

CURRENT ISSUES  
IN EUROPEAN  
CULTURAL STUDIES

ACSIS Conference 2011  
Norrköping, 15–17 June 2011

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# Preface

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## Current Issues in European Cultural Studies: ACSIS Conference 2011

We proudly present the programme of our international conference 'Current Issues in European Cultural Studies'! The conference is arranged by the Advanced Cultural Studies Institute of Sweden (ACSIS) which is a national centre for interdisciplinary and international networking in the field of cultural studies ([www.acsis.liu.se](http://www.acsis.liu.se)). ACSIS has a wide range of activities, including the large biannual conference on cultural research that we have arranged since 2005. The great response to our first international conference 'INTER', in 2007 convinced us of the need for continuing to bring different regions and thematic areas together on an international scale.

This is why we have given the 2011 conference a broad European scope. Each of its plenary sessions focuses on a particular set of current issues, dimensions and perspectives for interdisciplinary, critical and cultural research in Europe. Our intention is to point at tensions and contradictions that together serve to map key contemporary directions in this complex field.

What does Europe mean to cultural researchers today? How is cultural studies defined and how does it thrive or suffer in different countries? What threats, challenges and opportunities are pivotal for us in the 2010s? The last plenary sums up a series of five 'spotlight sessions' that each gathers scholars into a panel to discuss the current state of cultural research in different regions of Europe: central, east, north, south and west. The latter is actually limited to British cultural studies, indicating that these regions are far from innocent concepts, and we expect critical debates around the very idea of dividing Europe in this manner! The European branch of the inter-

national Association for Cultural Studies ACS has kindly supported our efforts by letting their board members chair and take part in these spotlight sessions.

Parallel to the spotlights a total number of 50 group sessions, including double sessions, involving more than 200 participants will take place. Conferences are not only work, they are also a great opportunity to meet old friends and make new ones. In addition to the discussions at the sessions, there will be plenty of time to socialise at the reception hosted by the city of Norrköping on Wednesday evening and the big conference dinner on Thursday night.

Since the start these ACSIS conferences have provided a rich overview of the contemporary trends in cultural research, which our conference publications prove. We will continue this work and publish the conference proceedings, which are open to all conference participants, of this year in open access at Linköping University Electronic Press. More information about the proceedings will be distributed after the conference. Participants are also invited to submit articles to our refereed academic journal *Culture Unbound: Journal of Current Cultural Research*, published open access since 2009 by Linköping University Electronic Press. *Culture Unbound* is partly owned by ACSIS and as the journal's publication history shows, it is a wonderful resource for publishing this kind of texts ([www.cultureunbound.ep.liu.se](http://www.cultureunbound.ep.liu.se)).

The national board of ACSIS has served as a programme committee for the conference, and a great number of local supporters have assisted in preparing and organising the event. The Bank of Sweden Tercentenary Foundation (Stiftelsen Riksbankens Jubileumsfond), the Wenner-Gren Foundations (Wenner-Gren Stiftelserna), Linköping University's Faculty of Arts and Sciences and the city of Norrköping have contributed with the funding needed to make this all possible. Last but certainly not least, we are enormously grateful for and impressed by the nonsalaried efforts from all invited speakers, Panelists, moderators, session organisers and paper presenters who have filled these frameworks with such fascinating intellectual contents.

This programme book includes the full programme, abstracts, maps and various other kinds of information, ending with a list of participants and e-mails in alphabetic order.

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

**Johan Fornäs**, Director of ACSIS, Södertörn University

**Johanna Dahlin**, ACSIS conference organizer, Linköping University

**Martin Fredriksson**, ACSIS research coordinator, Linköping University

# General Information

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The conference ‘Current Issues in European Cultural Studies’ is held at Louis De Geer Congress & Concert Hall, located in the very centre of Norrköping. Plenary and Spotlight sessions take place in the building called Flygeln while all parallel sessions are held either in Hemerycksalen, Trozellirummet or Mässingen in the main building (Louis de Geer) or the eight smaller seminar rooms called F1-F8 in a separate annex. All are connected to Flygeln by an underground passageway with a walking distance of less than 5 minutes (see map on following page and at the back of this book). The dinner on Thursday will be served in Bistron, just outside of De Geerhallen.

ATM machines, stores and restaurants are found by the nearby square Skvallertorget or at Drottninggatan. that runs in the middle from north to south, passing a series of shopping centres and the Grand Hotel Elite – which serves as a kind of informal conference hotel – until it ends at the railway station on Norra Promenaden. Next to the railway station is the city hall – Norrköpings Stadshus (Hotellgatan 3) – to which Norrköping City Council invites all conference participants to a reception on Wednesday evening. The entrance is next to the cactus plantation in the small park Carl Johans Park.

Taxis can be reserved via phone: +46 (0)11 100100 (Taxibil), +46 (0)11 160000 (Vikbolandstaxi) or +46 (0)11 300000 (Taxikurir).

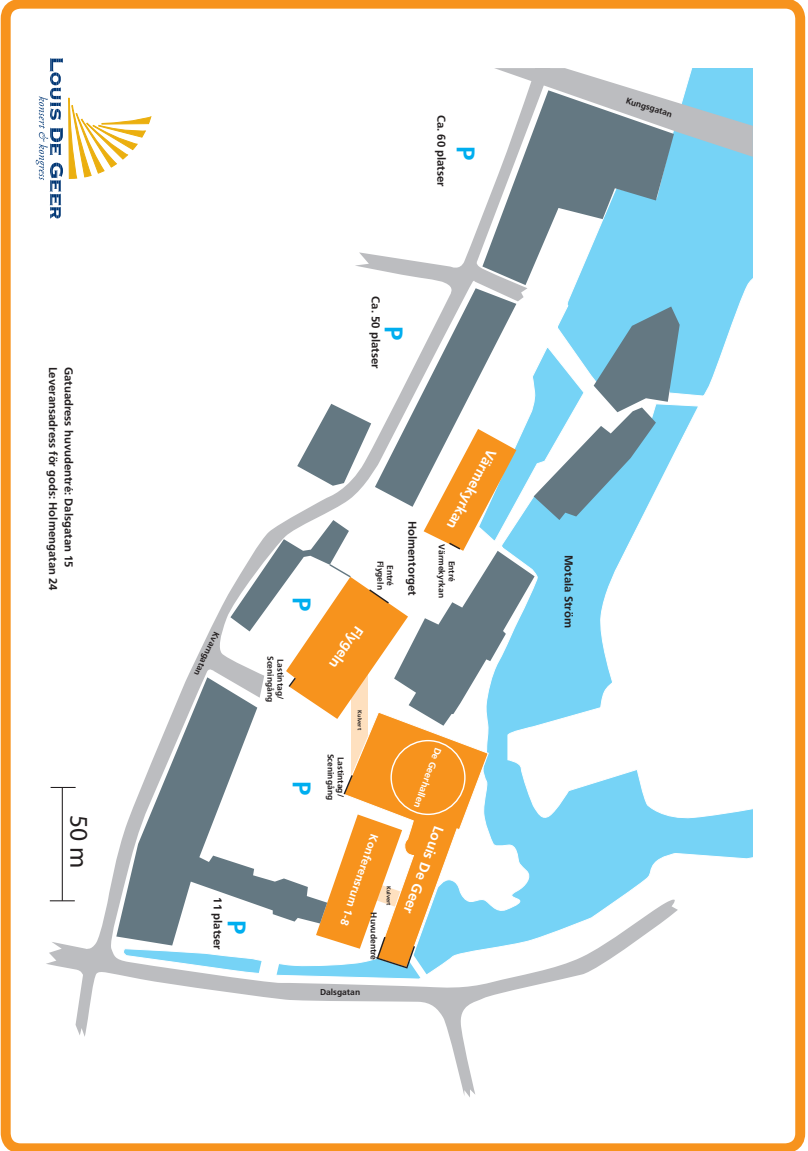
The conference centre registration desk will be in service during scheduled breaks.

Questions regarding schedule, sessions etc. are answered by conference organiser Johanna Dahlin, +46 (0)11 363412, johanna.dahlin@liu.se, or by the conference co-organiser Martin Fredriksson, +46 (0)73 2039092, martin.fredriksson@liu.se.

Conference premises at Louis De Geer Congress & Concert Hall listed as follows:

- F Flygeln conference hall (Flygeln, Louis De Geer)
- F1-F8 Flygeln seminar rooms (Flygeln, Louis De Geer)
- H Hemerycksalen (Louis De Geer)
- T Trozellirummet (Louis De Geer)
- M Mässingen

# Map



Gastadresse hovedentré: Dalsgatan 15  
Leveransadress för gods: Holmenngatan 24

50 m



# Culture Unbound

Journal of **Current Cultural** Research

## CALL FOR ARTICLES

CULTURE UNBOUND: JOURNAL OF CURRENT CULTURAL RESEARCH is an open access, peer-reviewed academic journal for border-crossing cultural research published by ACSIS in collaboration with The Swedish Cultural Policy Research Observatory (SweCult) and The Department of Culture Studies (Tema Q) at Linköping University. It aims to be a constantly updated forum for a wide scope of cultural research, globally open to articles from all areas in this large field.

Each year Culture Unbound publishes approximately four thematic sections where a guest editor is invited to explore a theme of particular relevance and scholarly interest, but it is also open for independent articles, published separately from the themes. Since the start in 2009 it has hosted themes such as “The City of Signs – Signs of the City” edited by Geoff Stahl, “Surveillance” Toby Miller and most recently “Creativity Unbound” by Can Seng Ooi and Birgit Støber.

We would like to take this opportunity to invite the conference participants to contribute to Culture Unbound. We welcome both individual articles and proposals for thematic sections. A thematic section could for instance focus on the subject of a conference session but opening it up for submissions for people outside of the session and the conference.

Individual articles can deal with any subject within the scope of the conference. Since only previously unpublished material is published, a paper included in the conference proceedings must be reworked in order to be submitted to Culture Unbound. Unlike the conference proceedings all articles in Culture Unbound will be peer reviewed which means that though we invite all participants to submit articles for the journal we cannot guarantee that they will eventually be published.

Information and guidelines for authors can be found at our website: <http://www.cultureunbound.ep.liu.se/instructions-for-authors.html>. All enquiries can be directed to Martin Fredriksson at [martin.fredriksson@liu.se](mailto:martin.fredriksson@liu.se).

**Johan Fornäs**, Editor-in-Chief, Södertörn University  
**Jenny Johannisson**, Associate Editor, Borås University  
**Martin Fredriksson**, Executive Editor, Linköping University

# Programme

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Wednesday June 15		Room
09.00	Registration, coffee	Flygeln
10.15	<i>Introduction: Johan Fornäs, Dan Brändström, Martin Fredriksson, Ferda Keskin.</i>	Flygeln
11.00	<i>Plenary session A: “Cosmopolitan Issues: Knowledge and Mobilities in a World of Borders”</i> <i>Panelists: John Urry, Lancaster University</i> <b>Alexandra Zavos</b> , Panteion University of Athens <i>Moderator: Brett Neilson, University of Western Sydney</i>	Flygeln
12.45	Lunch	Flygeln
14.00	Parallel sessions <i>Spotlight session 1: “Central European Cultural Studies: BeNeLux and the German-Speaking Region”</i> <i>Panelists: Joke Hermes, INHolland University &amp; University of Amsterdam</i> <b>Oliver Marchart</b> , Luzern University <b>Udo Göttlich</b> , Universität des Bundeswehr, München <i>Moderator: Roman Horak, University of Applied Arts, Vienna</i>	See separate schedule
15.45	Coffee	F 1-8
16.15 –18.00	Parallel sessions <i>Spotlight session 2: “East European Cultural Studies: The ‘New’ Europe”</i> <i>Panelists: Iara Boubnova, Bulgarian New University</i> <b>Allaine Cerwonka</b> , Central European University, Budapest <b>Egle Rindzeviciute</b> , Linköping University <i>Moderator: Irina Sandomirskaja, Södertörn University</i>	Flygeln
19.00	Reception	City Hall

<b>Thursday June 16</b>	<b>Room</b>	
09.00	<p><i>Plenary session B: “Cosmic Issues: Nature and Culture”</i></p> <p><i>Panelists:</i> <b>Gernot Böhme</b>, Technische Universität Darmstadt  <b>Joanna Zylinska</b>, Goldsmiths College</p> <p><i>Moderator:</i> <b>Ole Martin Høystad</b>, Telemark University College</p>	Flygeln
10.45	Coffee	Flygeln
11.15	<p>Parallel sessions</p> <p><i>Spotlight session 3: “North European Cultural Studies: The Nordic Countries”</i></p> <p><i>Panelists:</i> <b>Erling Bjurström</b>, Linköping University  <b>Ole Martin Høystad</b>, Telemark University College  <b>Mikko Lehtonen</b>, University of Tampere</p> <p><i>Moderator:</i> <b>Anne Scott Sørensen</b>, University of Southern Denmark</p>	See separate schedule
13.00	Lunch	
14.00	<p>Parallel sessions</p> <p><i>Spotlight session 4: “South European Cultural Studies: The Mediterranean”</i></p> <p><i>Panelists:</i> <b>Eric Maigret</b>, Paris University  <b>Aljosa Puzar</b>, Hankuk University of Foreign Studies  <b>Sofia Sampaio</b>, Instituto Universitário de Lisboa</p> <p><i>Moderator:</i> <b>Chantal Cornut-Gentile D’Arcy</b>, Zaragoza University</p>	Flygeln
15.45	Coffee	
16.15 –18.00	<p><i>Plenary session C: “Chronotopic Issues: Powers of Remembering and Narrating”</i></p> <p><i>Panelists:</i> <b>Sudeep Dasgupta</b>, University of Amsterdam  <b>Claire Alexander</b>, London School of Economics</p> <p><i>Moderator:</i> <b>Ursula Ganz-Blättler</b>, University of Lugano</p>	Flygeln
19.00	Conference dinner	Bistron

## Friday June 17

		Room
09.00	Parallel sessions <i>Spotlight session 5: "British Cultural Studies"</i> <i>Panelists: John Hutnyk</i> , Goldsmiths College <b>Roshini Kempadoo</b> , University of East London <b>David Morley</b> , Goldsmiths College <b>Mica Nava</b> , University of East London <i>Moderator: Jeremy Gilbert</i> , University of East London	See separate schedule
10.45	Coffee	Flygeln
11.15	<i>Plenary session D: "Convergence Issues: Intermedial Materiality and Representation"</i> <i>Panelists: Lisa Blackman</i> , Goldsmiths College <b>Ian Burkitt</b> , University of Bradford <i>Moderator: Mikko Lehtonen</i> , University of Tampere	Flygeln
13.00	Lunch	
14.00	<i>Plenary session E: "Current Issues and Trends in European Cultural Studies: Conclusions from the Spotlight Sessions"</i> <i>Panelists: Roman Horak</i> , University of Applied Arts, Vienna <b>Irina Sandomirskaja</b> , Södertörn University <b>Anne Scott Sørensen</b> , University of Southern Denmark <b>Chantal Cornut-Gentile D'Arcy</b> , Zaragoza University <b>Jeremy Gilbert</b> , University of East London <i>Moderator: Ferda Keskin</i> , Istanbul Bilgi University	Flygeln
15.45	<i>Closing: Johan Fornäs &amp; Dan Brändström</i>	Flygeln
16.00	Departure	

# Session Schedule

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	<b>Flygeln</b>	<b>Hemeryck</b>	<b>Trozelli</b>	<b>Mässingen</b>
<b>Wed 14.00</b>	Spotlight 1: BeNeLux and the German-Speaking Region	7:1 European Museum Research	15:1 Feminist Cultural Studies	3:1 Cosmopolitanism and Cultural Practice
<b>Wed 16.15</b>	Spotlight 2: East European Cultural Studies: The 'New' Europe	7:2 European Museum Research	15:2 Feminist Cultural Studies	3:2 Cosmopolitanism and Cultural Practice
<b>Thu 11.15</b>	Spotlight 3: The Nordic Countries		7:3 European Museum Research	16 Feminism and the Concept of Nation
<b>Thu 14.00</b>	Spotlight 4: The Mediterranean		7:4 European Museum Research	30 Transport and Infrastructure
<b>Fri 09.00</b>	Spotlight 5: British Cultural Studies			

	<b>Seminar room 1</b>	<b>Seminar room 2</b>	<b>Seminar room 3</b>	<b>Seminar room 4</b>
<b>Wed 14.00</b>	29:1 This is our Place!	28:1 Remembering and Forgetting	1 Contemporary Families	18:1 Imagining Europe
<b>Wed 16.15</b>	29:2 This is our Place!	28:2 Remembering and Forgetting	4 Crafting Knowledge	18:2 Imagining Europe
<b>Thu 11.15</b>	22 Place and Cultural Economy	21:1 Post-Yugoslav Condition	17:1 Green Futures	11:1 Electronic Dance Music
<b>Thu 14.00</b>	19 Marketisation, Working Life and Culture	21:2 Post-Yugoslav Condition	17:2 Green Futures	11:2 Electronic Dance Music
<b>Fri 09.00</b>	31 The Historio- graphy and Use of Fine Arts	30 Transport and Infrastructure	6 Culture in Use	9 Diasporas of/in Europe

	<b>Seminar room 5</b>	<b>Seminar room 6</b>	<b>Seminar room 7</b>	<b>Seminar room 8</b>
<b>Wed 14.00</b>	5 Cultural Studies of/in Turkey	25:1 Revisiting the Literary	34 Cultures of Conflict	32 Bodies, Boundaries and Borders
<b>Wed 16.15</b>	33 Representations and Legislations	25:2 Revisiting the Literary	10 Dreams of Place-making	20 New Technologies
<b>Thu 11.15</b>	14 European Nationalisms	2:1 Copyright Wars	13:1 European Identities	8 Darker visions of European Identities
<b>Thu 14.00</b>	23 Re-processes	2:2 Copyright Wars	13:2 European Identities	26 Rhythm Changes
<b>Fri 09.00</b>	27 Conditions of Music Making	12 Ethnographic Imaginaries	15:3 Feminist Cultural Studies	24 Rethinking Cultural Research

## Plenary Session A

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### Cosmopolitan Issues: Knowledge and Mobilities in a World of Borders

Although a concept with both ancient and Enlightenment roots, the recent debate about cosmopolitanism emerged amidst discussions of postcolonialism, global flows, alternative modernities and cultural diversities. From the early 1990s, cosmopolitanism became associated with visions of mobility-from-below, postnationalism and a borderless world. Two decades later it is clear that, far from this vision, the world is experiencing a proliferation of borders. No longer existing only at territory's edge, borders have moved into the middle of political space. While the passage of goods and capital has been eased, the mobility of human bodies is subject to new forms of differentiation and processing. Attempts to meet global challenges such as the reduction of carbon emissions are caught in a tension between cosmopolitan openness and the interests of particular jurisdictions. This panel will reassess the cosmopolitan visions of the recent past by asking what it means to live in a world of borders.

**John Urry**, Lancaster University

#### **Cosmopolitanism and Chinese Science**

Cosmopolitanism is the focus of much current debate. This literature is marked by a relative paucity of detailed research examining cosmopolitanism as a social force within particular societies. Two topics that have received little attention despite their utter importance for current global challenges are the scale and impact of cosmopolitanism in China and the

significance of 'low carbon innovation'. This paper explores both on the basis of over 70 interviews with parties involved in low-carbon innovation, a field particularly propitious for cosmopolitan motivation. We argue that there is distinct evidence of cosmopolitanism in China but this is relatively fragile and an elite development, despite China's increasingly deep integration into global networks and flows. Furthermore, the cosmopolitanism in evidence is a distinctly Chinese version, thereby offering important lessons regarding the nature of cosmopolitanism per se and the reciprocal challenge of China to the existing cosmopolitanism of the global North.

**Alexandra Zavos, Panteion University of Athens**  
**Greece, Migration and the Borders of Europe in Crisis: From the Cosmopolitan Ideal to the Practice of Cosmopolitics**

Greece is a country-in-crisis. Situated at once at the internal and external borders of Europe, it has a troubled history and a turbulent experience of migration. Its representation as the internal other of Europe references a (neo-colonial) loss of sovereignty that precludes autonomy and universal belonging as imagined in the cosmopolitan ideal. Departing from the Greek situation, this paper argues that the universal ideal of cosmopolitanism has been both actualized and evacuated in the condition of post-coloniality. The proliferation of competing local and hybrid histories outside and within Europe highlights the actualization of the cosmopolitan ideal as a singular and plural condition best captured through the notion of cosmopolitics. Migration in particular is a cosmopolitical practice where the agency and knowledge of moving subjects and not abstract rules of state animate a renewed negotiation of citizenship as belonging to the world, fractured but also unified by borders. To illustrate this, we examine the embodied practice of hungerstrike undertaken by a group of 300 undocumented migrants asking for their right to legal work and residence in Greece. This act of self-determination marks the emergence of a cosmopolitical subject that claims belonging to the world regardless of its abstractly conceived (il)legitimacy.

*Moderator*

**Brett Neilson, University of Western Sydney**

# Plenary Session B

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## Cosmic Issues: Nature and Culture

Nature and culture have always been intertwined in the history of mankind. In spite of empirical and theoretical evidence of how nature resists control, humankind's technological-instrumental encroachment on nature has never been larger than today. This gives ground to scrutinise the relation between human beings and nature. It may be time to replace the hegemonic dichotomy of Man-Nature with new concepts and other forms of non-instrumental rationality more in tune with desires and emotions. This plenary session will therefore challenge basic understandings of the humans-nature relations and the nature-cultures orders, and of the links between biology and culture, between control and contingency, and between reason and passion.

**Gernot Böhme**, Technische Universität Darmstadt

### **Nature as a Cultural resource**

The panelist will discuss the question what cultural resources we have which may help to criticize and eventually resist technological development: nature is one of them.

**Joanna Zylinska**, Goldsmiths College

### **Face-to-Facebook: Bioethics between Technology, Nature and Culture**

To recognise that a technology or a medium has some degree of agency is not to assign autonomy to it and thus simultaneously abdicate our human

responsibility. However, who or what counts as ‘the human’ is undergoing a significant transformation in the current cultural context, which is why the question of agency and responsibility cannot be perceived as something that only and unproblematically applies to a skin-bound human entity. In the light of the above, this paper will pursue the ethical implications of the ultimate instability and transience of the mediated cultural subject. Developing further my ideas from *The Ethics of Cultural Studies* (2005) and *Bioethics in the Age of New Media* (2009), it will outline what I term ‘an ethics of mediation’ – which, in line with my expanded understanding of mediation as a way of being and becoming in the technological world, with all its bio-digital configurations – can also be dubbed ‘an ethics of life’. Two key questions will organise my argument: What is entailed in the recognition that no particle of matter is fully autonomous and self-propelled, in nature as in culture? What moral frameworks become available within the context of ongoing dynamic mediation, and whom does ethical responsibility concern if we are all supposedly ‘becoming Facebook’ (no matter whether we are ‘on’ it or not)?

*Moderator*

**Ole Martin Høystad**, Telemark University College

# Plenary Session C

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## Chronotopic Issues: Powers of Remembering and Narrating

Cultural / collective memory is created - and constantly recreated - by way of narrative communication. This explains why memories change: They are the product of an ongoing interaction and build on complex discursive formations. The panel on chronotopic issues raises questions as to what kind of (especially: postcolonial) narratives have constructed what kind of (specifically good or bad - or simply everyday) memories of what kind of an (utopian or dystopian - or simply regular) "Europe".

