does it mean that the girls' room activities takes place in public, in front of thousands or even millions of potential

2:1 & 2:2. MASCULINITY, BOYS, ACHIEVEMENT AND SCHOOL

CHAIRS

Marie Nordberg, Center for Gender Research, Karlstad University, Sweden

Tomas Saar, Dept. of Educational Sciences, Karlstad University, Sweden

Åsa Ljungström, Dept of Humanities, Midsweden University, Sweden

PARTICIPANTS

Renée Frangeur, Forum för genusvetenskap och jämställdhet, Linköping University, Sweden

Anette Hellman, Department of Educational Sciences, Karlstad University, Sweden

Ann-Sofie Kalat, Department of Sociology, Uppsala University, Sweden

Ann-Sofie Holm. School of Education and Behavioural sciences, University college of Borås, Sweden

Sten O. Karlsson, Kulturvetenskap, Högskolan i Gävle, Sweden

DESCRIPTION

Taking a starting point in the contemporary international debate on boys, achievement and school, the aim of this session is to present research, perspectives and theories that discuss how gender formations regulate and restrict identity work and knowledge production at school. But also how gender transgressed positions are negotiated, explored and/or marginalized. Special focus is on how different forms of masculinity and femininity are produced in relation to school practice, school subjects, gender order and discourses of normativity. The session will highlight how dimensions of gender, sexuality, class, regionality, age and ethnicity overlap and intersect in the construction of power and hierarchies among boys and among girls. What kind of masculinity and femininity positions become performative and are constructed, performed and offered individuals categorized as “boy” and as “girl”, and how is this related to boys achievement?

ABSTRACTS 2:1: SHAPING, CONSTRUCTING AND DISCIPLINING BOYS

Renée Frangeur

“LICKING BOYS INTO SHAPE”? A DOING GENDER PERSPECTIVE ON BRINGING UP “VICIOUS” BOYS

The Swedish state decided to build and assume the responsibility for Bona, a big “Borstal” for bringing up “vicious” boys 1905 – 1948. The boys from 15 to 18 years old, were sentenced by the courts for petty crimes, but got their punishments transformed to compulsory upbringing with no time limit. Their education at Bona was steered by fear of God and work discipline, officially. This is an investigation about how some of the clergymen used their privileged positions within the institution to construct various gender ideals, some of them more arbitrary and ambivalent than others. By practising a doing gender- perspective the different relations, representations and practices, used by the clergymen towards the boys, will be analysed. R.W. Connell’s theory on masculinities and the often contradictory processes in a gender regime will thus be illustrated.

Åsa Ljungström

BOYS OR JUST CHILDREN, AS SEEN BY TEACHERS-TO-BE – INTERSECTIONAL ANALYSIS OF ETHNOGRAPHY MADE BY STUDENTS OF EDUCATION 2002–2006

This contribution analyses the ethnography by students of education, in the classroom. They are to observe situations that indicate the everyday conditions among children, how difference is made, or prohibited. The students will return with reports and narratives of certain themes, one of which is the attention given to the boys. My purpose is to clarify how the students recognize and interpret how hierarchy positions of gender, class, ethnicity, religion, age, cohort meet at certain crossroads. Clashes may indicate that forces of evaluation are on the move in society. Aspects of gender intersect in recurring themes of integration, xenophobia, any prejudice among teachers, parents, and children. Every cohort focus one theme, in turn: the supervisor as the ideal model of a teacher, terrible parents, terrible teachers, and how roles will be assigned to children, mostly ‘the naughty boy’. The ordinary children” seem to be the female children rather than the male ones.

Anette Hellman

“STOP WHINING LIKE A LITTLE BABY AND BE A BIG BOY NOW!” – AN INTERSECTIONAL ANALYSIS OF HOW THE CONCEPTS OF “REAL BOYS” AND “BABIES” ARE CREATED IN INTERACTION WITH CATEGORIES SUCH AS GENDER, AGE AND SEXUALITY

As in many countries, there is a Swedish debate about boys and achievement. In a Pre-school context, this debate has focused on concerns for boy’s lack of empathy. Boys are said to lack empathy, but, at the same time, they get disciplined when they show certain emotions.

Taking departure in post structural feminism, queer theory and critical studies

of men and masculinities, the aim of this paper is to discuss how children and adults in pre-school practices are normalizing certain masculinity positions while marginalizing others by using the image of “the baby”. In the process, certain images are ascribed discursive power and act as guardians of borders and normality. The image of “the baby” guards norms about age, gender and sexuality, and thus puts heteronormativity as referent for how “real boys”, and also “real girls”, are supposed to act.

Ann-Sofie Holm

TEACHERS CO-CONSTRUCTING PUPILS GENDER IDENTITIES

This paper is based on an ongoing study focussing on pupils’ experiences of daily life in school from a gender perspective. It explores the range of femininities and masculinities developed in different school settings, and the ways various groups of boys and girls are positioned. According to Connell, peer relations are of importance in the gender-construction processes, as well as interactions and the expectations from teachers. By drawing on data from observations and interviews in two Swedish secondary schools this paper aims to analyse how teachers in various ways might be seen as involved in the construction of gender among their pupils. The themes discussed focus on teachers’ dialogues with pupils in classroom and teachers’ conceptions of femininities and masculinities in school. The study is part of a Swedish research programme, “Changing Sex/Gender Orders in Schools and Education: Policy, Perspectives and Practice”.

ABSTRACTS, 2:2: ADJUSTING TO OR CONTESTING MASCULINITY NORMS

Ann-Sofie Kalat

POSITIONED AS MASCULINE OR AS THE “GOOD PUPIL”? – ELABORATION ON AN ALLEGED DILEMMA OF SWEDISH MALE PUPILS’

The aim of this paper is to scrutinize the presumed contradiction between doing masculinity and doing schoolwork. Whereas a considerable part of studies on boys and schooling have focused low-achieving or marginalized pupils, this paper analyses domination practices as well as processes of inclusion/exclusion among young men in the upper part of the school-hierarchy. The empirical material is based on an ethnographic study using participant observation on a sample of first-year Natural science pupils in Swedish upper secondary school. Drawing on the theoretical frames of critical studies on men and masculinities and Bourdieu’s conception of symbolic capital, the preliminary analysis shows a complex relation between masculinity and schooling. Even though male pupils who neatly are doing exercises during lessons tend to be positioned as less masculine, masculinity is also linked to presenting yourself as both socially and academically confident. The study is part of a larger doctoral project.

Marie Nordberg

"IF WE ONLY COULD MAKE THEM READ..." - MASCULINITY, HETEROSEXUALITY, CLASS AND OTHER INTERSECTIONS IN THE SWEDISH DEBATE ON BOYS AND ACHIEVEMENT

Although most boys achieve rather well in school a description of boys as low achieving, lazy and illiterate have become hegemonic in the contemporary Swedish debate on boys and schooling. The most problematic boys are considered to dwell in three Swedish country districts. Informed by critical masculinity studies, feminist post structuralism and queer theory this presentation focus on how gender, class, heteronormativity and metronormativity intersect in the recent construction of "the ideal pupil", "knowledge", "problematic boys" and "the helpful female literacy teacher". It is argued that a performative, metronormative and colonial discourse and a heteronormative gender model constitutes the female teacher as a "Lady Bountiful", given a mission to enlighten and modernise boys, and positions boys in a complementary and stereotype masculinity position. The last part of the paper problematise the description of boys as generally low achieving by exemplifying how boys in four primary school classes relate to schoolwork.

Tomas Saar

ANOTHER BRICK IN THE WALL? GENDER CONSTRUCTIONS IN CREATIVE SCHOOL SUBJECTS IN SWEDEN

In the contemporary debate on gender, achievement and school, most of the attention has been on reading, writing and arithmetic. Other subjects are thus marginalized in relation to the schools' major learning outcomes. However, aesthetic and creative activities are often made important in the pupils' identity work, and thereby play a significant role in their overall learning. As school subjects these activities that can produce practices that repeat and regulate gender stereotypes, but can also give opportunities for transgressing and challenging gender and gender hierarchies. Informed by R.W. Connell's thoughts about school subjects and gender positions I will in this presentation discuss how gender and hierarchies are produced in certain aesthetic school subjects, and highlight what positions that are performed and normalised and how this produces different possibilities for learning and achievement.

Sten O. Karlsson

TURNING THE BACK TO THE ACADEMY. AN INTERSECTIONAL STUDY ON EDUCATIONAL ATTITUDES AND THE ROLE OF LOCAL CULTURE AMONG RURAL BOYS

In municipalities like Ljusdal in north Sweden a remarkable great part of the boys do not seek higher education. In spite of the urgent risk of unemployment they're choosing school strategies which allow them to remain in their domicile. The main question of the study is: how strong is the impact of local culture on this pattern?

How are young men in Ljusdal actually shaping their identities and attitudes on higher education? How differ their values from their female schoolmates and from their teachers? Must public school rethink its ideology for to bridge the gap between an urban middle class normality and the local way of male everyday life in small rural societies?

3. NATIONS IN TIME AND SPACES

CHAIR

Derek Gregory, Department of Geography, University of British Columbia at Vancouver, Canada

PARTICIPANTS

* Mishel Pavlovski, Institute for Macedonian Literature, Skopje, Macedonia

Loreta Georgievska-Jakovleva, Institute of Macedonian Literature, Ss.Cyril and Methodius University, Skopje, Macedonia

Ana Martinoska, Institute of Macedonian Literature, Ss.Cyril and Methodius University, Skopje, Macedonia

DESCRIPTION

Nations can no longer be understood in separation, as their currently intensified interactions make evident their long trajectories of co-formation. This session brings together papers discussing cultural, political and even violent aspects of blurred national borders, combining postcolonial theories with close readings of religious and literary texts. Some papers focus on contemporary times, others apply historical perspectives that may reach as far back as to the Roman Empire.

ABSTRACTS

Derek Gregory

‘IN ANOTHER TIME-ZONE THE BOMBS FALL UNSAFELY’: WAR, EXCEPTION AND COLONIAL VIOLENCE IN SOUTHERN LEBANON

Mary Kaldor and others have drawn a distinction between ‘old wars’ and ‘new wars’, but contemporary military and paramilitary violence typically troubles that divide and, in doing so, raises other, no less acute questions about the oppositions between the ‘colonial’ and ‘postcolonial’. This presentation explores the multiple temporalities that scored the Israeli assault on southern Lebanon during the summer of 2006. The bombing campaign reactivated a series of colonial tropes, strategies and apologetics: the early history of aerial warfare, both as geopolitical/military doctrine and as an object of international law, was dominated by European powers asserting control over their colonial (and often Arab) populations while sheltering their domestic populations from aerial bombardment. But the bombing campaign was also inflected in new ways, by the logistics of late modern warfare (in particular, new modalities of targeting and the deployment of so-called ‘smart bombs’); by new mediatizations of war (including websites and blogs); and by new appeals to (and violations of) international humanitarian law. These observations require not only a re-theorization of the temporalities of colonial violence; they also require different theorizations of space and (among other things) a new politics of witnessing.

* PARTICIPATION NOT YET CONFIRMED AT PRINTERS DEADLINE.

Mishel Pavlovski

THE NATIONAL SYMBOLS OF TWO EPOCHS. A STUDY CASE OF THE MACEDONIAN DRAMA

To take into consideration the subject matter of the national implies to have an attitude towards certain events and persons from the particular national history. The objective of this paper is to follow up the process of construction of national symbols in the Macedonian drama in the course of the cult drama play by Vojdan Pop Georgiev – Cernodrinski “The Macedonian Bloody Wedding” (1900) from the beginning of the 20th century and the process of its deconstruction through the production of several young Macedonian play writers (Dejan Dukovski, Jugoslav Petrovski, Trajce Kacarov etc.) from the beginning of the 21st century. Contrasting one author (Cernodrinski) whose opus is entirely part of the national romanticism to the latest generation of Macedonian authors, which are facing considerable influence by the global view of the world and the post-modern expression, will practically define the position and the relation towards the national symbols of two epochs: the one from the beginning of the last century, in the name of the awakened national romanticism (in Macedonia) with a tendency to mythologize and the one from the beginning of this century, almost completely pointed towards demythologizing, specially of the conventional standpoint of the history, national, and even aesthetic.

Loreta Georgievska-Jakovleva & Ana Martinoska

IN AND OUT OF EUROPEAN BORDERS: A LITTERARY VISION

The changes that occur in the ex-Yugoslavia in the last two decades transformed the political, social, economy, culture and other segments of life. The generations born and raised in the last years of the existence of the ex-Yugoslavia faced and are still facing the confrontations between the previous behavior and the new situation. The effect of shock provoked by the change of the borders (both geographical and mental ones) couldn't be excluded in the literary representations of this period, most frequently in the novel, a genre that rapidly responds to the real life conditions. Macedonian novel, among which *The candid camera* by Lidija Dimkovska, *Djahiz* or *The dog catchers* by Pajo Avirovic and others, register the tragicomic situations of the conflict feelings of being accepted as a part of the modern Europe on one hand, and being excluded from the same by not being member of the EU.

The feeling of cultural integration disputes with the fact that one should cross a lot of uncertain borders on such a small distance. The stay in the countries of the EU gives the opportunity to follow up the important social, economical, cultural and mental differences of the people that reside in EU countries and the people from the Balkans. Despite the expectation that it could provide depressive images and tensions, the novels present this image using lots of humour. The bright side of presentation of the culturological shock between Western and Eastern European countries relativises the administrative borders and presents the universality of the human existence.

4. THEORETICAL AND METHODOLOGICAL INNOVATION IN CULTURAL STUDIES

CHAIR

Gunlög Fur, Institutionen för humaniora, Växjö universitet, Sweden

PARTICIPANTS

Sheenagh Pietrobruno, English, Fatih University, Istanbul, Turkey

Mikael Askander, Intermediala studier, institutionen för kulturvetenskaper, Lund University, Sweden

Åse Nygren, Institutionen för teknokultur, samhällsbyggnad och humaniora, Blekinge Tekniska Högskola, Sweden

Anette Göthlund, Dep. of Art teacher training, University College of Arts, Craft and Design, Stockholm, Sweden

Ulla Lind, Dep. of Art teacher training, University College of Arts, Craft and Design, Stockholm, Sweden

Pertti Alasuutari, International School of Social Sciences, University of Tampere, Finland

DESCRIPTION

The field of cultural studies is now a worldwide presence, but its definition and limits are far from self-evident. This session argues that it is high time to advance cultural studies by pushing forward theoretical and methodological work, opening up for a revitalising paradigmatic struggle where the challenges of hermeneutics, social interactionism, discourse analysis, visual culture and intermediality are taken seriously.

ABSTRACTS

Sheenagh Pietrobruno

CULTURES OF THE VIRTUAL: DIGITAL DIFFUSIONS WITHIN IMAGINED AND LIVED SPACE

The Internet is transformed into space through phenomenological and embodied processes. Spatial metaphors have been applied, for instance, to the Internet, enabling users to imagine it as a space. At the same time, the generation of online space is also embodied: users can actually create Internet space by adding hyper-texts and hypermedia. The following question is raised: does the transformation of the Internet into a place through phenomenological and embodied processes impact the online global circulation of cultural practices by bringing about an increased standardization or diversification of forms? This interdisciplinary research on culture draws from globalization studies in anthropology and sociology, the philosophy of Gaston Bachelard, the literary theory of Susan Stewart as well as cybercultural studies and visual studies.

Mikael Askander

INTERMEDIA STUDIES! CULTURAL STUDIES?

For a long time many researchers and theorists have studied what has been labeled "intermediality". What is covered by this concept? What is studied, and what should be analysed and problematised in the research field of intermedia studies? And how can the relationship (or the lack of it) between intermediality and cultural studies be understood? These questions are put forward in this paper presentation.

Åse Nygren

TRACING TRAUMA: HISTORIES AND INTERMEDIALITY IN SHERMAN ALEXIE'S FICTION

This paper examines the ways in which Sherman Alexie's fiction traces, and bears witness to, a collective trauma in the aftermath of what Russell Thornton has called the "American Indian Holocaust." My claims that literature may provide instances of witnessing are informed by Dominick LaCapra's discussions of the complex issue of truth claims with regards to the representation of traumatic events, and his discussions on what differentiates history from fiction. In exploring the link between history and theory with reference to trauma in Alexie's fiction, this paper argues in line with LaCapra that trauma has a historic specificity, and thus a limited affect. As fiction allows for trauma to be cathartically and narratively mastered, fiction is also able to capture elements of experiences and emotions that are, in a sense, non-narrative. In its ability to evoke a historical trauma as a radical problem for understanding, fiction may thus, paradoxically, communicate what is inherently wordless. As Alexie's narratives reflect "[t]he paradoxical impossibility and simultaneous necessity to represent, to communicate, to speak of suffering," his fiction becomes an Inter-Medium for real histories.

Anette Göthlund & Ulla Lind

INTERMEZZO – A PERFORMATIVE RESEARCHPROJECT

Teacher training at Konstfack has long experience of working in the intersection between scientific research and artistic practice. However, there is a lack of academic investigation of this "double perspective". What happens in between these different practices enact new performative knowledge, which can be explored. We want to contribute with research taking the starting point from "Performative Social Science", where studies are made with different tools; video, audio, performance, new media etc. These research methods "do not simply describe the world as it is, but also enact it" (Law and Urry 2004: 392-93). They are performative in the sense "they have effects; they make differences; they enact realities; and they can help to bring into being what they also discover" (ibid.). Our paper connects to a recently started project in which we are going to study processes of learning and performing knowledge within this double perspective.

Pertti Alasuutari

QUALITATIVE RESEARCH AND SOCIETY

Against the recent challenge to qualitative research from evidence-based research,

it is worthwhile to ask, how we can account for the success story of qualitative research since the 1970s in OECD countries. Therefore in this paper I relate the rise of qualitative research to social changes. The analysis shows that the rise of qualitative research is due to the neoliberalist regime, in which government works through the creation, shaping, and utilization of human beings as subjects. Thus power works through, and not against, subjectivity. Qualitative research and its interest in subjectivity and experience is an adequate response to this. In this instance I take two case examples. First, I discuss the postmodernist stance that qualitative research must be assessed by moral criteria. The other case deals with governmentality studies. How can we relate these strands of qualitative research to society? By way of conclusion, I discuss the critical potential of social research.

5. INTERDISCIPLINARITY IN/AND IMAGINING ALTERNATIVE FUTURES IN PHILIPPINE CORDILLERA LIFE TRAJECTORIES

CHAIR

Grace C.T. Subido, University of the Philippines Baguio

PARTICIPANTS

Ma. Rina Afable, College of Arts and Communication, University of the Philippines Baguio

Pia Arboleda, Osaka University of Foreign Studies

Jimmy B. Fong, University of the Philippines Baguio

Anna Christie K. Villarba-Torres

DESCRIPTION

The cultures of indigenous peoples like the *Igorots* of the Philippine Cordillera and in general, of those of people who live outside Metro Manila in the Philippines have long been at the margins. In mapping out nation/state formations and projects, they are excluded, or worse, accorded token representation. Of late the realms of cultural studies and contemporary literary theory have provided ample space to illustrate as well as to interrogate this condition. Our panel will discuss critical issues and interdisciplinary perspectives in the arenas of contemporary and oral literature and tradition, food, memory, popular culture visual media to challenge and foreground cultural resistances, reverberations and transformations for alternative articulations of and on the *Igorot* and his continually shifting landscape in the politics of the everyday.

ABSTRACTS

Ma. Rina Afable

WEAVING A CULTURAL FABRIC: THE UKAY-UKAY AS CHARITY, AS BUSINESS AND AS A MARKER OF SOCIAL STATUS

The term *ukay-ukay* is derived from the Filipino *hukay*, which means to dig up. In Baguio City, gateway to the Cordillera in Northern Luzon, Philippines, *ukay-ukay* describes the thriving secondhand clothing industry that is slowly shifting the city's image from tourist capital to castoff clothing hub. The term *ukay-ukay* is synonymous with *wagwag*, which is the act of dusting off a piece of clothing by taking hold of one end and snapping it in the air; and *SM*, meaning *segunda mano* (secondhand), but which is also a pun on the retail chain Shoemart.

As the *ukay-ukay* has evolved, so has it contributed to the cultural fabric of the city, and perhaps of the nation. Following Filipino cultural anthropologist Prospero Covar's Total Environment Framework (*Kabuuang Balangkas ng Kapaligiran*), I will do a cultural analysis (*dalumat*) of the *ukay-ukay* from both the diachronic and synchronic perspectives. I will trace the evolution (*pinagsimulan*) of the *ukay-ukay*, explain how the business works, briefly describe the language that is used in the trade, and attempt to explore in detail the meanings (*kahulugans*) that can be drawn from this text.

Pia Arboleda

REKINDLING THE FIRES OF THE ATOR: SIGNIFICANCE AND REVIVAL OF THE IFIALIG UB-UFOK

Long ago, in the magnificent mountains of Barlig, Mountain Province, the Ifiallig would sit around the fires of the *ator* (council-house) to listen to tales of their hero-ancestors like Linmipaw and Amfusnun. When work in the *payyiw* (rice-fields) is done, venerable elders and storytellers (*umu-ufok*) recount these stories that have been handed down for many generations. These stories (*ub-ufok*) serve as a record of their history, genealogy and cultural traditions.

There used to be a time when Barlig's society revolved around the conversations and agreements forged within the walls of the *ator*. The *ator* was the seat of government and center of culture. The *umu-ufok* made sure that a fire was constantly burning, for one vital function of the *ator* was to provide the source of fire for the households in the village.

Today, however, it is disheartening to note that the *ator* is losing its function in Ifiallig society. This decline is due to the penetration of external religions, the introduction of public education, the imposition of the political system by the national government, and the introduction of electricity and new technology. But perhaps the most significant factor to the *ator*'s deterioration is the death of influential village elders, without a replacement from the younger generation. The destruction of these *ators* will inevitably extinguish Barlig's oral traditions, and along with this will vanish the beautiful stories that have given honor and value to the life of a people.

As an attempt to keep some of these traditions alive, my dissertation was a retrieval, translation and interpretation of these Ifiallig tales. For the conference, I will present only one aspect of my study. This paper will discuss (1) the significance of the ator and the ub-ufok in maintaining cultural traditions; (2) the factors that have led to the ator's decline; and (3) the process of reviving these tales using alternative forms like exhibits and storybooks. Rekindling interest in these tales will, in Walter Ong's words, "restore a people's memory." In so doing, heroes like Linnipaw and Amfusnun will continue to inspire future generations.

Jimmy B. Fong

BATAWA: CONSTRUCTING IDENTITY THROUGH COUNTRY MUSIC IN THE PHILIPPINE CORDILLERA

Medis representations of the Philippine indigenous people Igorot continue to exoticize and freeze them in an ideal, primitive past. This paper foregrounds certain cultural products now being produced by the Igorot using modern technology and media. In these self-conscious products, where do they exercise agency; how are they representing themselves? In such songs where they use their own languages, they construct who they are and what they have become. Using mostly folk, rock and country melodies, they tell stories of how they are making sense of their experiences in an unevenly globalizing, runaway world.

Grace C.T. Subido

"POETRY AS HISTORIOGRAPHY: THE 'ROUTINE POEMS' OF FRANKLIN CIMATU"

Baguio City in the Philippines has throughout history been the site of numerous encounters between native and foreigner. Originally an Igorot settlement, it was "re-invented" during the American Colonial period to serve as host to their primary rest and recreation facility. Today, the city is home to a heterogeneous population and remains a fertile meeting ground for various peoples and cultures. This paper explores the idea of "Baguio," an "invented space" as likewise possibly a site of invention and re-inventions.

This paper employs postmodern theory in an analysis of the poetry of multi-awarded, tri-lingual, contemporary writer absed in Baguio City, Franklin Cimat. It focuses particularly on this writer's "Routine Poem Series."

Launching off from the Lyotardian perspective of postmodern as "incredulity to metanarratives," the paper then examines the various manifestations that reveal the liminal nature of the writer's poetic practice and the anti-metanarrative impulse which pervades this body of work. The paper investigates the various interrogations of Truth, Identity and History, the narratives that make absolutistic claims. The study likewise explores the notion of hybridity in an attempt to interweave subjectivity, context and poetic practice.

Anna Christie K. Villarba-Torres

DOMESTICITY, SPIRITUALITY AND THE IGOROTA AS MOUNTAIN MAID

My paper is a critical study of images of the Igorota in various Philippine texts, from literature and history to popular visual forms. Informed by postcolonial

theory, the story *Sam-it and the Loom* by Filipino writer Lina Espina-Moore may be read as an attempt to depict how American women fit into the colonial design in the Philippines, the Cordillera in particular. I argue that the representation of the Igorota in the story encapsulates what Filipino historian Vicente Rafael calls ‘colonial domesticity,’ or the assumption that in constructing ‘home’ in the tropics, “the structures of the public and private are mobile and indefinitely reproducible, capable of translation across cultural bodily spaces” (53). It would thus be interesting to look at how American women maneuvered into the public and private spheres where the Igorota figured prominently. I will likewise relate the image of the Igorota as mountain maid to various media texts such as the vintage photograph and postcard and the contemporary print advert. These intertextual links will allow me to foreground the Igorota’s cultural and spiritual negotiations in the light of her colonial past and in the midst of an increasingly competitive global present.

6. POPULAR MUSIC: ROOTS AND/OR ROUTES

CHAIRS

Ulf Lindberg, Kultur, språk, medier, Malmö University, Sweden

Johan Söderman, Musikhögskolan, Malmö, Sweden

PARTICIPANTS

Marcus Moberg, Department of Comparative Religion, Åbo Akademi University, Finland

Ingemar Grandin, Department for Studies of Social Change and Culture, Linköpings universitet, Sweden

Ioannis Polychronakis, Faculty of Music, University of Oxford, UK

* Magnus Ullén, Dept of Literary Studies, Stockholm University, Sweden

DESCRIPTION

The session is thought of as an inventory of present directions in Nordic studies of popular music. It welcomes in particular contributions that focus on different aspects of the relation between contemporary popular music and spatiality. This broad area includes studies on transnational flows as well as local scenes; on musical ownership; on music-making as well as musical reception; on the relationships between agents such as artists, producers, the music industry, educational institutions, critics, and fans; on music and society, identity, taste and power, to mention some possibilities.

ABSTRACTS

Marcus Moberg

THE TRANS-NATIONAL CHRISTIAN METAL SCENE. EXPRESSING ALTERNATIVE CHRISTIAN IDENTITY THROUGH A FORM OF POPULAR MUSIC

Christian metal music emerged in the late 1970's as a means of evangelization among secular metal fans. In recent years it has grown significantly and developed into a trans-national Christian music-based youth culture. In addition to the music, Christian metal has adopted the metal style, rhetoric and attitude. At the same time, Christian metal is as much about religion as it is about music or style. This paper examines some of the most important ways in which Christian metal scenes in a number of countries all over the world have come together with the formation of a trans-national scene. Particular focus is put on the ways in which a trans-national scene supports the spreading of central discourses about the function and meaning of Christian metal as a way of expressing an alternative Christian identity.

Ingemar Grandin

ROOTING AND ROUTING IN SOUTH ASIAN POPULAR MUSIC: THE ROLE OF KATHMANDU

Beside the well-known pan-South Asian forms of popular music – such as "Bollywood" film songs and maybe the "pop" ghazal – the subcontinent is home to vibrant regional scenes. Kathmandu is one such scene. With its migrational pull and as the hub of the Nepali cultural and physical infrastructure, Kathmandu is a good site for hybridizing cultural processes which draw upon both long- (trans-national or even "global") and short-distance cultural flows. Thus Kathmandu's popular music works with cuttings from music rooted in various regional or ethnic cultures, and grafts onto itself musical goods from South Asian and Western popular genres. The paper presents and analyzes these processes, showing how Kathmandu's popular music has become rooted locally but also regionally and have become national culture iconic of Nepal.