**Sudeep Dasgupta**, University of Amsterdam

### **Staging Europe: The Dialectics of Disclosure and the Cultures of Mobility**

This paper will first suggest three broad frameworks for situating the mobility of cultures within a broad historical context – the inter-European, the post-colonial and the neo-imperial. The cultural framings of these three forms of mobility however often bleed into each other in the contemporary European context. The mobility of cultures also produces cultures of mobility within and across this triple framing. Understanding the cultures of mobility as forms of cultural production engaging with displacement, through examples in art, film and television the paper will track multiple ways of staging Europe. Staging implies the manipulation of time-space configurations through which Europe is narrativised as a space of belonging, contestation and dissensus. Such narratives both disclose and enclose. The politics of

disclosure requires (for the displaced) responding to demands for the supply of information, the manifestation of acceptable cultural forms and signs of belonging. However, the dialectics of disclosure implies the closure performed by such disclosures, the deliberate and unintended exclusions which attend such narratives. The dialectics of exposure and enclosure produces a perspectival frame for analyzing the dissensual staging of Europe between among cultures of mobility.

**Claire Alexander**, London School of Economics

### **Contested Memories: the Shahid Minar and the Struggle for Diasporic Space**

Drawing on new empirical research conducted in East London as part of a project on 'the Bengal diaspora', this paper explores the struggle over Bangladeshi identity in Tower Hamlets as exemplified in the monument of the Shahid Minar and the related celebration of Ekushe (Martyr's Memorial Day), which is usually held to mark the beginning of the Bangladesh national liberation struggle. The original Shahid Minar stands in Dhaka, but has been replicated in diasporic Bengali communities across Britain and elsewhere, and points to the significant presence of transnational historic, emotional and imaginative links across the diaspora. Building on Avtar Brah's notion of diasporic space, the paper explores the ways in which rituals and memory work both as a forms of continuity with the homeland and as a form of claims staking for minority groups in multicultural spaces. Using original interviews with community and religious leaders, the paper also explores the ways in which the establishment of the monument and the memorialisation of the Liberation War both represents the re-imagination of the Bangladeshi community in London and draws the lines for the contestation of this identity, particularly around a religious/secular/nationalist divide, but also around generation, class and idea(l)s of 'community'.

*Moderator*

**Ursula Ganz-Blättler**, University of Lugano

# Plenary Session D

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## Convergence Issues: Intermedial Materiality and Representation

Representation is never nothing but representation. All representations have their social and material preconditions and effects. The recent growth of scholarly interest in relations between the material and the symbolic as well as in the specific material forms of representations is based on the conviction that also the highly mediatised late modern culture is firmly linked with human corporeality and sensuousness. This session analyses the grounds of the corporeal turn in cultural and media studies and offers new insights about the embodied materiality of contemporary symbolic forms.

**Lisa Blackman**, Goldsmiths college,  
**Body Studies meets Cultural Studies: Embodiment, Technicity and Affect**

This paper will outline some of the current issues emerging within cultural studies which draw from transdisciplinary debates on the senses, affect, technicity and embodiment. The paper will develop the concept of threshold phenomena in order to address the transsubjective processes of mediation which extend beyond the singularly bounded and distinctly human psychological subject. This will be explored specifically in relation to the phenomenon of voice-hearing and concepts of mediated perception. This work will be situated within current debates on televisual affect and distributed perception.

**Ian Burkitt**, University of Bradford

## **Body, Image and Imagination: Place and Time in the Psyche**

This paper will investigate the linkages between the body, images and imagination as the foundation for the human psyche. Using Bakhtin's concept of the 'chronotope' – representations of time and space – as an analytical device, I will investigate the role of the image of spatial locations as the basis of the psyche, as in Bachelard's use of the 'house' as an image of internal space. In this sense, images are places that serve as the basis for imagining 'inner' places. I will also investigate the role of the image in human imagination and in metaphor, which are basic expressions of the meaning of experience. Here, I will focus on emotional meanings and the way that certain body parts, particularly the heart, become symbols of certain emotional experiences in our imagination. I will illustrate these concepts by examples from the work of Freud and St Augustine, but underline how these are the basis of modern imaginings of self and emotions. Thus, both our sense of internal psychic space and our emotional experience are informed by, and embedded in, the material places and times in which we live. These are reflected in chronotopes that allow us to creatively imagine and re-imagine the social and psychic world. The paper therefore seeks to illustrate how all representations have social and material preconditions and show the embodied materiality of symbolic forms.

*Moderator*

**Mikko Lehtonen**, University of Tampere

# Plenary Session E

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## Current Issues and Trends in European Cultural Studies: Conclusions from the Spotlight Sessions

This is the last session of the conference where the moderators from all the five spotlight sessions sit down to discuss and evaluate the ideas, reflections and conclusions that has surfaced in the course of the conference. We expect this to become an important inventory of the current state of European cultural research that will tell whether EU's motto "united in diversity" is applicable to European cultural studies. And in the end, it might also give us a hint of where cultural studies in various regions of Europe are heading in the close future.

### *Participants*

**Roman Horak**, University of Applied Arts Vienna

**Irina Sandomirskaja**, Södertörn University

**Anne Scott Sørensen**, University of Southern Denmark

**Chantal Cornut-Gentile D'Arcy**, Zaragoza University

**Jeremy Gilbert**, University of East London

### *Moderator*

**Ferda Keskin**, Istanbul Bilgi University

# *Spotlight Sessions*

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## **Spotlight Session 1**

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### **Central European Cultural Studies: BeNeLux and the German-Speaking Region**

Raymond Williams has once described Cultural Studies as one project with many formations. The spotlight session on ‘Central European Cultural Studies: BeNeLux and the German-Speaking Region’ thus will try to discuss the state of the art of Cultural Studies as a transdisciplinary academic and political project in the Benelux countries and in Germany, Switzerland and Austria with reference to the question if there have been and/or are certain formations of Cultural Studies to be found in the countries mentioned above.

The session shall focus on these possible formations, and will try to identify the peculiarities of these formations – if there are any!

The Panelists will also raise the question if it does make sense to talk about ‘national’ or ‘regional’ formations of Cultural Studies. Issues like the importance of certain intellectual and academic traditions in the study of culture and their impact on the various ways Cultural Studies have been taken up and developed in the countries mentioned will also be tackled.

#### *Panelists*

**Joke Hermes**, INHolland University & University of Amsterdam

**Oliver Marchart**, Luzern University

**Udo Göttlich**, Universität der Bundeswehr München

#### *Moderator:*

**Roman Horak**, University of Applied Arts, Vienna

# Spotlight Session 2

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## East European Cultural Studies: The 'New' Europe

"Eastern Europe" is neither a geographic, nor a historical concept, but a geopolitical construction created by the Cold War -- its ideologies, its technologies and, last but not least, its epistemologies. In the area of knowledge, this heritage manifests itself in transition studies in political and social sciences, which dominate the understanding of the past, present, and future of the former "Second World" of the Cold War era. East European cultural studies as they evolved in American and European universities and later on in new universities of Eastern Europe find themselves in a double bind vis-à-vis the neoliberal transition. On the one hand, cultural studies were initiated as part of the project of neoliberal transition with its message of emancipation, and as a tool of democratization in the academia. On the other hand, because of its institutional loyalties in the academic practice, cultural studies seem to be losing their status as social critique. This development can be seen as somewhat parallel to the development in contemporary art in Eastern Europe that initially came with a message of critique and empowerment, but abandoned its critical function to become an institutionalized field and a market for investment.

### *Panelists*

**Iara Boubnova**, Bulgarian New University

**Allaine Cerwonka**, Central European University, Budapest,

**Egle Rindzeviciute**, Linköping University

### *Moderator*

**Irina Sandomirskaja**, Södertörn University

# Spotlight Session 3

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## North European Cultural Studies: The Nordic Countries

The panelists will give a short overview of the development and change of cultural studies in the Nordic countries (DK, S, N and F) over the last forty years. Generally, the field has been established within different academic disciplines since the 1970s, however marked by significant differences between the Nordic countries as well as by significant phases or 'moments' in terms of the spread of cultural studies as a bulk of theory to more and more disciplines, which in addition has opened it to new research areas, preoccupations and outlooks. At the same time and for the same reasons, the institutionalization and position of cultural studies is fragile. The panelists will discuss the general situation in the Nordic countries as well as significant differences and ask the question of the future of Cultural Studies in the Nordic countries and strategic choices as to what should be done.

### *Panelists*

**Erling Bjurström**, Linköping University

**Ole Martin Høystad**, Telemark University College,

**Mikko Lehtonen**, University of Tampere

### *Moderator*

**Anne Scott Sørensen**, University of Southern Denmark

# Spotlight Session 4

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## South European Cultural Studies: The Mediterranean

There is no doubt that, in the past decade or two, cultural studies has experienced a remarkable international boom. A brief glance at the proliferation of cultural studies programmes, conferences, seminars, publications in different countries overwhelmingly confirms the strength and growth of this area. And yet, what, for all this explosion of interest in cultural studies, is the real panorama or reality in France, Spain, Portugal Italy and/or Croatia? What, compared with neighbouring countries and the British, Australian and USA scenes especially, is the scope, the purpose, the situation of cultural studies in Southern European university contexts? Through recourse to Stuart Hall's Marxism without guarantees and Lawrence Grossberg's radical contextualism, this panel seeks to both excavate and theorize how cultural studies' more interdisciplinary and socially informed outlook fares within our national academic structures and relations. More concretely, the aim of this session is to, in Stuart Hall's own words: "assess what has been gained, what deserves to be lost, and what needs to be retained - and perhaps rethought" in the light of recent conjunctures (1996: 25).

### *Panelists*

**Eric Maigret**, Paris University

**Aljosa Puzar**, Hankuk University of Foreign Studies

**Sofia Sampaio**, Instituto Universitário de Lisboa

### *Moderator*

**Chantal Cornut-Gentile D'Arcy**, Zaragoza University

# Spotlight Session 5

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## British Cultural Studies

This panel will consider the the nature of the political, economic, cultural and institutional pressures which have been shaping the development of cultural studies in the UK in recent years and the range of emergent responses to them. How do these pressures relate to the valuation of Theory within the field and to the the uses and mis-uses of abstraction. By contrast, what is the relative valency of area-studies approaches; of cultural and intellectual history; of work which treats cultural and artistic practice as a key form of intellectual enquiry? Does the 'historical mode' of writing still retain the privileged place in the discipline once attributed to it? How can cultural studies respond to the pressures which repeatedly threaten to contain, discipline and institutionalise it? What are the new modes of performative engagement which can facilitate and renew its relationships with political struggles: against marketisation, anti-feminism, militarised racism and the evisceration of democratic institutions? Does the world of web 2.0 and the demand new modes of intellectual as well as organisational engagement. And how far are any of these questions actually specific to cultural studies? Does cultural studies retain or require any disciplinary specificity at a time when so many of its concerns have been disseminated into the wider field of the critical humanities and social sciences?

### *Panelists*

**John Hutnyk**, Goldsmiths College

**Roshini Kempadoo**, University of East London

**David Morley**, Goldsmiths College

**Mica Nava**, University of East London

### *Moderator*

**Jeremy Gilbert**, University of East London

# *Session Abstracts*

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## Session 1

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### Contemporary Families: Representations and Negotiations

Varied family constellations have existed historically, but have gained visibility in recent decades. Although there is general consensus that there have been important changes in family life, especially following the women's movement and the gay rights movement, there is no consensus about the effects or value of these changes. Family continues to be debated by radicals, liberals, and conservatives alike; the father's rights movement is one recent response to these familial shifts that often voices strong anti-feminist sentiment about families and traditional gender roles. Meanwhile, the normative power of the nuclear family has not been lost, and the myth of the nuclear family ideal is persistently reiterated in political and popular discourses.

In this session we bring together scholars from different disciplines to look at the multifaceted concept of contemporary families, and the ways that these are negotiated and mediated in fiction, film, and other forms of cultural representations. In what ways do "traditional" and "new" families figure—and how do family ideologies operate—in these representations?

#### *Chair*

**Jenny Björklund** and **Helena Wahlström**, Center for Gender Research, Uppsala University

#### *Participants*

**Birgitta Frello**, Department of Culture and Identity, Roskilde University  
**Anne Häkkinen**, Department of History and Ethnology, University of Jy-

väskylä

**Nilüfer Pembecioglu**, Faculty of Communication, Istanbul University  
**Jenny Björklund** and Helena Wahlström

Birgitta Frello

### **Kinship on TV**

During recent years, DR, the Danish public service television station, has launched several documentary series that focus on kinship and genealogy. Series such as *Sporløs* ("traceless"), *Ved du hvem du er?* ("Who do you think you are") and *Slavernes slægt* ("Slaves in the Family") all focus on biological kinship either as the primary topic of the series or as an organizing and meaning giving device that provides a point of identification that can simultaneously serve as a vehicle for telling other stories. All of the series, however, privilege a biocentric notion of kinship and a tight relation between biological kinship and identity, taking for granted that knowing one's biological kin automatically leads to a better understanding of one's personal identity. In my presentation I will discuss the possible implications and consequences of this conceptualization of kinship in terms of a possible naturalization of certain forms of identities and relationships and in terms of the possible exclusion of 'improper' narratives of kinship.

Anne Häkkinen

### **Contemporary Kurdish families in Finland: traditional, modern or something else?**

Family is a central institute that regulates person's life in Kurdish communities and thus family relations are highly valued. Marriage – as closely related to family – is one of the key factors that maintain desired family relations. However Kurdish family patterns are usually seen and considered to be in terms of traditional for the reason that family have a great power over the individual. Still it is assumed that parents have to give their approval for the marriage. One way of sustaining family ties and family dynamics typical for Kurdish communities in the context of migration is marriage patterns. Example of this is the phenomenon called transnational marriage: an immigrant search for his/her spouse from country of origin and brings her/him back to the country of settlement. However this is not the only way of getting married among Kurds in Finland.

In my presentation I will discuss about the concepts of modern and traditional in the context of migration. Is it reasonable to use these concepts when

trying to understand Kurdish families and marriage practices? Are we entitled to call them traditional or should we use other words to describe them?

Nilüfer Pembecioglu

### **TV Portrayals of the Family Systems in Turkey and Mobility**

Families are given special attention at all levels of society and given priority when it comes to culture, values etc. The idea of the ‘family’ is becoming somewhat more virtual because the concept is created, idealised and adored in the visual messages of TV. Families have different systems all over the world and in Turkey. But, when it comes to TV portrayals certain types are referred more than the others: some are maximised and some are minimized.

This paper exemplifies which family systems are modelled in the TV serials and the possible underlying factors to see how much value is attributed to the ‘family’. The collected data is analysed considering the news in the press, programmes and the commercials on television. The paper mainly concentrates on depiction of the family images (especially the images of the children within the family and their positioning, change of identity, etc.) throughout the media portrayals.

The paper will also concentrate on the relationship of the different family systems represented through the media (such as the lower/upper class, educated/uneducated, habitant/inhabitant, able/unable, modern/traditional etc.). The aim is to match the family portrayals in real and virtual world to see how much they fit into each other.

Jenny Björklund and Helena Wahlström

### **The Most Equal Country in the World: Gender Equality, Family, and Individuality in Contemporary Swedish Literature**

We will present a new collaborative research project aiming at analyzing how fictional representations interact with sociopolitical discourses of gender equality and national identity in twenty-first century Sweden. Economic independence and individual fulfillment at work, as well as active parenthood across genders, are crucial to ideas about “gender equal Swedishness.” While socio-political discourses are typically marked by white, heteronormative middle-class perspectives, fictional texts can be sites for critiquing and problematizing such perspectives. Therefore, a study of literary representations can generate new understanding of social processes that has relevance in social as well as literary contexts.

This project focuses on a broad selection of recent Swedish novels. It in-

investigates how family and individuality figure in the novels, looking specifically at issues like parenthood, family formation, domesticity, career, and individual self-fulfillment. We argue that, across genres, negotiations of family, individuality, and gender equality are important themes in much contemporary Swedish fiction. Novels variously embrace, resist, or openly criticize these issues as they are expressed in socio-political discourses. However, gender equality figures in different ways for male and female characters. Furthermore, dimensions of class, race/ethnicity and sexuality create different kinds of conflicted meanings of equality, individuality, and family.

# Session 2

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## Copyright Wars

Over the last decade Intellectual Property Rights have been given a central position in the discourse of Creative Industries and the Knowledge Driven Economy, not the least within the European Union. At the same time the opposition towards different kinds of Copyright expansionism has grown. A tendency that became particularly obvious when the Swedish Pirate Party conquered a seat in the European Parliament in the elections in June 2009, giving rise to similar parties in many other countries. But this conflict is far from new. Copyright has caused debates for centuries and book piracy has been a menace to publishers and authors for even longer. This session focuses on the conflicts that copyright law and intellectual property rights tend to arouse, not only in contemporary Europe but also globally and historically. It welcomes papers on all aspects of Copyright Wars, past and present.

### *Chair*

**Martin Fredriksson**, Department for Culture Studies, Linköping University

## 2:1

### *Participants*

**Rasmus Fleischer**, Södertörn University

**Martin Fredriksson**, Department for Culture Studies, Linköping University

**Levente T Szabó**, Department of Hungarian Literary Studies, Babes-Bolyai University, Cluj, Romania

**James Arvanitakis**, Centre for Cultural Research, University of Western Sydney

## Rasmus Fleischer

In retrospect, copyright expansionism might appear to be an aimful project. A closer historical look, however, sometimes gives a much more heterogeneous picture. Different actors – i.e. artists and producers – have had very different aims in campaigning for expanded rights. This seems to be especially true with the so-called "neighbouring rights" for performing artists and for producers. There are many examples of how demands of a trade unionist character, which initially had very little to do with the tradition of copyright, successively were translated to the language of individual rights.

My research concerns the institutionalization of new rights-based economies of music in Sweden, 1930-2000. For this session, I wish to concentrate on the 1970's and 80's which were marked by an intense debate on the state's role in cultural policy and of the dominance of American pop music, as well as a accelerated diffusion of disruptive sound technologies like the cassette tape and the synthesizer. I will chart out how concerns about cultural policy and social security were gradually transformed into issues of intellectual property, in an interplay between the state and the associations for musicians and composers in Sweden.

## Martin Fredriksson

### **The Ideology of Piracy and the Public Spheres of Modernity**

Lately the global media industry has been grappling with the threat of piracy. While representatives of media companies and copyright organizations discard piracy as pure theft, others regard it as a new and legitimate form of cultural consumption and (re)production. As the fight against piracy has given rise to stricter copyright laws and harsher implementations it has also provoked a resistance from various activists and organizations who regard copyright expansionism as an unfair restriction of the public domain and the consumer's rights. Recently, piracy has in some senses turned into something akin to a global ideological movement and particular 'pirate parties' has been formed in more than 40 countries.

This paper will look at the ideologization of piracy in relation to recent changes in copyright law. But it will also take the contemporary pirate or-

ganizations as a starting point to discuss the practice and ideology of piracy against a historical backdrop. Eventually it aims to show how the tension between copyright and piracy has reflected some crucial aspects of modern society in the past, such as the construction of private property and the creation of a public sphere, and how this reverberates in the copyright debates of today.

Levente T Szabó

### **Nineteenth-Century Hungarian Copyright Wars and the Making of the Modern Literary Professions**

The lecture will situate nineteenth-century Hungarian copyright debates onto the complex interface of literature, the politics of culture and economy. It aims to stress the way these debates arose amidst modern professionalization and thus were intimately linked to various visions upon the literary and the humanist disciplines. Therefore notions of literary copyright were not only the consequence, but also helped the emergence of the different visions on how literature and the literary man should / could be.

A special focus of the lecture will highlight the way Hungarian copyright wars of early and mid-nineteenth century stressing the protection of cultural actors came to be part of a larger national protectionist discourse. Cultural protectionism as national protectionism helped to conceptualize copyright as an intimate part of national economy and prosperity, and thus linked literature, literary and cultural commodities and cultural property to national economic well-being. This type of discourse gave literature a cultic place in modern nation building turning the literary commodity into a national economic one, but it also reinterpreted literature and saved it from the more and more frequent accusations of being just a useless game of mind.

James Arvanitakis

### **The contemporary pirate: less dashing, more geek**

The figure of the pirate as portrayed by in movies such as ‘Pirates of the Caribbean’ or ‘Captain Blood’ is a romantic figure: dashing, courageous and surrounded by beautiful women. The contemporary image is somewhat different: from the Somali pirates who threaten international shipping to the geeky hackers working for Wikileaks, those who illegally download the latest HBO series to those who break copyright laws. Piracy in the contemporary world has little to do with dashing figures: from the claims that pharmaceutical companies are undertaking ‘biopiracy’ when placing patents on genes,

to the entertainment industry's declaration that every digital download is the equivalent of a bag snatch. This paper discusses the emergence of the contemporary pirate: from the Swedish Pirate Party to those threatening international shipping as well as those who confront copyright laws.

2:2

*Participants*

**Jonas Andersson**, Södertörn University

**Jonas Gustafsson**, Department of Pedagogy and Didactics, Stockholm University

**Emrah Irzik**, Department of Sociology and Social Anthropology, Central European University, Budapest

**Johan Söderberg**, Department of Sociology, University of Gothenburg

Jonas Andersson

**Not necessarily an intervention: How Swedish file-sharing relates to 'copyright wars'**

File-sharing sites like The Pirate Bay are often seen as antithetical to "mainstream" media. I will argue that this kind of file-sharing makes part of an emerging digital ecosystem based on commercial enterprise. Rather than being an exemption, file-sharing indicative of an emerging condition.

However, the issue should not be drawn too far to the other side either, like when file-sharing is portrayed as an entirely new material condition, giving rise to a new set of norms which are said to collide with older norms. I would like to question this latter view too, being critical towards the actual file-sharers as well. My research focuses on how file-sharing relates to norms and mentality, while being strongly dependent on infrastructural conditions.

While the global legal framework is hardening, public norms as well as actual media use appear to differ from de jure law. In my research, I look at how Swedish file-sharers justify their own media use, as the activity is often portrayed as a deviation from the conventional acquisition of media content. This prompts the users to be reflexive about the system as a whole; they thus come to interrogate it, and question the economic justification is for the industry as a whole.

Jonas Gustafsson

## **Plagiarism and Digital Capital**

Academic originality and professionalism is based on the assumption that academic artifacts can be related to an identifiable creator. This assumption however often clashes with how artifacts are created and developed in different areas as poetry, art, music, or computer science. To what extent can skills and experiences from social media and other kinds of digital forums be seen as an asset in higher education, as well a problem, such as illegal file sharing and plagiarism? The purpose with this paper is to discuss the impact of students use of digital media in higher education. Many students produce, distribute and use digital resources in social media, in music, software, scrapbooks and so on. Further on, in many professional areas digital archives are an important contribution to professional development. How do students and universities deal with the clash between skills and habits that are problem for the academy but are an asset in the professional and social domains? This paper discusses how digital capital can be used as a concept to investigate attitudes and strategies, and to discuss how certain forms of knowledge and skills are regarded as both an asset and a threat.

Emrah Irzik

## **Towards a Knowledge Society of Abundance: Copyright Reform and Autonomous Social Production**

The visible face of Copyright Wars is the battle between copyright expansionist private interests that seek to extend and deepen the logic of proprietary control over intellectual production, and those who argue for copyright reform to reverse the tendency, or abolish intellectual property altogether. This is a battle fought in the realm of law and politics, with the objective to broker a fairer and more democratic deal between intellectual property holders and the public.

Another approach however, has been to bypass copyrights and the intellectual property regime rather than abolish it. In coalition with the copyright reform movement, the movement to create from scratch a new Knowledge Commons is exemplified by Free Open Source Software (FOSS) and the Creative Commons inspired by FOSS. This takes the form of producers of cultural and intellectual products autonomously releasing their work under public licenses themselves, frequently with conditions that safeguard derivative works against private appropriation.

Both the copyright reform movement, and the Knowledge Commons mo-

vement are animated by a similar spirit, but are characterized by different strategic parameters. Calls for copyright reform are the political expression of frustration in the face of what is and what could be in the age of knowledge abundance through digital reproduction, while the autonomous production of a Knowledge Commons is a shift in the political-economical fabric of society that is increasingly already realizing what could be, within the shell of the old copyright paradigm.

Johan Söderberg

### **Intellectual property from a labour process perspective**

Discussions about intellectual property tend to start with the perspective of the consumer or the citizen. In this presentation, I propose an alternative approach starting from the labour process perspective. As with property in general, intellectual property contributes to the regulation of labour relations and the distribution of wage earnings. Focus will be on the transformation of the labour market, in particularly the surge of crowdsourcing, and the role which intellectual property plays in this development.

# Session 3

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## Cosmopolitanism and cultural practice (3:1 & 3:2)

In spite of its ancient intellectual roots the notion of cosmopolitanism is still much debated, evoking elitist as well as egalitarian connotations. The late modern condition of transnational mobilities and glocal (mediated) cultural flows has intensified these debates within many disciplines, resulting in the theoretical proclamation of a variety of 'cosmopolitanisms'. Problematizing the traditional notion of cosmopolitanism as an ethical, universalist ideal, or a state of mind, recent and ongoing research have highlighted the need to study cosmopolitanism in terms of more concrete articulations of a particular logic of practice (e.g. Nowicka and Rovisco, 2009). Cosmopolitanism in this view is understood foremost as a mode of self-transformation, and thus something that can be achieved through a gradual process of cultural learning – for example through different kinds of mobility practices. This panel invites papers that explore and debate such a practice oriented view of cosmopolitanism, theoretically as well as empirically. Contributions may deal with issues ranging from everyday lived experience to institutionalized modes of cultural production.

*Chair*

**Magnus Andersson & André Jansson**

3:1

### STREAM 1: IDEOLOGICAL FORMATIONS

*Participants*

**Robert Aman**, IBL, Linköping University

**Canan Nese Karahasan**, Department of Sociology, Middle East Technical

University, Ankara

**Mikela Lundahl**, Global Studies, University of Gothenburg

**Alexa Robertson**, Department of Political Science/ Department of Journalism, Media and Communication, Stockholm University

Robert Aman

## **Interculturalism, Geopolitics of Knowledge and the Colonial Difference**

Appeals to education are among the commonest of strategies for social progress and change. What animates such appeals is not only disagreement with the past but primarily as a response to the present situation. In recent decades, national and transnational bodies have focused increasingly on questions concerning interculturalism, best seen in the sphere of policies on culture and curriculums on education. However, while the aim with intercultural education is to eliminate xenophobia and ethnocentrism (Coulby & Jones, 1995), postcolonial theorists have problematized these assumption and argued that calls for intercultural dialogue often are underlined by imperial assumptions influenced by the legacies of colonialism (Jones, 1999). Drawing on decolonial theorists such as Walter Mignolo (1999, 2006) and Anibal Quijano (2000, 2007), the general thrust of this paper is to analyze what cultural self images vis à vis images of others that operate in statements on interculturalism. Empirically, the study is based on fourteen semi structured interviews with students, enrolled at one of Sweden's major universities, that have completed an academic course in intercultural pedagogy with a specific focus on intercultural relations, globalization and identities. The interviews were conducted with the aim to examine how the students perceive interculturalism, what they recognize as the aim is with it, how and where it should be deployed.

Canan Nese Karahasan

## **The Time of Nationalism and Cosmopolitanism: an “Empty Homogenous Time”?**

Is or can nationalism be a part of cosmopolitanism? Does cosmopolitanism mean transcendence of all that is national? Is there a single cosmopolitanism informing the “world culture”? Or are there “discrepant cosmopolitanisms”? All these questions, predominating the contemporary academic discourse, start with the presupposition that cosmopolitanism is an aspired ideal and that nationalism is merely a problem to cope with. However, such

a point of departure falls short of any critical approach to nationalism and cosmopolitanism, because it fails to see the problematic assumption underlying in both notions. This supposition can be traced in Ulrich Beck's (2006) statement: "what counts and is celebrated as national in essence is increasingly transnational and cosmopolitan." This developmentalist perspective highlights the common base of cosmopolitanism and nationalism: a linear understanding of time that is inherent in the idea of the Enlightenment. Accordingly, this paper aims to analyze the relationship between nationalism and cosmopolitanism through the problematization of modern conception of time. Rather than investigating whether cosmopolitanism and/or nationalism is good/bad and reconcilable/irreconcilable, this paper will seek to approach both nationalism and cosmopolitanism through a critique of modern understanding of time.

Mikela Lundahl

### **What if the 'others' already were 'queer'?**

In this paper I want to discuss problems of translations when western academics, activists and NGOs engage in sexual politics elsewhere. The concept queer was introduced in the academia in the early 1990s to denaturalise concepts as gender and sexuality. The concept had a utopian aspect about it, since it was thought to open for alternative ways of organising sexuality and challenge biopower.

In the political sphere, among activists and NGOs, the concept is used differently; more or less synonymous with gay/lesbian, including also transsexuals and intersexuals. But still more or less as given categories. The last decades' progress has been achieved within the field of human rights for HBT-persons in the Scandinavian countries, and that inspire benevolent action elsewhere. Actions that are not informed by queer theory, and export local western categories to contexts where the reproductive organisation and sexual politics are quite different. Those actions often ignore existing local "spaces" for same-sexed desires and activities. This blindness for the local in the name of universal human rights threatens existing queer spaces. Does the mind-set developed-underdeveloped, cosmopolitanism-tribalism, modern-traditional, presumes that "the others" first have to become homo/heterosexuals in order to, eventually, become queer?

Alexa Robertson

## **Media Cultures and Cosmopolitan Connections**

Cosmopolitanism is a way of relating to the world that has both a political and a cultural dimension. News media are the interface between the political and the cultural and can provide the semiotic materials to make connections with distant Others, or to show us that they are not as distant as we may think. Following Beck, Hannerz, Silverstone and others, it will be argued that it is the ability to make such connections that underlie a cosmopolitan outlook, and that television journalists are key actors in the development of cosmopolitan consciousness. Having said that, broadcasts aimed at publics in some countries might provide more material for the development of cosmopolitan outlooks than news broadcasts aimed at other national publics. After illustrating how such differences might be recognized and explored in empirical analysis, the paper reflects on the task given national public service broadcasters to increase people's understanding of people from different ethnic and cultural backgrounds. What does this responsibility entail when the society in question extends beyond the borders of the nation, and when journalists work in newsroom cultures governed by commercial incentives rather than public service mandates?

## **STREAM 2: EXPRESSIVITY, SPACE AND POLITICS**

**Miyase Christensen**, Media and Communication Studies, Karlstad University

**Birgit Eriksson**, Department of Aesthetic Studies, Aarhus University

**André Jansson & Magnus Andersson**, Media and Communication Studies, Karlstad University & School of Arts and Communication, Malmö University

**Rebecka Villanueva Ulfgard & César Villanueva Rivas**, Department for International Cooperation and Development Studies, Instituto Mora & Department for International Studies, Universidad Iberoamericana, Mexico City

Miyase Christensen

### **Cosmopolitanism, Embodied Expressivity and Morality of Proximity**

In reconsidering the adjacent realms of cosmopolitanism and cultural citizenship vis-à-vis body, embodiment and expressivity (Hetherington, 1998),

this paper approaches cosmopolitanism in terms of juxtapositions and spatial articulations of morality/proper distance (Silverstone, 2006) in the city. Cosmopolis—as a site which embodies both the universal and the particular and material exclusions/inclusions—play a far greater role in mediating (and, colliding) the social imaginaries of its inhabitants than the more ephemeral, symbolic realm of “the national” and its politics. The bulk of the literature on cosmopolitanism offers rhetorical and theoretical openings without much deliberation on the particular forms of everyday interaction and social phenomena that characterize the city. And, much of the discussion regards cosmopolitanism in relation to transnationalism and transborder forms of difference and diversity. The purpose here is to extend the cosmopolitan debate and the question of social change to a lesser-scrutinized area, to the margins (and the marginals) of the city and to the mediations of space/place and self/body. The focus remains on sexual expressivity, street art, urban explorations and extreme tourism, and the ways in which mediative performance/performativity is enacted as a tactic (De Certeau, 1984) to claim voice and spatial presence in the centre.

Birgit Eriksson

### **Cosmopolitan Aesthetics – Aesthetic Cosmopolitanism?**

In recent years aesthetics and cosmopolitanism has been linked in new ways. On the one hand contemporary research in sociology of art appears to indicate an increasing openness and a potential cosmopolitanism in aesthetic taste and consumption (Peterson 1996 & 2008). On the other hand aesthetic concepts and ideals play an important but often implicit role in many of the theories of globalization and cosmopolitanism that inform cultural studies (Beck 2007). Examining these two tendencies the paper will discuss the possible cosmopolitan potentials of an aesthetic approach to the contemporary globalized world. What are the characteristics and the possible social implications of the apparent new openness? What are the potentials of an imagined cosmopolitan community drawing heavily on the concepts of modern aesthetics? And how can we understand these two tendencies, and their interaction, in contemporary culture?

André Jansson and Magnus Andersson

### **Mediatization at the Margins: Cosmopolitan Experiences, Network Capital and Spatial Transformation in Rural Sweden**

The discourses of globalization and mediatization are, explicitly or implicitly, associated with urban/metropolitan conditions. With a few exceptions (see e

g Andersson & Jansson, 2010) the countryside is annihilated or reproduced as the peripheral “other” in these discourses. Nevertheless, the social worlds of the countryside(s) are affected by these meta processes, for example through new network connectivities and in migration due to counter urbanization. In this paper, which is based on qualitative fieldwork carried out in two Swedish rural areas, we study how mediatization integrates the prospects of cosmopolitan social change. It is our contention that the current phase of the mediatization process, which imposes a more dynamic register of networked communication, nourishes a new type of cosmopolitan identity in the countryside. This development must not be understood as a straightforward process of ‘mediated cosmopolitanism’, however, but must be studied as complex configurations of different forms of mobility and connectivity. Furthermore, we argue that these spatial transformations are socially structured, meaning not only that different rural spaces integrate more or less unique patterns of mediatization/cosmopolitanization, but also that certain social groups are better equipped for turning banal mediated/networked cosmopolitan experiences into a transformative resource, a ‘glocal politics of place’. Such forms of rural cosmopolitanism may successively destabilize the dichotomous relationship between ‘the urban’ and ‘the rural’.

Rebecka Villanueva Ulfgard and. César Villanueva Rivas  
**Cultural/Public Diplomacy and the Expo Shanghai 2010: The Problem of Representation in Five National Pavilions under Global Cosmopolitanism**

The paper revisits the national pavilions in Expo Shanghai 2010 as part of distinct Public/ Cultural diplomacy of nations seen through the lenses of Cosmopolitan Constructivism. By using a variety of sources; pictures, news briefs, government press releases and specialized reports, we argue that the manifestations of national identities in this particular global event are reflections of cultural self, expressed as a representational diplomatic strategy for the promotion of the nation abroad. Furthermore, we argue that those pavilions to varying degrees symbolize institutionalized modes of cultural representations that simplify an often conflicting and complex array of cultural and national identities, into a set of stereotypes. To exemplify these categories, we have singled out five national pavilions: Germany, Sweden, Mexico, China and South Korea.

# Session 4

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## Crafting knowledge

The making of artefacts is a core activity in society, the result of which contributes to the building up of our physical surroundings and material culture. Throughout history, craft skills have been highly appreciated and have often been seen as crucial component of a capable human. Despite this, the knowledge base that constitutes the actual making is often overlooked in research within humanities. In this session we want to discuss theories and methods of crafting that might benefit cultural studies approach to making, from the artistic, historical, or aesthetical point of view. We welcome discussions on questions such as: What can we learn about things by learning about their making? How do different craft skills offer an understanding of its historical use? How can theoretical and methodological approaches be developed concerning the actual making?

### *Chairs*

**Anneli Palmsköld**, University of Gothenburg and **Johanna Rosenqvist**, Linnaeus University

### *Participants*

**Otto von Busch**, School of Design and Craft, University of Gothenburg, Sweden

**Frida Hållander**, Konstfack College University of Art, Craft and Design

**Viveka Berggren Torell & Eva Knuts**, Swedish School of Textiles at the University of Borås, Sweden

**Andreas Nobel**, Konstfack College University of Art, Craft and Design &

Royal Institute of Technology  
**David Goldsmith**, Swedish School of Textiles, University of Borås & The New  
School for Design, New York  
**Anneli Palmesköld**, University of Gothenburg, Sweden & **Johanna Rosen-  
qvist**, Linnaeus University, Sweden

Otto von Busch

### **Sloyd Scenius: Explorations in Co-Craft Practices at Hack-labs**

Collaborative practices involving craft elements have over the last decades seen a surge in interest, but not in the studio crafts scenes. Primarily, the collaborative and co-design practices are exposed in the realm of open source software programming, hardware hacking, prototyping and mechatronics, where "hack labs" have become a common feature in the popular maker scene.

How come we still see so few transdisciplinary "hack labs" for the traditional crafts, even though they ought to be a key ally to the hackers in hands-on practices as they even share much of the same tools, materials and interests?

The paper examines what crafts could learn from the transdisciplinary hack labs. Taking Brain Eno's term "scenius", the communal form of the concept of the genius, as a point of departure the paper explores how local platforms, cultures of sharing with mutual appreciation, rapid exchange of tools and techniques, network effects of success and local tolerance for novelties, all build the atmosphere necessary to foster craft innovation. Approaching scenius from various perspectives, philosopher Jean-Luc Nancy, media theorist Alexander Galloway and ecologist Lynn Margulis, gives the framework on two case studies of craft interventions at hack labs.

Frida Hållander

### **A Practice-Based Research through Craft**

In the session I want to discuss theories and methods of crafting that are composed of my dissertation project: Crafted Vernacular: A practice based research through Craft, at Konstfack College University of Art, Craft and Design and the National research school in the field of arts. Craft is today a well established concept within Swedish identity. But what is not made explicit in today's Craft discourse? Whose practices matter? The project will highlight its strong discursive relationship to the construction of the vernacular element, which focuses on these various artefacts and practices lo-

cal, dialect and folk elements. One of the core elements in the session is the particular thing about the research that lies in the practice based survey that in turn will result in different doings, in different ceramic pieces. Here I will highlight different “pottering” works and should be seen as a variety of crackdowns or micro cosmos, both historic and contemporary, where the object is to highlight the most relevant dominion in the crafts discourse, but also on issues on power relations, plastic flowers, the mass produced, values, traded knowledge, with the authentic - as well as an archive of a thousand pictures.

Viveka Berggren Torell & Eva Knuts

### **Knowledge in action in two small-scale companies: Some angles of approach on production and consumption of textile craft**

Debate regarding craft as material expression versus craft as conceptual art implies different focuses when it comes to what counts as important knowledge - skill in using the proper raw material and technique to make useful products, or skill to materialize ideas in creative ways? However the dualism is not fruitful. According to anthropological research it is fundamental that aspects of conceptuality and materiality are tied together in handicraft products. Objects have a social history and a cultural biography as well as a material form (Appadurai 1996). Thus analyzing crafting knowledge must involve both looking for bodily competences performed in the meeting with the materials (like hand operations, touch, sense of rhythm etc) and mapping cultural meanings on craft.

In the ongoing project “Design, craft and culture” this is done through visual/sensory ethnography. Participant observations with video-filming and interviewing are done at Vävkompaniet (cooperative which runs a handicraft shop) and Design Brenner (private family company for tufting). The presentation will discuss consumers’ meetings with objects in the handicraft shop, analyzed from video-films and short interviews, and it will go into what the producers in both companies tell about their work practices, inspiration, how they relate to the textile tradition etc.

Andreas Nobel

### **Knowledge is the answer. What is the question?**

If the field of artistic craft- making is not given enough importance in contemporary knowledge production, one explanation for this might be what

John Dewey defined as “philosophers being obsessed with the problem of knowledge” and which Richard Rorty would develop and problematize further in the book *Hopp istället för kunskap*. Maybe artistic and craftsman-like making is not appreciated as knowledge simply because these fields do not let themselves be described in a traditional concept of knowledge. It is sometimes hard to isolate what specific new knowledge is produced in artistic craft-making. But, as Rorty points out, knowledge is sometimes a limited and inhibiting way of looking at learning and understanding. Artistic craft-making may not produce documentable knowledge, but on the other hand it seems to be deeply engaged in other fields of understanding that may be just as important as knowledge. Examples of these fields are: Hope, compassion, understanding as such but also as understanding contradictions, spatial relationships, complex, understanding relationships between body and space, past and present and the sensations of weight, colour, form etc. I will exemplify this issue with examples from my own experiences of working professionally with interior and form in a craftsman-like manner.

David Goldsmith

### **Växbo Lin: Signifying Swedish Culture through the Relocalization of Textile Production**

Four decades ago, Schumacher in *Small is Beautiful* spoke about the need to restore small-scale localized alternative production and use systems to counter the environmental, social, and cultural degradation caused by our mass market industrial and compulsively consuming societies. Since then, industries, especially the textiles (clothing and home furnishing) have become even faster, more globalized, and more representative of a deadening worldwide monoculture.

In recent years however a countervailing global movement of more artisanal, slower, and localized production of fabric and fashion has been emerging. This growth is more easily visible in less-industrialized parts of the world, such as India and Africa, where traditional cultural skills and traditions have not been obliterated, but is reappearing in highly developed regions including The United States and Europe.

Växbo Lin, located in Växbo, Gävleborgs län, Sweden, is one such small scale locally integrated textile producer making high quality authentically Swedish goods at the only linen spinning and weaving factory in Scandinavia.

This paper examines the significance of such bioregionally and culturally rooted production as an aesthetic emblem and as a potential change agent

for creating systemically healthy and culturally expressive textile systems.

Anneli Palmsköld & Johanna Rosenqvist

### **Crafting Knowledge?**

What would an academic approach of putting theory into practice and making practice out of theory consist of? This presentation is a meta reflection on the session “Crafting knowledge” and the suggested theories and methods of crafting discussed. We will use this as a point of departure into how cultural studies may benefit from considering the act of making, from the artistic, historical, and aesthetical point of view. Our own scientific curiosity in the area cultural studies lies in the performative aspects of the making of gender in artistic and handicraft practices. The future aim would be to create an action based research method for this purpose.

# Session 5

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## Cultural Studies of/in the Republic of Turkey: Issues and Dynamics at Work

Recent socio-political developments have rendered cultural studies of the Republic of Turkey an ever-widening field of study. Whether ethnic, religious or ideological, cultural allegiances and pacts of forgetting are being realigned, restructured or renegotiated. The imperatives of globalization collude, leading apparently to a probable paradigm shift in a society that was once thought to be purely Western-oriented. Questioning both the foundational maxims and the insistent new requests has become a cultural studies task.

Endorsed by the Cultural Studies Association of Turkey, this panel proposes to discuss the theoretical and methodological aspects of cultural studies in Turkey, as well as the re-conceptualization of the function of ideology within the context of Turkish Cultural Studies. It will focus on current issues and dynamics at work, and make an updated inventory of the state of the art, as a follow-up to Laurence Raw's and Gönül Pultar and Ayşe L. Kırtunç's essays on the subject in *Review of Education, Pedagogy, and Cultural Studies* in 2004.

*Chair*

**Gönül Pultar**, Cultural Studies Association of Turkey

*Discussant*

**Ivo Furman**, Goldsmiths College

### *Participants*

**John v. der Lippe**, The New School for Social Research, and Pınar Batur, Vas-sar College

**Özlem Avcı**, Usak University

**Ivo Furman**, Goldsmiths College

**Gönül Pultar**, Cultural Studies Association of Turkey

John v. der Lippe & Pınar Batur

### **Symbol of a Life: Türkan Saylan, Veiling and a Portrait of a Feminist Intellectual as an Icon of Secularism in Turkey**

We are interested in popular culture, including visual rhetoric and image-based narratives of the veiling/anti-veiling conflict between secularists and Islamists in modern Turkey and how these influence the lives of Turkish women intellectuals. The intense contention in the discourse on the headscarf means that both secular and anti-secular women define themselves and their position according to their location on this issue. Our paper will concentrate on the visual rhetoric of Professor Türkan Saylan (1935-2009)'s iconography to examine how visual images communicate and summarize contentious positions, and how through her presentation of self and her own self-narrative Saylan struggled with contentious imagery and discourse.

The Turkish "Hat Law" of 1925 forbade the wearing of religious garb in public spaces. One of the most vocal and visible opponents of women's head coverings in Turkey was Saylan . She fought against the systems of oppression developing under Islamist political arrangements permeating from political structures to everyday life in Turkey. Just as the "turban" has become the symbol of the AKP and its Islamist supporters, the iconic image of Saylan in the media across the Turkish political spectrum has become a metaphor of the conflict between secularists and Islamists in Turkey.

Özlem Avcı

### **Styles of Self-presentation among the Islamic Youth in Turkey**

The post-1980 period has been a time of radical reconfiguration for Turkish society. Economic, social and political spheres have been restructured while Islam has become a source of increasing social and political demands as well as of a new, "alternative" political language and way of life. University students self-identifying themselves as "religious" or "with religious sensitivity" have been reinterpreting the traditional Islamic perspective and begun to

live according to new precepts that were devised. They have also been spending efforts analyzing on the one hand how these relate to and reflect on their quotidian, and, on the other, how these new precepts may differ from those ruling the quotidian of the “others.”

This paper is based on a fourteen-month survey of sixty university students professing “Islamic identity,” chosen randomly. Centered on the social aspect of religion, it analyzes the transformation in the students’ lifestyles and self-presentation. The survey showed that after starting university, these young people tend to re-interpret traditional religious values and rules they learned early in their lives basically at home. This development gives rise more often than not to individual and sometimes conflicting definitions of religiosity. These vary according to many factors.

Ivo Furman

### **“They know very well what they are doing, but still, they are doing it”: Re-conceptualizing the Function of Ideology in the Context of Turkish Cultural Studies**

Turkish studies has predominantly focused on state institutions, analyzing these social formations with binary oppositions such as “authentic/false” or “liberating/repressive.” Analyzing the state with binary categories implies that there are spaces existing beyond the grasp of ideology. Secondly, it reduces ideology into a social effect that is an exclusive product of the state. Taking cue from the challenges outlined by Pultar & Kirtunç (2004), my presentation aims to discuss how we can re-conceptualize the function of ideology in the context of Turkish cultural studies.