Johan Söderman

RAP AS A STRATEGY – HOW MC'S CAN BE SEEN AS POPULAR ADULT EDUCATORS

Since hiphop started 30 years ago, social activism and education have been connected to hiphop. The theoretical point of departure in this presentation is the philosophy of popular adult education. Three MC's, who are educators and activists working on a grass-root level, will be presented: (a) *Toni Blackman*, New York City, who was appointed "hiphop ambassador" by the U.S. Department of State and currently travels abroad in that capacity. (b) *Behrang Miri*, Malmö, who has been given a lot of attention in Swedish media for his commitment to issues concerning integration. (c) *Nabila Abdul Fattah*, Gothenburg, who works as a recreation instructor and a journalist for a daily Swedish newspaper.

In this preliminary analysis, the results show how *music* is focused in Toni Blackman's popular adult education, how *education* has an important role in Behrang Miris' activities, and finally, how *politics* are superior to the music for Nabila Abdullah Fattah.

Iohannis Polychronakis

ANNA VISSI: 'THE GREEK MADONNA'?

In recent years Anna Vissi, the Greek pop-music star whose career has spanned three decades, has been loudly promoted as 'Greek Madonna', in an attempt to export her image to the international market as well as redefine and increase her audience and appeal in Greece. While the purpose of this characterization, which Vissi herself has embraced, is of course mainly commercial, it resonates with several crucial aspects of present-day Greek pop music. By comparing the most significant characteristics of Vissi's and Madonna's careers, performing styles, personas and reception, this paper examines some of the possible meanings of Vissi's new image as 'The Greek Madonna'. In particular, it focuses on the aesthetic, cultural and socio-economic dimensions of her stardom, and on the ways in which she has reinterpreted and arguably reaffirmed traditional Greek popular music styles.

Magnus Ullén

GWEN STEFANI IN WONDERLAND: POP MUSIC AS LITERARY TEXT

This paper takes issue with the tendency in studies of popular music, particularly evident in studies based in literary theory, to treat the lyrics as the equivalent of the pop music text. In order to understand the aesthetical dimension of pop music, I argue, one must abandon the traditional form of literary interpretation which takes the written word as the natural point of departure. Instead, pop music should be approached as a semiotic system, in which the lyrics are set in relation not only to the music through which they are conveyed, but just as importantly, to the image projected by the artist, through album covers, videos, concerts etcetera. The complexity of the aesthetical experience conveyed by pop music can be properly understood only if these aspects are seen as integral to the pop music text, and not as factors extrinsic to it.

Ulf Lindberg

WRITING THE NATION. ON ULF LUNDELL'S "ÖPPNA LANDSKAP"

As Benedict Anderson has made clear, the media are superior creators and perpetuators of nations as imagined communities. Ulf Lundell's "Öppna landskap" ("Open landscapes", 1982) is a song that was immediately appropriated as kind of new national anthem, no matter which were the artist's intentions. In line with this, my interest in the song focuses on the way it represents an update of Swedishness. I will depart from that key feature of Romanticism which literary critic Horace Engdahl has named "the living gaze" and follow its vicissitudes through the Swedish visa and rock in Swedish into the contemporary "experience society". Finally I will draw on post-colonial and eco criticism to discuss the prepositions of Lundell's move.

7. IDEOLOGY AND PRACTICES OF POLICING AND MEDIATION

CHAIR

Jan Teurlings, Television Studies, Department of Media and Culture, University of Amsterdam, Holland

PARTICIPANTS

John Lynch, University of Birmingham, UK

Ömer Özer, Communication Sciences Faculty, Anadolu University, Turkey

* Alaaddin F. Paksoy, Media and Communication Studies, Stockholm University, Sweden

* Sara Nofri, Arbeitsstelle Medien und Politik, Universität Hamburg, Germany

Fredrik Sunnemark, University West, Sweden

DESCRIPTION

Ideology is a classical cultural studies concept (Antonio Gramsci, Michel Foucault, Stuart Hall). This session covers a range of facets of this topic, with a focus on how ideologies link power (regulation, policing, governmentality, hegemony) with mediation (news, fiction and popular culture).

ABSTRACTS

Jan Teurlings

POLICING THE POPULATION: NEOLIBERAL GOVERNMENTAL MODELS IN POLICE VIDEOS TV

Car chasings have long been an integral part of media culture. Since the end of the eighties the car chase even has become a reality TV genre on itself. Shows like *The World's Wildest Police Videos* in the US or *Blik Op De Weg* in the Netherlands use real footage of police car chasings and transform them into a TV show. In this paper, I analyse these shows as forming part of a larger reconfiguration of the public sphere towards neoliberalism, with its associated virtues of good citizenship, personal responsibility and risk-avoiding behaviour.

Neoliberalism, however, is not a singular, monolithic doctrine that is uniformly applied across the globe. Drawing on Foucault's work on governmentality – a body of work that was devised in order to understand “liberal modes of government” as a particular way of managing populations – I analyse the two above mentioned police shows as two separate embodiments of the neoliberal doctrine: authoritarian neoliberalism (*The World's Wildest Police Videos*) versus accountability neoliberalism (*Blik Op De Weg*), which corresponds roughly to the US versus the European model of neoliberalism. A comparison of how both shows problematise “abject behaviour”, how they “solve” or “cure” it, what their inscribed governmental aims are, and which discourses are used in support of these governme-

ntal programmes, shows that both versions of neoliberalism differ substantially in terms of their points of application, but that their netto effect is nevertheless rather similar. The paper ends with a discussion of what political conclusions can be drawn from this.

John Lynch

BLOODY SUNDAY AS DOCUDRAMA: REPETITION AND RESTAGING

This paper is a consideration of the two films released on the thirtieth anniversary of what has become to be known as Bloody Sunday when British Army soldiers policing a Civil Rights march shot dead 13 unarmed civilians in the Northern Irish city of Derry . As mediations of a traumatic event that went to the heart of the legitimacy of the state in a contested domain they present quite different accounts of the background and consequences of that day on the lives of those most affected. Whilst both films function to present what happened on that day, the ways in which the events are imaginatively located produces quite different responses in the viewer. Is it the responsibility of the film maker to 'explain' to an unfamiliar audience in human terms what happened? Is it the moral right of the community itself to determine how they are represented and whether they should be included in the film process? These are some of the questions to consider.

Northern Ireland is a territory dominated by different manifestations of repetition, whether identity, origin or suffering. Within these two films there are, arguably, different notions of repetition at work that seek to take possession of the past and mobilize it to intervene in the present, to unblock the moment of time frozen during that brief time in Derry, 1972. Both films will be considered as interventions into an ongoing process of truth and reconciliation.

Ömer Özer & Alaaddin F. Paksoy

IDEOLOGICAL MEANING CONSISTENCE IN NEWS AS A CULTURAL TEXT: THE PRESENTATION OF PARIS RIOTS IN HÜRRIYET AND SABAH NEWSPAPERS

This study is about the riots which took place in Paris in November 2005. It aims to define the ideological production in news discourse. In theoretical base, a hegemonic ideology definition was made which is parallel to hegemonic reading in the frame of cultural studies and the meaning process of this definition was also emphasized.

Teun Adrian van Dijk's critical discourse analysis model is used during the study. The ideological production was determined by the analysis of news appeared in Hürriyet and Sabah daily newspapers in Turkey concerning Paris riots. The results of the study demonstrate that there isn't enough context information in news; the event could be explained by social, cultural and economic reasons. It is seen that the news are popularized, personalized and reduced to its subject.

Sara Nofri

ENVIRONMENT IN THE EUROPEAN PRESS: CULTURES OF ENVIRONMENT AND CULTURES OF COMMUNICATION. A COMPARATIVE STUDY OF THE DAILY PRESS IN FOUR EUROPEAN COUNTRIES

In spite of environmental policy convergence within the EU and of environmental problems affecting peoples globally, a European debate about environmental sustainability issues has not been established yet. The European media could help shape this debate. However, they still address prevalently national audiences – with their own languages and ways of communicating and perceiving what environmental issues consist of. A common basis for discussion is necessary, if common problems have to be tackled democratically, thoroughly and together.

The author is carrying out an interdisciplinary study aiming at describing the different ways in which the national press of four European countries (Germany, Great Britain, Italy and Sweden) deals with environmental issues and at portraying the sources, themes and stakeholders. Through a newspapers analysis and interviews with journalists, differences in environmental press coverage are pointed out, thereby showing how in the EU different “cultures of environment” and different “cultures of communication” coexist.

Fredrik Sunnemark

FILM AND IDEOLOGY

To argue that films are ideological products is not in any way controversial. Rather, this is the very basis for much discussion, understanding and critique of film. But still, this is an understanding that is very much in need of further critical examination. What does it mean to say that a film carries and transmits ideological themes and motifs? The answers to this question actualize several different notions of film as well as of ideology.

Are films ideological in the sense that they reflect the society in which they are created? Or are they ideological since they discuss and provide certain perspectives on this society? Is it possible that there are different ideological projects in the same film depending on which of these perspectives one chooses?

8. MEDIA AND MONARCHY

CHAIR

Mats Jönsson, Centre for Language and Literature, Lund University, Sweden

PARTICIPANTS

Patrik Lundell, Tema Q, Linköping University, Sweden

Kristina Widestedt, Department for Journalism, Media and Communication, Stockholm University, Sweden

Cecilia Åse, Department of Political Science, Stockholm University, Sweden

Mattias Frihammar, Department of Ethnology, Stockholm University, Sweden

DESCRIPTION

The aim of this session is to present a wide range of interdisciplinary perspectives on the ways in which the Swedish monarchy has been mediated over the centuries. Intermedial, intertextual and interartial representations relating to the Swedish monarchy constitute main topics. In seeing Monarchy as a medium in itself, a number of connections are suggested between, on the one hand, royal strategies of public presence and, on the other, media practices of representing monarchy. By revealing intricate interconnections between the Royal family and mass media practices in Sweden over a period of several hundred years, the session not only problematize the concept of monarchy but also that of media.

ABSTRACTS

Patrik Lundell

THE MONARCHY AS AUDIENCE, AGENT AND MEDIUM IN THE STRUGGLE FOR LEGITIMACY OF THE SWEDISH PRESS

At least since the latter half of the nineteenth century, the Swedish press has manifested itself in various public events in which the press itself has played the leading role – conferences, exhibitions, statue inaugurations. These events have more or less explicitly aimed at gaining public status. My presentation focuses on the different functions of the monarchy in these stagings – as audience, actor, and symbolic and rethoric resource, as medium – and in which ways these functions have changed historically. Rather than describing the complex of problems as images that are ‘spread’ through one channel by one actor, it should, I argue, be seen as a mutual exchange between various media and various actors. Different audiences have been resources for the press, just as the press has been a resource for them. Instead of separating proper journalism, the spreading of the self-image, and the receptions of different audiences as clearly-defined areas, they must be seen as constituting each other.

Kristina Widestedt

MEDIA REPRESENTATIONS OF THREE ROYAL WEDDINGS, 1888, 1932 AND 1976

The aim of this paper is to explore the relations between media and monarchy as representatives of modernity and tradition. This is carried out through analyses of press reports from three Swedish royal weddings (1888, 1932, 1976). The paper shows that routine media representations of royal family events not only function as tangible verbal and visual depictions of monarchy's history, present and future, but in fact also help create and establish a popular belief in the persistence and stability of the nation as a kingdom. At the same time, the media are themselves made part of the news content, partly as privileged and noteworthy observers of royal family occasions and partly as users of the very latest modern technology, challenging the restrictions of time and space. It is argued that the genre of royal reporting serves the interests of both media and monarchy, although in other ways than might first be thought.

Mats Jönsson

THE KING AND I – IMAGES OF MONARCHY AND POLITICS IN SWEDEN 1940

During a great part of the 20th century the Swedish Royal Family constituted one of the most popular and commonly used motif spheres in the country's mass media. In the forefront of the royal imagery was the more than eighty-year-old king Gustavus V. Like so many other high-profile spheres of Swedish public life the mediated role of the King altered significantly during the Second World War. Apart from active participation in – and interference with – some of the most crucial political issues of the time (including infamous letters to both Hitler and Stalin), the Swedish King quickly became an important visual symbol, used in many different kind of contexts. His unquestionable reestablishment as once again being a central national icon was only challenged by one other significant persona on the political arena of the time, Prime Minister Per Albin Hansson of the Social Democratic Party. This paper discusses how these two polysemic symbols were depicted in and used by Swedish visual massmedia during 1940.

Cecilia Åse

NATIONAL PLEASURE: GENDER AND NATION IN ROYAL YEARBOOKS

This paper is concerned with how representations of gender, sexuality and women's bodies are intertwined with constructions of national identity in Swedish contemporary discourse on monarchy. A number of royal yearbooks from 1973-2000 are analyzed. These books deal with happenings within the royal family during the passed year, from visits of state and nobel prize ceremonies to children's birthdays. Their content is conventional and sentimental.

As an institution monarchy is dependent upon the royal family successfully reproducing itself. In the paper I argue that through the female body giving birth a sense of national community is established; royal children are born for the sake of the nation. The queen's body and her proclaimed physical beauty are also used as means of constructing and legitimating the heterosexuality and virility both of her husband and of the national community. National identity is linked to a male sexual desire of a (beautiful) female body.

Mattias Frihammar

CULTURAL CONSEQUENCES OF MEDIATION OF ROYALTY

In contemporary Sweden the royal family is popular and the monarchy supported by the majority of the people. Despite modern principals of equality, meritocracy and democracy, the monarchic institution is not hidden away or regarded as a problematic symbol of inherited status and inequality. On the contrary, the activities of the royal persons are persistently reported in media, and the royal persons themselves are almost constantly on display. Monarchy survives, not by being hidden away, but by being mediated and noticed. Royal persons appear everywhere in Sweden today; in daily newspapers, the tabloid press, in television both as news and entertainment, in connection with sport events and nationalistic manifestations, and on coins and stamps, postcards and posters and pictures. In my paper I will discuss how contemporary royalty is mediated through different genres, and also discuss the cultural consequences of this mediation.

9. PLACE, CONSUMPTION AND PARTICIPATION

CHAIR

Hedvig Ekerwald, Department of Sociology, Uppsala University, Sweden

PARTICIPANTS

Helena Mattsson, Museum of Architecture, Stockholm, Sweden

Håkan Berglund-Lake, Ethnology, Department of Humanities, Mid Sweden University, Sweden

Anna-Sofia Lundgren, Department of Culture and media, Umeå university

DESCRIPTION

This session builds bridges between areas that else are rarely brought together, linking an attention to geographical places to issues of consumption and participation, and thus relating to an ongoing spatial turn in cultural studies. The places in question vary from urban to rural regions, and the practices analysed range from consumption to museums and heritage policies.

ABSTRACTS

Helena Mattsson

DESIGNING THE REASONABLE CONSUMER: COMMODITY AS A MEDIATOR BETWEEN INDIVIDUAL AND SOCIETY

The relation between modernism and commercial culture was central in the European discussions of architecture and design after WWII – partly because of the strong American influence and a shift in the logic of consumption towards a more differentiated market and more personalized consumers. Information about the consumer, their needs and desires, was collected through research and investigations and was fundamental for the production of a consumer. Here I will relate this discussion to a Swedish context. The problem of the individual's relation to the mass (or collective) had a central position already in early Swedish functionalism and the consumer forms an essential part in these theories. The problem of how to produce objects for an anonymous market, and how to differentiate the standardized type in relation to individual desires and needs is repeatedly discussed in early functionalism. Instead of turning towards the commercial market after WWII, a certain deviation from modernism – as in the case of the new Empiricism – was already an issue in early functionalism. In fact, the postwar attack on modernism was largely absent in Sweden partly because the arguments had already been integrated into the functionalistic program.

In this paper I will discuss how strategies of consumption were formulated in the political and architectural debates of the 1930s. On the basis of the functionalistic manifesto acceptera from 1931, and some articles published in *Arkitektur och samhälle* and *Svenska Slöjdföreningens Tidskrift* between 1929 and 1933 I will look into how the commodity, as an intersection between personal desires and the system of production, appears as a mediator between individual and society in the process of constructing the new subject of the welfare state – the reasonable consumer.

Håkan Berglund-Lake

CALLS FROM PLACE: ENGAGEMENT IN A CULTURAL HERITAGE PROJECT FROM WITHIN THE LIFE-WORLD

During the last few years an EU-project is in progress in the former sawmill community of Marieberg, near the outflow of the Ångerman River. The purpose of the project is to preserve and protect the physical traces of industrial activities at the place, and bring them to life. The project was created and is carried on by inhabitants of the place; in other words, the preserving activities occurred, and still do, in the life-world of people living at the place. In the paper I will examine in what way bonds or connections to the physical materiality of the life-world play a part to force people to preserve buildings and other physical elements in the local environment. The discussion will focus on the process of reciprocal influences, what the American anthropologist Keith H. Basso calls *interanimation*, that places are integrated with the human body as well as human bodies are integrating with place.

Hedvig Ekerwald

JAGTVEJ 69. A CULTURAL STUDY OF A CASE OF THE YOUTH HOUSE MOVEMENT

The famous 'Ungdomshuset', the autonomous music scene and youth house on Jagtvej 69, Copenhagen was taken by the authorities on March 1, 2007 and then demolished by its new owner. Very violent riots followed. This case is here studied with the help of theories from the fields of cultural studies and social movement studies. Youth culture, the city politics of culture, glocal multiculturalism, the subculture of transnational anarchism and the so called Danish culture and their complex interrelation are all analysed.

Anna-Sofia Lundgren

MAKING MEANING IN OLD AGE

This presentation deals with questions about how elderly people (over 65) and living in the rural and sparsely populated areas of northern Sweden are dealing with identity. What are the prevalent discourses and what implications does this have on individual self understandings? I will specifically talk about the project "Granny and grandpa in school" that in more or less organised forms creates places (i.e. classrooms) where elderly people are taking part in society in a way that they should not have if the project-form did not help them. The participants' views on the project seem to have a lot to say about dominant discourses on today's society, elderly, and the geographical setting. The "Granny and grandpa in school-project" does however have specific meanings that are differently appreciated by participants and people that have chosen not to participate.

10:1 & 10:2. INTERSECTIONAL PERSPECTIVES ON AGE AND AGEING

CHAIRS

Sari Charpentier, Women's studies, Åbo Akademi University, Finland

Karin Lövgren, National Institute for the study of Ageing and Later Life, Linköping University, Sweden

PARTICIPANTS

Minna Kelhä, Department of Education, University of Helsinki, Finland

Sinikka Aapola-Kari, Dept. of Sociology, University of Helsinki, Finland

Tuija Koivunen, Department of Women's Studies, University of Tampere, Finland

Barbro Johansson, Center for Consumer Science, Gothenburg University, Sweden

Therése Persson, National Institute for the study of Ageing and Later Life, Linköping University, Sweden

Magnus Nilsson, National Institute for the study of Ageing and Later Life, Linköping University, Sweden

Annika Taghizadeh Larsson, National Institute for the study of Ageing and Later Life, Linköping University, Sweden

DESCRIPTION

This session asks what age as an analytic perspective can contribute to in cultural studies. Age is often used as an *et cetera*-category in intersectional studies. While the concept intersectionality has its roots in the feminist study of gender, race and class, in this session age is taken as the central analytical perspective. What does a focus on age and ageing contribute when it is taken as a central focus in intersectional studies? How does age intertwine with other differences, for example, how does the combination gender, race and class change when attention is focused on age?

ABSTRACTS, 10:1

Therése Persson

THE CONCEPTION OF BREASTS IN THE INTERSECTION OF AGE AND GENDER

By departing from four of my interviewees' stories about their bodies, I discuss one part of the female body – the breast – as an arena where age and gender intersect. How is the relation between age and femininity given meaning in these narratives, and specifically in the interviewees' accounts about their breasts? The breast is part of everyday negotiations on femininity and, as I argue, also in the construction and reconstruction of age. But in what way and how does this vary throughout life? Cultural norms and principles concerning gender order and age

order interweave, and I describe how the interviewees both adhere to and challenge cultural patterns. For example, how much can a twenty-year-old woman, or a woman in her fifties, let her clothes reveal her breasts and still be considered age appropriate?

How do we negotiate what is good, bad, attractive, ugly or, to quote from the interviews, pathetic, regarding how women in different ages should look, dress, act etc? Breasts are related to aesthetic, existential, sexual, reproductive and sensual dimensions. Different aspects of the breast are being brought to the fore in different phases of a person's life and in different times in history. How is this conveyed in the embodied biographies of the interviewees?

Tuija Koivunen

EMBODIED VOICE AND EMBODIED DIFFERENCES IN CALL CENTRE WORK

My aim is to examine the ways in which employees' body and especially embodied voice is utilised in interactive service work in call centres. The everyday work in call centres is based on speaking on the phone and therefore the bodily appearance of the employees is concentrated on their voice.

In my paper I will focus on the ways in which the job assignments are intertwined with age and gender and, moreover, with other differences such as assumed heterosexuality, ethnicity and language in the context of call centre work. Additionally, my aim is to analyse what kind of expectations are made of the employees' embodied voice.

The data of the analysis consists of semi-structured interviews collected in the Finnish office of an international call centre in 2001, in 2003 and again in 2005.

Barbro Johansson

DOING AGE AND GENDER THROUGH FASHION

Louise, 12, wore thongs when she was "small" and went to the 4th grade. Anna-Clara, 11, thinks that you are mature enough for thongs when you go to the 8th or 9th grade. Fredrik, 11, devote much time in the mornings to fix his hair and clothes and gets appreciation from the girls in the class when he comes to school. Jonatan, 12, is a trendsetter for the older kids in school. Lina, 10, believes that she will keep her own style of clothing until she starts the 7th grade. Sebastian, 10, says that his dad buys cool clothes and his mum buys silly clothes. Josefin, 8, thinks that boys also should be able to wear dresses, but not flowery girls' dresses, but tougher boys' dresses.

This paper deals with how gender and age is done in relation to fashion and style and draws upon a study among children in the ages 8-12. I will use the concept "becoming", which, in childhood research is used to point at the dichotomy between adult "human beings" and children who are regarded as "human becomings". Today, though, the concept have also come to refer to the "becoming-character" of everything and everybody. The point of departure is that subjectivities are constantly made through connections between, humans, materiality and discourses.

Sinikka Aapola-Kari,

CELEBRATED BUT AMUSING? - AN INTERSECTIONAL ANALYSIS OF CHILDREN'S AND YOUNG PEOPLE'S MEDIA PORTRAITS

In this paper, I shall be looking at cultural representations of children and young people in the Finnish media from an intersectional viewpoint. The data consists of 150 articles drawn from Finnish newspapers between 2003-05. It is mainly portrayals of children and youth (ages 7-24) who have been successful in the field of sports, the arts or education. The portraits are analysed as a particular media genre, from a critical discourse analytical perspective, combined with an intersectional analysis. The focus is on cultural constructions of age, childhood, youth and gender, but also connections to representations of class and ethnicity will be explored.

While on surface the media portraits seem to celebrate the young interviewees, their age seems to invite a particular framing for the interview, with a humoristic tone-set as well as certain kinds of questions posed for them. All these together contribute in reproducing childhood and youth as 'Others' in relation to adulthood. However, the way this 'Otherness' is produced, is connected to intersections of age, gender, class and ethnicity.

Karin Lövgren

YOUNG OF ALL AGES. ON AGE CATEGORIZATIONS IN MARKETING

Through analysis of interviews with people working in advertising, and popular magazines aimed at women of 40+, this paper discusses how age and ageing is done. Sometimes the relevance of age is downplayed, and deemed to be just a *et cetera* category – included in target analyses because it has become a routine. Sometimes age is used as a circumlocution of spending power. At other times consumers of different ages are described as being from different nations or tribes. Age is then used as a unique selling point, an argument to reach desired consumer groups. Hitherto the young has been the wished for consumer. But as the baby boomers are growing older, they are becoming increasingly interesting for producers and advertisers, thus entailing a change in what age is ascribed.

This paper will focus on different cultural conceptions underlying how age and ageing is construed in the interviews.

One is that human beings are formed during their adolescence and then, as adults stagnate. Another concerns the changing impact of the life course. Ageing is brought forward not as chronology or biology but as a question of attitude or mindset. Youth is still hailed – but as independent of age.

Intersecting age is gender – the addressed consumer is a woman, and class, always with the underlying logic of the market – follow the money.

ABSTRACTS, 10:2

Minna Kelhä

MOTHERHOOD, AGE AND SOCIAL CLASS

This paper is based on my doctoral research project "Motherhood – At What Age? Early and Later Motherhood in Cultural Age Orders". The purpose of my study

is to analyse and understand the motherhood of women who become mothers for the first time either at a very young age (under 20) or at an older age (40'ish). My data consists of young and older mothers' life-stories as well as media discourses on motherhood. In this paper, I will discuss the relationship between woman's motherhood, age and social class in Finland. In which ways do family and cultural age orders attached to starting one appear in the speech of women of different ages and from different kind of social backgrounds?

In my study, age and social class can be seen as intertwined ways of constructing social order and differences. In part, it is impossible to differentiate which ones of the mothers' experiences are related to social class and which ones to age. These relationships are also gendered. In this paper, my purpose is to show based on my data how age and social class are, on the one hand, constructed in everyday interaction and its negotiations, and on the other hand, lived and experienced in everyday life as women and mothers.

Annika Taghizadeh Larsson

AGEISM IN DISABILITY ACTIVISM AND POLICIES

This presentation deals with the intersection of age and disability. The aim is to discuss and provide explanations for tendencies occurring in disability activism and policies to overlook elderly people, define elderly disabled people as elderly rather than disabled, and to provide them with services of lower quality than those given to their younger peers. The presentation will focus on the ageist construction of *age norms* in Swedish disability policy. Age norms refer to established conceptions about role-governed behavior that people are typically expected to act according to during different ages of the life course, and relate strongly to beliefs about needs, obligations and rights of citizens. According to our analysis, ageism occurring in Swedish disability policy is partly the result of an ideological endeavor among activists/movements and policy makers to separate disability and old age from a historical conflation, through the use of *age graded reference groups*.

The presentation is based on a study conducted together with Håkan Jönson, senior lecturer.

Magnus Nilsson

WHO AND WHAT COUNTS AS OLD?

As with the categories 'race'/ethnicity, class, gender and sexuality there are competing discourses trying to stabilise meaning around old age. What it means to belong to, and who counts as belonging to, the category/ies 'older people' or 'pensioner' is part of wider communicative and political practices.

This presentation discusses these categorisations as disseminated within two leading Swedish newspapers. The data is part of a larger study on the public discourse on older people in Sweden.

The aim of the presentation is to discuss the hegemonic discourses on old age in the newspaper articles, and its dependence on the above mentioned categories, but also to investigate the marginalised and, in relation to the hegemonic discourses, potentially subversive significations of old age that are being made.

Sari Charpentier

AGEING AND WHITENESS IN FINLAND

This presentation is part of an ongoing study, and starts from discussing a practice that could be interpreted as an implicit production of Finland as a self-evidently "all-white context", namely, the repetitive denial by referees of a Finnish journal of mentioning the whiteness of the interviewees of a research on ageing and gender in paid work. In informal discussions it has sometimes been argued that "race" or racialization as concepts should not be brought to the Nordic context "as such", because they do not make sense in relation to Nordic histories. Whether or not the above-mentioned referee practice was an instance of this thinking, a fruitful solution can clearly not be the perpetuation of implicit whiteness by not mentioning that research participants are white. My PhD research project on ageing and gender in Finnish working life at the beginning of the 21st century is used here critically as an exercise in preliminarily thinking through the following questions: How can a study that focuses on ageing and gender in a Nordic context be sensitive in not taking part in the construction of invisible whiteness? With what kind of strategies might whiteness in a study on ageing and gender in Finnish working life be made visible? Might there be concepts related to ageing and work that could benefit from opening up from an intersectional perspective - such as "tacit knowledge" that has been claimed to be part of especially senior workers' working experience?