Drawing from the work of scholars such as Ahıska (2000), Navarro-Yashin (2002) and Žižek, I want to argue that ideology functions as part of our subjectivity. Ideology allows us to hold together seemingly antagonistic and contradictory fragments of social relations in a seamless subjective horizon. Therefore, rather than viewing ideology as a product of the state, Turkish studies needs to re-situate ideology as part of the normative, phantasmal frame through which we enter into the symbolic reality of social relations.

The presentation will conclude with the following question: how can a focus on subjectivity as the site of ideological re-production help tackle the problems posed by the theory/practice duality described by Pultar & Kirtunç?

Gönül Pultar

## **Cultural Studies in Turkey: The State of the Art**

This paper has two aims: one, to make a brief survey of noteworthy developments in cultural studies work in Turkey during the last seven years, as a continuation, so to speak, of the 2004 Pultar and Kırtunç essay; and two, draw attention to the increasingly heterogeneous character of cultural studies in Turkey. The paper will concentrate on the second theme.

Cultural studies in Turkey is characterized by a phenomenon: there is a pronounced “divorce” between “Anglophone” Turkish scholars and “merely Turcophone” ones. Western-educated Turkish scholars teaching in English-language media universities dwell in a world of their own, and have no time or interest in anything published in their subjects of specialization in Turkish, especially as most of these publications are “wanting” in APA or MLA rules. The disdain appears reciprocal, as scholars publishing in Turkish, whose professional formation is basically turcology (which embodies various branches of Turkish studies), tend to consider the authors of publications in English mostly ill-equipped to tackle such subjects. They consider moreover the publications themselves, when they are able to read them, as more often than not demonizing Turks and Turkey. Examples of each stance will be discussed.

# Session 6

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## Culture in Use: Nation and Region Building in the Time of Late Modernity

This panel focuses on how the political and intellectual elites make a use of culture for the nation- and region building. The framework consists of a constructivist approach but is also open for other theories, which add to deeper understanding of concrete cases.

What we can observe in late modernity is that culture is used simultaneously on three levels: for the construction of the national, regional and global discourses and communities.

In one of our case studies we will consider how an art project is used for the political construction of the Barents Sea region.

Another case in consideration is the representations of the 20th century Ukrainian history by Ukrainian intellectuals in cultural products created since 1991 (such as films, literature, monuments, etc.). To our panel we would like to invite scholars who also approach the question how culture is used for the construction of communities on the national, regional and global levels.

### *Chairs*

**Anna Kharkina** and **Yuliya Yurchuk**, The Baltic and East European Graduate School, Södertörn University

### *Participants:*

**Nataša Urošević**, Juraj Dobrila University of Pula

**Aleksandra Wierucka**, Department for Cultural Studies, University of Gdansk

Anna Kharkina, Södertörn University

Yuliya Yurchuk, Department of Gender, Culture and History, Södertörn University

Nataša Urošević

### **The role of culture in creation of regional and a common European cultural Identity – Istrian Case Study**

This paper explores the processes of imagining the nation and the construction of identity in the competing narratives of the Istrian history, space and culture as the key references of identities derived from the transcultural contact zone at the crossroads of the Mediterranean and Middle Europe. We will show how the intellectual elites of this liminal borderland made a use of culture for the nation- and region building. In the focus of our research is the articulation of the regional cultural identity, narrated in the work of the Istrian polyhistor Mijo Mirković (1898–1963), who used the elements of traditional culture to (re)construct the local identity, seriously endangered in the period of fascism. His work also provides a model for understanding the transition from the pre-industrial oral culture into an unstable modernity which seized Istria in the most barbarous of manners employing the imperial and colonizing trespassing practice, the untypical ideological blend of a mass consumer culture and aggressive interventions of totalitarian ideologies into identity. We will also explore contemporary models of creative use of culture in creation of regional and a common European cultural identity.

Aleksandra Wierucka

### **People from under the lone oak. Using culture for constructing identity in local Livs' community**

The paper describes ways of constructing cultural identity of one of the smallest European nations – the Livs, who live on the north shores of Baltic Sea in Latvia. Brief historic and cultural overviews are the background for following Livs' stories, in whose lives historical events are interwoven. The stories show how Livs are using their cultural resources in order to construct local communities.

The stories share some common points, but each one is different as it focuses on matters important for each speaker. Looking at individual stories through history and vice versa enables us to perceive Livs' culture in new dimension and at the same time to perceive what is truly important: consciousness of cultural identity that enables Livs to endure all misfortune. Pre-

-serving the fragments of centuries old traditions prove to be the only way to subsist culture.

The paper can also be considered a part of this year's celebration of Year of Liv Language and Culture.

Anna Kharkina

### **The Construction of the Barents Sea region: Art in Use**

Since 1946 with the establishing of the Nordic Culture Commission Nordic countries have adapted a strategy to rely on the cultural cooperation whenever the co-work in more “serious” fields such as defence or economics did not work so well, or did not work at all. Cultural projects helped to present regional cooperation as functional and construct Norden as a geo-political unit, the region with claimed Nordic identity.

After the fall of the Berlin Wall geo-political situation in the North of Europe had been changed. Nordic countries tried to come with new construction – that is of the Baltic Sea region and the Barents Sea region. The later one was influenced by the developments in Arctic region and possibility of closer relations with Russia.

For the political construction of the Barents Sea region old methods of cultural cooperation practiced from 1945 to 1989 in Norden were also in use. In my paper I analyse the way of the instrumentalisation of art on the example of art workshop “Connection Barents” (2006), which was organized by NordScene: Nordic Centre for the Performing Arts, Nifca, NordBok and Nomus together with art institution “Pikene på Broen” (Norway) and with the participation of international artists.

Yuliya Yurchuk

### **Memory of the past and memory for the future: history on the crossroads of nation-building**

In the paper I focus on the processes of re-writing and re-evaluating of history in Ukraine since 1991. These processes are endemic to the societies in transition. When the well-known old regime collapses and new regime arises, the community tends to refer to the past in search for an appropriate image of the future. Past provides analogies in decision-making process and, doing so, shapes the present and influences the future. The kind of past which is selected for this purpose sheds light on the character of the nation and state building processes. Main research questions approached in the paper are: What episodes of the past are selected and represented as national?

Why certain episodes of the past are picked up and others abandoned? What means are used in promoting certain memories? Which resistance strategies are applied against such promotions? My main attention is the memories of the Second World War and their role in nation-building today.

# Session 7

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## Current Trends and Issues in European Museum Research

### *Chairs*

**Bodil Axelsson, Peter Aronsson, Lotten Gustafsson Reinius, Eva Silvén  
and Fredrik Svanberg**

Research on the roles played by museums in formation of heritage and identity has boomed the last two decades. Globalisation, digitalisation and revitalised identity politics are among the political, social and technological challenges that have brought on an array of research into the forces shaping museums and the negotiating capacity of museum collections, representation and politics. In Sweden, several strong projects for museum research have emerged within universities as well as in museums, building bridges between different institutions and strands of research.

This series of sessions are co-organized by ongoing research projects at Linköping University, Museum of Ethnography, the Nordiska Museet and the National Historical Museum. It stretches beyond the organisers and includes international researchers. All papers explore museums in the wider culture in order to contribute to comparative reflections on the roles of museums and their collections in society. The papers have been divided into four interlocking themes: how media and landscapes interact with exhibitions and archives; how museums act as agents of democracy and integration; how they handle colonial heritage and migration; and how the relations between collecting, collections and society are shaped.

## MEDIA AND LANDSCAPES IN MUSEUMS, EXHIBITIONS AND ARCHIVES

### *Participants*

**Björn Magnusson Staaf**, Institutionen för kulturvetenskaper, Lund University

**Anna Dahlgren**, Institutet för folklivsforskning, Nordiska Museet, Stockholm

**Ebru Surek**, Sabanci University, Istanbul

**Esther Nouger i Juncà**, Universitat de Girona, Girona, Catalonia, Spain, Museu del Paisatge de Catalunya (Catalonia Landscape Museum)

**Florian Gresshake**, Faculty of Social Sciences, University of Kassel

**Katja Lindqvist**, Department of Service Management, Lund University, Campus Helsingborg

Björn Magnusson Staaf

### **Museums in a postdigital perspective**

Rasmus Fleischer presented the idea of the “post-digital era” in his pamphlet “Det postdigitala manifesterat”. Fleischer claims that digital technology now permeates most aspects of society, it cannot any longer be regarded as an optional novelty. An important field of study is therefore to investigate how the digital framework conditions different aspects of physical (or analogue) life. The “digital revolution” has of course also had implications for the museums. Most museums are in a sense digital today. What museum does for example not have a home page with information? Digitalisation of collections has also become a buzzword in the museum world during the last decade. Many museums also try to keep ahead by communicating in social media. Digital technology is also used for exploring and developing new methods for documentation and collection. The last two decades could be regarded as a period of necessary digital experimentation. However, if we accept the idea that we now have entered “the post-digital era”, we now also must critically explore what actual effects the “digital revolution” has had for the work on museums. This type of analysis is necessary for the discussion of future museum strategies.

Anna Dahlgren

### **Album places**

This paper concerns the photo album, a type of material that is a very common in museum collections and archives. The photo album is a composite object, materially as well as conceptually. On a material level it is a compound of paper (i.e. book), photographs and in some cases organic material (locks of hair, pressed flowers etc.), which may be one reason for the, until recently, very common neglect for this material. On a conceptual level photo albums also bear a clear duality, being a compound of a mass produced commodity and unique and personal mix of images, text and stories or uses. In this paper I will discuss the implications of the official archive as a functional context (see Schwartz, 1995) for photo albums and how this place or site has influenced the perception of the medium. What are the rationales for their incorporation in different archives? Why were albums collected and what are their function in the archives today? How is the photo album understood as a medium in different functional contexts? The cases discussed in this paper come from a variety of archives and museum collections, among others Nordiska museet, where I am currently conducting a research project.

Ebru Surek

### **The muse of the museum: an allegoric story of a non-existent photography museum in Turkey**

The purpose of this paper is to uncover the layers of a non-existent photography museum. Museums offer material conditions of existence and indications that constitute a sound basis of culture. Therefore studying the existence of museums can tell us a lot about the cultural state of a society. As a photography student studying visual arts in Turkey, I have developed a keen interest on how art and photography is appreciated in Turkish society. This interest urged me to compare the worldwide museum practices. This comparison led me to a conclusion that the history of Turkish museums was far more ephemeral than the world famous ones, the purpose of their existence was to form a cultural and historical unity among its citizens. Therefore they were mostly regarded as collectors of archives and the importance of artistic appreciation always had a secondary place. Photography has also taken its share from this approach and always been treated as a witness to history rather than an art form. Therefore no priority was given to a photography museum for decades and Turkey is still in need of one.

Ester Noguer i Juncà

### **Catalonian Landscape Museum: a reflexion about the human experience on the landscape**

The European Landscape Convention (2000) was approved in order to consider the landscape as a valuable heritage (natural and cultural). This context allowed Olot (Catalonia, Spain) to make the most of their landscape artistic tradition (initiate with l'Escola d'Olot del Paisatge), to modernize and to update the speech regarding the landscape. That meant the beginning of two interesting projects. On one hand, the set up of a Landscape Observatory (l'Observatori del Paisatge), with technique headquarter in Olot, that took care and preserved the Catalan landscape values. On the other hand, to turn the Garrotxa Comarcal Museum (Museu Comarcal de la Garrotxa) into the Landscape Museum of Catalonia (Museu del Paisatge de Catalunya). The objective of that future museum (expected to open in 2012) is to present the landscape as a global matter. Mainstays are artistic paintings but the speech goes beyond the meaning of each work. Topics are not analysed only from the point of view of art history, but from other disciplines like geography, literature, philosophy, architecture, agricultural history, sociology or environmental sciences. The landscape talks about the exterior world, the society, their looks and their values.

Florian Gresshake

### **Contested cultural heritage – contested space. Discourses on the museal landscape in the Danish-German border region**

Since the middle of the 19th century the Danish-German border region has been deeply influenced by shifting political spaces due to shifting borders in 1864 and 1920. But these incidents did not cause a change of the cultural-geographical spaces at the same time. On the contrary, it resulted in the development of different overlapping and competing regional and national memorial landscapes. The material cultural heritage in form of e.g. museums and their exhibitions became an important part of a national struggle for the border space.

The presentation focuses on the museal landscape of Sønderjylland/Schleswig and the discourses on cultural heritage which are connected to it. The interpretations of regional museum exhibitions on both sides of the border – and therefore the issue of cultural heritage in public space as well – are of central significance for the region's history since the middle of the

19th century. Here it becomes apparent that the (cross-border) discourses on museal landscapes changed between regional and national conceptions of space. It can be observed that the exhibitions dealing with regional history have been exploited for different political purposes again and again.

Katja Lindqvist

### **Museum education in the making of the Region Scania**

The Region of Scania and its Culture Administration, Culture Scania (Kultur Skåne), in 2007 wanted to make its museum education more effective, and secure support to educational activities that contribute to regional cohesion. This objective led to a reform implemented in 2009 that meant that resources for museum (and arts) education were shifted from positions to commissions, lower sums of economic support, and general rather than specific formulations of goals for individual museums. Based on an evaluation of the current system of regional support to museum education in the region of Scania, the paper shows how the current system creates problems when received at operational level at various museums, as it was designed by politicians and civil servants without attention paid to institutional particularities. Museums that have received regional support for regional education before the current system see the new system as limiting and restraining regional museum education efforts rather than inspiring to new cooperation. A central element in this the paper also point to the shifts in demand on museum education and museum educators that is the result of a more general goal formulations in the contracts formulated by Culture Scania. Tensions abound between museums and Culture Scania as a result of the reform.

7:2

## **RELATIONS BETWEEN MUSEUMS AND SOCIETY: AGENCY, PARTICIPATION AND NETWORKING**

### *Participants*

**Kate Hill**, University of Lincoln, UK

**Bodil Axelsson**, Department of Culture Studies, Linköping University

**Robin Ostow**, University of Toronto, Wilfrid Laurier University

**Alice Semedo** and **Inês Ferreira**, Universidade do Porto; Câmara Municipal do Porto

Stuart Burch, Nottingham Trent University

Juan Azcarate and Berit Balfors, Royal Institute of Technology, KTH

Kate Hill

### **Thinking about agency in the museum: models from historical research**

This paper seeks to suggest that historical research can allow us to understand museums better in one particular way: understanding how agency operates in the museum. Who and what has agency in a museum setting, and how such agency operates, has been a key question for historians of museums recently, from Bennett's identification of space as a key force producing certain kinds of visitor, to the widespread argument that the development of professional standards and practices among curators reserved to them a privileged form of agency, to the idea that certain kinds of display perform certain kinds of work in the museum. All of these issues continue to be relevant, in that buildings and spaces, curatorial roles, and collections and displays from the past persist. However, this paper will draw on research on provincial museums in England from c. 1880 - 1939 to suggest that one important source of agency has been overlooked, that of the public. The general public affected the museum through visiting, through volunteering, and through donating, and arguably negated, at least in part, the agency of space, curator and display.

Bodil Axelsson

### **SAMDOK – documenting and networking the nation as it evolves**

The Samdok network has since the 1970s connected cultural historical museums in Sweden in a joint effort to document and record the contemporary nation. Together the local, regional and special museums joining in on Samdok, form a networked museumscape in which Nordiska Museet act as a central node.

This paper will look into Samdok's presentation of itself in books, reports and its regularly distributed magazine to understand how this network represents and materialises Sweden. It will tentatively argue that Samdok promotes societal and cultural, as well as scholarly and disciplinary, ideals of transformation and change. The network has re-invented itself over the years in order to keep up with transformations in the wider society such as globalisation, migration, and the move from industrialism to consumerism

with the rise of the service sector. It has reinvented itself in terms of directions for documentation, and it has reinvented itself in terms of how it looks upon itself as an organisation by shifting from ideals of scientific rationality to reflective cultural analysis and participation. As a consequence, looking at Sweden from within Samdok, means looking at a nation and a network in perpetual change.

Robin Ostow

### **Museums as sites for integrating immigrants and creating communities**

In an age of increasing calls in many countries to limit the admission of foreigners, immigration museums and exhibits respond by celebrating immigrants and showcasing national traditions of tolerance and hospitality, as well as patterns of nativism, or xenophobia. They serve as public faces of diversity management, and they address larger questions around migration and belonging. The last decade has seen many major exhibits of migration in Europe (in Sweden, Germany, and Austria), the opening of a national immigration museum in Paris (the Cité nationale de l'histoire de l'immigration), and a smaller immigration museum in

London (19 Princelet Street). A museum devoted to the German expellees from Poland and Czechoslovakia is under construction in Berlin, and there are preliminary plans to build a museum at Friedland, the crossing point into Germany where refugees from Eastern Europe were admitted.

Building on previous research which emphasized the narratives and messages of these museums and exhibits, this contribution will explore activities and strategies through which some immigration museums – originally in Australia, and more recently in Europe, have been integrating immigrants, building bridges of solidarity and creating communities of immigrants and non-immigrants working together.

Alice Semedo and Inês Ferreira

### **Performing democracy: challenges for the construction of museum territories**

This paper addresses the existent dissonance between new museology social credos and the development of reflexive and collaborative professional practice among museums. Museums are often conceptualized as agents of performative democracy and its professionals often thought of as actors of the third space, working within spaces for communicative action which materia-

lize rationalized utopias. These ideas are, indeed, profusely disseminated by current museum studies bibliography and university courses, constitute an essential part of the expected acquired knowledge for newcomers to the field. Nevertheless field practices are frequently far off from this imagined world and lead museums to fail to carry out their enunciated public social mandate. Focusing on an undergoing research project for education professionals working at Porto museums (Portugal) this paper will explore these processes and configurations and discuss its implications in terms of effects for the invention of a community of practice, the production of distinctive tendencies and visual regimes, the redefinition of expert subject positions and the kind of knowledge that inform museum education and its (im)materialsapes.

Stuart Burch

### **Mind the gap! Museums, art and the limits of participation**

"The Museum of Modern Art is a laboratory: in its experiments the public is invited to participate." So concluded MOMA's first director, Alfred H. Barr in his introduction to "Art in Our Time", a guide published in 1939 to mark the tenth anniversary of the museum's founding. But what about art in OUR time? How experimental and participative are today's museums of modern art? In reference to a range of specific examples drawn from Britain and Scandinavia, this paper will point out the limitations of museal participation - and with it of democracy. It will, moreover, seek to argue that there exists a worrying gap between rhetoric and reality both on the part of those who run museums and those who write about them.

Juan Azcarate and Berit Balfors

### **Museums, communities and societal development**

In an effort to counterbalance the inequalities and unequal power relationships that have resulted of globalisation, and to include varying perspectives of development in decision-making, non governmental organisations (NGOs) are increasingly acting as forums for marginalised and vulnerable communities. Through networks, NGOs have also enhanced the exchange of ideas, skills and knowledge between a wider sector of society. However, NGOs have been widely criticised by failing to effectively use their resources and capacities to significantly influence debates and decision making. To reach effectiveness, NGOs need to develop certain capacities and better understand their relationships. For this, planning and decision making support processes like strategic environmental assessment can be useful. In this paper, the

experiences that were gained by the museum members and communities of Samp Intercontinental Museum Network, a Swedish registered NGO, are presented. The results were participant engagement, process ownership, capacity mobilisation, and the identification of key issues to better understand the work of the network. It is argued that participative, adaptable and flexible strategic environmental assessment processes can support cultural networks and organisations to make their higher level concepts operable, to share and develop capacities across borders and to reach long term transformation in society.

7:3

## COLONIAL HERITAGE AND MIGRATION IN MUSEUMS AND SOCIETY

### *Participants*

**Alexandra Sauvage**, Autonomous University of Baja California Sur (Mexico)

**Johan Hegardt**, National Historical Museum, Stockholm

**Susanne Phillipps**, Japanese Studies, Cultural Studies Freie Universität  
Berlin

**Harriet Purkis**, University of Ulster Northern Ireland

**Gennaro Postiglione**, Luca Basso Peressut & Francesca Lanz, Politecnico  
di Milano

Alexandra Sauvage

### **European colonial heritage in non-European museum discourses – the case of Mexico**

Since the mid 1990s, a wind of change has swept through the museum world, more particularly so in the discourse that sustains museums exhibitions. At stake is their ability to move beyond the 18th century colonial paradigm on which their social purpose was based. Although this is no longer so, the colonial system of values may still be apparent in the ways objects are viewed and interpreted. Museums that ignore this residue of colonialism are increasingly perceived as failing to come up to the expectation that nation-states should value cultural diversity.

But willing to embrace the “cultural diversity” paradigm is far from being an easy task, even when motivated by the best intentions. The great variety of discourses transmitted by museums throughout the West shows the difficulty for them in coming to terms with their colonial heritage, and the

consequent necessity to provide a theorization of the colonial discourse in museums so that they can actually ensure a successful transition in their museologies.

This paper will focus on Mexico, to show how the influence of past European initiatives and ideas are still widely in use, hence the necessity of providing a global framework to European colonial heritage in museum discourses.

Johan Hegardt

## **Prehistory n:r 2. Research, exhibitions and postcolonial theory at the National Historical Museum**

The Museum of National Antiquities in Stockholm (from 2010, The National Historical Museum) held a rather controversial position in the first years of the twenty-first century.

The art installation *Snow White and the Madness of Truth* (2004) created a storm of reactions and debate. In 2006 the museum opened the temporary exhibition *The Game of the Maya or The Maya Game*, inspired by postcolonial theory, which was also debated. The latest, or last, exhibition that tried to challenge more conventional exhibition strategies was *Prehistory n:r 2*. The exhibition opened 2007 as a "permanent" exhibition and is still standing.

In my paper I will discuss the relationship between academic research, museum exhibitions and advanced theoretical perspectives, such as postcolonial theory and cosmopolitanism with *Prehistoric n:r 2* as my example. I had the privilege to work as an expert-adviser in the first stages of the production due to my research interest in postcolonial theory and cosmopolitanism from an archaeologist's point of departure. I did not, however, have any experience from museums. The question is if advanced academic theoretical perspectives can be rethought into museum exhibitions and if, how is this done?

Susanne Phillipps

## **Narrating identity by means of exhibition techniques. Making museum visitors stumble upon the "self" and the "other"**

My paper is based upon the research on the construction of identity, taking into account that identity is produced by internal processes as well as ascribed identity markers. It shows interesting possibilities exclusively hold by exhibitions to make these identity markers visible. The paper doesn't centre

on original objects but brings into focus models and installations which are added to the objects, deliberately positioned between them. By breaking the usual look at the objects, identity markers are scrutinized, the difference between the “self” and the “other” blurs, and the “other” within the “own” culture can be recognized.

As examples I will present: the installation of the entrance sequence of Liberty Osaka, Osaka Human Rights Museum; a model of “How can we live together”, a special exhibition at Museum Neukölln, Berlin; the installation of “Gerüchte” / “Gossips”, a special exhibition at Museum für Kommunikation, Berlin; models of the Japanese Overseas Migration Museum, Yokohama. The models and installations transform abstract ideas into concrete presentations for sensualized experiences and thus form a highly interpretive means of display.