11:1 & 11:2. ARCHIVES, LIBRARIES AND WOMEN'S COLLECTIVE MEMORIES

CHAIRS

Lisbeth Larsson, Litteraturvetenskapliga institutionen, Göteborg University, Sweden

Abby Peterson, Department of Sociology, Göteborg University, Sweden

PARTICIPANTS

Therése Andersson, Department of Cinema Studies, Stockholm University, Sweden

Kristina Hermansson, Litteraturvetenskapliga institutionen, Göteborg University, Sweden

Anna Nordenstam, Litteraturvetenskap, Göteborg University, Sweden

Åsa Arping, Litteraturvetenskapliga institutionen, Göteborg University, Sweden

Lisbeth Stenberg, Litteraturvetenskapliga institutionen, Göteborg University, Sweden

Ingrid Svensson, Enheten för handskrifter, kartor och bild, Kungliga biblioteket, Sweden

Anna Sjö Dahl Hayman, Kvinnohistoriska samlingarna, Göteborgs universitetsbibliotek, Sweden

Helena Brännström, Kvinnohistoriska samlingarna, Göteborgs universitetsbibliotek, Sweden

DESCRIPTION

Archives and libraries are often called memory institutions or memory spaces. Archives and libraries store and convey the memory records of peoples through time and space. These records or documents of past lives are interwoven with memory communities, sometimes exposing and reinforcing, at other times contradicting. We can find a flora of women's past lives and memory communities stored in archives and libraries. Gender relations of power underlie the occlusions of memory(ies) in these archival spaces. We encourage papers, which discuss in different ways the interplay between gender relations of power and archival spaces through processes of selection/inclusion and exclusion. How are memories of women's lives manipulated in these spaces? What memories are these spaces or institutions enabling? How can we analyze provenience's gender relations of power? In other words, how can we follow the chain of ownership/proprietorship of these memory records? A memory space — memory institutions such as archives and libraries — as an information resource exists by virtue of a community's intent to use and preserve it. How are women constructing and maintaining these archival spaces for memories of past lives and how are these memories interacting with the ongoing construction of women's memory communities? How are archives and libraries connecting shared meanings, memories, and relationships in communities?

This double session is held in Swedish.

ABSTRACTS, 11:1

Åsa Arping

EMPTY ARCHIVES, EMPTY NAMES – TRACKING DOWN WOMEN LIKE WENDELA HEBBE

"Let's go to the archives!" – a phrase implying that the real truth can be found and construed, if we are only eager enough. But what if the catalogues lack entries on the person we are looking for? Can we still reconstruct and depict a life narrative? Wendela Hebbe was the first female employee in Swedish press – a pioneer of the 1840's, since then almost vanished from historiography. Publishing mostly anonymously, and discarded from the family archive of her lover and employer, chief editor Lars Hierta at Aftonbladet, few distinct traces of her activity can be found. Similar to the names of other, innumerable women, Hebbe's is historically considered "empty" – difficult to connect to a specific, well-defined achievement. Thus her life and work narrative must be reconstructed through other means and sources than the traditional ones. In my paper I will discuss this "empty name" as an historical complex of problems with a special gender relevance in archival research as well as in modern print culture.

Lisbeth Stenberg

TO ADD OR TO CHANGE? RETHINKING ARCHIVES AS TOOLS FOR AN "EFFECTIVE HISTORY"

Mario J. Valdés (2002) outlines a strategy to write an "effective" literary history. The term "effective history" is taken from Paul Ricoeur and is intended to be a new paradigm for historiography. Counterhistories – the opening up of forgotten possi-

bilities is a central element of “effective history”. Another recognition is that history is effective only when it is used and is of use to would-be readers. The concept is grounded in the insight that we are affected in the present by our sense of the past. Valdés argues that “literary history can be effective history if it explains the developments, movements and reception of symbolic goods” (2002:73).

Do we have to ‘think’ Archives in a new way if they are to be a source for the writing of an open or “effective” history? In the paper I will tentatively address the following questions:

- What memories are traditional spaces or institutions enabling?
- What structures, classifications, and categorisations make an “effective history” difficult?
- Counterhistories tend to be mere “add-ons” instead of “a massive corrective” of tradition – how can Archives help change this? Or rather, what kinds of archives can contribute to correctives of literary traditions?

Referece:

Rethinking Literary history. A Dialogue on Theory. Edited by Linda Hutcheon och Mario J. Valdés, Oxford 2002.

Ingrid Svensson

MANUSCRIPT COLLECTIONS AND ARCHIVES AT THE NATIONAL LIBRARY OF SWEDEN

The National Library’s manuscript collection and archives covers a wide range of subject areas and stretches over almost 2,000 years. The library’s oldest script is a papyrus from approximately 300 BC. The collection includes manuscripts from Old Swedish and Old Nordic times, as well as Medieval Latin documents, and together with manuscripts from the 17th and 18th centuries, we have a comprehensive collection including private paper archives from 20th century authors. In order to make this collection more readily accessible we are in the process of registering the manuscripts and archives in a digital data base which is shared by a number of libraries: Ediffah, see www.ediffah.org. Ediffah is part of an international site for manuscript collections and archives and knowledge of our otherwise hidden treasures is subsequently made available to a wider circle. Through the comprehensive search possibilities that the system allows, new relations are exposed. In addition to the usual catalogue information, information on provenience is registered. With this information genus theoretical connections can be traced. I will discuss a few archives and talk about the ongoing work with the digital registration.

Anna Sjö Dahl Hayman & Helena Brännström

SWEDISH WOMEN’S HISTORY COLLECTIONS

Women’s History Collections at Göteborg University Library are the Swedish National Resource Library for Women’s, Men’s and Gender Studies survey and catalogue literature on gender questions and organize and catalogue manuscript material on women’s history.

Measured also against international standards, the archive at Women’s History

Collections is unique, not only for having so early (1958) turned the subordinate concept of woman into a superior and searchable concept, but also for a consistent development of the subject area.

There is a continuous collecting of archive material from women's associations and individual women. The suppliers of archive material are noted and prominent women as well as anonymous, "ordinary" persons. The personal archives include letters, photographs, diaries, manuscripts etc.

During the last decade a digital archive has been under development, in which, for instance, journals on women's rights are available. With electronic thematic portals like "Swedish Women's struggle for Suffrage" Women's History Collections spread knowledge about a variety of gender-related issues. During the last decades, similar archives have also been developed in other countries and WCH is included as an important part in the Scandinavian European as well as European network.

ABSTRACTS, 11:2

Therése Andersson

MIRROR MIRROR ON THE WALL. THE DRESSING - TABLE AS ARCHIVE FOR STYLES OF FEMININITY

The dressing-table phenomenon is closely articulated with female activity, connoting secrecy and transformation, as well as power and independence. The dressing-table holds the most explicit tools for creating visual styles of femininity: make-up. Cosmetic products have long been applied for distinguishing one self, and as a necessary, as well as, glamorous part of women's fashion, and as such representing a specific feminine knowledge. The dressing-table also embraces memories by the display of trinkets, photographs and perfume bottles, each of them representing meanings, moments and emotions from the past, as objects carrying different stories. Theoretically the dressing-table symbolizes the grooming procedure, were the creating, documenting and remembering, of the self take place. In this paper I will thus discuss the construction of the self through fashion and make-up in the early 20th century, with reference to Hollywood film stars as role models. The dressing-table is hence viewed as an archive for styles of femininity, maintaining beauty secrets as feminine shared meanings stored in expensive jars.

Kristina Hermansson

NARRATING ARCHIVES. THE QUEST FOR ORDER IN MAGNUS DAHLSTRÖM'S NOVEL *HEM* (*HOME*)

In Magnus Dahlström's novel *Hem* (Home, 1996), the main character is a social welfare assistant named Inga. As the novel starts, she has just been entrusted with a mysterious case: A roughed up body of a 10-year-old girl has been found in a deserted industrial estate. Three other children seem to be involved. In order to gather information that might help in solving the case, Inga visits their families. Though, her presupposed objectivity as a representative of authority is gradually

undermined by an increasing scepticism or even solipsism as she reflects not only upon the value of her observations, but on the reliability of her own gaze. In my paper, I will discuss this narrated quest for order by using the archive as metaphor for Inga's classifying efforts. This brings Foucault's notion of the archive as "the law of what can be said" (1972), as well as Derrida's writings on archival desire (1995) to the fore.

Anna Nordenstam

THE FAMILY ARCHIVE — A ROOM OF MEMORIES

During the 1700:ies it was common among the upperclass to make family archives. Letters, diaries, photographs, and memories were kept for the future. What kind of information was important to save? How was the selection done? Who's stories, narratives and memories is comprehensible for the posterity and for the research?

This paper discusses the family archive as a socially constructed and situated room of memories and problemizes gender issues and relations of power. My case is Rosalie Olivecrona's family archive, where you can find important information about Olivecrona (1823–1898) from her post as an editor for *Tidskrift för hemmet* (The Journal of Domestic Life), a key forum for women's learning and for the dissemination of literature in Sweden, from it's beginning 1859 untill 1867 when she left her post. The paper also discusses her letters, authorship and family life from archive perspectives.

Lisbeth Larsson

HOW TO USE AN ARCHIVE

When the Swedish author Victoria Benedictsson took her life in 1888 she left her papers to her young friend and colleague Axel Lundegård. At the time she had six entries in the Swedish book index. Forty years later, when Lundegård passed away, there were thirty-six. Lundegård handled Benedictsson's archive with an enormous energy and efficiency and what is usually seen as the end of an authorship turned out to be a new beginning. When dying Benedictsson's authorship was judged as a very healthy and sound one, after a few years Lundegård's posthumous publishing had made it look completely different.

12:1 & 12:2. FOOD AND FOODWAYS - CONNECTING PEOPLE AND PLACES

CHAIRS

Helene Brembeck, Center for Consumer Science (CFK) and the Department of Ethnology, Göteborg University, Sweden

* Inger Johanne Lyngø, The Norwegian Museum of Agriculture, Oslo, Norway

PARTICIPANTS

Gry Heggli, Department of Cultural Studies and Art History, Bergen University, Norway

Håkan Jönsson, Department of European Ethnology, Lund University, Sweden

Jenny Lee, Tema Q, Linköping University, Sweden

Marianne Pipping Ekström, Department of Culinary Arts and Meal Science, Örebro University, Sweden

Inger M Jonson, Department of Culinary Arts and Meal Science, Örebro University, Sweden

Frances Short, Open University, UK

DESCRIPTION

The session invites papers on how food connects people from different backgrounds and on how food crosses boundaries in time and space. Food enables humans to make connections beyond and between nations, bodies, persons and nutrients. Food and foodways is as a way of keeping families together across borders, of linking old and new cultures to form mixed food culture assemblages. Foodstuff crosses the globe connecting tastes and ingredients from far away to local practises. Food and foodways also merge temporality. Childhood food remembrances linger in human minds forming today's preferences and the dreams of the future. Food fashion mixes époques in adhering to ever-changing tastes. Local slow food approaches global fast food in the need for marketing and profit in today's cultural economy. This opens up for a truly interdisciplinary in food studies, connecting disciplines like anthropology and ethnology with sociology, economy, food policy and health and nutrition studies

ABSTRACTS, 12:1: CONNECTING AND DISCONNECTING IDENTITIES AND RELATIONS

Frances Short

COOKING, CONVENIENCE AND DISCONNECTION

In popular commentary, and in much academic and policy discussion, home-cooking, the making of meals 'from scratch', from real, non-processed foods is

viewed as grounded in learned knowledge, skilful and vital to family well-being and identity. The use of pre-prepared convenience foods on the other hand is often portrayed oppositionally, as lacking in skill, individualistic and atomising. Pre-prepared foods are regularly portrayed as instrumental in destroying processes of acquiring cooking skills, handing down a food culture and connecting generations. Drawing on recent research that provides insight into the different ways of knowing, approaching and practising cooking this paper will challenge current discourse. It will argue that, more than the use of convenience foods, it is the 'creative ideal' associated with foodie-ism, recreational cooking and media representations that is 'disconnecting' – that damages the intergenerational transference of skills, knowledge and food culture. Further, it will look at the policy and research implications of this alternative view of domestic cooking.

Helene Brembeck

THE FLAIR OF FINGERS. BOSNIAN WOMEN REMIXING CULTURES

Recent research on Bosnian refugees in Sweden shows that for women food is to a large extent embodied. Food is ever present in the weight of their bodies, in knowledge and techniques they are proud, in tastes and preferences, in remembrances of childhood delicacies and of mother's doings in the kitchen. Bosnia and Bosnianness for them is not about nationality or ethnicity; it is in their bellies linking them to the soil and climate of their home country. In Sweden food takes on additional meanings. Eating Swedish becomes a way of connecting to the new country but in a relativising way. When carefully choosing foodstuffs from the supermarket shelves, in deciding what to keep of the Bosnian, what to try of the new and what might go with what, they are creating their own Bosnian/Swedish mixes, an activity also involving recreating their identities as women and cooks.

Marianne Pipping Ekström & Inger M Jonson

FOOD IN SWEDISH PRISONS - A QUESTION OF POWER. DO YOUR OWN COOKING; SELF-SERVICE AND SELF-MANAGEMENT

Prisoners are given a greater responsibility for their daily living. When introducing the self-management system concerning food (planning, cooking and eating), problems occurred, which were not expected by the staff. We were invited to visit a prison for women, where the self-management system had been introduced, to meet their daily living and discuss problems with the prisoners and the staff. We also gave some lectures and together with employees discussed the problems. Although the prison is a closed system, we found equal episodes and feelings as in society. We found fight for positions and identity with the help of food. Food is not feed. Food is a system of communication, as Mary Douglas once stated. Power, gender, ethnicity and culture are key symbols for understanding the problems. Self-management appeared to be a much more complex project than just to learn or practice cooking, which was the original idea of self-management.

ABSTRACTS, 12:2: BRIDGING TASTES, PLACES AND HISTORY

Håkan Jönsson

HOW DOES MODERNITY TASTE?

An experiment at the Swedish agricultural university showed that the consumers' perception of taste and quality differed dramatically between tomatoes with different labels, although the tomatoes came from the same producer. This experiment is used as a starting point for discussing different dimensions of taste and quality. One theme is how labelling might effect the perception of taste, another how the labels and the taste experience itself can be influenced by shifts in dominating values in society, in this case views on modernity. In a latemodern world where heterogeneity and individuality is being celebrated, homogeneity is still considered to be a preferred quality in vegetables, at least by the authorities. Another point is that the sensoric experience of taste cannot be separated from taste as cultural capital in a Bourdieuean sense if consumer preferences should be predicted. The paper is based on a joint project with associate professor Lena Ekelund at SLU Alnarp.

Gry Heggli

THE WAR AGAINST SUGAR. WAYS OF TALKING ABOUT SWEETNESS IN A NORWEGIAN CONTEMPORARY CONTEXT

Sugar and sweets are more widespread and within reach than ever before, and at the same time the discourse on sugar as dangerous is louder than ever. One or two generations ago knowledge about the dangerous effects of sugar was connected to tooth ache and poor dental health. Today our notions about the negative sides of sugar focus on obesity and diabetes-2, negative health conditions that are closely related to social stigma. The nutrition of children and youth are at the epicentre of this concern, a concern that calls for strong words. This paper will have a closer look at these messages: who talks, how are they talking and who are they talking of? It will be discussed how identification of a threat connects different groups of adults, all related to the idea of children at risk. The process of establishing the war against sugar by joint efforts has social consequences. The adult positions at hand can be interpreted as justified in relation to the innocent child needing protection from "adults as others": the ignorant ones.

Jenny Lee

THE MEANING OF PLACE - CONSUMER CULTURE IN TODAY'S MARKET HALLS

Stockholm currently has three market halls. Consumers go to market halls for different reasons and they choose which market hall to patronize depending on temperament, desires, chance and habit. This paper provides analyses of the three market halls Östermalmshallen, Hötorgshallen and Söderhallarna: how vendors and consumers perceive and characterize the market halls. The purpose is to discern the meaning of place, the market halls, and the meaning of their position in space, the city. What do their different positions in the city mean for how

each market hall is perceived? How are visual impressions, the scents and the buzz managed by vendors and how are they interpreted by the customers? What kinds of foods are associated with each market hall? The temporal dimension is also explored. How is time perceived? How does time organize the activity? How is time and history used in relation to the market halls today?

Inger Johanne Lyngø

THE TRANSFORMATION OF FOOD IN A MUSEOLOGICAL CONTEXT: FOOD AND TASTE IN MUSEUMS COLLECTIONS

Although food and taste cannot get museological in the strict sense of the word, food and taste are part in museums collections, in traditions archives and other written sources. In my paper I want to explore how food and taste are described and transformed in personal narratives as collected by Norwegian Ethnological Research (NEG). Since it was established in 1946, NEG has collected tradition material on the topic on food and foodways, by comparing answers to a questionnaire from the 1950s relating to food, meals and cooking with answers to a similar questionnaire in 2007 I hope to trace how taste and food has been articulated at these two periods in time. How is taste represented in the sources in the 1950s as compared with today, and is it possible through an analysis of sources like these to trace changes in attitudes relating to taste of food? In this way I want to focus on museums as places where food crosses boundaries in time and space, but also how food in a museum context crosses boundaries between private and public.

13:1 & 13:2. TWIN SESSIONS: INTERACTIVE ART – INTERACTIVE SCIENCE: EXPLORING THE DIALOGIC TURN

CHAIRS, 13:1: INTERACTIVE ART

* Anna Berglind, Dept. for Studies of Social Change and Culture, Linköping University, Sweden

Kosta Economou, Dept. for Studies of Social Change and Culture, Linköping University, Sweden

Mattias Åkeson, Dept. for Studies of Social Change and Culture, Linköping University, Sweden

CHAIRS, 13:2: INTERACTIVE SCIENCE

Louise Phillips, Dept. of Communication, Business and Information Technologies, Roskilde University, Denmark

Ursula Plesner, Dept. of Communication, Business and Information Technologies, Roskilde University, Denmark

Marianne Winther Jørgensen, Dept. for Studies of Social Change and Culture, Linköping University, Sweden

PARTICIPANTS, 13:1

Karin Becker, Tema Q, Linköping University; JMK, Stockholm University, Sweden

Katji Lindberg, University College of Arts, Crafts and Design, Sweden

* Anna Lund, Sociology, Växjö University, Sweden

Monica Sand, School of Architecture and Built Environment, Royal Institute of Technology, Sweden

Hanna Wittrock, Department of Social Anthropology, Lund University, Sweden

PARTICIPANTS, 13:2

Elisabeth Lindberg, Department of Sociology, Uppsala University, Sweden

Birgitte Ravn Olesen, Dept. of Communication, Business and Information Technologies, Roskilde University, Denmark

Jesper Olesen, Learning Lab Denmark, The Danish University of Education, Denmark

* Christina Hee Pedersen, Dept. of Communication, Business and Information Technologies, Roskilde University, Denmark

DESCRIPTION

The traditional image of the artist is that of the talented outsider, creating his piece in solitude, before offering it for public consumption. Likewise, the scientist is portrayed in his ivory tower, secluded from the general public who passively await his findings. In the twin sessions we understand both art and science as forms of cultural production, and our focus is on contemporary attempts to recast the division of labour between the artist/scientist as producer and the general public as consumers of the cultural products of art and science. Today both fields exhibit many experiments with interactive, collaborative and dialogic methods designed to involve lay people as active partners in the construction of artistic work and scientific knowledge. The purpose of the sessions is to discuss both principal and methodological implications of this dialogic turn. In the two sessions we will focus on art and science respectively, but by centring parallel questions in both sessions we also hope to establish a common discussion across the two fields.

The sessions represent a forum for critically discussing interactive ambitions within the arts and sciences, and presentations may well be based on experiments with interactive procedures. In both sessions we welcome traditional papers as well as presentations in the form of (documentation of) artistic work addressing the themes of the sessions.

INTERACTIVE ART

How can we describe and analyse the alternative offered by more interactive, collaborative artistic procedures? What are their consequences for our understanding of the nature of art and the artist? How can the relations between producers and audiences of artistic production be reconceptualised? And what are the practical/methodological possibilities and difficulties in a more interactive artistic practice?

INTERACTIVE SCIENCE

How can we describe and analyse the alternative offered by more interactive, collaborative scientific procedures? What are their consequences for our understanding of the nature of science and the scientist? How can the relations between producers and audiences of scientific knowledge production be reconceptualised? And what are the practical/methodological possibilities and difficulties in a more interactive scientific practice?

ABSTRACTS, 13:1: INTERACTIVE ART

Karin Becker

PERFORMING ART IN URBAN SPACE

This paper explores urban artwork in two relationships, first interacting with the place of display and second in interaction with its public. The example used is "Performing Pictures", a series of screen-based works by Geska Helena Andersson and Robert Brecevic that respond to movements of the audience in various ways. Over the past two years, the "family of performing pictures" has been displayed in various urban settings, including bars, shopping centres, art galleries and culture centres, in libraries, at art and performance festivals, and

in display windows on pedestrian streets. These different kinds of "publicness" give rise to a range of different responses, from children, adults, local residents, visitors, and members of the artworld.

This work is examined in relation to controversies regarding access to public space, literature on urban screens, and distinctions drawn between advertising and street art as dialectically opposed ways of positioning the viewer in public settings.

Katji Lindberg

ART AND SCIENCE – SOME EPISTEMOLOGICAL REMARKS

In this paper, Swedish collaborative group Love & Devotion, will serve as a starting point for a discussion about complexities in the socially engaged artistic practice.

New media, the conceptual orientation and a growing resistance towards genre-oriented ways of thinking, are tracks involved in rewriting the conventions of artistic outcomes. Through putting forth sprouts on the already existing branches, contemporary art incorporates new modes of expressions in a *lateral way* (Foster 1996).

One of these new allies of contemporary art is science. Artistic research is by now established and the examples of art and science approaching each other are numerous. In socially engaged art artistic interventions breaks former barriers. But - as critic Claire Bishop argues-questions can be raised about the status of aesthetics regarding blended artforms (Artforum February 2006). Autonomy might be a haunting ghost for art, but what about instrumentality? My aim is to, through an epistemological framework, discuss these matters.

Anna Lund

RELATIONAL AESTHETICS – ABSTRACT AND CONCRETE

The paper will look into Nicolas Bourriauds way of thinking about relational aesthetics in a cultural sociological as well as sociology of art perspective. The aim is to throw light upon how relational aesthetics has been defined as well as discussed and practiced. The concrete case is the Swedish art field since the middle of the 90's. I will, with the help from art journals, study the Swedish discussion concerning relational aesthetics. I am going to use Jörgen Svenssons art projects as an example of what relational aesthetics is and what it wants. But above all, the art project [Ordlekar] will be the focus of my attention. From interviews with the artists Kristina Lindström and Åsa Ståhl will I analyse what relational aesthetics means to them. In the end, I will try to understand what it is that have been put in motion in the art field. Is the field of art changing? Is a new concept of art on its way? Is the condition of power under renegotiation? What are the underlying reasons to the artists' choice of aesthetics? And what kind of social and political consequences are possible to discuss as a result of the presence of relational aesthetics in contemporary art?

Hanna Wittrock

INTEGRATION OF CULTURE, CULTURE AS INTEGRATION: AN ANTHROPOLOGICAL PERSPECTIVE ON THE POLITICS OF MULTICULTURAL THEATRE AND DRAMA

The purpose of this paper is to describe the notion of multiculturalism primarily in

relation to theatre and drama. Culture and arts are in Swedish public and political discourse increasingly being referred to as social glue capable of enhancing coherence and solidarity in times of transition and social change. How can this development be related to the overall incentive to liquefy the borders within the theatre and other arts and between the theatre and the outside world? The aim of these projects is often to engage in dialogue and create meeting places. How is this aim related to overarching political structures? Through interviews and observation I strive to detect the value system behind the financially and politically invested support behind multicultural theatre projects in Sweden. I also follow up how these projects work out on a concrete empirical level through participant fieldwork, interviews and observation.

Monica Sand

ACTING PHYSICS - ORGANIZING BODY, SITE AND EXPERIMENT

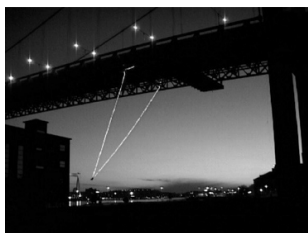


Photo: Pamela Ericsson

Productions of experiments – in art and physics - aim to expand the capacity of the body by transforming the scale as well as the perspective of the observer as producer of the experiment. Organization of “professional bodies” produces the space in which this relation in time can be performed in public. The question “what can a body do?” locates production of knowledge and meaning in an experimentation with the body.



Photo: CERN

The study concerns three “productions of context” - in a public place, a research site and an interior public university site

1. a 42 meters high swing in a bridge in the harbour of Gothenburg. (“Can Gravitation be Cancelled?”)
2. CERN, particle physics laboratory, Geneva
3. “Myon Spin”, performance with dancers and myon detectors at KTH, Stockholm.



Photo: Monica Sand

The machines at CERN, the swing and the myon detectors serve as “expanded bodies” in repetitive experiments through bodies “acting physics”.

ABSTRACTS, 13:2: INTERACTIVE SCIENCE

Elisabeth Lindberg

WEBSITE BASED PROJECTS: POSSIBILITIES, POTENTIALS AND PROBLEMS

With this paper I want to pose questions on potentials and difficulties using website forums and chat rooms as an interactive surface between the scientist and the “public eye” – going both ways. The global and interactive aspects of using websites in a scientific project offer, for example, an alternative way to create an empirical material for the study. At the same time, the website format could be used as a means to engage the website visitors in giving comments on the project as a whole; the focused areas, the questions asked, the approach used, etc. This could open the project to a varied spectrum of aspects the scientist can make use of in her/his continued work. What can be gained, and what are the setbacks with such approach? What kind of studies could be suitable for using interactively and, hence, more uncontrolled empirical foundations? What benefits and problems could be attached to this kind of interactive surface between the scientist and the “public eye”?

Birgitte Ravn Olesen & Christina Hee Pedersen

AN EXPLICIT POSITIONING OF THE RESEARCHER - CHALLENGE AND GIFT

To view the researcher as a practitioner that relate to other practitioners in a specific practice field is crucial to be able to grasp the complex and multifaceted dimensions of knowledge production. The main focus of our presentation is the implications of an explicit positioning of the researcher in critical action-oriented research.

Through two research projects where local practitioners participated actively we will examine questions related to the position of the researcher notions of knowledge and relevance. Our discussion will touch questions of access, contact, responsibility and dialogue with practice fields outside universities, and how these questions are/should be handled in everyday life dilemmas if you work within a poststructuralist-inspired theoretical framework?

Jesper Olesen

THE PRODUCTION AND COMMUNICATION OF SCIENCE AFTER THE DIALOGIC TURN: KNOWING IN ACTOR NETWORKS

This paper deals with strategic research communication: Communication that serves to facilitate the cooperation between researchers and other actors involved in mutual processes of learning and change in a specific area of practise (Siggaard Jensen 2006). The paper describes three different examples of strategic research communication involving researchers, politicians, bureaucrats and professionals:

1. “Sølv & Guld”: formation of knowledge about learning in preschool facilities.
2. “EUPL”: implementation of learning curriculum in preschool facilities.
3. “PMT Danmark”: implementation of an evidence based practise in three municipalities.

In all three projects an organisational framework has been specifically designed

and set up for the work. From a network perspective the paper examines the the relationship between the characteristics of the three concrete networks and the knowing and learning processes that takes place in them. The analysis of the knowing and learning in network will apply concepts from social learning theory for instance the interaction between formalised knowledge and situated knowledge (Gheradi & Nicolini 2003; Lave & Wenger 1991; Wenger 1998).

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Louise Phillips

NEGOTIATING KNOWLEDGES IN 'DIALOGIC' KNOWLEDGE PRODUCTION AND COMMUNICATION: AN EMPIRICAL CASE-STUDY

In interactive scientific practice, the communication of research-based knowledge is conceived not as the transmission of completed research results to a less-informed audience but as an integral part of the production of knowledge in which the researcher and other actors participate actively. According to researchers engaged in interactive research, the production of knowledge takes place through "knowledge-sharing", "dialogue" or a "negotiation" of knowledge forms. By empirical study of cases of interactive social scientific research, this paper will explore the possibilities and difficulties associated with the interweaving of knowledge production and communication in interactive research. What happens when different forms of knowledge and participant-identities meet in the dialogical communication of social scientific knowledge? What are the implications of different discursive constructions of "dialogue" for communication between, and the room for action of, the different participants? And what are the relations between, on the one hand, the ideals behind dialogic knowledge production and communication with respect to dialogue, power and democracy, and, on the other hand, the practices, whereby negotiations take place between the different participants and knowledges?

Ursula Plesner

SITES OF NEGOTIATION AND TRANSLATIONS IN THE MASS COMMUNICATION OF SCIENCE

The communication of science to the public has been criticized for being 'top-down', sender oriented, etc., with a view of the public as ignorant and in need of popularized accounts of science. While acknowledging this line of critique, this paper seeks to demonstrate that mass mediation of social scientific research to the public can also be understood in more dialogic, relational terms. It investigates how Actor-Network-Theory can lead to a focus on negotiations, associations, and constructions of facts/truths between a number of different 'actors' (including material ones), and it demonstrates how 'boundary objects' are enacted differently in different sites. Based on an empirical study of a particular

set of knowledge claims raised by gender studies, the paper argues that all knowledge production and communication is indeed interactive and dialogical, and that detailed empirical investigations on precisely how this interactivity and dialogue is played out in specific contexts of communication of research is a prerequisite for policy and planned communication in this field. The project synthesizes the discourse theory of Laclau and Mouffe (1985) and the Actor-Network-Theory of Bruno Latour in analysing the empirical material.

14. THE EUROVISION SONG CONTEST: A RITUALISED MEDIA EVENT AS AN ELEMENT OF NATIONAL COLLECTIVE CONSCIOUSNESS

CHAIR

Irving Wolther, Institute for Journalism and Communications Research, Hanover University of Music and Drama, Germany

PARTICIPANTS

* Staffan Ericson, Institutionen för medier, konst och filosofi, Södertörn University College. Sweden

* Mari Pajala, University of Turku, Finland

DISCUSSANT

Ioannis Polychronakis, St Hugh's College, University of Oxford, UK

DESCRIPTION

The Eurovision Song Contest (ESC) is the biggest competition for popular music in the world, and the most successful entertaining program in Europe. Originally the ESC was created to have an annual opportunity for the national European broadcasters to cooperate on a common project. It took some years until the economic potential of the contest was discovered by the record companies, but the ESC was and still is in first order a media event staged by the member broadcasters of the European Broadcasting Union (EBU). But the contest has become a television ritual to many viewers as well. The session will deal with the reasons for ritualisation and the importance the ESC gained through the years, becoming an integral part of national collective consciousness in many countries. It will focus on the rootage of the participating songs to their respective national-cultural heritages and the importance of the contest for national-cultural representation.

ABSTRACTS

Staffan Ericson

THE EUROVISION SONG CONTEST: ON MODERN FAIRY TALES, MEDIA EVENTS, AND THE MYTH OF A MEDIATED CENTER

In 2002, the hosts Estonia organized the ESC around the concept of a “modern fairy tale”. This broadcast may evoke Dayan and Katz’s (1992) definition of a “transformative media event”: in its confronting of real, historical dilemmas (Estonia’s estrangement from Europe), in magically resolving them in the performance of a symbolic ritual (Estonia’s hosting of ESC), in mythologically reorganizing time and space, proclaiming a state that was once unthinkable (Estonia: a part of Europe).

The paper will use the example of ESC to highlight an opposition between Dayan & Katz’s approach to media events, and Nick Couldry’s (2002) approach to media rituals. On a closer look, it will be argued, neither Dayan & Katz’s nor Couldry’s approach seem properly equipped (or willing) to deal with a phenomenon like ESC. The paper will draw on a variety of material from ESC 2002, including interviews with producers and creative directors, newspaper coverage, and the text of the broadcast.

Mari Pajala

HISTORIES OF THE EUROVISION SONG CONTEST

The Eurovision Song Contest (ESC) is an exceptionally long-lived international television programme – in 2005 it celebrated its 50th anniversary. Accordingly, each annual show is typically interpreted in relation to the history of the contest. In this paper I want to focus attention on the way understandings of the contest’s past affect its contemporary meanings and relevance. What uses does the past have for the ESC as an institution and how is the ESC made meaningful in cultural memory? I study these questions in one particular national context, analysing the ESC coverage in Finnish media. The ESC has been variously historicised as a nostalgic narrative of decline, as a part of the heritage of national popular culture and as camp. Especially important for the contest’s continuing power to affect has been the way it’s history has been narrated as a story of Finnish difference, continual national disappointment and, finally, triumph.

Irving Wolther

‘CLASH OF CULTURES’ - THE EUROVISION SONG CONTEST AS A MEANS FOR NATIONAL-CULTURAL REPRESENTATION

The definition of seven dimensions of meaning of the Eurovision Song Contest (medial, musical, musical-economical, political, national-cultural, national-economical, competitive) leads to the assumption that the national differences in using the ESC for representation are related to the importance of these dimensions in the various countries. In Mai 2004 the 36 Heads of Delegation (HOD) to the 49th ESC in Istanbul were asked to affirm or deaffirm statements related to these different dimensions. For further analysis the answers were completed with data on the demographic, economical, political, musical and medial situation in the diffe-

rent countries. The results show that the ESC is a show with a high potential for national representation that is recognized and actively used by the national broadcasters. Representing the own nation and its culture is obviously more important than the interests of the music industry. The financial support from the state to host the contest shows the importance of the event for national representation.

15. DISRUPTION, RESISTANCE AND SPATIAL METAPHOR

CHAIR

* Alev Adil, Department of Creative Critical and Communication Studies, The University of Greenwich, UK

PARTICIPANTS

* Stephen Kennedy, Department of Creative Critical and Communication Studies, The University of Greenwich, UK

* Gauti Sigthorsson, Department of Creative Critical and Communication Studies, The University of Greenwich, UK

* Kostas Maronitis, Department of Creative Critical and Communication Studies, The University of Greenwich, UK

DESCRIPTION

In an interdisciplinary multimedia presentation which incorporates creative and academic practice this panel seeks to examine the concept of spatial internationalisation by way of disruptions and resistances. The conceptual apparatus of spatial metaphors around acoustic, cinematic and digital environments is ripe for critical examination. What do we take for granted? The panel will explore what qualifies as "obvious" and naturalised in the discourse of spatiality, for example in the spatial metaphors of online environments; the way music "travels" from place of origin to an international space; and the ways in which home and belonging are problematised in cinematic representations of diasporic identity.

ABSTRACTS

Gauti Sigthorsson

THE CATFORD RIDDIM ON THE 202

This presentation is about a song, "Catford Riddim" by the A-Team, a group of grime artists from South London, specifically about how it came to be played, perhaps a bit too loudly, in the back of the 202 bus one January morning on a teenager's mobile phone. As an illustration of how social networks and technological networks converge, the "Catford Riddim," insisting on the music's own provenance from the SE6 postcode, shows the formation of a local ethnoscape in the global networks of peer-to-peer file sharing and online DIY distribution sites

such as MySpace. Contesting the narrative of online social networks as routes to fame, I suggest that on the contrary they illustrate the emergence of local, even insular, "scenes" of musicians, events and audiences.

Stephen Kennedy

And No Birds Do Sing
This could be heaven
Shallow spreads of ordered lawns
I like the illusion
Illusion of privacy
The careful trees blending so perfectly
Bland planned idle luxury
A caviar of silent dignity
Life in lovely allotted slots

This could be describing an ordered mileu – a territory bound and constructed and in which life and how to live has been forgotten. The title of the article, taken from the Public Image Limited track of 1981, accords comfortably it seems with assertions in relation to territory and birdsong as set out in *A Thousand Plateaus* by Gilles Deleuze and Felix Guattari.

The presentation will draw on Deleuze & Guattari's approach to the significance of music and social setting.. Examples will include the music of the Special aka from Coventry and Underground Resistance from Detroit – motor cities/ industrial decline and urban decay as recurring motifs– politically resistant and deterritorialising.

Kostas Maronitis

THREAT AND DEFENCE: DIASPORA AND THE CREATION OF ETHNOSCAPE(S)

Drawing from Manuel Castells' assertion that in a network society "a logic of flows has replaced a logic of structures", this paper examines the (re) formation of the idea of national space and national identity in relation to the socio-cultural phenomenon of Diaspora of Kazakhstani and Albanians in Greece as depicted in the films of Constantine Giannaris ("At the Edge of the City", "Hostage"). Giannaris' cinema is analysed through the Deleuzian concept of the "assemblage", which denies the existence of two (or three, or...) distinctive components of cultural interaction and at the same time acknowledges the multiple intermediate components of a dialogue between "host" and "visitor" where youth subcultures, sexuality, public transport and working environments constitute a volatile and instable ethnoscape best described in terms of deterritorilisation and reterritorilisation. How does the ethnoscape constitute a threat to traditional notions of national space and identity? What are the defence mechanisms of these traditional notions within the ethnoscape?

Alev Adil

LONGING AND (UN)BELONGING: DISPLACEMENT AND DESIRE IN THE CINEMATIC CITY

This paper explores the spatial conceptualisation of the themes of diaspora, displacement and desire in the work of Nuri Bilge Ceylan (*Uzak*), Fatih Akin (*Gegen*

Die Wand) and Michael Winterbottom (Code 46). All three directors explore the imagined cinematic city as a site of multiple (un)belongings and subjectivities marked by longing, loneliness and loss. What are the lineaments of that loss and can loss be a liberation? Can cinema be a lieu de memoire? Both Ceylan and Akin's visions of Istanbul are haunted by Beyoglu, both as the site of Istanbul's contemporary cultural regeneration and by unspoken histories repressed by the Republic's official rhetoric of Turkish identity. In contrast Akin and Winterbottom's heterotopias of the hotel and the hospital provide possible metaphors for these dislocated global identities. This paper uses Winnicott, Soja and Bhabha to ask what a third space might be for a contemporary global Turkish identity.

16. UNPOPULAR CULTURAL STUDIES

CHAIR

Roman Horak, Department for the Sociology of Art and Culture, University of Applied Arts Vienna, Austria

PARTICIPANTS

Ana Clara Birrento, Department of Linguistics and Literatures, University of Évora, Portugal

Bas van Heur, Center for Metropolitan Studies, Technical University Berlin, Germany

Mette Mechlenborg, Institute of Literature, Media and Cultural Studies, University of Southern Denmark

* Maarit Jaakkola, Department of Journalism and Mass Communication, University of Tampere, Finland

Georg Spitaler, Department of Political Science, University of Vienna, Austria

Mikko Lehtonen, Department of Literature and the Arts, Tampere University, Finland

DESCRIPTION

Cultural Studies is often being misunderstood or even reduced to studying popular culture. Whereas it did make sense for cultural studies' researchers to put questions regarding the popular on the agenda and counter the dominance of a narrow understanding of culture (reduced to the fine arts and questions of personal excellence) twenty or so years ago, this seems to be no longer the case today. The study of popular culture is well established in various curricula, and no longer a minority program. Various cultural studies practitioners, among others most recently David Morley, have argued against the reduction mentioned above. Following such an argumentation it seems necessary to re-position cultural studies as an intellectual practice that works on the articulations of culture and power and thus goes beyond the field of popular culture. The proposed session encourages

the submission of presentations that, both on a conceptual and empirical level, question the dominance of popular culture within cultural studies research.

ABSTRACTS

Ana Clara Birrento

UNITING THE TWO TORN HALVES – HIGH CULTURE AND POPULAR CULTURE

In a time when an on-going process of global restructuring affects all the social, political and economic structures and processes, in an era of choices, of liquidity and of ambivalence, one critical issue emerges from all these restructuring processes: the central role of Humanities and particularly the role of literature. The aim of this paper is to relate the study of literature to the study of culture, bearing in mind that literary texts codify patterns and structures of feeling, becoming creative, ethical, aesthetic and political projects. By reading the literary texts in a practice of aesthetic and political concerns we put into perspective what seems to be the two torn parts, the two antinomies: high culture and common culture, in an inclusive process of the ideas, attitudes, practices, institutions, structures of power, economy, sociology, history, as well as the cultural practices, the artistic forms, the texts and the canons.

Bas van Heur

CULTURAL STUDIES AND THE MULTI-SCALAR DIMENSIONS OF URBAN CRITIQUE

This paper approaches the discipline of cultural studies from the perspective of urban studies and argues that the analysis of popular as well as unpopular culture needs to come to grips with the multi-scalar structuration of urban life. Such a conceptual focus would enable cultural studies to grasp the semiotic and extra-semiotic dimensions of cultural production and, by doing so, to offer an urban critique of cultural production as well as consumption.

The orientation of the paper is theoretical and methodological. Starting from a critical realist perspective, which defends a notion of 'depth realism', a number of research examples taken from the discipline of cultural studies will be discussed. It will be shown to what extent their analysis could benefit from a combined critical realist and urban perspective. Particular emphasis will be given to the question of dominant and non-dominant causalities. The closing section addresses the implications of this re-positioning of cultural studies for future research projects.

Mette Mechlenborg

SUBURBIA AND THE ARTS: SIT-COM TELEVISION, IDENTICAL LAWNS AND HOUSEWIFE-GOSSIP

Traditionally the suburb has been associated with mass culture, consume and the middleclass, making it subject to an insisting critical discourse in fine art - if any attention has been giving at all.

This perception may explain the absence of fine art in cultural studies research on suburbia. But it also reveals profound dichotomies in the academics disciplines of culture. As the bad alternative to the city, the research on suburbia also

gives birth to discourses like fine art vs. popular culture, masculinity vs. feminine culture, immaterial values vs. materialism, and finally - experiences of modernity vs. more traditional ways of living.

What I am trying to in my work is to (re)establish a dialog between popular representations of suburbia and more aesthetic investigations of the life in the suburb. It is my hope that this dialog will challenge the understanding of cultural studies as well as question the historical and contemporary discourse of suburbia.

Maarit Jaakkola

ANALYZING THE CHANGING CONCEPT OF CULTURE IN NEWSPAPERS' CULTURAL DEPARTMENTS

The concept of culture underlying the journalistic practices in contemporary newspaper journalism has been under constant change in recent years. This fundamental change has often been diagnosed as a crisis as newspapers are diminishing their critiques in favour of glossy interviews, impressive reportages and artists' portraits in a human interest style. On the other side the judgmental basis of traditional art criticism has receded – and as a result, it is also massively ignored.

In my presentation I attempt to question how we should understand the change without stamping it superficially entertaining or degeneration of old aesthetic values. To a large extent the crisis discourse comes down to the tendency that the relation between the traditional newspaper universalism (the tradition of journalism) and specialist expertise (the tradition of criticism) is being re-defined. A deeper look at the interplay between the so-called journalistic and criticistic tradition in terms of newspaper cultural journalism has to be taken. I will look at the changes of the professional notions of the journalists and critics writing for daily published cultural departments and discuss what the concept of journalism means in the context of cultural journalism of the 21st century. How should we understand the conception of the so-called 'journalistic turn' or 'journalistification'?

Georg Spitaler

POPULAR REPRESENTATION AND THE POLITICAL FIELD

Within Cultural Studies „the political” of popular culture sometimes seems to be taken for granted. Mainstream political science however often fails to acknowledge its importance for political identities, political legitimization or political mobilization.

This paper aims to look at the articulation of popular culture and institutionalized politics through notions of representation that are shared between them. As a key concept in both political theory and Cultural Studies, representation includes a range of interlinked facets, from formal political authorization to the production and communication of meaning and identities within media- and popular culture.

In today's mediated politics, political representation is not exclusively confined to a formal political office and “representative claims” can also be found within popular culture. The paper argues that it is the existence of such affective and passionate popular claims that helps to explain institutionalized politics' needs and efforts to intersect with popular culture.

On the other hand it tries to identify existing modes of exclusion that still

separate the political field from popular culture and asks for different contingent “logics” and notions of political and popular representation that can be traced.

Anu Koivunen & Mikko Lehtonen

THE POPULAR AS THE POLITICAL: EXPLORING A METAPHOR?

In Cultural Studies, the notion of the “popular” often circulates, explicitly or implicitly, as synonymous with and a substitute for “politics” or the “political”. Especially since the Gramscian moment in British cultural studies in the 1980s, the “popular” has been conceptualized as the very site of the “political”. In our paper, we trace the many consequences of this metaphorical substitution. First, it disqualifies the usefulness of the popular as a formal category and as a critical, analytical concept. Second, the metaphoric substitution reproduces an unspecified and untheorized notion of politics, foreclosing necessary and timely discussions of the concept itself. Third, if popular culture is increasingly synonymous with culture in general, as Michael Denning argues, what happens to all the political hopes invested in it?

In our paper, we ask if the structuring Gramscian metaphor of culture as struggle is still productive or not. Can the popular in this sense still function as a vehicle of political desires? Recently, both Terry Eagleton and Lawrence Grossberg have proposed a reformation of cultural theory through a focus on economy rather than culture. Both Eagleton and Grossberg voice the idea of cultural studies now lacking the political power it once may have had or at least wished for itself. In our paper, we take issue with this change of the structuring metaphor as a sufficient move. Rather than opting for either culture or economy, it is necessary to trace the multiple unguaranteed overdeterminations between politics, culture and economy.

This is, simultaneously, to participate in a discussion of politics, within social theory and philosophy, framed in terms of “recognition” vs. “redistribution”. Drawing attention to the homologies between cultural and social theory in duplicating the bipolar analytical distinction between culture and economy, we suggest a re-evaluation of the theory of hegemony as a means to overcome the juxtapositions and to theorize power and agency in the current conjuncture.

17. MEDIA STARS BETWEEN SATIRE AND EXCESS

CHAIR

Cecilia Åsberg, Gender Studies, Utrecht University and Linköping University, Holland/Sweden

PARTICIPANTS

Kathleen Dixon, English, University of North Dakota and Sofia University, US/Bulgaria

Jeroen de Kloet, Mediastudies, University of Amsterdam, Holland

* Berrin Yanikkaya, Dept. of Radio, TV & Cinema, Yeditepe University, Turkey

Barry King, School of Communication studies, Auckland University of Technology, New Zealand

DESCRIPTION

Stars are produced and marketed to create a maximum of public effect. When that succeeds, they are consumed as highly charged figures of interpretation and identification in the media discourses where they circulate. The papers in this session analyse aspects of identity, belonging, excess and/or satire in various kinds of television, film and music.

ABSTRACTS

Kathleen Dixon

TALK SHOW HOSTS: THE QUESTION OF TALENT

As Brunson, Berube, Mittell and others point out, cultural studies has tended to shy away from any aesthetic or artistic considerations, especially with television programming. But if the audience is to be accorded some canniness, television personalities that endure must do so for a reason. I propose to compare the following hosts and their eponymous shows: Oprah Winfrey (U.S), Jan Van Rompaey (Jan Publiek, Belgium), and Slavi Trifonov (Showto Na Slavi, Bulgaria). All three have not only hosted television talk shows, but have helped to create and produce them; all three have kept what they believe to be democratic aims in mind. In each case, the host's talents can in part be traced to their culture of origin and to the historical moment of their creative development. A successful democratic politics needs art. These television personalities do have something to offer besides the token of their "brand names".

Cecilia Åsberg

POPULAR HISTORY, CULTURAL CITIZENSHIP: THE CASE OF PAST QUEENS AND THE MORALS OF EXCESSIVE FEMININITY

Popular history is the stuff of connection, belonging and citizenship. It offers us imagined community (Anderson 1983), and more precisely, a shared historical imaginary (Dawson 1994; Elsaesser 2000). Through new and old media, imagined communities stretch beyond national borders and provide us with both opportunities for understanding ourselves, for mirroring and critical reflection, as well as for creative interventions. As expressed in for instance film, books, journals and websites, popular history seems increasingly popular in the North European context. In this paper I will tentatively approach a select range of popular versions of historical queens, like Queen Christina of Sweden and Marie Antoinette of France. Both are in the historical imaginary connected with excessive life styles, with arbitrary and wasteful ways that came to abrupt ends (abdication and decapitation). But their distinct and well-known personas have also provided a source of pleasure as they have echoed powerfully throughout contemporary popular culture as well as within a feminist imaginary of alternatives. In magnified proportions these queens, in two different ways of doing their gender, open up a space for consumerist, ruthless, exaggerated and anything but natural versions of femininity. In this paper I will explore the appeal of such performances today in relation to issues of cultural citizenship and subject positioning, history in public and the morals of excessive femininity.

Berrin Yanikkaya & Jeroen de Kloet

IMAGINARY HOMELANDS AND FEELING *HÜZÜN* - A STUDY ON THE RECEPTION OF POP DIVA SEZEN AKSU

It is hard to underestimate the importance of Turkish pop diva Sezen Aksu. Since the late 1960s, different generations of Turkish people grew up with her melancholic music in which traces of Arabesk conflate with the sound of pop. Her music and image, we will argue, articulate a melancholic structure of feeling - *hüzün*. Our paper will, first, present an analysis of both her career and work – focusing in particular on negotiations of locality, gender and modernity. The second part of this study involves a reception analysis among middle-aged (Dutch-) Turkish middle-class women living in Istanbul and Amsterdam. Based on the reception of five different Music Videos from Aksu, we aim to trace how Sezen Aksu is ingrained into the life histories of these women. We wish to show how both groups appropriate the star-text of Sezen Aksu into their everyday lives to negotiate their gendered cultural identities.

Barry King

THE PARA –CONFESSION: THE CELEBRITY TALK SHOW AS SIMULATED PIETY

In this paper I will relate the notion of openness about intimate life as found in the Talk Show format to Foucault's discussion in the History of Sexuality, Volume One of the development of the confession as the basis of a science of sexuality.

In Foucault's account the 19th century development of psychiatry fused the

religious institution of the confession with a scientific discourse in order to create a confession regulated theory of human sexuality. Foucault identifies a number of ways in which this fusion was effected. First, parallel with the rise of psychiatry as a profession, was the development of methods and techniques - examination, hypnosis, and free association – for obtaining a confession. Second, by postulating sexuality as the primary cause human behaviour, fixing the truth of a confession to the manifestation of sexual content. Third, that by postulating that sexuality is an unconscious primary cause of human behaviour creating a space for discovery and revelation. Fourth, continuing the tradition of the Catholic confessional, the psychiatrist or the listener became the one who could grant understanding through the application of specialist skills. Finally that this granting of understanding is a kind of absolution since it fees the patient form his or neurotic symptoms and is thus therapeutic.

Generally speaking, the Talk Show format enshrines these values as operating clichés. But the Celebrity Talk show, unlike its more demotic variants, represents a controlled process of revelation which is designed to display the celebrities persona from a position of authority in relation to the host (as an professional equal) and the audience (live and mediated) as an admiring mass. The Celebrity Talk Show is therefore a hybrid of the religious rite of confession that professionalises the process of self-revelation. This para-confession converts the religious values of the confessional from a process of self-monitoring and surveillance into a process of commodity display.

The constraints of the Para-confessional are best revealed in the context of stress and to accomplish this I will analyse the Tom Cruise- Oprah Winfrey interview and the press and media coverage that emerged around it. I will also explore the confessional mode in contemporary celebrity biographies and in relation to Cruise, the discourse of confession found in Scientology. Finally I will point to factors of political economy that have created a market for personality and for commodified images of the private self. At core these articulations rest on the fact that under capitalism, the worker sells her labour as a property right and that celebrity is a fantasy enactment of that socio-cultural fundamental.

18. EU – EURO – EUROPE: WHERE IS EUROPEAN PHOTOGRAPHY?

CHAIR

Álvaro Pina, Faculty of Letters, University of Lisbon, Portugal

PARTICIPANTS

Maria Nilsson, Department of Spanish and Portuguese, University of Iowa, US

Gail Baylis, Department of Media & Performing Arts, University of Ulster at Coleraine, UK

Gerlinde Miesenboeck, Department for Media, University of Art and Design in Linz, Austria

Damiano Razzoli, Department of Communication Disciplines, University of Bologna, Italy

DESCRIPTION

In Europe photography and photographic practice need contexts and approaches that will make them visible in public debate. Although widely practised and relevant to representations of the national and the European, photography remains peripheral to cultural institutions, vestigial in analyses of Europe, dispersed in the interstices of media and scientific discourses. Can cultural studies explore these interstices and create new knowledge both of Europe and European photographic practices? Lines of enquiry outlined here:

1) *Where is Europe?* Somewhere to the north, south or west of where you live? Are cities like Brussels or Strasbourg more EU-ropean, more transnationally EURO-pean, than national and international capitals like Paris or London?

2) *Who is a European?* European identity, articulated to migration and integration issues, is inflected by concerns about national languages and cultures. Can the national be left out of, or is it integral to, the definition of who is a European?

ABSTRACTS

Álvaro Pina

INTRODUCTION TO THE SESSION

With reference to the Barbican Art Gallery exhibition *In the Face of History: European Photographers in the 20th Century* and the book with the same title, edited by Kate Bush and Mark Sladen and published by Black Dog Publishing Ltd in October 2006.

Maria Nilsson

NOT-SO-SAFE EUROPEANS: INTERROGATING IDENTITIES AND PHOTOGRAPHIC CONVENTIONS IN PELLE KRONESTEDT'S "SAFE EUROPEANS"

This paper addresses the intersection of European photography and European identity in transition, through a discussion of "Safe Europeans", a photographic project on identity and youth unemployment by Swedish photographer Pelle Kronestedt.

Who is a "European"? According to Kronestedt, the young unemployed whose voices and experiences are marginalized in the mainstream media framing the EU as a success story.

"Safe Europeans" transgresses boundaries for documentary photography by moving the work away from museums and into a public space: advertising billboards in the Stockholm subway. Instead of advertising messages, commuters encounter representations of unknown young people engaged in everyday practices as mundane and familiar as their own. From a cultural-studies perspective, the deliberately "peripheral" (in terms of art institutions) placement of the photographs foregrounds the process of interpretation as intrinsically linked to culture

as a lived experience, and questions the relevance of the "museum" as a site for cultural experiences.

Gail Baylis

WHO IS EUROPEAN: A CASE STUDY OF THE IRISH FACE IN AMERICA

This paper focuses on the transnationality of identity in terms of how Irish diasporic memory is functioning in a post-September 11th context. Here a distinction is made between Irish identity in Ireland and Irish-American identity. Drawing on current cultural studies' critiques, a further distinction will be made, namely, how the 'look' of Irishness is functioning as a sign for 'white' America.

Through a case study of the photo-text 'The Irish Face In America', I will outline how photography is being deployed to reify notions of roots and identity (Ireland and the Irish) that serve to obfuscate the challenges of multiculturalism in contemporary North America. A post-Cease-Fire Irish context is necessary for this re-imagining of the Irish terrorist. In conclusion, I will assert, how in this instance European roots are being re-fashioned to appease anxieties about authenticity and memory, and to articulate concerns about migration and integration.