Harriet Purkis

### **Real life stories in everyday objects**

This paper will explore the role of the museum and gallery, in collecting and re presenting life stories of immigrants to Ireland. It will show the potential capacity of a museum or gallery to be a space which can link to those who have made Europe their home over the last 30 years. A case study will be presented - an exhibition called Destination Donegal. Ten people’s real life stories are displayed through personal clothing, objects from mantle pieces, filmed interviews and new portrait photographs, in an innovative art and social history exhibition. A discussion of the approach and results will allow a reflection on museum theory and practice in terms of the use of objects as holding narrative, objects as agency within the “everyday”, and the value of present day material culture in relation to a multicultural society.

Gennaro Postiglione, Luca Basso Peressut, Francesca Lanz

### **European museums and libraries in/of the age of migrations (MeLA)**

Museums and libraries today find themselves in the middle of a process involving the construction of a pluralistic civic community that is capable of expressing the multiplicity and the dynamics of the ever-changing needs of the people as well as the multiplicity of today’s transnational culture (EMILIANI 1992). The paper presents research questions and objectives of the forthcoming 4 years MeLA project granted by EU FP7 Call ‘Reinterpreting Europe’s cultural heritage: toward the 21st century library and museum.

The project wishes to investigate the traditional idea of museums and libraries as places of consolidation, conservation and transmission of the identity of a dominant social group, as well as the traditional relationship between this institution and the civil society it represents, in order to define new strategies for the multi/inter/trans-cultural organization of the conservation, exhibition and transmission of knowledge, in ways and forms that are capable of reflecting the conditions posed by the migration of people and ideas in the global world and its influences on the European Union process during last 30 years.

7:4

## COLLECTING AND COLLECTIONS IN THE SHAPING OF SOCIETY AND CULTURAL SPACES

### *Participants*

**Lotten Gustafsson Reinius**, Museum of Ethnography, Stockholm University

**Eva Silvé**n, Nordiska Museet, Stockholm

**Fredrik Svanberg**, National Historical Museum, Stockholm

**Lizette Gradén**, Konstfack College University of Art, Craft and Design, Stockholm

**Peter Aronsson**, Department for Culture Studies, Linköpings University

Lotten Gustafsson Reinius, Eva Silvé

n, Fredrik Svanberg

### **The sociomaterial dynamics of museum collections**

“The sociomaterial dynamics of museum collections” is an overarching research idea, connecting three separate projects, with the aim of creating new knowledge about the role of collections and collecting in the shaping of culture and society. The program includes three national museums which have been decisive in defining Sweden, Swedishness and the surrounding world: the Nordiska Museet (Swedish cultural history) the National Historical Museum (history, archaeology), and the Museum of Ethnography (the third/fourth world). In one study each, two ethnologists and one archeologist will focus on objects and issues that in some way have been pointed out as problematic: Sami collections (indigenous people), human remains, and repatriation. The studies will be intertwined through three common theoretical themes: mobility, networks, and ritualization. The dynamic interplay bet-

ween material practices and social processes of change will be analyzed with emphasis on turning points in collecting, classification, display, and storage, as well as the movement of objects from and between the museums. All cases demonstrate that museum objects have a strong ability to define identity, social relations, and create both conflict and reconciliation.

Lotten Gustafsson Reinius

### **Rites of repatriation: durability and unrest in the postsecular museum**

Since the 1990s, a growing postcolonial critique of ethnographic knowledge production has brought the so-called crisis of representation into the heart of museum practices. In the multidisciplinary field of new museology, many have dwelt upon the agency of display and collecting to uphold cultural orders and power relations. The recently begun project, “Rites of reconciliation in the postsecular museum,” sets out to explore the ritual and sociomaterial dynamics of museums today with a focus on transactions that seem to dissolve established entities and relations by reversing the direction of transfer.

Concentrating on recent cases of repatriations of the sort that have gained most public attention – that of returning human remains and sacred/secret objects from Swedish museums to aboriginal groups – this paper raises questions about the relations and roles claimed during such transactions. Should this internationally developing ritual genre be understood as an iconoclastic celebration of colonial power structures coming to an end? Or does it serve rather – or additionally – to restabilize identities and ideas that museum collections have long helped naturalize and make durable?

Eva Silvéén

### **Nomadizing objects and collections: defining the Sami**

This paper is about a research idea, involving the Sami holdings in three national museums in Stockholm: the Nordiska Museet (Swedish cultural history), the National Historical Museum (history, archaeology), and the Museum of Ethnography. Most Sami museum artefacts are counted as cultural historical, but there are also human remains. The aim is to investigate how these collections have been acquired, named, classified, and displayed and how these practices have defined the Sami, an indigeneous people, as a part of Us or the Other.

One theoretical starting point is that the artefacts have become significant actors in a network, constituted by museums, scholars, and the Sami.

Museum collections have become a strong sociomaterial voice in the current global indigenous discourse. Another point of departure is based on how “the cultural biography of things” can be used to analyze social systems of value, power, and aesthetics. Special interest will be paid to objects which after a long period of sleep are activated, by reordering or change of status – in or between museums.

The paper is a part of my research project “The construction of a Sami cultural heritage: Ernst Manker and the Nordiska Museet” (Riksbankens Jubileumsfond 2009–2011).

Fredrik Svanberg

### **Museum Anatomicum and the social dynamics of collecting**

The anatomical research collection of Uppsala University in Sweden, composed of some 3 500 human skeletal remains, mostly skulls, was formed and used in the period c 1850–1950, predominantly for race research of various kinds, and then hidden away in storage. Its objects came from all over the world. When objects entered the collection they became parts of a special and restricted world of classification, handling and use. In the 1990s the collection was rediscovered and accessioned by two different museums; it has since been involved in a number of repatriation cases.

A recently begun museological research project (“The headhunters, Museum Anatomicum and the social dynamics of collecting”) will study this collection with particular attention to how its objects may be seen as mediating social actors in a network of relations among museums, individuals, places and source communities. In addition, the project will study how the range of practices relating to this collection and the circulation of objects, as well as the objects themselves, have been and are socially productive. The project will make use of actor-network theory, practice theory and theories of performance. The paper presents the project, its starting points and early results.

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Lizette Gradén

### **Vernacular Gifts: Crafting Nordic Spaces in Scandinavian museums in the United States**

How are Nordic Spaces crafted in the Nordic Countries and in the United States? How do such spaces give shape to cultural heritage? Drawing on

theories of materialization and ritual performance, this paper discusses vernacular gifts as a form of materializing relationships, crafting bonds and delimiting boundaries between regions and museums in the wake of migration. By highlighting vernacular gifts from people, organizations and museums in the Nordic countries to Scandinavian museums in the United States I would like to address the role of directions and scale in heritage making; how gift-exchange map out boundaries between inside and outside, close and distant, near and afar. The paper will show how gift exchange plays a creative role when museums craft relationships with select areas and aspects of the Nordic countries.

Peter Aronsson

### **Comparing the role of complex cultural institutions: negotiating museums**

Museums are the negotiated result of several logics: science and politics, universalism and particularism, difference and unity, change and continuity, materiality and narrative. At some contexts and moments in history they also become vital arenas for negotiating and consolidating new answers to these. In Europe an intensive demand for national museums followed the Napoleonic wars and the creation of nation states. Regional differences below and above the nation was rearranged for new spaces of knowledge and politics. In the Scandinavian context the cultural construction of Norden was vital to creating a peaceful environment in the midst of possible feelings of revenge and emancipation. In Europe trajectories of parallel interactions give witness to the long standing relevance of museums as components of what here will be theoretically constructed as a “cultural constitution” balancing nations need for continuity with handling of old and new challenges to the unity. The paper is based on two projects: [www.eunamus.eu](http://www.eunamus.eu) and [www.nordicspaces.com](http://www.nordicspaces.com) and will also contribute to the discussion on the possibilities and limits to comparative method in culture studies.

# Session 8

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## Darker Visions of European Identity

Scholars are generally aware that the idea of “Europe” does not necessarily refer only to politically progressive ideas, like democracy, human rights, or the welfare state. But there is relatively little research on the various ways conceptions of European identity, specificity, or superiority have been (and still are) mobilized for darker political and cultural projects, including imperialism, racism, anti-Semitism, dictatorship, and even genocide.

We invite proposals for papers on what we call “the dark side of the Idea of Europe”—dark because of its anti-humane goals, but also because of its relatively unexamined status in contemporary debate. Research is welcome on any aspect of anti-democratic, anti-humanitarian applications of the idea of Europe, in any cultural field or historical period. Bringing together such work could make possible interesting comparisons, and contribute to critical reflection (rather than the repetition of well-meaning clichés) regarding the past and future of European identity.

### *Chairs*

**Benjamin G. Martin**, San Francisco State University/Uppsala University  
and **Magnus Rodell**, Södertörn University

### *Participants*

**Emma Hagström**, Stockholm University  
**Benjamin Martin**, San Francisco State University  
**Petra Garberding**, Uppsala University  
**Hande Sarikuzu**, Middle East Technical University, Ankara

Emma Hagström Molin

## **War Booty as Identity Markers in 17th Century Sweden: Archives and libraries as examples**

During the many wars of the 17th century, the Swedish army took a large amount of war booty. Along with the well-known pieces of fine art, it was also customary to capture whole archives and libraries. Taking war booty from the enemy was in accordance with international law at the time, for instance as proclaimed by Hugo Grotius in his classic *De jure belli ac pacis* (1625). Scholars today claim that the Swedes took booty more systematically and on a larger scale than any other European state at that time, especially when it came to archives and libraries.

My conference paper will argue that the books and the documents that were taken as booty were not just used practically, as literature, by the Swedes. On a symbolic level the goods were used as identity markers, useful in the making of various identities that could be aristocratic, religious, historical or national. This took place at a time when the Swedish elite strived to reach a European cultural standard, and the paper will demonstrate how political culture, objects and an elite European identity were thoroughly linked together.

Benjamin G. Martin

## **European Culture as Soft Power: Germans and Italians in the European Writers' Union, 1941-1943**

Nazi Germany is not known for its use of “soft power.” But in this paper I will argue that, through its partnership with fascist Italy, the Nazi regime conducted a large-scale campaign to create hegemony on the continent, centered on a complex deployment of the idea of “European Culture.” I will focus on the case of the European Writers' Union, one of many German-led international institutions that brought together writers, filmmakers, lawyers, and journalists (among others) in an astonishing series of conferences between 1939 and 1943. Scholarship on these initiatives has interpreted them through the somewhat blunt category of “propaganda.”

I propose instead to apply more sophisticated tools of cultural analysis (developed primarily by sociologists of literature) to understand how this appeal to Europe worked, to account for the campaign's substantial success among non-German intellectuals, and to determine what its place should be in our understanding of the longer history of the very idea of “European culture.” I argue that the Nazi model of “European literature” as presented th-

rough the Writers' Union sought to reorganize the creation and assignment of literary capital. Using German and Italian sources allows me to chart the success and the limits of this effort.

FD Petra Garberding

### **Swedish ethnologists and folklorists and Nazi race politics**

The idea of Europe was interpreted in different ways by ethnologists and folklorists in Nazi Germany and in Sweden during the 1930s. In my contribution I want to give some examples of the discursive struggle about the idea of Europe in Swedish ethnology and in the German *Volkskunde* – and how they met.

Until WWII, Swedish scholars had close connections to the German scientific community. German research was seen as a model for “good science” and as a source of inspiration for many Swedish scientists. After the Nazis came to power in 1933, German science was used in a large extension to legitimate Nazi politics. In my contribution I will give some examples, how Swedish ethnologists and folklorists react on the attempts of Nazi politicians and scientists to use the discipline *Ethnology* (*Volkskunde*) as a political tool and how they looked upon Nazi race politics. I also will discuss the consequences of Nazi politics on the international cooperation in the discipline.

My contribution is a part of my ongoing postdoc research project that examines the connections between German and Swedish ethnologists and folklorists during the period 1930–1960.

Hande Sarikuzu

### **Becoming European, Becoming Enemy: Mosque Conflicts and Finding a Permanent Place for Islam in Europe**

This paper aims to problematize the cosmopolitan-spirited quest for finding a proper and permanent place for Islam in Europe today, and to claim that the efforts to establish a European Islam cannot be thought in isolation from the efforts to consolidate a European identity. Situating the current discussions about finding a permanent place for Muslims in Europe within the particular context of finding a proper name for Europe itself, this paper will demonstrate that the project of Euro-Islam not only fails to offer a genuine alternative framework for belonging, but also in fact sustains the European civilizational superiority on the one hand, and the metanarrative about the Islamic threat on the other.

In this context, the stranger (Muslim) is allowed to enter the host's se-

cular space only under the conditions that construct Islam as the enemy. Forging a European Islam under the rules of secularism, without a radical interruption of the secular/religious division, and without referring to its implication in the discourses of Orientalism and racism, is ultimately a reconsolidation of the authority of the self-same European. This argument will be illustrated by referring to recent mosque debates in Europe, particularly in Switzerland, Germany, and France.

# Session 9

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## Diaspora in Europe/Diaspora of Europe

This panel will feature interdisciplinary scholarship that examining the diverse diasporic communities across Europe. There is, I believe, a crucial need to problematise the diasporic experience allowing for markers of privilege (mobility across national borders remains a privilege as queues in embassies and visa centres continue to demonstrate) as well as introducing themes of alienation, both from the now postcolonial 'homelands' and the old imperialist, colonialist European states. This panel will concentrate not only on the diaspora living in Europe, but also European diaspora in Australia, Asia and the Americas, examining how indices of race, ethnicity, national identity, gender and class are mapped onto the diasporic condition. While the panel will largely focus on the diaspora, this is not in order to conceptualise the diaspora as a discrete community. Indeed, one of the benefits of comparing the production and reception cultural production among diasporic and indigenous communities is that these cultural texts so often form a material link across national borders and therefore in many ways unite the diasporic and indigenous populations into one transnational community.

### *Chair*

**Anindya Raychaudhuri**, University of Glamorgan

### *Participants*

**Stephanie Aragao**, University of Massachusetts

**Khalid Khayati**, Remeso, Linköping University

**Steven Allen**, Birkbeck College, University of London

**Anindya Raychaudhuri**, University of Glamorgan

Stephanie Aragao

## **Labor Identity Lost: Notions of Inter-generational Social Mobility of Portuguese-Americans in Post Industrial America**

The heavy influx of Portuguese immigrants to the Eastern United States in the 1960's provided a ready workforce for the textile factories along the American seaboard and subsequently resulted in large Diasporas in Massachusetts, Rhode Island, and New Jersey. In the later part of the twentieth century, a strong work ethic around manual labor was a key factor in self identification, ethnic pride, acceptance, and assimilation for Portuguese-Americans. The closure of factories and displacement of factory work directly impacted the collective identity of Portuguese-Americans and shifted emphasis towards social mobility through educational opportunities rather than manual labor work ethic. This paper explores this shift inter-generationally, illuminating negotiations of identity and notions of social mobility by immigrant parents, and their first generation Portuguese-American children. Using Bhabha's notion of hybridity this paper explores dialectical tensions between cultural authenticity and a desire to belong through assimilation.

Khalid Khayati

## **Diaspora as an Arena of Transnational Governance: The Case of Kurds in Sweden**

Diasporan populations, residing in western democracies have created considerable transnational structures that function not only as a substantial means of integration in their residing societies, but also as genuine transnational institutions that aim in, in one way or another, to affect the politics of their former homelands, especially in the direction of democracy, promotion of the human rights, gender equality and peace settlement with non-violent means. These transnational structures, appearing in the form of ethnic and cultural associations, online platforms, social and professional institutions and networks of personalities and celebrities enable diasporan populations to cross the borders of two or more nation-states. In this respect, diasporan populations act within the framework of transborder citizenship; a concept that refers to those people who live their lives across the borders of two or more nation-states, participate in the normative regime, legal and institutional system and political practices of these various states and acting on a relationship to more than one government. This study will explore how diasporan Kurds in Sweden make use of their transnational organizations in or-

der to affect the Kurdish political body and its affiliated institutions in Iraqi Kurdistan in favor of democracy, human rights and gender equality.

Steven Allen, Birkbeck College, University of London

### **Palestinians in Diaspora: Struggle and the Politics of Exclusion**

It is widely recognised that Palestinians represent the largest body of ‘refugees’ in the world following the establishment of the state of Israel in 1947, with further mass displacements occurring after Arab-Israeli war (‘an-Naksah’ – ‘the setback’) in 1967. As such, they experience a precarious and variable set of legal and political identities in the nations which host them, ranging from political recognition of their Palestinian identities and ‘citizenship’, to legal recognition as stateless persons, as well as being regarded as ‘tolerated foreigners’ who do not benefit from protection under the 1951 Refugee Convention.

It will be argued in this paper that Palestinian identities in Diaspora have come to be shaped by two related influences. First, the idea of struggle against colonialism has become central in the formation of political organisations by Palestinians in Diaspora and has provided them with an opportunity to access political discourse in their host nations, as attempts at influencing the Palestine/Israel conflict. This has led to strong feelings of solidarity in the Diaspora, between each other and with Palestinians in the West Bank and Gaza. Secondly, lacking an internationally-accepted legal identity, the politics of exclusion have come to form the experience of a majority of Palestinians in Diaspora, opening up new theatres of domestic struggle based on the recognition of political and economic rights.

These two combined influences result in a transnational identity for Palestinians in the Diaspora which operate both in relation to the homeland, but also as a rejection of the international legal and political domain which have failed to address their central concerns.

Anindya Raychaudhuri

### **‘Rice Crispies, Aloo Gobi and a Small Aubergine: Food, Hybridity and the Construction of a South Asian Diaspora’**

Much of the cultural representation of the South Asian diaspora concentrates on the importance of food in the construction of community identities. Equally, scholarship from the emerging field of diasporic studies has also examined how constructions of food and food-narratives, analysing how di-

asporic communities are able to create distinctively hybridised identities through the creation of hybridised foods.

This paper, however, argues that the 'hybrid' model is not a satisfactory way to conceptualise the relationship diasporic communities have with their food. Diasporic communities do indeed produce hybridised food, but in most cases the desire is for authenticity. In other words, and to use an example from Jhumpa Lahiri's *The Namesake*, when Ashima uses Rice Crispies to re-create street-food from Kolkata, what she is trying to do is to create a taste that can match her nostalgia for the food and the home she has left behind. Rather than hybridisation as the driving force, I would suggest the conception of a radical nostalgia which creates distinctively diasporic identities.

Using examples from visual and literary culture, including "Bend it Like Beckham" (2002), the BBC sketch-comedy "Goodness Gracious Me" (1998-2001) as well as the fiction of writers like Jhumpa Lahiri and Chitra Banerjee Divakaruni, I examine how, through attempting to re-create food from their "homelands", South Asian diasporic communities are not so much creating a hybrid cuisine, but rather are wielding a potentially powerful weapon - nostalgia - to challenge the authority of nation-states.

# Session 10

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## Dreams of Place Making

This session on place making wants to consider the recent ‘entrepreneurial turn’ in ethnography where the scholar defines and recommends transformations of a place. How does the scholar engage with public and private businesses, cross disciplines and engage with other fields of knowledge in order to design the cultural geography of a place? In corporation with ‘non-scholarly’ interests of traditional corporations and decision makers, how are urban areas, rural regions, tourist attractions, home, leisure- or living environments transformed – and what kind strategies and theories can be used in this process? The session aims at discussing the theories and methods of place making: What does ‘applied ethnography’ mean in a certain context?

### *Chair*

**Sarah Holst Kjær**, Centre for Experience Economy, Norwegian Business School, Norway

### *Participants*

**Samantha Hylér**, Department of Arts and Cultural Sciences, Lund University

**Joakim Forsemalm**, Göteborg Research Institute (GRI), Göteborg University

**Mareike Glöss**, Department of Arts and Cultural Sciences, Lund University

**Per Strömberg**, Centre for Experience Economy, BI – Norwegian Business School

**Sarah Holst Kjær**, Centre for Experience Economy, BI – Norwegian Business School

Samantha Hyler

### **(Re-) Becoming Place: Re-thinking City Planning and Place-making through Cultural Mapping**

This paper discusses a revitalization project in Helsingborg city. The project – or the H+Project – involves citizens’ cultural knowledge in order to create a ‘tolerant city’. The role of the cultural analyst is to mediate urban values; making the methodology of cultural mapping useful when transforming citizens’ knowledge and needs into usable maps for city planning and urban decision makers.

Joakim Forsemalm

### **Mapping Every-Day Life: Executing Societal Ambitions in Urban Development through Ethnographic Methods**

In city planning environmental sustainability, such as traffic, public transportation and infrastructure, is high in ambition but often sorted out in reality. How can one renegotiate these technical issues and politics? By ethnographic mapping of everyday life, the creation of a sustainable urban design can be made possible.

Mareike Glöss

### **No Place like Home?**

This paper discusses ethnological approaches to digital life. The method of ‘shadowing technique’ is applied in order to investigate the everyday life experiences of ‘young digital natives’ and their understanding of digital life. But the study is also instrumental in the sense that it is going to provide knowledge to the media- and technology industry about the behavior of future consumers. How is this transference done?

Per Strömberg

### **Yohan the Child Wanderer. A Film Based on a True Story**

This paper discusses film-induced place making in the region of Sørlandet, Norway. In comparison with three Swedish cases, I discuss the methodological and theoretical problems related to film-induced tourism and its actors – such as the tourism sector, the film production company, and the researcher. How can a regional story on child labour be transformed into different

cultural products, what are the obstacles and what role does the researcher play in this process?

Sarah Holst Kjær

### **Culture-Based Innovation – or Art and Play at the Waterfront**

The method of ‘culture-based innovation’ can be applied when regions and cities are redesigned into new experience products and experience scapes. But what is culture-based innovation, why is it promoted by supra-national culture policies and how does this include the cultural researcher who does ethnography in the regional tourism sector? This paper discusses an artistic experience design of a water world where my role as scholar was to deliver cultural knowledge to inform the experience design, but my role was also to discuss aesthetic values and how they are related to market advantages and competition.

# Session 11:1 & 11:2

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## Electronic Dance Music scenes and changing conditions in DJ Culture

Electronic dance music, and its DJs, producers and promoters have become increasingly central to popular culture in its various spatial configurations; translocally, glocally, as well as transnationally. The DJ has been a key figure in popular music since the 1970s, as the superstars and gatekeepers of today's music and club industry. As artists and specialized guides to musical worlds, DJs are uniquely positioned in today's music scenes, but they usually tell their stories through soundscapes, weaving together auditory elements and influencing the bodies, moods and emotions of dance crowds. This session addresses itself specifically to DJ culture and the relations of pleasure and power that intersect in the space between the DJ, the dance floor and the rest of the club world. Our session discusses the visionary and social dimensions of DJ culture. Contributions also address the technological, commercial and social developments and conditions that constrain and liberate DJs, the power dynamics of music scenes, and their positions in wider socio-historical processes.