Gerlinde Miesenboeck

UNTERWEGS, ON THE WAY: TRAVELLING IN EUROPE

1. The attractions of a city are its most photographed objects.
2. Tourists appear occupied with the reproduction of the same images and visiting and gazing at buildings and monuments become swift acts they are hardly aware of.
3. Visitors head to specific meaningful places, usually capital cities.

Through the use of a pinhole camera I intend to challenge the collective tourist gaze and photographic behaviour. My choice of this medium is reasoned with the parallel development of mass travel and the invention of photography in the early 19th century.

Since 2002 I have been travelling to European capital cities and taking photographs of their crowded main attractions. The pinhole camera and its bulky equipment make image taking plus moving around a city extremely time consuming and exhausting. Only very few pictures can be taken on a day. Through long exposure the sight becomes an isolated object on museal display.

Damiano Razzoli

CULTURES AND URBAN STORIES: THE PHOTOGRAPHIC DISCOURSE IN BETWEEN. A SOCIOSEMIOTICS APPROACH TO THE "WEEK OF EUROPEAN PHOTOGRAPHY" IN REGGIO EMILIA

The "Week of European Photography", held in Reggio Emilia (Italy) in April, displays the work of European young artists. Photography meets the city, its people, and its culture. The theme of 2007, The Cities/The Europeans, has a wider scope than last year's The City.

The purpose of this paper is to analyze the discourse strategy that underlies the planning and definition of this event with a sociosemiotics approach. Both the text explaining the purpose of the Week and the texts, written or visual, by the

artists build up together the meaning of the event itself and constitute a social and cultural reality.

In this way photography becomes central to the cultural policy of the Reggio Emilia municipality, targeting the belonging to Europe. It helps understand the core of European identity, defined by social and cultural differences, and the interconnected experiences which the photographic discourse refers to and makes intelligible.

19. MEDIA AESTHETICS

CHAIR

Anna Orrghen, Media & Communication Studies, School of Culture & Communication, Södertörn University College, Sweden

PARTICIPANTS

* Vincent Taohsun Chang, Graduate Institute of Linguistics, National Chengchi University, Taipei, Taiwan

Yun-Csang Ghimn, University of Alberta/Athabasca University, Canada

Ingrid Holmquist, Dep. of Gender Studies, Göteborg University, Sweden

Kajsa Widegren, Dep. of Gender Studies, Göteborg University, Sweden

Tommy Lindholm, Konst, kultur och kommunikation, Malmö University, Sweden

DESCRIPTION

This session explores media aesthetics. The starting point for the session is twofold. Firstly it explores the medium: what it is and how it mediates. This includes questions concerning the mediums technical aspects, the medium as a semiotic system, its materiality, visuality, audioness, tactility. Those things could be summarized as media specificity. Secondly it explores how different medias are used as well as expressed in and by aesthetical and cultural practices such as art, film, television, radio, literature, new media etc.

The relationship between media specificity and media aesthetics could be illuminated by questions such as: What happens with a media text – in terms of content as well as expression – when different medias are merged? What happens with a media text when it appears in or is transferred between different media?

The session welcomes theoretical as well as empirical approaches towards the subject. Papers might focus on one single medium or on the intermediality between different media.

ABSTRACTS

Anna Orrghen

THE EMBODIED VISION AND THE SOUND OF TIME PASSED

Avatar (1998), Bäst före (1999) and Electrohype (2000, 2002, 2004, 2006) are three Swedish art exhibitions that in various ways contain new media (as a theme or as an object).

Taking an analyses of how print media, radio, television and internet deal with those exhibitions as a starting point, the aim of this paper is to examine the relationship between media specificity and the construction of visual, temporal and spatial experiences.

Vincent Taohsun Chang

LITERARY IMAGINATION, AESTHETIC COMMUNICATION AND TEXTUAL LANDSCAPES IN ADVERTISING LANGUAGE

This paper aims to explore the dialogic relations between form and function in advertising discourse by proposing a cognitive-pragmatic study along with a critical analysis of Chinese advertising language. The multifaceted European names of person (artist/writer/poet/ celebrity), place, literature, brand names and metaphor are creatively crafted and vastly employed within the advertisements to attract the audience's attention, to initiate cognitive poetic effects and advertising literariness, to perform diverse communicative functions thereafter, and to convey the significant and dominant ideologies, viz. intellectualism, elitism, social critique of taste, nostalgia, friends' rapport, feminine awakening, humanistic concern, and those current lifestyles of *petits bourgeoisie* in urban contexts. Placing quite little emphasis on the target commodity, they invite and encourage an imaginative/active audience to consume the texts and to spell out a variety of weak implicatures involving feelings, attitudes, emotions and impressions along these lines, fairly invisibly persuading her to recognise the prominent intercultural values and to construct social cognition and the identity of cultural pluralism. Also they help shorten the social distance and shape the corporate image as a landmark of cultural empowerment.

The audience's mental processing of perception, comprehension and interpretation in media communication are approached within Relevance framework (Sperber & Wilson 1986/1995, Noveck & Sperber 2006, Forceville 2005) by looking into contemporary Chinese advertisements. The sociocultural aspect of language use, on the other hand, is further explored to see the inseparable relationship between language and social meaning. This functional linguistic study reveals that the selling motive could well be melted and/or hidden through such a stylistic pattern/communicative strategy due to its implicitness, indirectness and vagueness. It unveils the aesthetic/cultural consumption of celebrities, artistic commodification, identity politics, cultural imperialism and linguistic hegemony reified within the symbolic domain of popular cultural encounters, exhibiting the social cohesion/ interaction and cognitive dynamics of communicator and audience, thus maintaining the dialectical relationship between sociocultural structures and social practice/campaigning discourse (Fairclough 1995).

Yun-Csang Ghimm

THE YEAR OF X-RA(Y)/TED MYSTICISM: A MEDIA ARCHAEOLOGICAL PERSPECTIVE

The early modern concept of *communicatio* returned in the late 19th century, getting aroused by technologies for example "spirit" photography and Roentgen's discovery. Edison attempted to penetrate the skull and Jordan to capture thoughts on a "psychic retina," both in vain. These are more than hoaxes since, without people's fascination over extrasensory perception, Jordan e.g. could not have rhetorically validated his investigation merely by adopting radiological credibility; how do we explain this wishful expectation? Media archaeology undertakes "first, the study of the cyclically recurring elements and motives underlying and guiding the development of media culture; second, the 'excavation' of the ways in which these discursive traditions and formulations have been 'imprinted' on specific media machines and systems in different historical contexts." Hence such an idea of depicting medical or everyday media as ones for any unknown world (or mediums) remains consistent in many Japanese and mostly Hollywood-remade horror films.

Ingrid Holmquist & Kajsa Widegren

"THE GIRL AND THE MONSTER" IN LITERATURE AND COMIC STRIPS

This paper will discuss the mediation of the theme of identity in the work of the Swedish writer and artist, Inger Edelfeldt. More specifically we explore how this thematics, which we call "the girl and the monster", is presented in the novel Kamalas bok (1986) (Kamala's book) as compared to her comic strip albums, Den feminina mystiken (The feminine mystique) and Hondjuret (The she-animal), both from the 1980's. One aim of the paper is to show how media specificity brings out different but also similar aesthetic and discursive presentations. Another aim is to explore how intermedial analysis can deepen the understanding of the identity theme, as well as the respective medium. For example it can deepen your awareness of the element of visuality present in the literary text and the discursive element in visual media.

Tommy Lindholm

MEDIA, TACTILITY AND HORROR: ON THE QUESTION OF THE EXPERIENCE OF FEAR AND LOATHING BETWEEN SENSATION AND REFLEXION

One of the most distinctive developments within the cinematic horror genre during the last decade is the emphasis on the mediatizing in representations of fear. Whether it consists of narrating with the aid of tele-phones, tele-visions or the internet or it makes use of sequels, prequels or remakes the stories of fear and disgust seems to be dependent on some kind of mediatizing technique. This gives the old question of bodily proximity and im-mediate closeness concerning experiences of intense emotions an intriguing twist: how is it possible to experience horror and terror if we've "already been there, done that"? Or is it, on the contrary, a condition for these kinds of emotions to develop to be re-experienced? The inter-relatedness of time, cultures and emotions is at the center of this paper.

20. THE GLOBALISATION OF CULTURAL STUDIES

CHAIR

Baden Offord, Centre for Peace and Social Justice, Human Research Ethics Committee, School of Arts & Social Sciences Southern Cross University, Australia

PARTICIPANTS

Fiorenzo Iuliano, Dipt. Studi Americani, Culturali e Linguistici, Università degli Studi di Napoli "L'Orientale", Italy

Raka Shome, London School of Economics and Political Science, UK

Diana Brydon, Globalization and Cultural Studies, St John's College, University of Manitoba, Canada

DESCRIPTION

Cultural studies is a transnational field where many different nodes and genealogies intersect. It therefore looks differently in different thematic areas as well as world regions. There is a highly diverse amalgamation of inputs from its globally dominant Anglo-American streams with perspectives anchored in specific other regions or traditions. Geographic dispersion gives rise to new challenges that deserve to be productively explored. This session scrutinizes some new dilemmas and opportunities for globalising cultural studies.

ABSTRACTS

Baden Offord

CROSSING BORDERS IN BARCELONA: RE-LOCATING AUSTRALIAN CULTURAL STUDIES

The pedagogy of cultural studies requires the location of culture, which involves contextualisation of experience, interpretation and embodiment. Paulo Friere has remarked: "studying is above all thinking about experience, and thinking about experience is the best way to think accurately." In this paper, I extrapolate this notion of studying within the spatial internationalisation of cultural studies as an experience that occurs through multiple intersections and interactivity. This is done through looking at a series of teaching sojourns at the University of Barcelona, where crossing borders has invoked culture and identity as transformative expressions of the trauma of belonging.

Fiorenzo Iuliano

ITALIAN GENEALOGIES OF CULTURAL STUDIES: MIGRATION, MEMORY, ETHNICITY IN THE WORK OF PIER PAOLO PASOLINI

Is it possible to theorize cultural studies outside the Anglophone countries? What kind of contribution could the Italian cultural and political tradition give to cultural studies, and moreover, is it possible to trace now a spurious history of 'cultural

studies' in Italy, which takes into account both 'archaeological', traditional contributors and contributions, and the intersections with the British and Anglophone tradition? I would like to start from the paradigmatic work of Pier Paolo Pasolini, and try to read his heterogeneous production – especially his essays and movies – as a possible and significant starting point for configuring the history of Italian culture and society over the last decades in the terms of a cultural studies approach. In particular, I mean to consider specific issues – postcolonial and ethnic studies and relations with historicism and Marxism and Gramscian thought – trying to relate them to the work of Pier Paolo Pasolini. My question will be: can we consider Pasolini as the – actual and symbolic – forerunner both of cultural studies in Italy and of Italian cultural studies?

Raka Shome

POSTCOLONIAL REFLECTIONS ON THE 'INTERNATIONALIZATION' OF CULTURAL STUDIES

There is now a growing claim made amongst practitioners of cultural studies about the internationalization of the field. In an effort to critique the narrative of British "origins" of cultural studies, there has now been a wide effort to argue for a recognition of other problematics of cultural studies beyond its North Atlantic centered frameworks. This paper seeks to contribute to this conversation by critically reflecting on the politics of "international" and the "global" in cultural studies.

Diana Brydon

REVISITING FRICTION: STUDYING THE GLOBAL FROM CANADIAN SPACE

This paper situates itself within the emerging dialogues developing between post-colonial and globalization studies as they are shifting Canadian understandings of identity, place and citizenship. Using Anna Tsing's powerful metaphor of friction to describe "the grip of worldly encounter" (1), I consider the ways in which Canadian understandings of culture are being transformed by a range of indigenous, migrant, settler and expatriate fictions grappling with the challenges of our current global moment. At the most general level, I place my argument within the space between two of the questions posed in David Li's collection, *Globalization and the Humanities*: "If the humanities comes into being at a point when Europe dominates the world system, how does it reconstitute the world of knowledge after the political decolonization of Asia and Africa and the apparent neocolonization of the globe by late capital?" Secondly, "If the humanities are social technologies that engineer autonomous individuals in modernity and sovereign subjects of the nation-state, what is its *raison d'être* in today's world where finance capital and televisual media crisscross national borders in the inculcation of global consumers?" (3). As an English professor increasingly engaged in interdisciplinary team research, I find that literary fictions still provide useful points of entry into addressing such questions.

To begin to think through them, I suggest accepting Fredric Jameson's definition of globalisation as "a sign of the emergence of a new kind of social phenomenon" and an "intellectual space" involving "the intersection of different conceptual axes" (xi-xii). Such a view necessitates moving beyond what Ulrich

Beck terms “methodological nationalism” toward a different framework or “problem-space” (Scott 3) for cultural analysis. Furthermore, accepting that the effort to decolonize cultural studies has come primarily from work within post-colonial rather than globalization studies, this paper argues that contemporary Canadian cultural debates cannot be separated from either European or post-colonial discussions. By addressing how certain contemporary Canadian writers are thinking through responsibility and belonging in a world where borders are shifting, I hope to contribute to the cross-cultural dialogues of a global era. Writers whose work will be briefly invoked to anchor my analysis include Jeannette Armstrong, Dionne Brand, Esi Edugyan, Nalo Hopkinson, Nancy Huston, Larissa Lai, Lee Maracle, Suzette Mayr and Tessa McWatt. Their work reconfigures the inter relations marking indigenous, migrant and settler identities to suggest alternative modes of conceptualizing culture in a global era.

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21. THE PRODUCTION OF BALTIC IDENTITIES: TECHNOLOGIES, INSTITUTIONS, AND ENTERTAINMENT

CHAIR

Irina Sandomirskaja, Centre for Baltic & East European Studies (CBEES), Södertörn University College, Sweden

PARTICIPANTS

Lars Kleberg, CBEES, Södertörns University College, Sweden

Aleksei Semenenko, BEEGS, Södertörn University College, Sweden

Marija Krilova Weste, BEEGS, Södertörn University College, Sweden

Egle Rindzeviciute, BEEGS, Södertörn University College, Sweden

DESCRIPTION

Doing Baltic and East European cultural studies nowadays means trying to theorize the complexity of identities that populate Europe’s probably most contested territories, histories, and memories. For a long time, ever since the collapse of the Soviet domination, a certain degree of theoretical generalization was obtained by reducing the area’s history and culture to post-Soviet transition and transfor-

mation towards Europeanization. None of these strategic geopolitical concepts, however, proved capable of capturing the dramatic diversity of its multiple and conflicting identities. In this panel, we are discussing the possibility of approaching the problem from the vantage point of local identity production (communication technologies, entertainment industry, and cultural administration) as well as their reception in popular culture, where the complexity and diversity in question is actually performed, where memories and histories are many, and the sense of belonging always mixes up with the experiences of alienation and resistance.

Lars Kleberg

SOVIET TELEPHONE MYTHOLOGIES

During its 125 years, the telephone has become one of the most expansive infra-systems in the world. Due to contemporary technical development – mobile telephones, Internet, etc. – the traditional telephone is today becoming part of the history of technology and the object of a growing number of historical, sociological, and ethnological studies. My paper will treat the development of the telephone system – in principle an open network system – in the Soviet Union and, specifically, the tensions between this open-ness and the state's growing need to control, censure and limit horizontal, network communication between citizens. Placed in the intersection between basic open-ness and political censorship, the telephone in the Soviet Union became an extremely "hot" object. Several examples of the cultural mythologies, which grew on these very specific conditions for the development of the telephone system, will be given.

Aleksei Semenenko

MIKHAIL ZHVANETSKY'S TEXTS AS A SURVIVAL GUIDE IN THE SOVIET REALITY

Tell me what you laugh at and I will tell you who you are. Put another way, the study of the comic is one of the most effective ways of elucidating the differences between cultures. The paper sheds light on the problem of the phenomenon of "homo sovieticus". The object of my analysis is so-called "political" satirical texts of Mikhail Zhvanetsky, one of the most famous comic writers of the Soviet period and modern Russia. These texts can be described as representing a specific model of behavior applicable only to the Soviet reality and understandable only by the people familiar with it.

Marija Krilova Weste

DISCOURSES OF MASCULINITY AND FEMINITY IN FILMS ABOUT WORLD WAR TWO PRODUCED AT THE RIGA FILM STUDIO (THE 1940-1980s)

The paper analyzes Soviet Latvian films devoted to the history of WWII. Cinema's impact and ability to reach socially and geographically heterogeneous audiences was recognized and exploited in the USSR. After the first occupation (1939), the Nazi occupation during WWII, and the second Soviet occupation (1944), the resources of cinema were used to suppress memory of the interwar independence, extinguish its hope in future and to legitimize the new Soviet social order. The themes of WWII and the Nazi occupation were actively developed in film both

in the Soviet Union at large and of Soviet Latvia and remained there in the capacity of central themes throughout the Soviet period. The Soviet version of WWII history is analysed as intersecting with Latvian identity and constructions of gender.

Egle Rindzeviciute

DIS-ASSEMBLING THE NATIONAL: DISCOURSES ON SCIENTIFIC GOVERNANCE, NATION AND SOVEREIGNTY IN THE 1980s' LITHUANIA

What can possibly be more “inter” than the history of Baltic states subjected to conflicting interests of great powers during the last several hundred years? Yet their complex history often is described through monological clichés. The academic narratives envelop Baltic experiences in multiple in between: “East/West,” “authoritarianism/democracy,” “USSR/the EU,” or recent dichotomy “wanted/unwanted immigrant worker.” It is relied on simplifying and reifying images of the countries as stubborn nationalist entities. Indeed Baltic nationalisms in their history writing, political performativity and self-importance greatly contributed to understanding these countries via clearly defined “ethnic-cultural” national features. Following Bruno Latour (2005) the paper questions prevailing narratives about the Baltic “national.” It examines how different scientific and material resources contributed towards making up the notion of “nation.” The produced and productive force of “the national” is re-approached through an interdisciplinary framework, engaging histories of science, governance and culture.

22. DEMYTHOLOGIZING eGOVERNMENT: THE COMMODIFICATION OF CITIZENS

CHAIR

Per-Anders Forstorp, School of computer science and communication, Royal Institute of Technology, Sweden

PARTICIPANTS

Matthias Werner, IFZ - Interuniversity Research Centre for Technology, Work and Culture, Graz, Austria

Johan Söderberg, Science and technology studies, Gothenburg University, Sweden

Annelie Ekelin, Department of Interaction- and Systems Design, Blekinge Institute of Technology

DISCUSSANT

Jörgen Nissen, Linköping University, Sweden

DESCRIPTION

Public knowledge management systems using ICT aims to enhance the quality of

interactions between citizens and authorities and to increase citizen's participation in democratic processes. Other demands motivating the development of eGovernment and eGovernance include calls for efficiency, flexibility and simplification of bureaucracy. Largely fuelled by the momentum of the mythology of business, public administration is portrayed as facing its most important challenges ever. The development of eGovernment attracts prolific attention from business as well as from a public sphere that is constrained by rationalization, downsizing and cost efficiency. They do not, however, acknowledge that eGovernment also leads to the commodification of the citizen and that the political life of the future is in the hands of system developers and business managers. Not the least from the realm of a politically conscious cultural analysis, there is a strong need for critical and dissenting interventions in order to account for the changing political landscape.

ABSTRACTS

Per-Anders Forstorp

POLITICAL TECHNOLOGIES: THEORIES IN eGOVERNMENT

The current reconfiguration of the face of public administration through eGovernment mostly attracts attention among system developers aiming for new design challenges and among cost-cutting public administrators. In public debate and among people at large, there are also speculations of the demands for a non-bureaucratic form of bureaucracy delivered through the "magic" of the electronic society. So far there have been very few critical interventions into this development. In this presentation a critical cultural studies perspective on eGovernment will be developed in order to demythologize the glossy catchwords.

Mattias Werner

ADMINISTRATIVE KNOWLEDGE AND PRACTICES IN E-GOVERNMENT

In order to improve the understanding of the changes in administrative practices and structures, political processes and citizen-state-relationships induced by the informatization of public administration, my contribution proposes a knowledge-centred perspective. Against the background of the (at least partially) diverging aims of efficiency and rationalization, the strengthening of participation, and an enhanced quality of administrative planning, the key questions are: Which kind of data, information and knowledge is produced, stored, managed, and communicated in the e-government-administration, and how are citizens, society and environment represented in the digitalized work environments?

In my contribution I present findings from the analysis of e-government concepts and from case studies in German local governments, with focus on the use of geographic information systems in urban and environmental planning. These findings point to changes in the order of knowledge in public administration that can be interpreted as a shift towards managerial categories, both concerning how the administration sees its environment as well as how it interprets itself.

Johan Söderberg

PIRATES PUT TO WORK - EXPLOITATION 2.0

During the last years Free and Open Source Software (FOSS) applications have been embedded in business strategies. IBM, Amazon and other major companies are earning millions of dollars on services relating to GNU/Linux. This fact invites us to apply labour theory to analyse user-centred FOSS development. Lessons from the conflict over technology between managers and employees on the shopfloor casts new light on the disputes in the computer underground about licensing schemes and free access to information. We must not be lead on, however, to uncritically celebrate the free flow of information due to alternative licenses and 'pirate sharing'. If it is correct that users are put to work in user-centred development models, it begs the question if media- and IT-companies can be said to freeride on the unpaid work of so-called pirate users.

Annelie Ekelin

INTRODUCING ePARTICIPATION : A TRANSFORMATION WITH IMPEDIMENT

During recent years eParticipation has gained more and more importance within the development of the visionary information society. However, modernisation of public administration is not progressing as expected. The effects of transformation are not considered sufficient, according to a message from the European Commission (COM, 2006/173), announcing that a faster implementation of eAdministration must be accomplished during 2006-2010. The public organisations must advance their performance by introducing electronically mediated participation, *eParticipation*. The notion indicates a change of direction in the overall development; which direct answers to the decreasing trust amongst citizens towards formal political processes and governmental activities. It is envisioned as a formula for the benefit of citizens and their interests, in the overall modernisation of the governmental sector. However, eParticipation is thus functioning both as an invitation and an imperative, for all involved, to become more active in democratic decision-making. It is thus highly important to examine the various reasons for initiating eParticipation by posing a critical question; in our society, at this particular time, why is there such an emphasis on promoting increased participation in processes of broadening the basis for decision-making? What differs from previous participatory turns in society i.e. during the late 60's and 80's (Pateman, 1970, Barber, 1984)? One goal of eParticipation obviously concerns the strategic political reasons to promote public interest for the coming European Union elections in 2009 (Timmers, 2005). At the same time as eParticipation is culturally pictured as a rich area for exploration, reviving great expectations of possibilities to broaden and deepen the scope and results of democratic decision-making, it must also be seen as having a double function. It is also initiating socio-technical mechanisms for controlling and steering mediated participation towards uniformity and normalisation, contributing to the formation of a *symbolic eParticipation*.

23:1 & 23:2. INTERPRETING THE INCONSPICUOUS: THE CULTURAL DYNAMICS OF SMALL THINGS THAT MATTER

CHAIRS

Thomas O'Dell, Department of Service Management, Lund University, Campus Helsingborg, Sweden

Robert Willim, Department of European Ethnology, Lund University, Sweden

PARTICIPANTS

Magnus Mörck, Center for Consumer Science, Göteborg University, Sweden

Magdalena Petersson, Center for Consumer Science, Göteborg University, Sweden

* Thomas Wiesner, School of Architecture, Royal Danish Academy of Fine Arts, Copenhagen, Denmark

Maria Zackariasson, Department of Culture Studies and Oriental Languages, University of Oslo, Norway

Eva Knuts, Center for Consumer Science, Göteborg University, Sweden

Helene Brembeck, Center for Consumer Science, Göteborg University, Sweden

DISCUSSANT

Billy Ehn, Department of Culture and Media, Umeå University, Sweden

DESCRIPTION

The papers in this session focus on two aspects of that which is culturally inconspicuous. The first deals with routines, and interrogates the question of how they can work to frame and give meaning to everyday life. The second point of departure for this session addresses the types of cultural processes that turn the dramatic, exotic or explicit into inconspicuous elements of the mundane or taken-for-granted. How do seemingly trivial activities operating just below the radar of recognition get there, and once there, how do they inform our perceptions of the world around us, as well as our manner of relating to one another. The realm of the inconspicuous is sometimes described with derogatory overtones in terms of banalization and trivialization, but the subtle practices of daily life can work to incrementally change larger social structures, cultural values, and gendered notions of self and society. The objective of this session is to question how this works.

ABSTRACTS, 23:1

Magnus Mörck and Magdalena Petersson

90% EMPTY. ADMEN TALKING BANAL ADS

Turning the pages of the morning paper, or looking at television there is a steady

flow of advertising images meeting your eyes. In anti-commercial discourse this exposure is often brought up to suggest the subliminal influence of consumer society. In part one some banal ads are discussed and analysed: one celebrates the fitness chain SATS, the other concerns a common problem of men's health. In part two we follow the reactions to this analysis from some advertising men who really think the ads are unworthy of attention. They try to restore the invisibility of these unwanted images, and in that process they manage to say a lot about how they think advertising works. The material for this paper consists of tape recordings from a workshop arranged by Center for consumer studies (CFK) and Association for Design and Advertising (ADA) in Göteborg, January 2007.

Robert Willim

WALKING THE COGNISPHERE - LOCOMOTION AND THE USE OF GPS-TECHNOLOGIES

The paper deals with the ways an advanced digital technology like GPS (Global Positioning System) is integrated with the mundane practices of wayfinding and moving on foot. I will use N Katherine Hayles take on the concept cognisphere: "The cognisphere gives a name and shape to the globally interconnected cognitive systems in which humans are increasingly embedded." The concept deals with the ways that humans and machines are co-existing in complex systems of data flows. Then, how can the ideas about a cognisphere be related to the anthropologist Tim Ingold's discussions about bodily mobility, walking and cognition? Use of digital media like GPS devices puts the ideas about cognition and mobility in a new light.

Thomas Wiesner

INCONSPICUOUS SPACES, UNASSUMING RAMBLINGS AND INTERPRETATIVE GAZES

With the overall recent advent and spread of uploaded low-res videos in web media, a visual proliferation of yet unseen heights has been unleashed. While the first phase of this new media activity definitely propelled recordings of inconspicuous endeavours in equally unassuming spaces to momentary spectacular mediatic presence of various taxonomies, the next phase(s) might offer more attentive creative potentials to new poetic, thought provoking and oblique artistic approaches regarding the framing and interpretations of the inconspicuous.

The paper will primarily focus on ultra-short videos projects, mainly from recent internet Vlogs, predominantly dealing with observations and visual interpretations of various inconspicuous spaces and the assorted bodily moves/activities within those spaces. Through this limited and subjective scope, contours of a certain focal gaze typology might be outlined, presenting facets of the emergent awareness of the visual interpretations – and distributions- of sensitivity to inconspicuous spaces in global life.

ABSTRACTS, 23:2

Maria Zackariasson

TRYING TO MAKE A DIFFERENCE. POLITICAL INVOLVEMENT IN EVERYDAY LIFE

When the media writes about young people and political action, they usually focus

on the big, spectacular demonstrations and protests. Those are the kind of political actions that are most visible to the public, and they thus get the most attention. In my study of political involvement among youth, based on interviews with young people in the global justice movement, I show that many individuals see other, less visible ways of acting politically as just as important as the big manifestations. Seemingly trivial choices in everyday life; what you buy, what you eat, how you travel etc. are by them seen as political actions, in those cases when they are motivated by political opinions and values. To keep up a “politically aware” lifestyle is however not always easy, and not always viewed as necessary.

In my paper I give examples of how the interviewed individuals reason around the connection between such inconspicuous actions, their political involvement and their long term goal to change the world.

Eva Knuts

KEEPSAKE BOXES – A WEDDING ACTOR

There is a market for memories: an industry that draws heavily on people’s fear to forget. Memories have become a commercial negotiable commodity. A wedding keepsake box has four walls, a bottom and a lid. It’s a small territory where time, and by that changeability, should be kept outside. Time ought to pass by without affecting the content and in extensions the memories stored in the box. There are ‘maps’ offered to wedding couples in form of, for example, wedding checklists. The most common paths are well marked in those; a wedding couple doesn’t enter a flat landscape and a keepsake box also affects the trajectories. Experiences worth remembering and possible to save in some kind of material form has to be created. Even if the box is empty in the beginning of the wedding preparation there are expectations of what the box will hold in the future.

Helene Brembeck

NEGLIGENT GESTURES

This presentation takes its starting point in ethnographies of birthday parties at Swedish McDonald’s restaurants and the fact that after the party there are lots of greasy leftovers all around the restaurant; half eaten hamburgers, discarded toys and packages. The children simply don’t care to eat the food and to take the toys home. How come the children can show such disrespect to McDonald’s burgers and toys and how can they get away with it? This attitude of negligence might be interpreted as performed by spoiled children and the compliant staff and “curling parents” sweeping the floor for the fickle children. Combining cultural and network perspectives, there instead emerges as a pivotal technique for handling everyday life in a society overflowing with objects. What might look as negligence turns out to be a competence of letting go, passing by and/or not bothering which are necessary for survival in consumer culture.

Tom O’Dell

COMMUTING AND THE CULTURAL DYNAMICS OF MOBILITY IN DAILY LIFE

Commutes to work, trips to the grocery store, and movements between home,

day-care, and work (twice a day), are not the forms of mobility that people first speak of when referring to life changing events, or instrumental moments in the constitution of their cultural identities, but it is here, in mundane moments of mobility (and immobility) that people encounter prejudice, feel fear, experience stress, fall into meditation, and thereby develop both a cultural and corporal perception of the state of their lives and the world around them. Against this background this paper investigates the cultural dynamics of commuting to work, particularly in relation to commuter trains and city buses. What does it mean to commute, and in what ways do people incorporate commuting into their daily lives, routinizing this form of mobility even as they adapt to the changing circumstances that it presents them with from day to day.

24:1 & 24:2. MEDIATING BORDERS: INTERDISCIPLINARY PERSPECTIVES ON PAST AND PRESENT BORDERLANDS

CHAIR

Magnus Rodell, Department of History of Science and Ideas, Uppsala University; Visiting Fellow, Department of History and Civilization, European University Institute, Florence, Sweden/Italy

PARTICIPANTS

Anne Heith, Department of Scandinavian Languages and Comparative Literature, Umeå University, Sweden

Glenn Eric Kranking, Department of History, The Ohio State University, US

Tarja Kupiainen, Post doc fellow, Department of Cultural Research, University of Joensuu, Finland

Suheyyla Kirca Schroeder, Faculty of Communication, Bahcesehir University, Istanbul, Turkey

Semra Somersan, Department of Sociology, Istanbul Bilgi University, Turkey

Sofi Gerber, Baltic and East European Graduate School, Södertörn University College, Sweden

Jonathan Ngeh, Department of Sociology, Umeå University, Sweden

DESCRIPTION

In the last decade scholars within various disciplines have devoted an increasing interest to borders and borderlands. Within this research borders are not seen as fixed or stable facts, but rather as meaning-making and meaning-carrying entities that function within complex cultural landscapes.

This panel seeks to bring together papers that discuss the cultural functions of different international borders in a contemporary as well as a historical perspective.

tive. It encourages papers that combine empirical study with theoretical reflection and that discuss borders in spatial as well as symbolic terms. The cultural meanings of borders can be expressed through different forms of material culture (such as monuments, fortifications and different types of border markers) and various forms of commemorative practices. In relation to this the panel seeks to explore questions such as: how do borders and borderlands shape culture and identity? How are borders mediated and can the varying media forms that produce borders be analyzed through the concept of intermediality? What roles do gender and ethnicity play in the making of borderlands?

By bringing together researchers from different disciplines and different countries together the session seeks to contribute to the contemporary interdisciplinary discussion about borders and borderlands.

ABSTRACTS, 24:1

Magnus Rodell

THE GIBALTAR OF THE NORTH: THE MAKING OF SWEDISH-RUSSIAN BORDERLANDS AROUND 1900

In my paper I will explore how the northern borderlands between Sweden and Finland, a grand duchy in the tsar Russian empire 1809-1917, were created and enforced as a significant borderland in Sweden around 1900. I shall discuss the various cultural meanings that were ascribed to the Swedish-Russian borderlands. I will argue that at the time the discourse about the Swedish-Russian relationships stretched out and made the northern parts of Sweden, Norway, Finland and Russia – that is the North Calotte – into a frontier between the west and the east, the occident and the orient and civilisation versus barbarism. In analyzing borderlands and culture further aspects can be put into consideration. One that I will discuss is the importance of material culture and physical objects in the making of borderlands.

Anne Heith

A BORDEROLOGICAL APPROACH TO THE DYNAMICS OF THE BARENTS: EXPLORING BORDERS IN TORNE DALIAN LITERATURE

When Sweden ratified the Council of Europe's Conventions on Minorities and the European Charter for Regional or Minority Languages, Sámi, Meänkieli, and Finnish became official minority languages in Sweden in 2000. Before that the ethnic revival of the 1970s initiated contestations of the idea of a homogenous national identity, one culture and one language, which Swedish nation-building was to a large extent modelled upon. Through history borders have changed, as when the Torne River became the mark of the new national border in 1809. In contemporary Barents many of the symbolic borders of the past are contested, negotiated and reformulated. The theme of changing borders will be approached in this paper through examples from literary texts. The content of the paper connects on to the project "Changing Borders – Inconsistent Images. Identity Constructions Reflected in Tornedalian Literature" which is part of the interdisciplinary project "Borders and Identities in the North".

Glenn Eric Kranking

BORDERLAND SWEDES: MINORITY POLITICS AND TRANSNATIONAL IDENTIFICATION AMONG ESTONIA'S SWEDISH POPULATION

Governments use identifications of groups – whether it is state-determined or self-identified – in formulating minority policies, while organizations and individuals often use forms of identification in searching for areas of sameness. In both cases, the classification used affects policies and actions. Identifications based on language, religion, ethnicity, nationality, race, and citizenship create borders in society, but simultaneously offer opportunities to transcend other forms of borders. From the 1870s until the Second World War, Estonia passed through four governments, each with its own form of identification – tsarist Russia, independent Estonia, Soviet Estonia, and Nazi Germany. For the Swedish minority living in a borderland, subsequent minority policies shaped the direction of their cultural development, but it was the transnational connection with individuals and organizations in Sweden, and later the Swedish government (although the type of identification shifted over time) that transcended political borders and had the greatest impact on the population's cultural development.

Tarja Kupianinen

NATION-STATE, BORDERS AND NATIONAL EPIC

The basis of the social interactions has been constructed by the ideas of nation-states with their territorial, cultural and symbolic borders and boundaries. They act as a constant element of our perception, thought and emotional maps as well.

In my paper, I shall explore the gendered borders and boundaries by analyzing the Finnish national epic, Kalevala and the folk songs behind it as a national symbol. The maid that is regarded as innocent has acted as a symbol of the Finnish nation, and the older woman regarded as a witch has symbolized the enemy of the nation. The male heroes for their part represent the national, masculine values.

The nations-states with their borders are not only physical but also social and mental constructions: what is the position of the national epic in the creation of the limit-lines of the Finnish nation?

ABSTRACTS, 24:2

Suheyla Kirca Schroeder

THE IMPACT OF MEDIA IN REINFORCING ETHNO-RELIGIOUS BORDERS: THE CASE OF HRANT DINK

The media plays a crucial role in mediating borders and reinforcing borders between different groups in society. By focusing on Hrant Dink's case, this paper aims to discuss the ways in which the media have recently reproduced various meanings of national identity and how the media have buttressed borders in ethno-religious otherization within Turkish society. I will analyze how the rhetoric of violence is represented in the Turkish press before and aftermath of Hrant Dink's assassination. The sample will include Islamist, nationalist and mainstream right wing newspapers published between January 2006 - January

2007. I argue that the way these newspapers dealt with the Hrant Dink's debate reflects their dominant discourses of essentialist nationalism and Islamist ideology which allowed the government to justify its strict policies to restrain freedom of speech (exemplified in insisting on the article 301 of Turkish Penal Code) and also helped the extreme nationalist groups to strengthen their understanding of essentialist national identity.

Semra Somersan

WHEN IS ONE NOT A ROMA?

This paper will focus on an aspect of an ongoing research in Sulukule, Istanbul to try to understand why and how so many Roma living in this neighbourhood, disclaim their Roma identity, trying to draw strict symbolic borders between being Roma and being Moslem.

Sulukule is a neighbourhood along the historical city walls where a group of Roma lived over the centuries, a significant proportion of whom, having made a profession of playing, singing and dancing to the middle classes in Istanbul.

Though largely peripheral to the life of the city within whose borders they lived and worked, and largely ignored if not discriminated against by the city dwellers, occasionally they attracted the attention of the local politicians, the military and/or the Istanbul municipality.

Here I will focus on the dynamics of identity formation processes and the drawing of symbolic borders between inside (Moslem) and outside (Roma).

Sofi Gerber

EAST GOES WEST OR WEST GOES EAST? RENEGOTIATING THE EAST-WEST BOUNDARY IN UNIFIED GERMANY

Seventeen years after the fall of the Berlin Wall the "Wall in our minds", and if and how this alleged mental boundary between East and West Germans can be overcome, is still a topic in German public debate. By analysing biographic interviews with persons born and grown up in the GDR, this paper discusses which positions these subjects are being hailed into and articulate. The focus is on how the boundary between the East and the West is renegotiated, that is, when and how it is reproduced and when and how it is crossed. I examine how the interviewed persons connect East German identity in unified Germany with other identifications such as place, class and gender as well as when other identification are articulated as transcending the East-West boundary.

Jonathan Ngeh

RACIALISATION IN SWEDEN? ANALYSIS OF IMMIGRANTS FROM SUB-SAHARAN AFRICA

Transgression of borders results in tension when it produces an undesired immigrant population. Many scholars exploring this problem in Sweden have confined it to racism. I examine this claim by building on the work of Anthony Marx. His analysis views racism as an historical process that is embedded in the development of the modern nation state; involving a dynamic relation between structural forces and the action of agents. I use this framework to analyze social relations between

“native Swedes” and the people of African origin who are the focus of my study. Attention is given to the structural constraints on them and also to their action as agents. I argue that the discourse of the nation state and the significance of boundary marking have created a favourable condition for racial domination. Notwithstanding the absence of formal discrimination has inhibited its consolidation.

25:1 & 25:2. LAW AND CULTURE

CHAIRS

Leif Dahlberg, School of Computer Science and Communication, Royal Institute of Technology, Sweden

PARTICIPANTS

Daniela Carpi, Dept of English, University of Verona, Italy

Martin Fredriksson, Dept of Tema Q, Linköping University, Sweden

Anna Krakus, Dept of Comparative Literature, New York University, US

Lynne Spender, Centre for Cultural Research, University of Western Sydney, Australia

DESCRIPTION

The objective of the session on Law and Culture is to encourage the interdisciplinary discussion in the intersections of law and culture. Starting from the double premises that law is a cultural form and that culture carries the regulative force of legal practices and norms, the session invites papers addressing law as a cultural phenomenon irrespective of disciplinary orientation. Embracing an expansive definition of culture as a concept whose boundaries range from the aesthetic to the political, the session invites work that understands law in a strict institutional or positivist sense, as well as those that approach law more generally as a regime for ordering social life, constructing cultural meaning and shaping group and individual identity. The interpellation of work on law and culture emanates from the understanding that law should be analyzed both as instrumental aspect in culture and as inherent part of culture.

ABSTRACTS, 25:1

Martin Fredriksson

THE BIRTH OF THE AUTHOR. COPYRIGHT, OWNERSHIP AND AUTHORSHIP IN 19TH CENTURY SWEDEN

In his groundbreaking essay "What is an Author?" from 1969 Michel Foucault questioned the traditional view of the autonomous author and introduced the emergence of the 'author-function' as a new area of research. Since then, many scholars have shown how the ideas of literary ownership and artistic creativity merged into a common copyright discourse in the 18th and 19th century. By now, the emergence of such a copyright discourse has been fairly well examined

in the cultural centers of Europe. In my paper I will take a closer look at how this discourse was mediated to the cultural periphery of Europe: in this case to Sweden. The purpose of this is twofold: apart from simply providing an empirical overview of early Swedish copyright law it also serves as a theoretical case-study of how copyright functioned as a discursive formation in the 18th and 19th century. By looking at how certain key-concepts such as authorship, creativity and originality were affected when the copyright-discourse was transposed from one cultural context to another I also hope to draw some general conclusions on how this discourse has been articulated and regulated in the past.

Lynne Spender

DIGITAL CULTURE AND THE CHALLENGE TO COPYRIGHT LAW

Copyright law was developed almost 300 years ago in a pre-computer, print based world when copying of printed works was difficult and visible. Based on 'ownership' of tangible works, the law granted creators the right to control the copying of their work for 28 years from publication, a period that has now been extended to 70 years after their death. Digital culture is now challenging the economic, cultural and social efficacy of this law. Digital culture has a 'sharing' (non-proprietary) dimension which promises a more universal sense of ownership of knowledge, information and cultural products. This paper looks at the clash of print and digital cultures in an emerging knowledge economy and argues that it is time to abandon the enforcement of the current proprietary system and to implement an alternative system that encourages innovation, creativity and the development of a vibrant, accessible public domain of knowledge and cultural works.

Daniela Carpi

WILLIAM GOLDINGS' LORD OF THE FLIES: THE FAILURE OF THE LAW

If in Plato and Aristotle we find the distinction between the person who is naturally just (*physis*) and the person who is just out of conventions, Aristotle adds that the laws governing the states are the product of men. So here we see that man is not naturally noble and that the state cannot ingrain its laws inside the individual.

(Luciano Perelli, *Il pensiero politico di Cicerone*, La Nuova Italia, Firenze, 1990)

Lord of the Flies starts with a strong sense of order. The civilization the children come from is strongly rooted in order, organisation and law. The immediate clash we witness at the very opening of the novel is that between civilised society and primitive nature: apparently nature is out there, a sort of undivided cosmos, mysterious and threatening, while civilisation is well structured, culturally developed and integrated. The children, well brought up, at first demonstrate an ability to collaborate and keep together with the aim of survival. The element of civilized organisation is very much stressed at the beginning: the conch that is used to call children to meetings, the idea of a democratic society based on sharing and communal decisions, the idea of hierarchy (the search for grown ups to tell them what to do, the orderly marching of the group headed by Merridew, the obedience to orders "Choir! Stand still!"), the use of names to give form to things. The necessity to have some form of law to order this newly born society is deeply felt. So at the beginning the superior culture of the children seems to

correspond to the superior civilization they come from.

However some jarring elements set in from the very start: the blackness of the choir children's attire contrasts with the bright and sunny colours of the island, the shrill and loud noise of the conch blown by Ralph makes birds cry and small animals scutter; the whole island reacts to the violation of this unknown sound. So we are instilled the doubt from the very beginning: is this really a superior civilization that has stepped on the island? This doubt widens out when we realize that, notwithstanding the frequent exhortation to give themselves rules ("We ought to have more rules [...] We've got to have rules and obey them. After all we're not savages. We're English"), the law doesn't keep. In other words the superior civilization the children come from is only a disguise. Being a dying sort of civilization (according to Spengler's conception about the waning of Western civilization) not supported by real culture (which is spiritual refinement), the law is not deeply rooted within the children: it appears to be a mere strategy to keep society together and once society/civilization collapses, also the law fails. Vane is Piggy's appeal "I got the conch" so he has a right to speak, but Jack shouts "You shut up".

This paper will start with a brief diachronical assessment of the term "culture"; then will demonstrate how culture and law (which is an intrinsic part of the cultural background) in this novel fail: the individual will be left alone with his murderous instincts.

ABSTRACTS, 25:2

Anna Krakus,

VISUALIZING POWER: POLITICS AND PENALTY FROM PREMODERN EUROPE TO CONTEMPORARY UNITED STATES

In this paper I will trace the ideas of visibility of crime and penalty as described by Michel Foucault in *Discipline and Punish, the Birth of the Prison* (1975) to American policy and penitentiary culture today. Based on the conclusion made by Theodore Ziolkowski in *A Mirror of Justice* – that law is represented only in times of its frailty – I explore the relation of punishment to the state's power during three different time periods: the subject of the book, Foucault's so-called "classical time"; the 1970s, not only the period during which the book was written but also the time in which Foucault was a member of *Groupe d'information sur les prisons*, an organization that investigated then-contemporary prison conditions; and lastly I will discuss some aspects of our own times relation to law, power and punishment. The book *Michael Kohlhaas*, by Heinrich von Kleist, and the Television series *OZ* are the two cultural products that I will use as representations of the history Foucault writes about, and they will speak to the impact culture can have on society by visualizing punishment and power relations. I will relate this to a discussion of contemporary times, and why this presentation and the questions raised by a panel on law and culture is especially pertinent today. Taking the road to Guantanamo and Abu Ghraib, I will discuss the extreme secrecy and hiding of punishment that occurs today, in contrast to the spectacle of the scaffold discussed by Foucault. By hiding unknown prisoners in cells far removed from

the United States, without providing them with the individuality that follows from a trial, the American government has taken the full leap into hiding criminals, making them invisible, a path only touched upon by Foucault. I wish to explore what this complete secrecy and invisibility of penalty can tell us about the power relations existing today, and further, what happens to those power relations when what once was hidden is suddenly revealed. What happens when culture visualizes power, politics and punishment that were meant to be kept concealed?

Leif Dahlberg

LITERATURE AND LEGAL PROCEDURE

Marguerite Duras' *La Douleur* (1985) narrates events taking place in France and Germany at the end of the second world war. The different stories present dramatic accounts of finding out and hunting down traitors, trials and executions performed by the resistance, and also the rescue of a lost husband from a concentration camp and his miraculous and painful recovery. These stories are indeed roads of pain. The stories are presented not only as authentic, but in the form of diaries or notebooks that the author had forgotten about, and then found several decades later. This very gesture—the discovery of documents—is a literary figure, creating a double representational space of fact and fiction, of pain and beauty, of meaninglessness and meaning, as well as an uncertain middle ground between the two realms. In this case, in *La Douleur*, the gesture encourages the reader to approach the texts as a series of documents that need to be processed in order to be turned into a literary experience. In other words, although the book consists of testimonies of betrayal, the reader should read it as literature. But does not this—the gesture, the shifting of contexts, the act of reading—in itself imply a betrayal of the text, of truth? And is this mimetic and figurative complicity necessary in order to process the painful events and to come to a resolution and reconciliation, albeit a temporary one? In my paper I explore a number of shared antinomies in the process of creating meaning in literature and in the legal process: the opposition between fact and understanding, between testimony and story telling; the accommodation and resolution of conflict; the tension between holding on to the past and of moving on. Duras' *La Douleur* presents literature as a process of working through and comprehending the past that is unforgiving in its claim to truth, but also basing this truth claim on the claim of having been—itself—forgotten.

26. REPRODUCTION MACHINES MEET THE "EVERYDAY" IN CONTEMPORARY MEDIA PRACTICES

PARTICIPANTS

Charlotte Kroløkke, Center for Cultural Studies, Institute of Literature, Media and Cultural Studies, University of Southern Denmark

Jenny Sundén, Department of Media Technology, School of Computer Science and Communication, Royal Institute of Technology, Sweden

Anne Scott Sørensen, Institute of Literature, Culture and Media, University of Southern Denmark

Karin Wagner, Department of applied IT, IT University Göteborg, Sweden

DESCRIPTION

REPRODUCTION MACHINES

This session aims at exploring the cultural politics of reproduction machines. New reproductive technologies are rapidly transforming cultural understandings and significations of kinship, family, body, sexuality, and origin. As a consequence of these changes, technologies of reproduction have become a site of intensive academic research. Reproductive technologies make possible new parental definitions and practices, and, arguably, reconfigure cultural connotations of the maternal. What are the cultural implications of these technologies and their ways of re-arranging and distributing corporeal matter and functions across several (technological and human) agents? The session draws on a series of examples, ranging from the commodification of sperm in the cultural economy of Scandinavian cryobanks, the use of visualization technologies at fertility clinics as means of (re)shaping the female body, to the design processes of birth machines in the field of medical simulation.

WHAT IS MEANT BY THE EVERYDAY IN CONTEMPORARY MEDIA PRACTICES?

The everyday is the focus of much research within the field of cultural studies. But what is actually meant by the concept of the everyday? This session is an attempt to problematize the amoebic concept. Points of departure could be contemporary practises of documenting the everyday, both in words and in images. The blogging culture offers many opportunities for examining what can be meant by the everyday. In this form of expression "ordinary people" tell about their lives, but there is also a considerable amount of printed literature with the same theme. When successful writers try to present their lives as ordinary and speak of their everyday hardships in a light tone, a credibility problem can arise. A blogger pointed out that there are some subjects that could never be treated in such books, e.g. "When my son got his stomy bag" or "When my alcoholic father hurt his head", although such things happen every day and to perfectly ordinary people. So my questions for this session are: What is part of everyday life and

what is not? Which parts of it can be told and which parts cannot?

Reference

http://lilidjuret.webblogg.se/090806115835_kajsas_vrld__kajsa_ingemarsson.html 061027

ABSTRACTS

Charlotte Kroløkke

DOWNLOADING A VIKING DADDY: MARKETING AND CONSUMING THE SPERMATIC SUBJECT

Karl is cheerful and talkative. He is a straightforward, intelligent young man, tall, blond, athletic, who cares a lot about eating healthy and exercising. It sounds as if Karl wants a date but in this case Karl's sperm is for sale. Scandinavian Cryobank's play on stereotypes of Scandinavian men has stirred a spirited debate on both sides of the Atlantic. The company playfully extends the image of the Viking to the domain of high quality sperm. Simultaneously, the company strategically subverts the Northern European image on their website by presenting a small selection of non-threatening diversity in the form of photos of children with African, Asian and Hispanic descent. Inspired by feminist perspectives, I will focus on the ways in which gender provides an interpretive lens through which Scandinavian Cryobank's spermatic subject can be understood and situated within the social dramas of postmodern consumer and cyber culture.

Jenny Sundén

ON BLONDE BIRTH MACHINES AND TECHNOLOGIES OF DIFFERENCE

This presentation performs a critical intervention in simulations of life, the lifelike, and birth through a close encounter with a blonde, white, Miami-originating birthing machine: S565 NOELLE™. Bringing out the age-old Frankensteinian fear of technology out of control in its merging with the female body, NOELLE comes into the world as a life-sized, pregnant robot destined to give a countless number of Alien-esque births. Departing from a multi-faceted theoretical framework, entwining post-human feminism with ways of thinking the body in terms of corporeal becomings in feminist theory, the presentation asks questions about the politics of simulation and what could be called technologies of difference: How is techno-corporeality made and marked by bodily differences? Do some differences make more of a difference than others in the (inter)face of the machine? If women-as-birth-machines rhetoric routinely position maternal bodies as radically different than machines, are there ways of understanding reproductive technologies differently?

Anne Scott Sørensen

THE PERSONAL BLOG: THE MEDIATIZATION OF EVERYDAY LIFE, THE ORDINARY AND THE PRIVATE

In this paper, the personal blog will be approached as a scripted and embodied enactment that is committed to an aesthetic tradition of diary writing and autobiography but also transforms it according to the affordances of new/digital media and in particular the internet. The question of the everyday, the ordinary and the

private will be raised in terms of inverting the game of representation in a game of performing – ‘doing’ the personal, the everyday and the private in a tension between the ordinary and the extraordinary, what is and what could be/should become. Thus the life and personality of the blogger is seen as continuously casted and negotiated in the context of the blogger community and circulated scripts and formula. In continuation hereof, it shall be discussed how the demands of authenticity is met in terms of criteria of a digital literacy such as frequency, consistency, variation, and usability.

Karin Wagner

THE EVERYDAY SEEN THROUGH A CAMERAPHONE

What does the everyday look like? Some answers to this question can be found when looking at moblogs on the internet, where anyone with a mobile phone camera can post their freshly taken pictures. Here we find photographs of meals, road repairs, toddlers, visits to the laundry room, holiday outings and new hair-styles in a proper mishmash. It would even be hard to imagine a motif that would fall outside the boundaries of the everyday. Questions that come to mind when watching these image databases are: Is the everyday necessarily something harmless? Are recurring events more everyday than unique ones? Does the everyday have to be presented in an everyday manner, or are extravagant photographs of the everyday conceivable? These questions will be addressed with examples taken from various moblogs.

27. INTERSECTIONAL ENCOUNTERS

CHAIR

Ylva Habel, Department of Cinema Studies, Stockholm University

* Sofie Tornhill, Department of Political Science, Stockholm University

PARTICIPANT

Sheila Ghose, Dep. English, New York University.

DESCRIPTION

In recent years, the methodologies and politics of intersectional perspectives have been discussed and contested within Swedish research. If intersectionality has been welcomed as a valuable concept for scholars within gender, crip, postcolonial, queer and critical race studies, questions about its usefulness and various uses continue to stir up debate. In a celebratory reading, intersectionality opens up the object under study for more finely grained analyses of power and agency; ideally the concept furthermore offers a pluralization of difference, and, in some respects, a reconciliatory perspective on its social meanings.

The intersectional approach carries with it a promise of diversity and reflection, but also makes visible the problems of representation related both to the object of

analysis and the researcher. From a methodological standpoint, an intersectional agenda calls for self-reflection, as well as an increased interest in matters like disciplinary and choices of focus. More politically inclined discussions of the concept point to the inevitably situatedness of research interests and agendas, voicing a critique against feminist projects that embrace an intersectional approach, yet continue to make gender a privileged category of analysis. Seen from a larger perspective, intersectionality has drawn attention to power structures, lines of demarcation and mechanisms of rejection within the Swedish feminist field of research itself, raising questions about how the concept can be related to, among other things, the unequal stakes that go into cherished notions of solidarity.

As argued both within and outside academic circles, intersectionality does not provide radically new insights; similar analytical strategies have long been used by activists and scholars to shed light on eurocentrism and heteronormativity, for instance. However, the introduction of the concept to a Swedish research context represented a challenge, above all by reminding us that affirmations of diversity can neither be innocent nor free from conflict, but are always deeply embedded in the problematics of global and postcolonial relationships. From an intersectional perspective, the object of analysis is therefore regarded as indivisible and inevitably global. Categories such as gender, sexuality, dis/ability, ethnicity, race and class cannot simply be added together for a more complete analysis – they as well their demographic and geopolitical bearings were always already present as acknowledged or unacknowledged points of reference.

Given this, intersectionality should not solely be regarded as a tool for more nuanced analyses of hegemonic power and the forms of subjection that it entails: otherness, silence, disqualified experiences and forms of knowledge. A path less traveled in Swedish intersectional studies, is one that leads to exploring enablement – a concept that is perhaps more situational and modest in its claims than empowerment. Not only has intersectionality contributed to questioning the notion of identity and its “delicious politics of belonging”, it continues to open up for theorizing complex forms of subjectivity, positionality and agency. Relatively unexplored are those activities that are not explicitly framed as political strategies of resistance, but rather, various everyday, culturally non-sanctioned practices, desires and structures of feeling that are rewarding. As queer theory, lesbi/gay and whiteness studies, postcolonial perspectives and class analysis have shown, discussions of such practices often run up against received meanings of what autonomy, dignity and rationality means within western thought.