*Coordinator*

**Anna Gavanoas**, Institute for Futures Studies

*Chair*

**Anna Gavanoas**, Institute for Futures Studies, Stockholm

# 11:1

## *Participants:*

**Anna Gavanas**, Institute for Futures Studies

**Bernardo Attias**, California State University

**Cristian Jonsson** and **Jörgen Skågeby**, Stockholm University

**Johanna Paulsson**, independent writer and music journalist/Stockholm University

Anna Gavanas and Bernardo Attias

## **Dancecult, journal of electronic dance music culture; introducing issue 2.2 on DJ culture**

This special issue of Dancecult, to be published in time for this session at ACSIS, stimulates a wider conversation on DJ culture, its influences and developments in popular culture. The issue offers creative, intellectual and cross-disciplinary accounts of DJ cultures, featuring contributions from established DJs/writers situated in various kinds of spatial and cultural configurations. As the guest editors of this issue, we will present and discuss contributions such as Tim Lawrence's historical article on DJ culture and the formulation of a White Gay Aesthetic at the legendary New York club The Saint 1980-84. Furthermore we will present Rosa Reitsamer's article on DIY careers and gendered strategies among techno and drum& bass DJs in Vienna; Chris Christodoulou's article on City, Place, masculinity and fetishisation of bass in London, along with additional contributions on gender, power relations and transnational DJ culture.

Bernardo Attias

## **Meditations on the Death of Vinyl**

This essay explores the rise of digital DJ technologies and the discourses of authenticity and virtuosity that rise has implicated. I argue that a crisis of identity has emerged in electronic dance music culture, and that this crisis has roots in (though is not determined by) material processes at the heart of the technologies involved. Vinyl records hold physical traces of reproduced sound experiences while digital media hold symbols of reconstructed sound experiences. Focusing on these material conditions, I argue, should give us cause to celebrate the possibilities of new technologies rather than fretting over their authenticity, which is ultimately rooted in social and cultural processes rather than material ones.

Cristian Jonsson and Jörgen Skågeby

## **Digital diaspora - Effects of a new technological paradigm on contemporary DJ culture**

Digitalization of music has had a significant impact on the world of DJs. From being a culture where the common use of one technology has prevailed (vinyl), it has developed into a situation where several possible modes of operation exist. This paper studies the effects of this technological shift on local DJs by employing ethnographical methods. Using Bourdieu's field theory the study makes observations that points to changes in behavior, values and hierarchies affecting both practicalities of the culture as well as the very foundations of it. The rules and codes associated with vinyl DJing no longer apply, thus opening up for new patterns that aren't rooted in the physical vinyl record or record store.

The introduction of new technology is often seen as a sign of progress. With DJ culture as an example this paper points to the possibility that it can also have disruptive effects on social fields as it can shift the composition of symbolic capital within groups. More specifically, the material suggests that "digital DJ culture" values different sets of characteristics than "vinyl DJ culture" leaving people previously rich of cultural capital in the shape of vinyl records poor in this new context.

Johanna Paulsson

## **"War On The Dancefloor": The Reproduction of Power and Pleasure at the Amphi Festival in Cologne**

The club scene of industrial and electronic body music (EBM) has often been criticised for flirting with political symbols, especially fascist imagery. However, the fascist fascination seems to have more to do with the conception of power rather than political contents. This essay is an attempt to explore the power relation between the DJ and the crowd in combination with the militaristic aesthetics common in these genres. By incorporating the subject of both taboo and sexual fetishes, the industrial and electronic body music scene creates a playground that both imitates and subverts the power relations and structures of the outside world. The Amphi Festival in Cologne is a microcosm of this dark scene, and therefore an ideal place to examine how the relationship between power and pleasure is reproduced with the club as some sort of combat zone.

## 11:2

### *Participants*

**Hasse Huss**, Department of Social Anthropology, Stockholm University  
**Anna Gavanas** aka **Gavana** and **Peter Eriksson** aka **Aimnbreak** (Meerkat Recordings Crew) and **liris Nousiainen** (Kirves VJ crew)  
**liris Nousiainen**, Helsingfors and Stockholm University

### Hasse Huss

#### **‘I Don’t Want Nobody To Give Me Nothing (Open Up the Door, I’ll Get It Myself)’: Brief Thoughts on Deejaying in the Late 1960s and Early 1970s**

This presentation draws on the author’s experience as a club DJ in two popular Stockholm discotheques, Cat Ballou and Alexandra’s, in the late 1960s and early 1970s. Although deejaying in the early 1970s differed greatly from current practices, particularly those of Electronic Dance Music, some features of the craft were remarkably similar. While there was no beats-per-minute mixing as such, and little added input to the records played, tempo, tonality (at least in terms of key), general sound ambience (two records produced in Philadelphia being played after another, say), sound alteration (the adding of vocals or talk-over comments; equalisation, volume), and sometimes lyrical content were all important considerations. The segueing of records into one another was, at least in the early years, not the seamless affair it would later become, though instances of two copies of the same record being used to be able to repeat certain musical sequences as well as the mixing of Part 1 into Part 2 (typically the case of many James Brown records of the era) certainly were prevalent already in 1971. While gender and ethnicity considerations were perhaps not in the forefront; these aspects, too, occasionally had bearing on the selection and the presentation.

### Anna Gavanas aka Gavana and Peter Eriksson aka Aimnbreak and liris Nousiainen

#### **“Nomads In Sound vol 1 &2”, an audiovisual showcase**

This presentation is a collaborative experiment in sound and vision that approaches electronic dance music (EDM) culture from a DJ/producer perspective as a complement to writing about it. Inspired by Graham S:t John's recent book on EDM culture Technomad (2009), this multimedia presentation illustrates individual and collective experiences, struggles and vibes in

EDM culture. For this project, two compilations with original compositions have been produced by artists/musicians from a range of EDM styles, histories and geographic locations; Mutamassik, Dr Das, X.A.Cute, Aimnbreak, Gavana, Hakan Ludvigson, Doveshack, DJ Aroma, Bass Trolls, DJplaneten, Foona, jgb, Kutterfugel, Nuphlo and Ombudsman ( see <http://meerkatrecordings.bandcamp.com/> ). Our audiovisual showcase intends to demonstrate the capabilities of EDM DJ/producers within and beyond language and politics (by any definition of the term). By means of sounds and images we illustrate the inseparability and multidimensionality of EDM culture from a DJ/VJ/producer perspective—by means of DJ/VJ/producer capabilities. When it comes to addressing the multiple and inseparable dimensions of EDM scenes, words and text are not enough.

liris Nousiainen

### **Boys, Girls and Technoparties**

For someone who was there a few years back, the underground techno party scene in Helsinki appeared as continuum of parties and their after parties, arranged by loosely-knit and overlapping networks of electronic music enthusiasts. Like the strobe light, let us bare the phenomenon for a moment; pull the plug on the party and hear people talk. I've conducted six interviews: DJs, promoters, light-jockeys and technicians, all active in their days in Helsinki underground party scene, talk about electronic dance music culture, technology and about whether gender matters in organizing techno parties. On the floor, you might find somewhat an even number of boys and girls dancing. But then, take a look at the DJ or the light jockey, ask for the promoter or the guy who set up the PA system (yes, it will be a guy) and suddenly the numbers are anything but even. In this article, I will analyze the way that gender matters in these six actors' stories about electronic dance music culture in Helsinki by using feminist theories about gender roles, masculinity and technology.

# Session 12

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## Ethnographic Imaginaries

It has been 25 years since the Writing Culture-debates started within anthropology. At the core of these debates were a series of questions concerning the crises of representation. But also discussions concerning new forms of ethnographic representations. These discussions took place foremost within anthropology, but quickly spread to other fields in the cultural and social sciences.

In this session we want to investigate the ways in which ethnographic imaginaries and representations can be formed today. We welcome contributions from different disciplines. Questions of interest are: what is it that happens with ethnographic representations when they are moved from one discipline to another, or from one context to another. How are ethnographic results for example presented for clients in the world of business, and how can ethnography meet the world of art? What happens when ethnography meets (audio-)visual imaginaries, and how would a performative ethnographic approach look?

### *Chair*

**Tom O'Dell** and Robert Willim, Department of Arts and Cultural Sciences,  
Lund University

### *Participants*

**Åsa Bäckström**, Department of Child and Youth Studies, Stockholm University

**Vaike Fors**, University of Halmstad

**Christian Groes-Green**, Cultural Encounters, Roskilde University

**Mark Vacher**, SAXO Institute, University of Copenhagen

**Tom O'Dell & Robert Willim**, Department of Ethnology, Lund University

Åsa Bäckström

### **Kinaesthetic detours in ethnographic representation.**

Paul Stoller argued in favour of taking detours in his now classic *The taste of ethnographic things*, subtitled *the senses in anthropology*. Detours, he claimed, may be theoretical, or artistic. This demands a different kind of text (or film), where the senses are given greater prominence. “This kind of respect directs writers and filmmakers onto a radically empirical detour along which we can achieve the most simple yet most allusive goal of ethnography: to give our readers or viewers a sense of what it is like to live in other worlds, a taste of ethnographic things” (1989: 156). Recently, a “sensory revolution” (Howes, 2005) has fuelled an interest in perception and the senses. This paper draws on research with a sensory ethnography (Pink, 2009) approach. It focuses the un/knowing body and deals with epistemological issues related to collecting and representing sensory ethnographic material. It is argued that scientific texts (in a wide sense) need richer sensory “data” in order to more fully understand learning and knowing in a contemporary world. Moreover, the paper problematizes the prevalent logocentrism in society.

Vaike Fors

### **ICT use in the flesh. - How to academically represent the sensuous work of the human body**

It is stated that the use of ICTs has become integrated as a fundamental part of the infrastructure in contemporary ever-day social life. For instance, new ICT products play a decisive role for the performance of adolescents' peer-group communication; it has literally become part of a “way of living” (Christensen & Røpke, 2010). In this paper I explore how a sensory ethnographical approach (Pink, 2009) may contribute to interesting perspectives on the construction of this “new normality”. Thinking of use of new media as a kind of work that implies cultural production, i.e. activities that include both consumption and production of web-based user-generated content, gives an opportunity to place the work (agency) of the human body in the nexus of inquiry. The questions I will discuss in this paper originates from research I have done on teenage use of on-line photo diaries; How are our senses attuned toward cultural forms of participation in web-based activities

that have turned into routine? How can this kind of sensory data be represented through sequential art?

Christian Groes-Green

### **Heterologies in anthropological writing: Translating transgressive moments from fieldwork among young men in Maputo, Mozambique.**

The French thinker Georges Bataille once suggested the introduction of what he called 'heterology' or a 'science of the other'. The idea was to try to represent the almost unrepresentable experiences of the near-unconscious as in moments of ecstasy, orgasm, intoxication or feverish conditions, moments which he sometimes tied to transgression. How can this idea be applied to cultural studies today, in particular to ethnographic representations of excessive experiences in the fields of sexuality, violence or defiance of death and danger? Which literary styles or plots can we resort to in endeavours to do justice to experience? I shall discuss these issues with examples from my own work in experimental ethnographic writing, based on material from fieldwork in Maputo, Mozambique among young men and women engaging in excessive youth cultures where transactional sex, sexual orgies, drug use, violence and crime are quite common reactions to desperate social conditions and a youthful search for meaning and excitement. In my discussion I will include excerpts from texts by Bataille, Taussig, Crapanzano and John Huthnyk among others. Finally I will present the literary and ethical difficulties and possible ways forward for experimental ethnographic representations in writing or otherwise.

Mark Vacher

### **Reverting Ethnography**

This paper explores ethnographic metaphors as a potential for deconstructing ethnocentric home blindness. As discussed by James Clifford in his article "On Ethnographic Allegory", the challenge of communicating ethnographic understanding is a matter of meeting the preexisting conceptual universe of the recipient of ethnography. Clifford convincingly shows how the ethnographic objects in classical ethnographies are converted into life stories, gender categories and other conceptual categories assumed to be understood by the recipient. In this way, the unfamiliar and strange is brought home through a domesticating process of translation and transformation. I agree with Clifford in that this process is highly problematic; however, I will

argue, the very same concepts which facilitate an allegorical domestication can be used to shake the conceptual scaffolding supporting a sense of occupying a privileged position in the world (the position from which the world can be understood/domesticated through ethnography). By introducing ethnographic concepts like possession, cannibalism, mythological time and ritual, I want to explore the possibility of reverting the ethnographic experience from that of domestication to a transcendent experience of estrangement. The aim of this reversion is not to alienate the ethnographic other but to question the a priori privileged position of the ethnographic recipient.

Tom O'Dell & Robert Willim

### **Persuade, Evoke, Represent: Ethnographic Compositions in Use**

It has been 25 years since the Writing Culture debates started within anthropology. At the core of these debates were a series of questions concerning the crises of representation. But also discussions concerning new forms of ethnographic representations. In recent years a series of critical voices have been raised questioning the degree to which the Writing Culture debates have led to any significant change in the representational practices of anthropologists.

This paper focuses upon this issue, and investigates the ways in which ethnographic imaginaries and representations can be formed (and are formed) today. As the paper argues, ethnographic methods and representations are used and applied in a number of different contexts inside of and outside of academia. Primarily focusing upon the world beyond the academy, the art world as well as the world of business, the paper analyzes the manner in which the framing of ethnographic materials is being re-worked to meet new ends. In order to do this, the paper focuses upon the following questions: How are ethnographic results presented for clients in the world of business, and how can ethnography meet the world of art?

# Session 13:1 & 13:2

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## European Identities

European identity is currently a contested concept that should be understood in the plural. While the European Union and other transnational actors strive to forge a stronger identification among citizens with Europe as a geopolitical, social and cultural space, a series of tensions and conflicts have developed, where ethnic, national, regional and local identifications compete with each other and tend to blur and challenge the idea of Europe as a shared space. Issues of identity, culture and media have become increasingly important also in the political sphere. This double session investigates a range of such issues, ranging from investigations of Europe's multicultural or cosmopolitan diversity, or case studies of ethnic, national, regional and local identities within the larger European area, to critiques of its efforts to establish a shared heritage of values and experiences. The combination of its papers will shed light on the processes whereby Europe is today and historically given meaning from within and from the outside; from above by Europe-branding institutions as well as from below by citizens, migrants or artists who make themselves home in Europe, criticise its deficits or construct alternative identifications.

*Chair*

**Johan Fornäs**, Media & Communication Studies, Södertörn University

# 13:1

## *Participants*

**Louis Dupont**, Institut de géographie, Université Paris - Sorbonne

**Rosca Lucian Emil**, Faculty of Music, University of arts, Tirgu-Mures, Romania

**Anders Olsson**, Mid Sweden University

**Kris Rutten**, Department of Educational Studies, Ghent University

Louis Dupont

## **Multiculturalism: the new European cosmopolitanism under fire**

And now Great Britain ! As did his peers in the Netherlands and Germany, the British Prime Minister recently called multiculturalism a failure. Those countries have been leaders in claiming that multiculturalism is at once, telling the truth about the realities of Europe and setting its horizon. Multiculturalism has indeed become over the years the new European cosmopolitanism in most well-intentioned political and intellectual European circles, where it is seen as a heuristic device and focus of comparison between cities and countries. Multicultural environment is said to provide personal enrichment, a source of creativity, social and economic assets, a way of seeing and being in the World. By mimetic as well as by conviction, this discourse has spread throughout the World, surprisingly in cities such as Shanghai, Dubai, etc. The recent reversal of fortune gives us an opportunity to examine multiculturalism's contradictions as a cosmopolitan discourse, as they were at the onset: between the discourse and the realities, between the thought (liberal and critical) and the discourse, between what it said and what it is opposed to, such as national cultures, between the North American and European visions of culture, and of cultures.

Rosca Lucian Emil

## **The Ethnocultural Dimension in the Diversity of the Contemporary World**

Multicultural mentality creates an environment of tolerance. In this way, cultural diversity of goods in the consumer society is given by the connection that popular culture has with multiculturalism.

Due to the existence of ethnic groups in Romania (Saxons, Swabians, Gyp-

sy, Hungarians) there has always been a multicultural dimension that has grown in time. This form of multiple cultural mixture has been conflict free and has experienced minor challenges, this leading to a social integration of ethnic groups, preserving their cultural heritage and respecting the differences.

The concept of multiculturalism contributes to the support of communities and cultural diversity. By the same token, ethno-multiculturalism demands respect and appreciation from communities and groups to the other community. Multiculturalism can be described as descriptive, normative and critical, depending on the basic interpretation of the phenomenon. (M. Feischmidt).

Transylvanian popular culture has developed along many centuries of multiculturalism that displays functionality, features and mentalities that are unique to the ethnic groups and their evolution. Thus, we encounter fundamental concepts of cultural anthropology that have created a specific world view in relation to a way of life, knowledge and valorization of the world (attitude towards death, towards the human body, to the past, future, space and time).

Anders Olsson

### **Travel Matters: cosmopolitanism as multiculturalism**

In his book *Cosmopolitanism: ethics in a world of strangers* Kwame Anthony Appiah locates the cosmopolitan maxim “Homo sum: humani nil a me alienum puto” – I am human: nothing human is alien to me – to Terence’s comedy *The Self-Tormentor*, where Chremes, the protagonist, is upset over Menedemus, his overworked and stressed neighbor. Chremes himself prefers to fool around, meet his friends and gossip, and what he really says is: “I am human, and I regard no human business as other people’s.” This takes the moral maxim down to earth. The impure mix of styles in Terence’s comedy made it a contaminated genre, in the description of contemporary Roman critics. Out of this instance, Appiah reinterprets the concept of cosmopolitanism as constituted by gossip and contamination.

My project *Travel Matters* tries to position a transatlantic debate about cosmopolitanism and nationalism in early nineteenth-century travel writing as an interchange which still resonates but which has come to be characterized by an overuse of undefined concepts like globalization, transnationalism, and others. It is in this social context I will, along with Appiah, discuss the implications of cosmopolitanism and multiculturalism, or even cosmopolitanism as multiculturalism, to reconsider the opposition between the two concepts.

Kris Rutten

## **Nationalism and education “at the intersection” of cultural studies and rhetorical studies.**

In this paper I discuss what we can learn both from cultural studies and rhetorical studies about (national) identity and I explore how nationalism can be taught from a critical perspective. Caused by trends such as globalization and multiculturalism there is a new turn towards national identity, despite its deconstruction as a Grand Narrative. In education in general and in language and literature teaching in particular, this situation often causes a paradox for teachers who very often are expected to be critical towards nationalism and the same time teach standard language and national literature. In this paper I introduce “new rhetoric” as a possible tool to deal with these tensions. Through a rhetorical analysis of cultural artifacts – focusing on the “imagination” of Flanders – I will argue that rhetoric offers several tools to make students “symbol-wise”: to understand the way national symbols work, and to develop critical engagement with, as well as on behalf of, those symbols. In the discussion section of my paper I will situate a critical perspective on nationalism “at the intersection” (Rosteck, 1999) of cultural studies and rhetorical studies by focusing on the rhetorical analysis of narratives as a form of cultural criticism (Mahan-Hays & Aden, 2003).

13:2

*Participants:*

**Kristian Feigelson**, Sorbonne University

**Maria Höglund**, Department of Culture Studies, Linköping University

**Susanne Österlund Potzsch**, Åbo Akademi University

**Nilüfer Pembecioğlu**, Faculty of Communication, Istanbul University

**Branislav Radeljic**, University of East London

Kristian Feigelson

## **Cinematic archives and the rereading of European history: testimony and memory**

The work of piecing together Hungarian history takes on visual forms thanks to the filmic archives unearthed by Péter Forgács. His series “Private Hungary” explores different types of visual recordings of a past that seems

to remain impossible to write down in Central Europe. His recent interactive multi-media project “The Labyrinth”, including the film “Danube Exodus” (1998) puts into perspective a number of different visions involving history, memory and accounts from the 20th century. Exhibited in Europe and in the United-States, the project of rewriting history still arouses controversy among the Hungarian society and towards the Jews in Eastern Europe. With regard to the tragic trauma caused successively by Nazism and Stalinism, Forgács seeks to call seriously into question the codes that are culturally acceptable, which raises indirectly two essential issues: the distortion or the relation between “collective memory” and the “autobiographical status” in the project as a whole. What contribution does this kind of mechanism offer to a true re-writing of history through images and multimedia ? This paper partakes in the research carried out with another amateur film about the Spanish civil war, done by Peter Forgacs, *El Perro negro* (2006) article published in *Memory of Spanish cinema 1975-2007 /Cinemaction 2009*.

Maria Höglund

### **Uses of cultural heritage in European identity construction**

The growing influence of the European Union is often pointed out as one of the trends that are going to have the largest impact on the Swedish cultural field in a near future. The union is continuously sponsoring culture (including cultural heritage projects) whilst requiring that they generate real European added value.

When adopted by the EU, national and regional cultural heritage are in some sense transformed into European heritage. My aim is to study the European values that are emphasized and perhaps even created in this process. My research includes studying cultural heritage relevant strategies in EU cultural policy, as well as interviewing Swedish operators of EU-funded cultural heritage projects. My overall ambition is to provide a deeper understanding of the role cultural heritage has been given in the unions’ European integration aspirations. Initially, I am creating a map over the unions’ influence on the Swedish cultural heritage field (e.g. various possibilities of financial funding, *acquis* and larger projects such as the cultural heritage label).

My paper presents my research project; initial plans, interesting starting points and its boundaries.

Susanne Österlund-Pötzsch

### **Walking Nordic. Performing space, place and identity.**

In this paper, I will focus on a few examples of popular walking practices and trace their relationship with a sense of place identity. My supposition is that popular patterns of movement can have an integral role in the processes of creating, representing and negotiating national as well as supranational identities.

Everyday walking practices may be framed differently for different reasons. In the case of the recent Finnish exercise innovation of Nordic Walking, an activity has been deliberately linked to a supranational region for branding reasons. A different case concerns the Scandinavian Saint Olav pilgrimage ways that were appointed a Council of Europe heritage route in 2010. Not only religious institutions are involved in developing the pilgrim routes but also secular actors such as local authorities, heritage societies and tourist entrepreneurs.

A central example of when walking practices and national discourses meet is the Right of Public Access (*Allemansrätten*). When *Allemansrätten* is introduced in official descriptions the theme of heritage is prominent. The Right of Public Access is described as a cultural heritage and a national symbol both for Norden (the North as a supranational region) as well as for the individual Nordic countries.

Nilüfer Pembecioğlu

### **Security Issues and Portraying the Police in Turkish Media**

The recent innovations in technology and communication systems gave us threats as well as comforts. The meaning of civilization is turning to be the camps of the modern whereas the past camps of the nomads are turning to be the modern camps of the “I” and “The Other” creating continuously changing situations to be balanced very delicately to prevent the possible contradictions, invasions, etc. The people in Europe and all over the world are much more restless than ever. The concepts like friendship, sacrifice for the others, altruism, are giving way to the social alienation and exclusion. TVs at home are the cultivators having all the information, characters, setting/plot for all the actions. In this sense, the ‘police’ figure is important both in the country and the geopolitical situation of the other countries. This paper is an attempt to provide an idea how the security issues and police portrayals are handled in Turkish Media. The representations may be diverse in some cases and the paper also aims to question and exemplify the values attributed

to messages provided via media. This paper also questions how the communication and sense of security would lead to The European Values of Future?

Branislav Radeljic

## **Young Muslims in the European Union**

This paper examines the situation in the European Union where the growing presence of Muslim communities has already taken place. The initial understanding of the then European Economic Community as Christian Democratic, thus as Catholic, is no longer valid. In fact, from a social constructivist perspective, the presence of Muslims has posed a challenge and led to numerous debates relating to what has been promoted as European identity. Accordingly, this qualitative paper focuses on the coexistence of the two identities and questions to what extent young, EU-born, Muslims are ready to accept European identity, or, by contrast, continue to cultivate their own Muslim identity. The paper argues that the young Muslims can be divided into three different groups ? traditionalists, neo-traditionalists and liberals, a division that is easily ignored by the society and, more importantly, policy makers, who consider only the first category when portraying Islam as a serious challenge to European identity. Conclusively, the paper notes that bigger efforts are needed on behalf of both the Europeans and the Muslims, efforts that will lead to successful co-existence and validate the EU's cosmopolitan approach towards its otherness.