Ylva Habel

BETWEEN PLEASURE AND DISCOMFORT: JOSÉPHINE BAKER, MULATTO TRAVELER

Like several of the African-Americans artists who came to Europe during the mid-1920s, Joséphine Baker met audiences craving for exotic black expression. While many retrospective studies have focused upon the tongue-in-cheek stereotypes involved in her repertoires of blackness, less scholarly attention has been devoted to the ways in which performing race might not only have been a subtly subversive practice embedded in bread-and-butter work, but a strategy for getting

access to agency, elbow room and pleasure.

As yet, the possible pleasure that intersectional racialized subjectivation may entail, is an under-researched area in Swedish intersectional studies. This paper proposes to discuss some of the enabling factors that can be found in established cultural tropes for racial intelligibility. In what ways may local conceptions of race capacitate and/or frustrate the traveling black subject who wants to alter positionality in relation to it?

Sheila Ghose

REPRESENTATIONS OF THE WEST IN AYAAN HIRSI ALI'S *INFIDEL* AND NAZAR AFISI'S *READING LOLITA IN TEHERAN*

This paper investigates representations of “the west” in two autobiographies, Somali-Dutch activist Ayaan Hirsi Ali's *Infidel: My Life* and Iranian-American Nazan Afisi's *Reading Lolita in Teheran*. Afisi's use of canonical western literary texts—she actively inveighs against popular culture—to narrate her own quest for freedom reveals a deeply liberal humanist worldview. Hirsi Ali's similar invocation of literary texts relies on downright lowbrow novels; paperback romances are often cited as a source of inspiration. In both texts, novels present a model for individual, western subjectivity. My paper examines how the west, in particular as a haven of liberty, is imagined through the circulation of signifiers of taste and tradition in the two autobiographies. What kind of self-reflexive comment do these signifiers provide on these women's self-narration, which centers on their move to “the west” (in both cases, ultimately the US)? How are Ali's and Afisi's autobiographies read in a time when multiculturalism is re-examined in Europe and, crucially, when colonial tropes have resurfaced with the invasions of Afghanistan and Iraq, not least the symbolic use of the figure of woman to justify these wars—in need of being “rescued” from indigenous patriarchs?

Sofie Tornhill

INTERSECTIONALITY AT THE LIMITS

Is intersectionality a “solution” to the limitations that are present in every attempt to represent; “others”, the “self”, power situations? Is it a gateway to more responsible, self-reflexive and inclusive research agendas? Since the concept first made its entrance into feminist discussions in Sweden, it has been rapidly embraced within various academic disciplines as well as in official reports and political agendas. How come the concept is so likable? Departing from recent discussions about the usefulness of intersectionality, this paper reflects upon what the concept can be regarded to respond to: what perceived problems is it deployed to tackle? And what seems to comprise its outside or formative limits? The paper asks whether intersectionality, if it is taken to indicate something more than the mere comprehension of power and subjects as multifaceted, might point towards a feminist “we” that is prepared to engage with the uneasy relation between representation and appropriation.

28. POPULAR CULTURE AND SOCIAL CHANGE

CHAIRS

Ulrika Holgersson, School of Teacher Education, Malmö University, Sweden

Helena Tolvhed, School of Teacher Education, Malmö University, Sweden

PARTICIPANTS

Mats Greiff, School of Teacher Education, Malmö University, Sweden

Magnus Nilsson, School of International Migration and Ethnic Relations, Malmö University, Sweden

DESCRIPTION

With a newfound distance to the 20th century, the period is beginning to be studied from a historical perspective. This brings popular culture in focus – for what other remnant is more typical of the past century? Through the old conflict between structuralism and culturalism, a tension grew between history and Cultural Studies, where the latter's engagement with semiotics and textual analysis was seen as incompatible with history. In the session, we will advocate the benefits of combining and integrating the two. The tools of contextualization and genealogical method are useful in order to explore how social change is always connected to power. From a historical perspective the case can be made for popular culture to be treated not only as an interesting object of study in its own right, but also as an important remnant of identities and experiences in all social contexts.

ABSTRACTS

Ulrika Holgersson

CONSTRUCTIONS OF CLASS IN SWEDISH WOMEN'S MAGAZINES AT THE BEGINNING OF THE 20TH CENTURY

The aim of my paper is to present some examples from my research about how class was constructed linguistically in *Svensk Damtidning* (Swedish Woman's Magazine) at the beginning of the 20th century, to display the discourses that governed people's notions of themselves and others, and the violent disagreements over different representations. By way of conclusion I argue that it is fruitful to abandon the great narrative of the working class's rise and probable fall, not only because 'the working class' never existed other than as a figure of speech – although one that certainly governed people's self-image and thus found material expression in the real world – but also because this figure of speech was far from alone in its own presumed heyday. Thus, with a greater knowledge of the genealogy of the term 'class', in its broadest historical sense class is still relevant: as a designation with origin far back in the 18th century.

Helena Tolvhed

SWEDISH SELF-IMAGES IN REPRESENTATIONS OF SOVIET ATHLETES IN THE COLD WAR ERA

In my forthcoming dissertation I analyse coverage of the Olympic Games 1948-1972 in the popular press, combining a text-oriented analysis with social history's attention to historical context. In my conference paper I will focus upon how, in a "Cold War" context, Soviet athletes were represented in ambiguous ways, emphasizing alternately their distance and closeness, difference and similarity to "us". Furthermore, I argue that fears of sport's masculinizing effect on the female body and mind were negotiated by displacing images of unsexed, mannish women onto Soviet athletes. A specific conception of "Swedish femininity" was constructed: western, white, heterosexual and middle-class.

Mats Greiff

ROCK MUSIC AND THE FALL OF THE WALL

In the paper rock music and rock-music movements in the former GDR is discussed related to a wider context. As many other countries GDR was reached by the "British Invasion" during the early 1960s. Inspired by The Beatles, Rolling Stones and other groups, youth from eastern German started their own bands playing the English music. About fifteen years later the punk and "new-wave" reached the GDR. In Leipzig, Berlin and Rostock a lively punk-scene developed. Rock-music became an essential part of the youth culture. Contrary to Western Europe the music not only challenged older generations' and parents' values but also the state's and the communist-party leaders'. In the paper this issue is discussed but also the long-term consequences of rock-music and the societal changes that lead to the fall of the wall.

Magnus Nilsson

MULTICULTURALISM AND CONTEMPORARY SWEDISH POPULAR CULTURE

In my paper I will analyze the relationship between contemporary Swedish popular culture and the hegemonic discourse about multiculturalism. This discourse is linked to a profoundly modern structure of feeling, according to which the present is seen as transient. Multiculturalism thus acquires its meaning in relation to ideas about a culturally – and, above all, ethnically – homogenous past. I will show that this discourse has influenced the critical response to popular fiction, films and music such as Jonas Hassen Khemiri's novel *Ett öga rött*, Peter Birro's TV-series *Hammarkullen*, and The Latin King's first album *Välkommen till förorten*. I will also argue that these texts are attempts to challenge precisely the discourse about multiculturalism that the critics operate within. Finally I will try to suggest alternative ways of relating contemporary Swedish popular culture to multiculturalism, by arguing that ideology is a more important concept than ethnicity for understanding this relationship.

29. ACTORS-NETWORKS-DISCOURSES

CHAIRS

Martin Hultman, Department of technology and social change, Linköping University, Sweden

Francis Lee, Department of technology and social change, Linköping University, Sweden

PARTICIPANTS

Cecilia Åsberg, Research Institute History & Culture, Institute for Media & Re/presentation, Utrecht University; Interdisciplinary Gender Studies, Tema Institute, Linköping University, Holland/Sweden

Erika Johnson, Department of technology and social change, Linköping University, Sweden

Jakob Wenzer, Department of Ethnology, Göteborg University, Sweden

Eddy Nehls, Department of Cultural Studies at University West, Sweden

DESCRIPTION

Since the linguistic turn there has been a widespread tendency to analyse culture(s) in terms of aesthetics and language. This trend has shifted focus from materiality to language in terms of analytic models, theories and methods. Another shift may happen right now since many methods and theories used in the field of cultural studies discusses culture as material-semiotics and propose a vocabulary for doing that. In this session we will initiate a discussion of how insights from Barad, Haraway, Foucault, Deleuze and Nitzche may illuminate new aspects of our contemporary societies and give new answers.

We aim to open up a discussion on the material-semiotic, through the ongoing development of relational methods for analysing heterogeneous processes and practices, and how we can use contemporary developments in Foucauldian materiality studies and to follow Foucault and describe how a regulatory process includes both language and materiality in its structuration of the reality.

ABSTRACTS

Cecilia Åsberg

MATERIAL-SEMIOtics FOR THE FEMINIST TOOLBOX: THE HUMANIST WITHIN THE APPARATUS OF BODILY PRODUCTION

New approaches to the meaning of the material and the materiality of meaning have emerged within a particular interdisciplinary setting: Feminist cultural studies of technoscience, as outlined by Nina Lykke (2002:2007) and Maureen McNeil (2007), where advanced feminist theory clashed and merged with heterogeneous cultural studies and with science & technology studies has proved a fertile ground for such reconfigurations of meaning and materiality. The primary

focus of this limited review and partial mapping exercise is what can be termed feminist materialism, and in particular how this is articulated in Donna Haraway's oeuvre as famously inhabited by cyborgs, primates and recently companion species like dogs (Haraway 1989; 1991; 2003). In this paper I will foreground material-semiotic approaches to such naturecultures, but also point to some tensions between foucauldian notions of discourse and biopolitics as often used within cultural studies scholarship and Haraway's alternative notion of 'apparatus of bodily production'. Similarly, Karen Barad, who like Haraway is a trained scientist, has with her notion of 'agential realism' in a similar manner challenged established interpretative practices within humanist scholarship. The question emerges what feminist cultural studies scholars, trained not within the natural sciences, but within the humanities and social sciences, can make out of such post-positivist and anti-representationalist approaches to for instance the materiality of history and biology (to take some protruding problem areas from my own repertoire of study) as both these are social discourses (or apparatuses of bodily production) open for feminist intervention. In this paper I would like to tentatively approach such issues of materiality and meaning, constructivism and realism, as they are emerging issues for feminist scholarship with a serious commitment to interdisciplinarity.

Ericka Johnson

MATERIALIZING THE PHENOMENON OF MEDICAL KNOWLEDGE – SIMULATORS SEEN THROUGH THE IDEA OF INTRA-ACTION

As simulators are used to teach medical skills, a specific participation with the patient body is reified and reproduced in the simulator. Applying Barad's theories about intra-action and agential reality to the case of a gynaecological simulator, this paper explores how simulators are material representations of context dependent knowledge-phenomena rather than objective representations of standard anatomies.

Medical debates about simulator validity focus on how realistically the human anatomy is reproduced. However, evaluation of simulators often discusses the experience of medical practice. Medical experts test the simulator's ability to mimic the 'real thing', where the real thing is the practice of a medical procedure, not the patient's body. At the heart of this conflict is a discussion of ontology and epistemology, of what is known and how it is known.

Understanding medical simulations as reconstituted practice rather than representations of human anatomies points to the political importance of asking whose experience is being represented by the simulator. Simulators are often designed through collaborations between computer scientists, engineers and medical doctors. In these work constellations, the patient's experience of a medical practice is not merely silenced, it is never even considered. But it could be otherwise. One could imagine a simulator which integrates patient-specific phenomena of knowing medical practices.

Jakob Wenzer

TWO EVOLUTIONIST THEORIES. ACTOR-NETWORK THEORY AND DISCOURSE ANALYSIS

Both Actor-Network Theory and discourse analysis have in the last 15 years or so evolved into two exceptionally programmatic schools of thought. Recently, the possibilities of connecting them have been widely discussed. Both present day ANT and discourse analysis, however, bears traces of atomism and determinism in themselves and in their striving to define each other. The key question could be articulated this way: does the material produce the social or vice versa? But maybe such a divide is not at all necessary, even possible, once the two theories respectively are considered as theories of evolution according to an ontology of flows. Both theories are historically indebted to Nietzsche. I will argue that starting over from here, and considering Nietzsche's writing the specific conjunction of the flows of Darwin and Spinoza, opens up ANT and discourse analysis to each other as well as to the sciences.

Eddy Nehls

AN A.N.T PERSPECTIVE ON ALCOHOL (AND OTHER ACTORS)

In my previous research project I'm testing new ways to study alcohol, and in the intersection of Latour, Foucault and Deleuze I have found a fruitful way to do this. At least I think so. The starting point of the project is my notion that alcohol is colonizing our contemporary lives and the Swedish culture. The project contains of several part-studies that from an A.N.T perspective investigates: 1. The language used by sommeliers and wine testers. 2. Alcohol on the silver screen, in motion pictures. 3. Rock star biographies and the use of the myth of sex drugs and rock n' roll. And in the 4th project I analyze how the alcohol industry and the traveling business are benefitting from each other, in some kind of actor network relation. This I very much like to discuss with you and other participants at your session.

Francis Lee & Martin Hultman

A SOCIOLOGY OF BETRAYAL

The last 15 years Actor-Network Theory has emerged as a useful method and theory in various research areas such as cultural studies, ethnography, and STS. In combining thoughts from Foucault, Deleuze and Serres together with a useful set of concepts the theory has gained recognition. But severe critique has also been raised against it.

This paper departs from the critique against ANT that argues that it does not illuminate the struggles, ruptures and fissures that crisscross the network(s) in the struggle for hegemonic definition of 'fact' or 'artefact': that the strategic aspect of Power/Knowledge has been forgotten. We argue that this is anchored in the murky past of ANT, which is widely criticised for telling only the winners' story, and that to answer the critiques of social interests, marginality, and struggle we need to develop a vocabulary to analyze antagonisms.

In this article we emphasize the politics in ontological politics, and propose a vocabulary for bringing out the inherent exclusions that are present in the doing of every similarity/difference. Consequently, we propose a vocabulary for diffrac-

ting the enactment of conflict. To extend ANT's vocabulary we propose, inspired by the Gramscian usage of antagonism and hegemony in discourse theory, articulating antonyms to the logic of translation. This paper articulates a vocabulary for describing the exclusions that are the mirror image of every inclusion or accumulation of power.

Thus, we propose a sociology of conflict and antagonism – a sociology of betrayal – and argue for the introduction of a third symmetry principle: the antagonistic symmetry principle.

30. MULTICULTURAL NATIONS AND DIASPORA CULTURES

CHAIR

Åsa Andersson, University West, Sweden

PARTICIPANTS

Joke Hermes, Inholland University, Holland

Robert Adolfsson, Inholland University, Holland

* Suruchi Thapar-Bjorkert, Department of Sociology, University of Bristol, UK

Altug Akin, Faculty of Communications, Izmir University of Economics, Turkey

Eva Silvén, Nordiska Museet, National Museum of Cultural History, Sweden

DESCRIPTION

This session looks at some examples of how transnational migration and identity politics has affected cultural and social relations for diasporic as well as indigenous populations. This relates to issues of hybridity and multiculturalism. Examples reach from film and media reception and family relations to the handling of material cultural heritage.

ABSTRACTS

Åsa Andersson

THE MULTICULTURAL PRESENCE IN CONTEMPORARY SWEDISH FILMS

In the year of 2000 four different films attracted attention and became connected due to their supposed thematic similarities as well as for being directed and/or written by persons with immigrant background. My intention is to follow up what was then said to be a wave of “immigrant films” and to investigate the multicultural presence in films produced in Sweden during the years 2000-2005. By a critical representational perspective film is seen as a medium which not only represents for example existing ethnic relations of a society, but also as a technology by which representation in the form of different kinds of narratives constitutes the multicultural society. Film is thereby seen as one of several practices which orga-

nize and give meaning to every day life where phenomenon as ethnic relations and racism is both visualized and happening.

Joke Hermes & Robert Adolfsson

THE EXNOMINATION OF PAIN. VIEWER REPORTS ON STEREOTYPING AND MULTICULTURAL MEDIA CONTENT

Stereotyping is not always a bad thing in media content. Audience members can and will say that they don't mind stereotypes because they at least represent their own group recognizably while it is otherwise so markedly absent in media content. Such remarks need to be understood as part of informant strategies in interviews. While stereotypes in their abundant richness of easy to recognize identity markers may be comfortable in some situations, and allow e.g. criticism of underrepresentation, they also evoke shame, pain and anger. Such emotions are slower to surface and clearly depend on the rapport an interviewer can establish with an informant. While non-white informants are almost always faced with a choice of either or not acknowledging the pain of unfair media representation, this is different for white informants. White informants face a choice too in representing themselves when talking about multicultural television as either politically correct, or as 'in the know' when it comes to the mores of the multicultural society. Neither position, however, bridges the gap between those talking and the 'others' who are portrayed. Two mechanisms are used as strategies in interviews. A strong 'third person effects' is one obvious mechanism: very good that multicultural drama is on television, but no, I don't watch it. The problems and the pain of multiculturalism are exnominated by white and by middle-class non-white informants. Multiculturalism is about 'others', who are non-white, or of lower class backgrounds. Stereotyping is not even recognized in such evaluations. White and middle-class informants can also chose to use a second strategy, which does address the secret and exotic attraction in portrayals of characters from other class and ethnic backgrounds. Stereotyping is not politicized in such cases, but recognized as a lack of quality. Real multicultural drama should be able to make viewers understand something new about the 'others' who are portrayed and not regurgitate old tales or offer flat characters. In this paper we will discuss interview material from two qualitative audience research projects conducted in 2006, and in winter 2006/7, in which a group of young Moroccan-Dutch informants and a mixed non-white and white group of informants were asked to evaluate Dutch multicultural drama that was, at that moment, on television. After detailing discursive strategies and positions in the interviews, we will take a closer look at the television examples given, to see how multicultural television drama might include both the joys and the pain of social change in the global era. We will do so because we suspect that much multicultural television drama makes it easy for white and higher-class viewers to place themselves outside of the social injunction and invitation that multicultural relations are to all of us.

Suruchi Thapar-Bjorkert

CONVERSATIONS ACROSS BORDERS: GENDERED VIOLENCE IN U.K. AND SWEDEN

This paper will be a study of theoretical and empirical comparative models avail-

lable to understand forms of gendered violence in U.K. and Sweden. The focus will be on Honour Related Violence (HRV). One of the central arguments of the paper will be that we need to move beyond the ‘web of language and definitions’ and analyse the political and social complexity of violence in both the countries. This also entails looking at the various subject positions that men can occupy: as perpetrators, as victims and as combatants. While U.K. state institutions lead on research on men as perpetrators of violence, they are hesitant to engage men in combating HRV. They are also sceptical to the idea that men can occupy positions of vulnerability in day to day living. However, in Sweden, we have the Sharaf Heroes project that strongly believes that men are subject to violence but also believe that no FIGHT AGAINST VIOLENCE is complete without engaging men. The paper will critically, engage with these cross-border dialogues.

Altug Akin

REVISITING THE DIASPORIC CONDITION: NOSTALGIA OF THE GOOD OLD DAYS OF ARRIVAL

One of the defining principles about diaspora populations is that “they have a strong sense of collective memory which relates to the distant Homeland. Diasporas share certain common assumptions, ideologies and imagination around homeland which generally leads to the myth of return to the country of origin”. However, immigrant experiences of our epoch provide a range of evidences to challenge some of the widespread assumptions about nostalgia of homeland which is supposed to be dominating diasporic condition.

On one hand, increasing synchronization between homeland and diaspora by means of contemporary communication technologies has led the migrant populations to update the rusty collective myths about the homeland. Enjoying daily newscasts of homeland TV station thanks to advancements in satellite technologies, members of diaspora are informed about the “realities” of homeland in real-time, which revises the frozen memories of homeland, on a daily basis. On the other hand, immigrant groups which have spent enough time in country of settlement to qualify as “early-comers”, such as the Turks in Sweden, tend to replace the “nostalgia of homeland” with a brand new nostalgia: “nostalgia of the early years of settlement in the country of migration”. Complaining about the present, members of diaspora seem to be longing for vanished conditions of the premature years of their arrival to the country of settlement, rather than whining for the “good old days” in homeland.

In this paper I will present the experiences of Turks in Sweden in order to reflect on the two-folded transformation re-shaping the nature of collective memory in diaspora. Their story since 1966 will be utilized to illustrate these effects which necessitate a reconsideration of existing comprehension of the relationship between diaspora populations and memory.

Eva Silvén

FROM NATIONAL MINORITY TO INDIGENOUS PEOPLE: A CHANGE OF VIEW

The Sámi is perhaps the most well known indigenous people in Europe. The territory Sápmi is spread over the northern parts of Norway, Sweden, Finland and

Russia and is based on traditional (but questioned) rights to let the reindeers graze where they need to. Today the Sámi are like other indigenous peoples also to be found all over the countries, in urban areas as well as in different positions. From the 16th century on, when the nation state was founded, Sápmi was colonized by settlers, miners, railway companies, researchers and tourists. The Sámi met the same gaze as other first peoples, they were looked at with both fascination and contempt. From the cultural and political centres in Europe they represented the far north, where both the exotic inhabitants and the cold and apparently untouched nature attracted explorers. But there was also a reverse trade. The Sámi and their belongings were brought in from the margins to the centres, to world fairs and museum exhibitions and collections.

During the 20th century the Sámi started to express a voice of their own, through organizations and media, on both national and interregional levels. But it was not until the last fifteen years that the world turned upside down, when Sápmi shifted from being an outskirt in the north to becoming a node in a growing, global indigenous network. In my paper I will develop this paradigmatic new angle and its consequences for the interpretation of national history and material cultural heritage.

31. INTER/MISSIONS: REVISIONING THE BOUNDARIES OF ACADEMY AND SOCIETY

CHAIR

Jörgen Nissen, Dep. of Social and Welfare Studies, Linköping University, Sweden

PARTICIPANTS

Ulf Mellström, Department of Human Work Sciences, Luleå University of Technology, Sweden

Jean Barr, Department of Adult and Continuing Education, Glasgow University, Scotland

Per-Anders Forstorp, School of Computer Science and Communication, Royal Institute of Technology, Sweden

DESCRIPTION

Inter-, multi-, trans-, crossdisciplinarity and boundary crossing. There are many popular labels for the current trend towards more cooperation between different subjects, disciplines, subdisciplines, scientific areas, different university units and, not the least, cooperation between universities and the surrounding society.

Recently, European universities have moved from skeptical distance towards a less restricted attitude concerning these activities, both in education and research. During the 80s and 90s, new kinds of interdisciplinary programs have become strategic tools in the competition for recruiting new students. In research, interdisciplinarity and cooperation between different universities and agents outside the university have been around even longer. Concepts like Mode 2 and triple

helix attracts significant attention and currency.

Through case studies both within higher education (BA to PhD-programs) and research, as well as analysis of rhetorics and ideology, we aim to contribute to an understanding of political, economic, social and cultural processes involved in the new inter/missions of academy and society.

ABSTRACTS

Ulf Mellström

TRANSNATIONAL EXPERIENCES OF TALKING ACROSS

This paper will look into to some 'grass-root' aspects of transnational and intercultural experiences of peripheral and semi-peripheral scholars. The inherently positive notions of inter, cross, and trans are here regarded in the light of geopolitical patterns of power in the world of higher education and research. To talk across from a peripheral or semi-peripheral position is different than speaking from the celebrated intellectual core. Knowledge production in differently located peripheries imply an "in-between" position, not strictly dependent on the centre since the centre is also housed in the periphery, but a specific quality of knowing, being, and talking (Blagojevic 2006:1ff.). Differently interpreted, scholars in the periphery live a multiplicity of intersectionalities, creating certain ways of knowing, being in-between core and periphery in parallel. The localisation of knowledge production in the periphery travel between the contextual and the contextualised through a complex process of external and internal flows of ideas, theories, and concepts.

Jean Barr

UNDISCOVERED PUBLIC KNOWLEDGE AND EDUCATIONAL RESEARCH

Almost twenty years ago Donald Swanson, a library scientist at the University of Chicago, coined the phrase 'undiscovered public knowledge'. Swanson simply supposed that to solve a real life problem it might be more worthwhile to read old research across several fields than to conduct 'cutting edge' research in a single field. The answer was already there but it needed to be found through such cross-disciplinary reading.

In this paper I explore how this approach might be extended to other fields. As a university-based adult educationalist (working in the interdisciplinary field of adult and lifelong education) I am particularly interested in the 'undiscovered public knowledge' which lies in the spaces beyond the academy, especially in the many associations, groups and movements involved in civil society which are developing knowledge collaboratively, rooted in projects.

I suggest that the notion of 'undiscovered public knowledge' is a useful organising idea for forms of research which challenge the positivists, the fund driven researchers and the vocationally oriented lifelong educators. My standpoint is underpinned by the notion of 'social epistemology' as an interdisciplinary research programme.

Per-Anders Forstorp

INTER/MISSIONARY ROLES IN HIGHER EDUCATION

There are many names for boundary crossing and many forms of interdisciplinarity, ranging from critical perspectives towards more applied and, in-between, the more traditional forms. The different approaches to interdisciplinarity conceive of the society-academy relationship in different ways. What they all have in common is that the system of higher education has a social and political mission. Some actors regard interdisciplinary programs as a form of a strategic task force, ready for “combat” in whatever issue that come around; others regard their programs more akin to the classical role of journalism in the context of democracy; yet others regard their students as universal problem solvers. What are these missions and inter/missions? What do they consist of and what are their ideological bases? In this presentation, I will argue that these forms of interdisciplinarity live side by side, leading to confusion in terms of what they really stand for.

Jürgen Nissen

ACADEMIA AND SOCIETY, INTERDISCIPLINARITY AND EMPLOYABILITY

There are growing tendency towards not only a more intense collaboration between academia and society but also a change of forms for this. Another tendency is a decrease in the number of new students. It is not uncommon that those tendencies are brought together in initiatives concerning new educational programs from BA-level to PhD-programs. Commonly the label interdisciplinarity are used to describe those initiatives. Analyzing the content it although seems more obvious that two other objectives are important; to increase the impression of employability after the exam and to create new fancy labels on rather well established study programs. This paper will analyze on both of content, pedagogy and rhetoric's concerning some examples of higher education.

32. CONTEMPORARY ACCOUNTS OF TECHNOLOGICAL LIVING: A PRIVATE EXPERIENCE?

CHAIR

Francesca Odella, Faculty of Sociology, University of Trento, Italy

PARTICIPANTS

Andrea Brighenti, Faculty of Sociology, University of Trento, Italy

Eleftherios A. Koutsoloukas, University of Athens, Greece

Alexander De Luca, University of Munich, Germany

Csaba Kiraly, CNIT, Rome and University of Trento, Italy

DESCRIPTION

Conditions for a quantitative classification of social behaviours are increasing. Records of human actions and interaction are stored in various databases and technology devices control the movements of people. Email and phone records document social relations both on the professional and social aspects; video and archive data (from credit cards to utilities) monitor personal habits and preferences. This session is aimed at investigating the various forms of accounts that describe the social impact of new pervasive technologies (such as videomonitoring and recording, product and customer tracking, monitoring of work activity and of public behaviour). The intent is to a) explore the social representation of the (intended and unintended) effects of technology use in the public sphere as well as in the very private one and b) to stimulate reflexivity on the relationship between different forms of subjective and domain-specific experiences (technologists and regulators, social analysts and artists).

The session will be organized according to the 'debate' format: Sociologists, experts in IT and legal studies scholars dealing with issues related with security and privacy in communication will discuss a set of questions related with the theme of the session and articulate the main arguments of their papers.

ABSTRACTS

Andrea Brighenti

REGIMES OF VISIBILITY: WHERE THE PERCEPTUAL AND THE SYMBOLIC INTERWEAVE

The paper takes as its starting point the idea that visibility is a complex sociological category, since the field of visibility interweaves aesthetic and semiotic relations, or, in other words, it cross cuts the domains of the perceptual and the symbolic. Visibility can be described as a relational, strategic and processual feature that characterises human relations. More specifically, contemporary European society is arranged upon regimes of visibility that concur in the definition and management of power, representation, public opinion, violence and social control. Whereas potential ambivalences are inherent to all visibility effects, regimes contribute to specify and activate contextual determinations of the visible. The paper provides an attempt at conceptualising and understanding visibility regimes from a transdisciplinary perspective, as it brings together contributions from interactionism, cultural studies and political science.

N. L. Dellas, F. Gaudino, D.I. Kaklamani, E.A. Koutsoloukas, G.V. Lioudakis, I.S. Venieris

A TECHNICAL REALIZATION OF PRIVACY LEGISLATION

The issue of privacy is constantly being brought to the spotlight since an increasing number of online services –e.g. e-commerce ones– collect and process personal information from users. In fact, recent advances in mobile communications, location and sensing technologies and data processing are boosting the deployment of advanced digital services but, at the same time, they pose a serious

risk on the privacy rights of individuals. In order to effectively protect privacy, the privacy requirements should be brought down in the technological reality and accounted for in devising technical solutions, other than being abstract terms to be regarded as legal and social issues. Thus, this paper discusses a framework for the technical interpretation of privacy legislation, its formal specification and modelling and its consequent technical enforcement. The framework is based on an ontology which integrates the regulatory provisions and constitutes the appropriate input for software entities that undertake the responsibility of protecting personal data and enforcing privacy legislation.

Alexander De Luca & Heinrich Hußmann

THREAT AWARENESS SOCIAL IMPACTS OF PRIVACY AWARE UBIQUITOUS COMPUTING

At first glance, privacy and ubiquitous computing seem to be highly incompatible, due to the ubicomp characteristic of being invisible. There are projects, trying to overcome this problem with feedback mechanisms. In current literature, this approach is often referred to as privacy mirrors. The goal is to provide privacy awareness. That is, making users aware about how their data is used by a specific service. However, there is little scientific work on the social impact of privacy aware technologies, even though it raises several questions including: Do users need privacy awareness? Does privacy awareness increase complexity? Will users change their way of thinking about services because of privacy awareness? In our work, we examined the influence of privacy awareness on users to find answers to these questions. We performed a two-step user study with a privacy aware mobile service and an online survey, which lead to very interesting results.

Csaba Kiraly

PRIVACY VS. PROFILING ON THE INTERNET

It is just getting common knowledge that private data communicated on the Internet without encryption is not safe at all. What is less known is that on the Internet, even if using encryption, simply by communicating, the communication pattern (services we connect to, amount and timing of communication) reveals a lot about ourselves. Attackers, or even by the Internet Service Provider itself can use Statistical Traffic Analysis techniques to gather information, to profile users for marketing or for other malicious reasons.

To face this threat, privacy preserving technologies have been developed since the early eighties, providing anonymous communications and masquerading traffic patterns. Are the privacy enhancing technologies ready to be used by the masses? Is it legal to use such technologies in a world where strong encryption was banned for private use even some years ago? Where retention of communication data (for several years) is gaining ground in legislation? Are we becoming safer or more of a suspect by using such technologies?

Francesca Odella

REVERSE EXPERIMENTS: INVESTIGATING SOCIAL BEHAVIOUR WITH DAILY TECHNOLOGIES

The experience of living and interacting with new pervasive technologies is often

described in terms of subjective accounts and frequently recall ideas and myths that are attached to a specific domain of knowledge. It is therefore of interest for a sociologist to investigate the accounts that frame the interpretations of the scientists and technologists. The reactions of the scientific community to the increase of daily technology, in particular, can be synthesized in two approaches. On one side the spread of mobile and controlling technology encourages critics to foresee an Orwellian context, on the other side the availability of such information and the development of scientific tools for processing complex dataset offer an incredible opportunity to scientist and social analysts. So to what extent are we witnessing the case for extensive and realistic social experiments? The paper investigate the role played by rules of the scientific community and institutional norms in assuring the privacy of individuals while testing in vivo the impact of pervasive technologies.

33. ARCHITECTURE AND MEDIA

CHAIR

Helena Mattsson, Södertörn University College & Museum of Architecture, Sweden

PARTICIPANTS

* Thordis Arrhenius, Royal Institute of Technology, School of Architecture, Sweden

Åsa Bäckström, Stockholm Institute of Education, Sweden

* Ulrika Karlsson, Royal Institute of Technology, School of Architecture, Sweden

Frederick Whiting, European University Institute, Florence, Italy

* Patrik Åker, Media and communication studies, Södertörn University College, Sweden

Ana Betancour, Royal Institute of Technology, School of Architecture, Sweden

DESCRIPTION

The relation of architecture to issues in media studies has today become a widely debated topic, but the central theoretical perspectives remain to be formulated. Since the Second World War, architecture has been more and more integrated into a mediascape based on new technological models and tools, from cybernetics to digital technology, as well as on a pervasive visual culture where the “image” is meant to trigger desires and fantasies, and has become one of the basic tenets of marketing.

The relation between media and architecture is often understood to be primarily an issue of representation, but both of them should probably be seen as forms of an “organizational complex,” i.e. a set of strategies for controlling, distributing, and codifying social space in late capitalist culture. In the 1930s, Walter Benjamin spoke of architecture as a process of adaption, where the subject in a

certain state of “distraction” learns to adjust and reinvent its perceptual apparatus in periods of violent transition. Would it be possible to speak of such a process of adaption today, in relation to our contemporary experience of space, time, and body, and what role does architecture play in this process?

Many theories of media tend to see them as placeless, non-material, and decentralized networks, where geographical location matters very little. Against such theories, a critical discourse on architecture and/as media needs to rethink the importance of space, place, and materiality, although in a way that acknowledges put to traditional conceptions of the architectural object as the very paradigm of stability and permanence. In this way, architecture is not absorbed in a “culture of images,” but contributes to the production of a geography of power with its own materiality.

On the basis of these questions, we would like to survey and discuss theories on the relation between architecture and media, with emphasis on the postwar period. Contributions can range from empirical case studies to theoretical presentations.

ABSTRACTS

Thordis Arrhenius

ARCHITECTURE ON DISPLAY

What happens to architecture when it is exhibited, and what is actually on display? This paper will focus on the visual, spatial and curatorial strategies employed when architecture is to be exhibited; when the role of architecture is shifted from being primarily a user-object to become an object of display. Architecture because of its scale, its interdependence on context and functionality, arrives in the exhibition room primarily in the form of representations - the drawing, the model, the image - describing an architecture that is ‘not there’. As a result, in the exhibition room architecture primarily works in the realm of the visual, and yet a closer study of the history of architectural exhibitions shows interesting examples where the dominance of the eye has been challenged by exhibition strategies that emphasised flow of movement and physical interaction with the spectator. By studying such examples of architectural displays in the pre- and early post-war period this paper will speculate on how architectural ideas and ideals have been communicated through the medium of the exhibition.

Åsa Bäckström

SKATEBOARDING - RADICAL AND ROMANTIC PHYSICAL USE OF URBAN ARCHITECTURE

Skateboarding in an urban environment has been analysed as a creative activity where opposition to meaningless architecture is expressed. The activity becomes a symbolic challenge to the normal. To challenge the normal is also one of the most ostensible images that the skateboard media portrays. The media put forward the image of the radical skater and underground rebel who defies both order and the ordinary. Creativity takes the form of expression in movement, not only skateboarding as a physical activity but also as a movement through the city. Even if skaters stay in one place longer than other urban visitors, they move between different skating locations and therefore cover large areas. Skateboarding has a

spatial and temporal aspect, but how challenging and “unusual” is this physical use of the architecture? And what conclusions can be drawn on the relation between physical activity and the architecture of the city?

Ulrika Karlsson

”STOP MAKING SENSE”. ARKITEKTUR OCH (RADIO O TV) KOMMUNIKATION I EFTERKRIGSTIDENS SVERIGE 1955-1970

Utvecklingen och förfiningen av radio och radiotekniker för att reproducera, multiplicera och masssprida rösten sammanfaller med en moderniseringsprocess av arkitektur och samhälle.

Rundradion, en form av spridning och decentralisering av information, togs i bruk när tekniker utvecklats för kontroll och institutionalisering av meddelandets spridning. Sveriges radiohus i Stockholm (1961), ett stort byggnadskomplex varvat med rekreationsytor/parkytor som sträcker ut sig över flera kvarter och bryter mot rutnätstaden övriga organisation, kom att bli institution för radion. Jag ämnar göra en parallell läsning av radion som arkitektur, det vill säga byggnadskomplexet Sveriges Radio, och radion som teknologi. Där frågor såsom hur den nya radioteknologin, radiomediet har påverkat såväl den kulturella förståelsen av rummet som den konkreta organisationen av rummet.

Där de organisationsförändringar som den svenska radioverksamheten genomgått är ett uttryck för en tid då en mekanisk organiserad industri/samhälle successivt övergår i en industri/samhälle styrd av elektricitet. Vidare ses en övergång, under efterkrigstiden, från ett organisations- och fördelningstänkande baserat på en konst-teknik modell till ett organisations- och fördelningstänkande baserat på en produktion-distributions.

Frederick Whitting

ASSESSING THE ‘FASCIST FILTER’ AND ITS LEGACY

The proposed paper is part of work in progress on my PhD thesis on the Stazione Termini in Rome, which deals with questions of ideological continuity from the Fascist period, as well as consequences and implications of decisions on cultural heritage and urban planning.

We are faced with a double palimpsest in Rome: we have no option but to view antiquity, or ancient ruins, through what I refer to as the Fascist filter, mainly due to the extensive physical alterations to the city in the Fascist period.

This will be discussed in relation to ‘politics of remembrance’. I argue that the concepts of forgetting, oblivion and indifference are more useful in this context. The session will discuss the Fascist filter in the framework of the academic debate on memory and history, and will test the validity of this debate in relation to the concept of modernity in relation to architecture.

With this in mind, I discuss what I refer to as palimpsest perspective, which in general terms means reversing historical work. Instead of aiming for linear chronologies, this theoretical perspective starts from the present and works backwards. Urban architectural history thus calls for a more ‘stratigraphical’ approach.

Patrik Åker

THE OSTANKINO TV TOWER

This case study is part of a larger project called Media houses: on media, architecture and the (re-)centralisation of power. The aim of this project is to study the buildings of major media institutions; as material and aesthetic manifestations of the often-stressed role of the media as framing the centre of modern society. The Ostankino TV tower in Moscow, inaugurated in 1967 and at the time the highest building in the world, is a building with high architectural ambitions and clear centralistic claims.

This paper will focus on the main reason to visit the tower - the panorama over Moscow that it offers. The word “panorama” is a technical term from the end of the 18th century used to describe paintings that offered representations of different scenes in a 360-degree view. This cultural expression also had its equivalent in the many observation platforms that emerged all over Europe at the time. It is possible to see the panorama painting as a predecessor to television – offering the spectators the possibility to travel in time and space while staying physically at one place. And it is also possible to see observation decks at TV towers like Ostankino as the congenial architectural expression of television – besides offering a panorama a visit to these towers are often part of travelling.

Ana Betancour

DIRECT ACTION AND COMMUNICATION SPACE

In recent years global protests, as we have seen since 1998 in Seattle, London, Prague, Genoa, Barcelona (not to mention the historically unprecedented demonstrations opposing the war on Iraq brought to the streets approx 15 million people from over 60 nations in February 2003), have shown “ a sweeping critique of capitalist globalization is possible – and urgently necessary”. These grassroots social movement networks have catalysed a process of democratic renewal, and it is suggested that this has led to a re-definition of the global civil society . I argue, that these mass mobilizations and process of democratic renewal have also led to the re-imagining and re-definition of the production and distribution of culture and modes of working in artistic and spatial practices.

In this paper I will look at practices at the intersections between public art and new social movements [NSM] , being developed as responses and reactions that are critical to these processes of homogenisation, gentrification and corporatization. I argue that a closer examination to the modes of action, and ways of working developed by some collaborative art projects, new social movements networks and direct actions in Barcelona, during the past 5 years (2002-2007), trace a shift in the role of artistic work and might offer some answers to the questions as to what tools and tactics can be introduced to counter the deleterious affects of recent urban developments.

I define these projects as tactical practices, making parallel to the use in the new social movements of the notion of tactical media. These tactical practices are concerned with the process of creative production using interaction and subversion of existing structures of control over the production and distribution

of culture as a strategy. In these strategies, the use of new media not only offers opportunities for re-mixing and re-appropriating mainstream culture but also for re-distributing culture and to develop new models of action.

34. THE PLEASURES/PAINS OF DESIGN AND FASHION

CHAIRS

Magnus Mörck, Center for Consumer Research, Göteborg University, Sweden

Magdalena Petersson, Center for Consumer Research, Göteborg University, Sweden

PARTICIPANTS

Ann Kroon, Department of Sociology, Uppsala University, Sweden

Anna Lundstedt, National Institute for Working Life, Sweden

Marie Nordberg, Center for Gender Studies, Karlstad University, Sweden

DESCRIPTION

This session invites contributions on the politics of taste in design and fashion: the cultural force of gravity forming around consumer products like clothes, shoes, interior design, DIY tools, cars and toys. Media discourse visibly assigns different content to products in terms of gender, race and class, while the physical intimacy of design and fashion artefacts creates a blindness: taste is submerged and often beyond reflexivity, making this field highly charged with emotion. Cars have been masculinised while interior design is becoming more ambiguous, involving both men and women – but at the same time seductively heteronormative. Design objects tend to be classified in terms of the masculine and feminine. With intersectionality on the agenda, we must ask how this could be disrupted. While the pains of this field are obvious, its pleasures should not be ignored: how are values like beauty and sensuous enjoyment of material artefacts produced in different contexts?

ABSTRACTS

Ann Kroon

A VISUAL GENEALOGY OF WOMEN IN TROUSERS: FROM 'BLOOMERS' TO POLICE UNIFORMS VIA MALE IMPERSONATIONS

In this presentation, based on a visual work-in-progress which constitutes part of my post-doc project on the integration of women into policing, I will explore the wider social significance invested in "women wearing the pants" in a Euro-American modern context. Employing a Foucauldian historiographic approach, it is my aim to investigate the visual genealogy of the gradual breaking point in modern history when trousers became a "proper belonging" to both men and

women. Significantly, this also entails paying attention to previous significations of trousers as a phallic mark belonging only to men. Through three visual focuses, some questions of "women in trousers" will be schematically addressed: the introduction ca. 1850 of "bloomers" as the first pair of public trousers for women, was of great symbolic value at the brink of women's entering into public life; images of women's impersonations of men in the early 1900s will provide a platform for discussing "detachable" masculinity and women's desire for male attire; while the police uniform is treated as a nexus regarding the contemporary woman's authoritative place in society.

Anna Lundstedt

CONSTRUCTIONS OF WHITE WOMANHOOD IN FASHION CATALOGUES

This paper analyses how an identity of white womanhood is constructed in fashion catalogues produced by Gudrun Sjödén Design 1992-2004. The aim of the paper is to deconstruct both the discourses, and the subject positions which have been articulated and performed in texts and images. Travel writings, stories of catalogue photo shoots, as well as the communication between the customers and the designer is studied. Based on Ghassan Hage's theory of White governmentality, and post colonial feminist studies, the paper explores the expressed desire of the Other and the idea of enrichment of "ethnic cultures". Colonial conceptions of the Other as authentic textile crafts(wo)man are also being discussed. These fashion catalogues can be seen as an arena where discourses of white multiculturalism and white heteronormativity are materialized. Dressing in the uniform style of Gudrun Sjödén is a way of performing White womanhood. How can White womanhood be problematised and renegotiated? Is it possible to see any shifts in the signs of the discourses?

Marie Nordberg

THE FANCIEST PHANTOM OF THE NIGHT: DESIGNING HAIRSTYLES AS PLEASURE AND PAIN AMONG TURKISH MALE SERVICE WORKER IN ALANYA

Hair is both biological and cultural and a material for design and pleasure. But hairstyles are also a site of power, used both for inclusion and exclusion. Taking my points of departure in post structural feminism, critical masculinity studies, consumption studies and queer theory I discuss hairstyling both as a regulating power and a pleasure that brings young male Turkish service workers together in an effort to create the most thrilling hairstyle of the night. The creations functions as a brand for the company and force the male employees working nightshift to create more and more extreme hairstyles. However the hairstyling also create pleasure and constitute a homosocial friendship among the workers that helps them coop with the pain of long working hours. Although the friendship relays on a heterosexual norm excluding women by positioning them mainly as sexual objects, heteronorms are also contested and played with.

Magdalena Petersson & Magnus Mörck

EVE IS DRIVING IN HIGH HEELED SHOES: MARKET FEMINISM, GENDER EQUALITY AND QUEER IN VOLVO'S YCC CONCEPT CAR

'Gender conscious design' is rarely motivated with reference to power structures, or inequalities between men and women, that is our conclusion after looking into a number of cases from work wear, to power tools and a female car crash doll. The products are instead motivated through the perceived differences between men and women, physical as well as social. Volvo YCC, a concept car by an all women design team originally aimed at female customers, is hence explained through reference to market segmentation. By understanding women as a target group with particular needs, that hitherto have been neglected, developing a car for women becomes a new way of making business. Implicit in this argument is however a claim that the car buyer until now has been imagined as a man; the YCC then becomes a trouble maker, a provocateur, that brings attention to the hidden gender presumptions of the car industry. Gender conscious design is a risky project, with dangers of dismissal for the involved designers.

35. SVENSKA KULTURSTUDIERS FRAMTID, NYTTA OCH MENING

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Anders Olsson, amerikansk litteratur och USA-studier, Institutionen för humaniora, Mittuniversitetet

MEDVERKANDE

Svante Beckman, teknik och social förändring, kulturteori, Tema Q, Linköpings universitet

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* Magnus Öhlander, etnologi, Institutionen för språk och kultur, Södertörns högskola

BESKRIVNING

Hur mår kulturstudier på svenska universitet i tider då institutionsindelningar ändras och ämnen bildar nya enheter? I tider då kulturstudiers och humanioras relativa roller förskjuts? Är uppmärksamheten på tvärvetenskap och mångvetenskap ett sätt att stärka samverkan och därigenom kulturstudiernas ställning för att formera nya områden och göra nya kopplingar för studier? Är det tvärtom så att just tvärvetenskap och mångvetenskap suddar ut disciplinära förankringar och därmed osynliggör kulturstudierna i det svenska universitetslandskapet? Vilka vetenskaper bildar egentligen grunden för mångfalden? Hur förhåller sig konferenstemat "inter" i dess mångfald av begreppsbildningar till en svensk kulturforskning?

Denna session inbjuder till ett forskningspolitiskt samtal om nationella kulturstudier i det internationella tillståndet – utifrån etnologiska, geografiska, kulturvetenskapliga, lingvistiska, litteraturvetenskapliga och samhällsvetenskapliga

utgångspunkter – för ett tankeutbyte om svenska kulturstudiers framtid, nytta och mening eller den svenska kulturforskningens läge och inriktning i ett föränderligt akademiskt samarbete.

36. SCIENCE IN CULTURE AND ART IN SOCIETY

CHAIR

Andreas Gunnarsson, Science and Technology Studies, Göteborg University, Sweden

PARTICIPANTS

Emma Eldelin, Tema Q (Culture Studies), Department for Studies of Social Change and Culture (ISAK), Linköping University, Sweden

Marianna Michalowska, Institute of Cultural Studies, Adam Mickiewicz University, Poland

Maria Odette Canivell, World Literature, IDLS, James Madison University, US

DESCRIPTION

This session explores some facets of the complex interface between science and culture, and between art, society and culture. The polarity between science and the humanities has a long history, and so has their mutual interaction. Sometimes the two spheres are understood as two different worlds, "two cultures". At other times, artists work closely with scientific themes and scientists are deeply inspired by aesthetic modes of understanding. These papers uncover a series of interactions between separate spheres.

ABSTRACTS

Emma Eldelin

"THE TWO CULTURES" LEAVES HOME: C.P. SNOW'S CONCEPT AND THE SWEDISH DEBATE

In 1959, British writer, debater and former scientist C.P. Snow gave his famous Rede Lecture in Cambridge on the subject "The Two Cultures and the Scientific Revolution". His idea of a gap between scientists and "literary intellectuals" attracted much attention in Swedish debate from the early 1960's and onwards.

The aim here is twofold: firstly, to present the two cultures-concept as deeply grounded in Snow's personal experiences and in a British social, political and cultural climate. Secondly, I discuss the Swedish interpretations and recontextualizations of Snow's concept. In Sweden, "the two cultures" was often discussed in relation to concepts like *Bildung*, humanist and science. The Swedish interpretations often varied from the British ones, mainly due to earlier influences from German cultural traditions. These differences between cultures, languages and conceptions contributed to a broader and partly different understanding of "the two cultures" in Swedish debates.

Andreas Gunnarsson

THE GAP - MAKING MOVIES AND THE PUBLIC UNDERSTANDING OF SCIENCE

Scientists know a lot about a little and "ordinary people" know a little about a lot. A myth that traces back to ancient Greece tells us that this is the difference between everyday knowledge and the knowledge of the expert (articulated as *doxa* and *episteme*). Even though the notion of a gap between science and public has been questioned, reformulated and rejected more than once, it is still central to discussions concerning the public understanding of science. It is usually understood as a problem, and solving it is envisioned to create both better science and more democratically capable citizens. But in the narrative practices, in this case making movies, the knowledge gap seems to be a creative one in little need of bridging. This paper examines why and how that is by analysing movies that make use of science to mediate the credible and the incomprehensible.

Marianna Michalowska

A CATEGORY OF EXPERIENCE AS INTERMEDIATION BETWEEN ART AND SOCIETY

Interdisciplinary cultural reflection issue a new challenge for aesthetics. From the end of the 20th century it became evident that the status of aesthetics today was founded not only on art problems but was related mostly to events of everyday life. That is why a category of experience could be especially useful. The notion of experience can be used both for expression of human needs and political ambitions of artists (in John Dewey's and Richard Shusterman's pragmatic reflection) and an entity that describes personal histories and individual memories (in Walter Benjamin's consideration).

In the category of experience the issues of aesthetisation and anaesthetisation intersects as well. The problem of expansion and participation in popular culture cannot be longer understood only in vocabulary of art but also has to be expressed in conditions of social sciences. In a paper I analyze the artworks by artists from different artistic streams (such as Anish Kapoor and Barbara Krüger) looking for its association to the category of experience.

I would like to focus my attention on three viewpoints of that intermediation: the first one comes from Benjamin's notion about the liaison between the experience and modern shock, the second begins in a practice of social art and the third perspective describes the human desire for reality.

Maria Odette Canivell

THE CRISIS OF THE INTELLECTUAL? NATION BUILDING, INTELLECTUALS AND POLITICAL CONTRIBUTIONS IN EUROPE AND LATIN AMERICA, A COMPARATIVE VIEW

The intersection of politics and literature has a long standing tradition in Latin America. Intellectuals in Latin America, particularly writers, have contributed to the political arena since the time of the Foundation of the Nation. As Angel Rama suggests, the might of the pen, wielded by the Spanish speaking *letrados*, is a well known fact in the political life of the Spanish American nations.

Although the role of these intellectuals as presidents, ambassadors, ministers and high profile politicians has not always been beneficial to their countries of

birth, intellectuals in Latin America feel the need to actively participate in politics. In Europe and the United States, it would appear as if intellectuals feel more skeptical about their participation in public affairs, particularly when the posts imply a greater degree of public exposure. Are these differences historical, political, cultural, or is the apparent paucity of intellectuals/politicians due more to the intrinsic characteristics of the political field in Europe and the United States?

In this essay, I will explore the political connotations of the term intellectual and contrast it with the views of intellectuals in Europe, Latin America and the United States. I will attempt to explain similarities and differences in their conception of what an intellectual is, as well as possible explanations for these sometimes diverging perspectives.

37. SOCIAL HISTORY OF TIME: EXAMINING INTERCHANGES BETWEEN NATURAL AND SOCIAL SCIENCES

CHAIR

Kirill Postoutenko, Smolny College, Russia

PARTICIPANTS

* Gerhard Dohrn-van Rossum, Chemnitz Technical University, Germany

* Valentin Rauer, Constance University, Germany

DESCRIPTION

The panel puts one of the fundamentals of human thinking and doing on the crossroads of different academic disciplines that are rarely invoked in the same context: sociology and biology, iconography and history of medicine, discourse analysis and genealogy of totalitarianism. By cross-examining the notion of time, one could hope to come up with the more general definition of temporality, which might have a bigger explanatory force than the existing 'phenomenological' or 'metaphorical' models.

ABSTRACTS

Gerhard Dohrn-van Rossum

NATURAL TIME AND SOCIAL TIME IN HISTORICAL PERSPECTIVE

The development of modern patterns of ordering social time, of scheduling and of implementing industrial time-discipline are considered as crucial for the unique western road to the modern society. From the nineteenth century onwards they are described as processes of alienation from natural and human rhythms, from spontaneous and to a large extent self-determined ways of organizing personal time. Karl Marx, Max Weber, Werner Sombart, Lewis Mumford and E.P. Thompson are the main authorities for conceptualizing modernization as closely if not deci-

sively stimulated by long-term changes of the time-consciousness since the late Middle Ages. My contribution will not question the adequateness of such general outlines, but will (1) question the notion of the natural and humane rhythms in the pre-modern era. I will argue (2) that tight ordering of time and scheduling is closely connected with processes of urbanization in many pre-modern and non-european societies. The western way to modern types of dealing with social time is unconceivable without the development of technical means of time-measurement, and the mechanical clock, the "mother of all machines" (Mumford), is still a symbol for the changes to more secular, more rational attitudes towards time. Therefore I will present (3) an overview of the adaption to and the emancipation from natural time brought about by the diffusion of mechanical clocks and the use of modern hours from the late Middle Ages to the end of the nineteenth century.

Valentin Rauer

BREAKING THE FRAME OF TIME AND SPACE: THE PICTORIAL REPRESENTATION OF HIV INFECTION RATES IN DER SPIEGEL AND TIME MAGAZINE 1983-2003

Global epidemics like HIV do not only propel questions of medical treatment and health-care. They also initiate cultural master-narratives about time and space. In these master-narratives, the "medical" time and space is paralleled by a "social" time and space. This argument will be demonstrated by the results of a media-analysis of the pictorial representation of HIV infection-rates in DER SPIEGEL and TIME MAGAZINE 1983-2004. One major outcome of the study is that during the master-narrative of Cold-War the epidemiological apocalypses of HIV was represented in isotypes of time, during the master-narrative of globalization it was represented in isotypes of space. With the end of Cold War, the representation of potentially apocalyptic future shifted from an apocalyptic social time to an apocalyptic social space.

Kirill Postoutenko

SOCIAL HISTORY OF TIME: EXAMINING INTERCHANGES BETWEEN NATURAL AND SOCIAL SCIENCES

It has been a while since the historians of the late 20th century discovered the egocentric pattern of social space: thus Reinhard Kosellek demonstrated that the fundamental difference between "us" and "barbarians", "pagans" or "Untermenschen" appeared to be based on the evaluations developed [here](#) (where we are existing) but null and void over the horizon. However, the same asymmetry of social time has been passed over in silence – largely due to the lack of scientific evidence. It was only recently that neurophysiologists (Mathew A. Wilson) came across the fact that our brain recalls the past in the same self-centered order as it examines our location: recent events first (Mathew A. Wilson). This finding leads us to the reexamination of the existing models of social time, which inevitably entail retroactive social editing ranging from individual apocalyptic reexaminations of the past (*fin-de siecle* in Western Europe) to the highly organized totalitarian structuring of the future according to the political objectives (five-year plan in Soviet Union). The presentation is based on the discourse analysis of Soviet, German and Swiss book titles between 1910 and 1945.

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