# Session 14

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## European Nationalism(s): A Popular Cultural Inspection

Considering the rise of nationalism(s) all over Europe, the tension between practices of inclusion and exclusion, and the ambivalent effects of globalization and neo-liberalism on national politics, it becomes evident that a fresh discussion on “national identities” is important and urgent. Popular culture is a crucial domain in which national identity is both celebrated and contested and through which various dynamics of the (de)formation of national cultures can be analyzed. Therefore, in this session, we suggest to make a symptomatic reading of popular cultural artifacts in order to shed light on the complex interplay between commodity products and national identity and to examine the role of popular culture in the ways that national communities are “imagined”/performed. We encourage paper submissions reflecting on contemporary articulations of European national identities by focusing on popular culture.

### *Chair*

**Aylin Kuryel & Melanie Schiller**, Amsterdam School of Cultural Analysis,  
University of Amsterdam

### *Participants*

**Aylin Kuryel**, Amsterdam School of Cultural Analysis, University of Amsterdam

**Melanie Schiller**, Amsterdam School of Cultural Analysis, University of Amsterdam

Ivo Furman, Goldsmiths College, & Can Sungu, Berlin University of Arts  
Miia Rantala, University of Lapland

Aylin Kuryel

### **Commodification of Nationalist Imagery: Fetishes of Everyday Life**

It became clear during the 1990s that there was an intriguing change in the way that nationalist images were circulating in Turkey. One of the signs that marked this change, which became more visible in the 2000s, was the emergence of commodified nationalist images in the form of t-shirts, badges, necklaces, stickers, and mugs, to name just a few examples. National images became portable and took their place on the shelves of the market, as well as being diffused in other realms of everyday life by being carried around. In this paper, my aim is to explore the ways that the commodification of nationalist imagery affects how national communities are imagined and performed. Analyzing how a “visual community” is formed through commodified national symbols and how the nation is “consumed” and “fetishized” in general sheds light on the ways that contemporary nationalism works. It also allows exploring the complex interplay between capitalism, commodity products, and the “national Thing”, as well as the tactics people develop in the face of both the rise and the crisis of nationalism(s).

Melanie Schiller

### **The New Potatiness or: why are we so cool? German Pop Music and Urban Nationalism**

In his 2006 funk song “Kartoffeln”, the popular German hip hop artist Jan Delay describes the potato as “a pretty boring vegetable, full of starch/strength [‘Stärke’] but without taste”. In this song, the potato functions as a signifier for Germanness, which is primarily associated with a lack of style; an image that is subsequently deconstructed by Delay’s reflection on his own national identity (being a potato himself) and his own coolness. “Kartoffel” has to be understood in the context of similar pop songs during the 2000s that deal with issues of Germanness and claim a new (“positive and relaxed”) national consciousness after decades dominated by national guilt. A young, hip and urban Germanness is promoted, a national identity without the inconvenient burden of the past.

In this paper, I will take Jan Delay’s song “Kartoffeln” as a starting point for an investigation of changing articulations of Germanness in popular mu-

sic. I will focus on a number of relevant and recurring themes along which this new “potatiness” is represented, including collective memory, (musical) style, and fetishization of the local urban. By conducting a textual analysis of “Kartoffeln”, I will demonstrate how popular music can function as a self-reflexive medium for contesting and simultaneously affirming national imaginaries.

## Ivo Furman

As governments in the globalized, neo-liberal world find it progressively difficult to simultaneously maintain sovereign responsibility and accommodate the demands of multi-national and supra-national organisations, ordinary citizens are finding themselves increasingly isolated from decisions that shape their futures. Drawing from the work of Appadurai (1996,2006) and Hage (1998,2003), we want to argue that the symbolic return to nationalism can be seen as a coping strategy to counter the effects of globalization.

Turkey as a developing country has been profoundly effected by the process of globalisation in the past 30 years. Turkish society is becoming increasingly wealthy and unequal. Meanwhile, the rise of a Islamic middle class and the landslide electoral victories of the Islamic Justice and Development Party (AKP) have destabilized the social hegemony of the secular middle and upper classes, leading to a situation that can perhaps be best characterised by the term *Kulturkampf*.

Using a sketch from the Turkish secular comedy series 'Olacak O Kadar', we want to demonstrate how the 'anxious' secular classes of Turkish society have increasingly resorted to the symbolism of Kemalism to cope with a rapidly changing socio-political landscape. Adopting a Zizekian perspective, this presentation will firstly discuss the importance of fantasy in the reproduction of nationalist ideology. The argument here is that reverting to nationalism as a coping strategy only serves to disguise the actual social antagonisms caused by global flows and sustain a permanent state of conflict. Rather than offering a resolution, nationalism makes the situation worse. Secondly, this presentation will discuss the aesthetics of Kemalist nationalism in popular media. The argument here is that Kemalist symbolism relies on a series of complex cultural codes that allow viewers to experience entertainment as nationalist fantasy.

Miia Rantala, University of Lapland

## **Representations of ethnicity/'race' and intersectionality in TV advertisements**

Media representations such as television ads produce and repeat cultural differences and stereotypes. It is also a matter of politics and exercise of power: Who are included in representations and who has the power to define the representational codes and discourses? In spite of ethical statements issued by the Finnish Council of Ethics in Advertising, the dominant representations of non-Finns and Finns seem to be stereotypical. The aim of this doctoral thesis is to analyse the visual representations of ethnicity/'race' and intersectionality in prime-time TV ads shown on Finnish commercial TV channels during the years of 2004 and 2010. The research questions are: How do the ads produce such ethnical/racial representations as ethnical/racial sameness and ethnical/racial difference? How are ethnicity and 'race' related to e.g. nationality, gender, social class, and sexuality ie. intersectionality? What kind of subject positions are produced in the ads? What is Finnishness and how is it represented? This multidisciplinary research leans on critical media cultural studies, social constructionism and ethnical relations studies in discussion with feminist and postcolonial theories. Semiotics, narrative, and different kinds of close and discerning reading methods are used in order to analyse the multimodal elements in the ads. The aim is to identify the hidden details places and gaps, which have been built and structured unconsciously and uncritically into the culture. Patriarchalism, heteronormativity, colonialism and whiteness as a norm in the culture are examples of such unconscious and unquestioned hidden aspects.

# Session 15

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## Feminist Cultural Studies

### *Chair*

**Fanny Ambjörnsson & Hillevi Ganetz**, Centre for Gender Studies, Stockholm University

Feminist cultural studies (in Sweden) can be defined broadly as gender studies focusing on culture, be it in the anthropological sense of the concept or in the sense of culture as manifested in texts, historical or contemporary, or other cultural products. Like cultural studies in general, feminist cultural studies focuses on the production of meaning, both in the practices of everyday life and in texts of different kinds. This session welcomes papers analysing gendered meaning production, in different texts and contexts. Also papers where gender and other intersectional power relations meet are welcomed.

The Session is divided into three parts.

## 15:1

### *Participants*

**Janne Bromseth**, Gender Studies, Stockholm University

**Tiina Rosenberg**, Center for Gender Studies, Lund University

**Kalle Berggren**, Department of Sociology, Uppsala University

**Anna Lundberg**, Department of gender Studies, Linköping University

Janne Bromseth

### **"After all, she's belongs to the family"**

"Do you have family?" is a question that normatively refers to a specific constellation of a partner of the opposite sex and biological children. But how is the concept of "family" filled with meaning by lgbt-people and queers in different ages? Lgbt-persons life conditions are historically and culturally situated, and so is the meaning and content of the concept of "family". The term "chosen families" was established in lgbt-environments during the 70-ies, referring to families not restricted to biological relatives, but to different variants of important close relations, including friends, partners, ex-lovers, pets, children as well as biological relatives. It also often included lgbt-communities. For many, the contact with their families of origin had been restricted due to their non-normative sexuality or gender identities, and the chosen families replaced many of the functions traditionally associated with biological families.

The position of lgbt-people's rights and possibilities as citizens has changed radically over the last 30 years, in the western world, along with larger structural changes of the organizing of family, intimacy and close relations. In this paper I investigate how lesbian, bisexual women and queers in Sweden relate to the concept of family, resisting or reproducing traditional understandings.

Tiina Rosenberg

### **Freaking Out: Has Anger Fallen Out of Fashion?**

Has art lost its critical power because any form of critique is automatically neutralized by capitalism? Current issues such as trafficking, global warming, the AIDS crisis, violence, homelessness, militarisation, poverty, homophobia, sexism, racism and disrespect for human rights demand proactive measures if philosophers not only wish to interpret the world in various ways, but also to change it, as Karl Marx and Friedrich Engels once so memorably. Certain theories and terms are more marketable than others in specific historical situations. What is hip today will inevitably be outmoded tomorrow, but not necessarily forever. Ideas come and go, and unexpected forms of theoretical and artistic continuities and coalitions appear. Central to feminist and activist theorizing is anger, and this paper deals with the feminist tradition of such anger. Feminist theorist Sara Ahmed classifies feminist emotions as anger, wonder and hope. Anger awakens the feminist and keeps her going. Wonder is about seeing the world in a way that encounters

'as if' for the first time. The third component is hope, and when thinking about feminist futures we also must attend to the legacies of feminist pasts.

Kalle Berggren

### **Reading Rap Lyrics: Towards an Intersectional Discourse Analysis**

Hip hop has grown into a worldwide genre of popular culture. Emerging research in Scandinavia usefully analyses several aspects of hip hop, including musical production, global-local relations, and informal learning. However, two central aspects remain underexplored. These are on the one hand questions of gender, power and multiple positioning, and on the other detailed attention to the rich content of rap lyrics.

Hence, this paper sets out to foreground questions of power and identity in Swedish hip hop by focusing on the discursive negotiation of identity categories such as race, class, gender and sexuality. Taking the song "Telefonterror" by Ayo (1999) as a point of departure, I discuss how a framework for analyzing multiple positioning in rap lyrics can be developed. The discussion draws on three strands of thought: First, intersectionality as a way of conceptualizing the interplay of multiple power structures and identity categories. Second, a poststructuralist account of subject-formation as an incoherent discursive process. And third, linguistic and rhetorical tools for text-oriented discourse analysis. This paper thus seeks to combine these aspects into a useful framework for intersectional discourse analysis of Swedish hip hop lyrics.

Anna Lundberg

### **Don't disturb me, mom, can't you see I'm hanging out with Karl Marx? Gender, ideology, and negotiations over meaning in contemporary youth theatre**

Ung scen öst (Young stage east) is a trailblazing playhouse located in Linköping, producing performing arts for children and youth with the province of Östergötland as a target audience area. In 2006, the theatre was commissioned by the Swedish government to act as the national child and youth theatre stage. Over the years, this playhouse has gained nation-wide recognition for its innovative and challenging projects, the most recent one taking shape in a play highly critical of the contemporary Swedish educational system. How is the encounter between young people and the contemporary school system staged in this play, and how could this theatrical interpretation be

understood in terms of gendered hierarchies? My presentation will focus on the intense negotiations over meaning taking place in the play and in its intersections between generation gaps, gendered cultural expressions, political and ideological orientations and educational agenda. The presentation will also touch upon the difficult but promising process of action oriented research in the field of performing arts.

## 15:2

### *Participants*

**Birgitta Meurling**, Department of Ethnology, Uppsala University

**Lena Gemzöe & Marja-Liisa Keikänen**, Centre for Gender Studies, Stockholm University

**Magdalena Petersson McIntyre**, Centre for Consumer Science, University of Gothenburg

**Kristina Nordström**, History of Ideas, Stockholm University

Birgitta Meurling

### **Performing Clergy, Performing Gender?**

In this paper I discuss how gender norms and clerical professional norms tend to clash when the clergyman actually is a woman. My informants describe certain ?gender aspects? when performing the service and the pastoral care as well as problems in adapting to the clerical dress code. What kind of shoes and jewellery are proper to the official dress? And what about make-up? Crucial concepts of my analysis are gender power, positional power and habitus.

Lena Gemzöe and Marja-Liisa Keinänen

### **The feminization of religion as culture**

The predominance of women in certain Christian churches and denominations and their predominance in lay activities in Catholic contexts and even within various new religious movements are well documented. Despite this, there has been a distinct lack of scholarly interest in the study of this feminisation process both within the field of religious studies and gender studies, an oversight which may, in part, be a result of the so called “double blindness” which has permeated these scholarly fields. A consequence of this has

been that the study of religion has ignored gender as an analytical variable and, conversely, gender studies have turned a blind eye to the role of religion in the production of gender and relations of power. Our aim is to bring together these scholarly fields in order to muster forces for the study of the feminisation of religion. Firstly, we will discuss what the term “feminisation of religion” implies. Secondly we will present some preliminary reflections upon the ways in which this feminisation has affected Christian and new spiritual ideas and practices. Thirdly, we will consider some of the theoretical challenges that the feminisation of religion poses for the future study of religion respectively gender.

Magdalena Petersson McIntyre

### **The gendered bottle: meaning-making in perfume packaging**

Consumer society is an important arena for constructions of gender and sexuality that most people in the Western world interact with daily. Since the early days of packaging, gendered identities have attracted enormous interest with marketers and designers (Hine 1996). Some packages are designed to negate gender differences, while other packages shamelessly exploit gendered pleasures and sexual indulgence. Nowhere is the latter clearer than in the world of perfumes.

The paper discusses the meanings of gender in the marketplace based on a project on constructions of gender in perfume packaging. Meaning is constructed in complex ways through flows that go in many directions. It is neither generated with consumers nor marketers, but should be seen as a kind of hybrid or network that emerges from negotiations between different agents (Cronin 2004). Material objects, but also agents such as consumers, designers, manufacturers and producers are part of the meaning-making of packages. The paper will empirically focus on the cultural practices of shop assistants. It builds on ethnographic methods with interviews with perfume shop assistants and the different gendered meanings and processes that circulate in their understandings of the meaning of perfumes and their packaging.

Kristina Nordström

### **Genius, masculinity and intersectionality. Thomas Thorild and the discussion about genius in the late 18th century**

Genius, or in Swedish “snille”, was a much debated subject in the late 18th

century. It was an ambiguous concept in gender terms since it sometimes was associated with masculinity and sometimes femininity. In both cases genius was primarily considered to be inhabited by men. The paper deals with the Swedish writer Thomas Thorild (1759-1808) and his participation in the discussion about genius. He frequently uses the notion of manliness in the sense of matureness and strength to distinguish himself from his opponents whom he depicts as immature, foolish and sometimes effeminate. In other cases he sees a similarity between geniuses and women. This might be a way for him to distance himself as a genius from men of power, whom he considered stupid, insensitive and in possession of an animal-like strength, as opposed to the angelic strength of women and geniuses. In this way issues about intersections between gender and ideas of age and class are raised. The paper will discuss how history of masculinity and perspectives of intersectionality can be combined.

15:3

*Participants*

**Karin Lövgren**, Umeå University

**Renita Sörensdotter**, Gender Studies, Stockholm University

**Lena Karlsson**, Gender Studies, Malmö University

**Andrea Dankic**, Applied Cultural Analysis, Lund University

Karin Lövgren

**Mature, self-confident and forever young? Representations of ageing in popular press targeting middle-aged women**

My paper takes its interest in how old age is constructed in contemporary popular culture and the messages given there on the cultural meaning of ageing. This has intersectional implications in that ageing is gendered. Ageing also intersects with social class, as many of the messages on ageing represented in popular culture are in fact circumlocutions where the market aims to address the affluent elderly.

The empirical material is popular magazines targeting an older audience. These commercial magazines in many ways resemble women's magazines. What is new and different is that the targeted audience is older. The paper deals with how ageing is represented in the magazines. There are messages both confirming and celebrating becoming older, more mature and ex-

perienced, and messages on how to postpone signs of ageing. The magazines contribute to make older people visible in a mediated landscape where elderly are underrepresented in relation to their number, but there are also ageist dimensions. Norms on being forever young are enforced in editorial texts, visuals and adverts.

Renita Sörensdotter

### **Painful sex(uality): how heteronormativity affects sexual practice and identity among women suffering from vulvar vestibulitis**

Vulvar vestibulitis is a long-term painful genital condition mostly affecting young women. The experience can be life altering considering sexuality and gender identity. Previous research on vestibulitis has mainly been medical and psychological. Few studies question how cultural factors shape the interpretation and experiences of vestibulitis. The purpose of this paper is to explore how cultural norms for gender and sexuality influence sexual practices and gender identity among women suffering from vestibulitis.

Semi-structured interviews have been conducted with twenty women. Sixteen are mainly practicing heterosexual sex. Four have experiences of sexual encounters with both men and women. The interviews have focussed on experiences of self, body, gender identity, sexual practice, relationships and treatment.

Cultural norms for sexuality and gender affect sexual practice. Since women suffering from vestibulitis have problems with vaginal penetration they cannot conform to heteronormative sexual practice. In order to avoid pain and get pleasure out of the sexual encounter they need to change and (re) define their sexual practice. This study show that norms and strategies for sexual practice and gender performance varies among women having sex with women and women having sex with men.

Lena Karlsson

### **Dreams of sameness and emotional continuity: usages of reading in Malous bokklubb**

Presently, there is an abundance of sites, across media, promoting acts of communal reading (televised book clubs, webrings, publishers? Book discussion questions, etc.). This paper forms a case-study of what usages of reading and concurrently what reading subjects are framed in the Swedish televised book club, Malous bokklubb, modeled on Oprah's Book Club in the

U.S. and Richard & Judy's Book Club in the U.K. The main reading protocol underwritten by various textual fields in the show is the one of rich emotional continuity between the reading subject and its textual others. The show partakes in a middlebrow "women's culture" whose main message is that women, across differences, have something in common, and that the stories of almost any other's can be used to work on the self. The paper investigates how an emotional culture around certain books is elicited around the show and assesses what is at stake in the process.

Andrea Dankic

### **Creating realness by simply being me. The production and consumption of authenticity between an unestablished artist and her fans.**

"Being the old reggae fan that I am, I like the fact that a woman (there are very few within the genre) sings beautiful messages about love, justice and solidarity on top of roots rhythms. What more could one ask for?" says one of the (male) fans of an unestablished reggae hiphop artist. The fact that the artist is a woman becomes here a part of her identity as ?real?. Being ?real? in the context of the music business is something many artists strive for and which might become even more important in the context of the digitalized music industry.

This ethnographic study is aiming to understand how such an ambiguous thing as authenticity is produced and consumed in the relationship between an unestablished artist and her fans. How do various tools such as identity, which include gender, ethnicity, private/public, and the online/offline dichotomy as well as the relationship with the fans produce authenticity?

The study includes several interviews with the artist, online and offline interviews with fans in various parts of the world, observation and visual methods.

# Session 16

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## Feminist Cultural Studies and the Concept of Nation

Locations, borders and movement are at the very core of this conference called “Current Issues in European Cultural Studies”. In this session the concept of nation, nation states and nationality are focused in relation to gender issues and feminist cultural studies theories. What pitfalls and profits are there in acknowledging and analyzing nations/nation states and borders as central analytical as well as organizational categories? How can we understand the function of bodies and sexuality in different national discourses and the function of nationality in discourses on bodies and sexuality? How is nationality produced in cultural representations and cultural representations reproduced in productions of nationality?

### *Chairs*

**Fanny Ambjörnsson** and **Hillevi Ganetz**, Centre for Gender Studies, Stockholm University

### *Participants*

**Annika Olsson**, Gender Studies, Stockholm University

**Anna Adeniji**, Department of Gender, Culture and History, Södertörn University

**Kirsten Hvenegård-Lassen**, Cultural Encounters, Roskilde University

**Ekaterina Kalinina & Liudmila Voronova**, Media and Communication Studies, Södertörn University

Annika Olsson

## **Methodological Nationalism and European Feminist Cultural Studies**

In this presentation I would like to further develop the discussion on the function of nations/nation states in European feminist cultural studies from the perspective of methodological nationalism and the discussion of transversal connections, cosmopolitan and nomadic perspectives and turns. How do we use nations/nation states and national borders in the work we do? What pitfalls and profits are there in acknowledging and analyzing nations/nation states and borders as central analytical as well as organizational categories? Using the American Nobel laureate Pearl S. Buck as a case study I will argue that feminist cultural studies need to take a closer look at the use and function of nation states in our work.

The paper is based on an ongoing research project on Pearl S. Buck (China in Sweden), and takes as the starting point the following articles: "Problemet med Pearl S. Bucks problematiska position" (TFL 2010:2) and "Fångad av orden och nationen. Metodologisk nationalism och förmågan att tänka frånvärande ting? (under publication Högskolan i Dalarna).

Anna Adeniji

## **The media coverage of the Crown Princess Wedding in Sweden**

This paper discusses the media coverage of the Crown Princess Wedding in Sweden, which took place in June 2010. The analysis is based on two types of material: the Swedish daily press, from the announcement of the engagement until the wedding day, and the television broadcast of the wedding. The paper puts special attention to discourses of love and gender. I suggest that we understand the massive media coverage of the wedding as collective emotional work, and that it is important to analyze the political implications of this, especially from a feminist point of view. What are the consequences of the connection between love and marriage that is being addressed in the media? How should we understand the links between ideal heteronormative love, the royal family and the people? How is Sweden as a nation conceptualized around notions of love, and more specifically around an understanding of gender equal or democratic love? The paper highlights how narratives of love tap into ideals about the Swedish nation and the symbolic power of the Swedish monarchy.

Kirsten Hvenegård-Lassen

## **Breasts, Bodies and Barbarians**

Are bare breasts a defining feature of Danish national identity? This question attracted some public attention in November 2010 as MP Peter Skaarup (of The Danish Peoples Party, Dansk Folkeparti) suggested including "Danish bare breasts" in an introductory film about Denmark, which is shown to applicants for a residence permit in the country. If they are fundamentalists, they will probably prefer to go somewhere else, he contended (Berlingske Tidende 11.11.2010). While Peter Skaarup took care to communicate that he was "half joking", questions of nudity and especially women's non-dressed white, or, in Skaarups words, "Danish", bodies are surfacing in other sites as well, including the Citizen in Denmark handbook for new comers to Denmark published by the Danish Ministry for Refugees, Immigration and Integration Affairs. As pointed out in recent years by postcolonial feminist research, a co-constitutive boundary seems to be drawn between the white gender-equal European women and men and the non-white women victims of a gender hierarchy installed and reproduced by their non-white men. The paper explores the way in which the racial and sexual purity of the Danish body politic is being policed under the banner of a distinctly Danish brand of gender equality.

Ekaterina Kalinina, Liudmila Voronova

## **What can one learn about gender stereotypes from contemporary Russian entertainment TV-shows?**

This paper will explore that question by studying Projectorparishilton ("The Paris Hilton' Projector") and Devchata ("The Girls"), popular weekly ironic-analytical programs broadcasted prime-time on Russian "Channel One" and "Rossiya-1" respectively.

While Projectorparishilton with its four male anchors from the beginning did not intend to emphasize any specific gender orientation, Devchata with its female anchors was launched as explicitly aimed at a female audience.

One of the central concepts we are going to articulate in the article is humour through which gender is constructed. By analogy with Laura Mulvey's term "male gaze", we introduce a notion of "male humour", which is implied not only in the way anchors appear as subjects and objects of jokes, and thus construct their media personalities, but also in the position that the viewer independent of his/her gender chooses.

We seek to show how gender, nationality, age, and culture are encoded/

signified in the programs, which are understood as texts, and on a broader, contextual level. We expect to show how the media reinforce traditional gender (and other) stereotypes, often hiding behind an idea of creating “women’s space” in the broader media discourse.

# Session 17

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## Green Futures

Exploring the intersections of the social dimension of sustainable development, environmental justice, utopian thought and urban development. Activities aiming at the design of green futures have become frequent in many different social areas such as media, planning, conventional politics, marketing and R& D. While such activities are often treated as mainly instrumental, technological or practical concerns, looking for the most apt or fit solution, we should also expect to find a rich political context of divergent interests, goals and values. When presenting and designing information under labels of ecologically adopted or sustainable futures, entrepreneurs, policy makers, activists and others both develop and adopt to certain forms of language, key words, metaphors, pictures, allegories, colour settings, associations and so on that both consciously and unconsciously build rhetorical and aesthetic frames that affects the cultural perceptions of green futures. The task here is to perform critical assessments of different practical and theoretical activities aiming at the generation of ecologically adopted or sustainable futures. Theoretically this topic is studied in relation to concepts such as discourse, social representations, ideology, rhetoric, visual culture, visualisation, framing and utopian thought. Empirically it concerns science, politics, media, exhibitions and practical projects, and how these different activities are understood by different audiences.

*Chair*

**Johan Hedrén**, Linköping University

*Participants:*

**Jutta Haider**, Department for Arts and Cultural Sciences, Lund University

**Heike Graf**, Södertörn university

**Karin Wagner**, Gothenburg University

**Madeleine Hurd**, Department for History, Södertörn University

**Martin Hultman**, Umeå University

Jutta Haider

## **Longing for a greener life. Shaping and reproduction of environmental information in social media.**

This paper attempts an investigation of how environmental protection and destruction are framed in social media accounts of environmentally relevant everyday life practices, especially with a view to the types of futures that are brought in, envisioned, implied or bracketed. To trace this it draws on a case study with material from a group of interconnected, active Swedish environmental, family-life blogs and from other social media applications mashed-up in these blogs. In staging their everyday and domestic lives people reproduce, shape and re-invent discursive and practice repertoires. It is striking to see how seemingly trivial practices connected with environmental awareness, recycling, choosing certain products, cycling, avoiding flying, saving energy, avoiding plastic or vegetarian cooking are woven into varying kinds of larger narratives of longing, change, fear, hope, engagement or withdrawal and how this is shaped by the affordances of social media. Uniting interests in the informational value of material practices and in the “small” politics of the web, drawing on Bakardjeva's notion of subactivism, this presentation adds to examinations of how continuous discursive alignments of certain practices with environmental protection and destruction shape the production and circulation of certain types of information on the environment and environmental ethics.

Heike Graf

## **Eden is not lost: Gardening blogs as ecological communication forums**

‘Green futures’ seem to be already achieved in gardening blogs. The garden, constructed in the blogs, is a place of domestic peace and beauty and in this sense a place of recapturing Eden. Gardening bloggers share knowledge (and

also memories) about living experiments in the garden, and they also invite readers to engage in environmental performances. The collective performances imagined by gardening blogs are additionally effective, insofar as they are very much anchored in emotions and bodily rituals by posting photographs of garden activities and produce, illustrating the beauty of different seasons, and portraying the domestic and wild animals who use the garden. The blogs are personal and domestic and are characterized by emotional commonality with other bloggers. This combination of emotion and reason makes it especially interesting to look at the environmental performances advanced by this particular type of blog.

This paper will give first results of a joined research project on “Media, Communication, and the Social Performance of Environmentalism” financed by Baltic Sea Foundation and will concentrate on how these blogs (Swedish and German gardening blogs) create collectives, and enculture members into environmentally-conscious roles

Karin Wagner

### **Green or convenient? The screw cap on milk packages as a site for contestation.**

Graphic design is an important way for packages to convey their message to the consumer. For most mass produced consumer goods the physical structure is of standard type, while the décor varies. The milk package is a case in point, where two basic structures are available on the Swedish market: the Tetra Brik and the gable top. In 2006, Skånemejerier introduced the screw cap, and since then most other dairy producers have followed suit. The main argument is convenience and that there is a consumer demand for this new feature. Some consumers disagree with reference to adverse environmental effects. Therefore some companies, like Hjordnära, produce organic milk in packages without the screw cap. It has become a site of contestation between different consumer groups and producers. The aim of this paper is to show how the cap forms part of a green marketing discourse and that “green” can be signified, not only by leaves and flowers, but also by the absence of an attribute, such as the plastic screw cap. Are screw cap packages the future, as dairy producers maintain? Will the green consumer of the future be prepared to sacrifice convenience for the sake of climate protection?

Madeleine Hurd

## **The Green Soldier: Nationalist Purity in Eco-Fascist Imagination**

The dream of restoring nature – the fount of national well-being - to its original unsullied state, and calls to fight the international interests that threaten this nature, are not exclusive to the left. The Nazis, for instance, were quite “green”, linking the Heimat to the defense of German nature against economic exploitation, alien bodies and pollution. Modern far-right groups also connect the protection of a nation’s “true” people to the battle against international pollution, the invasion of alien plants and animals, foreigners who bring with them dirt, trash and noise, and the corrupt elites who permit such destruction. My paper analyses the discourse produced by such groups. I am interested in how their websites link specific people, as a “cultural” collective, to a land restored to ecological purity; and how – in the process – they envision a community of ultra-masculine, culturally pure, “green” party activists, united through the imagined or real experiences of shared performances of ecological rituals. This research is part of the “Media, Communication, and the Social Performance of Environmentalism”, and shares its focus on how communicative forums enculture members into different environmentally-conscious roles.

Martin Hultman

## **Building utopias - the case of WELGAS**

Environment has always been part of how people imagine the future. With the identification of global environmental problems from 1960’s and onward, it became even more important to describe a future in which these problems was dealt with.

In the 1970’s a new type of environmental utopia was formulated, an Ecotopia. In Ecotopia, environment was described as part of humans; critiques against economic growth was raised; decentralised democracy proposed and small-scale of technology was at the center of development (Kumar, 1987, 1991, 2000; Veldman, 1994). In this article a material-semiotic approach will allow us to follow the formulation, building and debate regarding WELGAS. With its own windmill, energy efficient house and hydrogen powered car, WELGAS was in the centre of the dabate of a new energy system that was envisioned in mid 1980's and can give new perspective on the strive for sustainability today.

*Participants:*

**Ylva Uggl**a, CUREs, Örebro University

**Jean Lagane**, LAMES (Mediterranean Laboratory of Sociology), University of Provence

**Karin Bradley**, Dept of Thematic Studies Water and Environmental Studies, Linköping University

**Robert Hrelja**, **Karolina Isaksson** & **Tim Richardson**, Swedish National Road and Transport Research Institute & Aalborg University

Ylva Uggl

**Storytelling and the creation of a city brand: negotiation of the urban and “nature” in city-marketing**

In European planning the “compact city” is promoted to achieve sustainability, simultaneously stressing certain urban qualities such as density, diversity and vitality. Likewise, in city-marketing cosmopolitan features often are emphasized in the creation of a city brand and city-marketing. At the same time, nature and green sites in the city are characteristics that are supposed to contribute to the attractiveness of the city. The urban often is depicted as the anti-thesis of nature, implying a distinction between nature and culture. As many scholars have convincingly argued, the idea of nature and culture as separate entities is flawed. Instead, the meaning of nature continuously is negotiated. This paper analyses the role of urban nature in city-marketing. The analysis includes how diverse elements and normative assumptions are organized and how meaning is assigned to the place, its citizens and visitors – focusing how the urban and nature are negotiated and defined in relation to each other.

Jean Lagane

**Crisis context, a triggering factor for sustainable urban planning?**

As commonly accepted, sustainable city and neighbourhood development should be a way to improve the quality of life. In other words, it should comprise all sorts of components ranging from ecology, culture, politics, social welfare and economy without leaving a burden on future generations. In the mean time, cities and local neighbourhoods constantly face the necessity to adapt to sustainable agendas. These expectations are multi-scaled and mul-

ti-oriented and encompass the lobby of global and local administrations, city dwellers and commuters.

This communication aims at presenting insights on how a crisis context may be the starting point of sustainable urban planning in Tunisia and Spain. Backed up by ethnography and qualitative investigation, this presentation intends to compare Sfax-city three decade-long process of soil pollution clean-up and a formerly prejudiced and excluded neighbourhood of Barcelona known as Trinitat Nova which launched a participatory sustainable urban planning experimentation. Though there was no hypothesis that these two distant examples would a priori share a common starter, these two examples provide comparative grounds for analyzing how urban sustainable solutions may arise from overtly opposed situations in terms of context, orientations and scales of urban action.

Karin Bradley

### **Urban form for post-capitalist societies**

Historically, architects have spearheaded the production of utopian images, stories of the new and profoundly different societies. However, from the 1980s and on, in the wake of the critique of the large-scale modernist planning coupled with the Thatcherist “there is no alternative”-rhetoric, utopianism within architecture has been quite absent. However, during the last few years, with the increased attention to climate change, financial crises and growing global inequalities, a renewed interest for the utopian has arisen.

This paper explores contemporary spatial visions of post-growth/post-oil/post-capitalist societies formulated by architects and urban designers. The material is drawn from a review of architectural magazines and exhibitions from the years 2007-2011. The spatial visions are analysed in terms of what notions of economic and social organisation they portray, and forms of relationships to the non-human world. Two broad categories can be distinguished: the micro-utopianism in the form of spatial interventions, resistance tactics and self-generated architecture and secondly master plans for high-tech zero-emission cities. The paper discusses the merits and problems of these approaches and investigates whether a third approach can be found, one that engages with the urban-rural-regional scale and illustrates an alternative global political ecology.

Robert Hrelja, Karolina Isaksson, Tim Richardson

## **Commercial interests vs sustainability transitions: trade-offs and priorities in small and medium-sized municipalities**

How do urban authorities manage their ambitions for sustainable development, while confronted by the necessities of ensuring economic growth? This challenge arises with sharpness in the case of small and medium sized cities. In this paper, we will explore what happens when a strong developer shows interest in locating major retail development in a city, promising a step change in economic activity, but at the same time enhancing a retail model that is environmentally unsustainable. The company IKEA's current development strategy, involving a number of new IKEA stores and IKANO retail complexes, presents a critical case of this sustainable development dilemma. This paper illustrates how the municipalities of Västerås and Borlänge accept, or seek to mediate, mitigate or transform, the development opportunities offered by this strong developer. We focus both on the current state of strategic planning in medium-sized/small Swedish municipalities, on the role of a company like IKEA, in their interests and capacities to bring about sustainability transitions. The case also illustrates more general barriers to sustainability transitions in small and medium-sized municipalities, which gives important insights for existing ambitions to turn local policy and

# Session 18

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## Imagining Europe, Representing Periphery: The Body Language

The Berlin Wall is one of the symbolic walls that prevail in the geo-politics of Europe, despite its physical disappearance. A section of the Berlin Wall, now the East Side gallery, reminds us about the political, socio-economic and cultural divide between the West and the East. Symbolic walls are more powerful than their physical manifestations. It is being on the 'right' side of the wall that determines the versions of sovereignty, the citizenship-related entitlements, including the economy of the rights, and in a way, of the body.

The body can be seen as one of the signifiers of the wall crossing, the border crossing, migration routes and various diasporas. We invite the artists and academics to submit a visual piece, an image, a documentary or a short film, addressing and questioning the possibilities for imagining Europe while representing its peripheries, either as a physical body or as a body of knowledge.

*Conveners*

**Katarzyna Kosmala and Ryszard W. Kluszczyński**

18:1

## TRAVERSING/DIASPORAS

*Chair*

**Katarzyna Kosmala**

*Participants*

**Ryszard W. Kluszczyński**, University of Lodz, Poland

**Kinga Araya**, Canadian/Polish and Italian-based artist

**Gerd Lampalzer**, Austrian-based artist

**Roman Bromboszcz**, WSNHiD Poznań, Poland

**Dagmara Drzazga**, University of Silesia and TVP, Poland

Ryszard W. Kluszczyński

### **Erased or Invisible? (Walls) United or Separated?(Europe) Images as tools of socio-political analysis.**

The Second International Biennale of Contemporary Art, Poznan 2010, consisted of two main exhibitions: Beyond Mediations and Erased Walls. In spite of the fact that Beyond Mediations featured several important works dealing with the issue of borders, diaspora, and discrimination (by Sanja Ivekovic, Adrian Paci, Michel Teran, Ultra-red, Paul Vanouse) this is actually Erased Walls exhibition, which concentrated on this problem. The title of the exhibition refers to the symbolic end of division of Europe into opposite worlds – the fall of Berlin wall. Artworks coming from the period of 2000s discuss the recent situation in Europe; confront us with the questions concerning the status of walls nowadays. Are they being erased or rather being made invisible?

What is extremely interesting in this situation is the fact that artists propose images as tools of analysis, that images play the role of critical instruments, that art becomes a form of critical theory. As put it by one of the curators of Erased Walls: art confronts us with questions, which we would never ask ourselves without the assistance of images.

In my paper I will analyze some examples of such artworks trying in this way to present different strategies of critical art cognition.

Kinga Araya

### **Walking the Wall...**

Ten Steps (71 min video) is based on a ten-day walking performance along the former Berlin Ten Steps (71 min video) is based on a ten-day walking performance along the former Berlin Wall competed in the summer of 2008. I walked anti-clockwise, starting in the South of Berlin, to complete the performance, in the same place, ten days later. The narration draws on audio footage, photographs and video documentation recorded during the performance. The work is divided into eleven episodes. I decided to walk in a 160 km long “circle” to symbolically celebrate my twenty-year anniversary of walking away from Poland, and the fall of the Berlin Wall. My ephemeral, yet exceptional community (actual and virtual walkers) represent linguistically and ethnically diverse group. Each walker has contributed thought-provoking socio-political, cultural reflections or personal story related to border crossings, nationhood, immigration, and exile. Ten Steps is one of those rare artistic documents where the academic research (the phenomenon of walking) is directly challenged by art practice (walking art performance).

Gerda Lampalzer

### **Thoughts are Free**

My video is a game of languages as well as a tribute to the well known German song “Die Gedanken sind frei” (“Thoughts are free”). The first line of this politically charged song is cited by four individuals from the former Eastern Europe, all neighbouring countries of Austria: Czech Republic, Slovakia, Hungary, and Slovenia. Although in a proximity to an Austrian border, these languages are not engaged with due to the political history of separation in this part of Europe. The quotations draw on the original spoken language by the four protagonists the Czech, Slovak, Hungarian and Slovenian. During video editing, these original texts were cut into smallest possible units and then reconstructed to specific sentences. The inspiration for this manipulated “translation” reflects the idea that in every language, another language could be hidden or made obscure. Beside the commitment to the very programmatic phrase, the video plays with the utopia of an universal language, crossing borders and pointing out the relativity of a meaningful speech.

Roman Bromboszcz

## **The Catalogue of Walls**

Why citizens of Europe build walls? What is so solid in a wall to sustain power of division? Berlin Wall is one from examples of enactments of political power. The most popular walls are the Long Walls (450-404 B.C.) from Athens to Pireus, the Walls of Servius (378 B. C.), the Wall of Hadrian (121 A.C.), the Walls of Antonius (282 A.C), the Wall of Constantine (324 A.C.) the Wall of Theodosius II (408 A.C.), the Wall of Warsaw ghetto (1941), Berlin Wall (1961-1989). Gathered together they give us horizon of possible barriers, differences, ethnicity and economic embargo.

An open table of content with quantitative and qualitative measurements will be created. First, I will differentiate geographical and topological procedures. Second I will discuss architectural and decorative differences of the walls. In the third part, I ask about cultural differences based on religion and economy. Wall is a temporal investment similar to temporary autonomous zones. Wall brings to live a dichotomy as structural operator for deduction of rules. These rules are obeyed against each other in a society in walls or in a society inside wall.

Dagmara Drzazga

## **Bobrek Dance**

Bobrek is a 26 min documentary that connects the local with the symbolic space (Bobrek – situated on the periphery of a big industrial town in Silesia) and the global reach of the art. A workers' district of Bytom – Bobrek with steelworks in the middle and a nearby coal mine used to be promoted during Communism as an industrial space for “the better future”. Now it terrifies with pathologies and hopelessness, a place devoid of dreams. From behind the camera, I followed in the action of Silesian Theatre of Dance workshops on street dancing in the area. I recorded day by day events commenting on the influence of the dance workshops on young protagonists – the group of local boys. Testing how much (if at all) the art can influence people's life, I filmed my impressions about this forgotten place. The main characters of the story Andrzej, Daniel and Paweł decided to change the way they lived through break-dance and hip-hop moves. With the group of other dancers, led by an English dance instructor, they staged a performance for the theatre. The story is local; however precarious places like “Bobrek” are everywhere.

18:2

## EMBODYING/ PERIPHERIES

*Chair*

**Ryszard W. Kluszczyński**

*Participants*

**Katarzyna Kosmala**, University of the West of Scotland, UK

**Teodor Ajder** (Moldova)

**Joanne Hoffsten**, Swedish-based artist

**Inga Fonar Cocos**, Israel-based artist

Katarzyna Kosmala

### **Me and You without Border: Performing Feminism in Marina Gržinić and Aina Šmid's Naked Freedom**

Performative turn can now be observed in art production, theory advancement and curatorial initiatives, involving geographies of shifting borders of new Europe, covertly dressed in a feminist critique of dominant politics without addressing it by name. Discussing *Cista svoboda* [Naked Freedom] by Marina Gržinić and Aina Šmid (2010), I reflect on (im)possibilities of social change under the conditions of financial capitalism that permeate art production and politics of today. I loosely draw on bell hooks' notion of a feminist movement, advanced in *Feminism is for Everybody: Passionate Politics* (2000), constructing visual representation embedded in action, merging a kind of restless criticality with a social consciousness. Such method incorporates the element of self-criticality, including reflection on situatedness as well as an inclusive approach to gender representation and its geographies; a self-reflexive way of de-centering, contesting and problematising the ongoing ideological constructions of global subjectivity. Performing feminism without border is here situated in the new geopolitical reality of Europe and historically constructed hegemonic discourses of everyday. Performance strategies of the 1970s are echoed in such projects addressing cultural amnesia we breathe in the new Europe. It is a performance of the self that act as the affordable and accessible tool for critique of current condition. It produces certain DIY aesthetics and performative identities.

Teodor Ajder

### **On Foreclosure: Anna Baumgart Fresh Cherries**

I will discuss Anna Baumgart's recent video entitled: Swieze wisnie [Fresh Cherries]. Serge Daney states in Postcards from the Cinema that the cinema – is [perhaps] the [only] art of the present, on the other, he presents his idea while discussing certain films that emerged from the Holocaust experience in Europe. Baumgart's video brings into focus the fate of women–prisoners who spent their detention in Nazi concentration camps working in the so-called 'puffs', the official brothels.

Daney claims that for him the space [of film criticism] wasn't so much a vast field, but a narrow door. On the noble side was the jouissance of the just distance and its reverse, sublime necrophilia or necrophilia sublimated. In Baumgart's film, instead referring to amnesia or repression are going to discuss the notion of foreclosure, a hallucinatory return to the real of something upon which it was impossible to place a "judgment of reality".

Joanne Hoffsten

### **Suffering and Peril- Echoes of a Near Past. The Silence of Abuse/The Burning Flame of Hope**

Although the Berlin wall is gone and the days of Communism and fascism belong to the past, the Second World War is still fresh in the memory across Europe. I recently worked on a project with Barbro Wijma from Gender and the Medical division of Linköping University. Our cooperation resulted in the exhibit "The Silence of Abuse/ the Burning Flame of Hope" in which I visually express the issues of gender-based abuse, submission, aggression, domination and finally healing, in my art. I will discuss the individual cases in these art works, including reflection on the memory, suffering as well as healing processes. This installation work utilises photographs, suitcases, writing desks, skateboards, and gold- leaf. This exhibit, sponsored by Östsam, is currently touring in Sweden. It has been shown at Jr. Konsthall in Linköping and is now at the Fullertsa Bio Konsthall in Huddinge, outside Stockholm and will be shown in November in Krakow, Poland at the Dom Polonia Gallery.

Inga Fonar Cocos

### **Other**

A black wax tablet is mounted on the wall – sitting on a Plexiglas support,

similar to an archaeological find. A line of written letters – created by pins inserted into the wax – appear covered by what may look like a volcanic eruption. What are the pixels created by the pins, what do they tell? Is the image– a discovery of a new reality/culture/continent or is it sinking, disappearing? I will discuss otherness in reference to memory, drawing on Hagi Kanaan *The Present Personal: Philosophy and the Hidden Face of Language* (2005):

‘As far back as antiquity, the image of a wax tablet has been associated with the ‘inner surface’ of the soul; with the receptiveness of human consciousness; with its affective dimensions; and with memory. Yet wax is not only an image, but also a direct embodiment of the relationship between materiality and memory...Memory is thus analogously compared to a soft writing tablet, upon which images, events and the past itself are imprinted and etched. Yet not everything is inscribed upon the tablet of memory. Just as light is absorbed in the black tablets, so memory swallows up those impression whose presence it cannot cope with, those impressions that the psyche is unwilling or unable to represent. In this sense, the tablet of memory is selective. It never shows everything, and must not express anything that will mar or crack its surface’.

# Session 19

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## Marketisation, Working-Life and Culture

For the last thirty years the neo liberal logic of the market has dominated the world on many different levels. Not least is this tendency of marketisation transforming the working-life. This session aims to highlight this phenomenon from different perspectives, theoretical as well as empirical. What happens to working-life as a cultural field when subordinated to market principles? How may it challenge individuals' and organizations' conception of work, knowledge, value and social status? What happens with the concept of work itself? What kinds of regulation or empowerment are facilitated? How is the relationship between culture, ideology and politics affected? We invite papers from a wide range of areas interested in discussing the contemporary changes in working-life from a cultural perspective and believe that this set of problems provides an opportunity for cultural studies to regain the critical stance that is central in its history and identity.

### *Chair*

**Catarina Kullgren & Fredrik Sunnemark**, Cultural Studies, University West

### *Participants*

**Minna Nikunen**, University of Tampere

**Jill Ebrey**, University of Chester / University of Lancaster

**Marie Hjalmarsson & Carina Kullgren**, Department of Nursing, Health & Culture, University West

**Sofia Lindström**, Department of Culture Studies, Linköping University

Minna Nikunen

### **Young generation: work, family and future in the risk society**

It has been that in the 'risk society' enforced by neoliberal politics, individuals have become freer from traditional social constraints, however they have acquired more responsibilities relating their fate. Life has become more risky. Individualization has affected social relations and ways to make the sense of them (although not to the same extent in every context). In my presentation I will introduce my research plan and some preliminary results - on young people, their experiences and expectations on work and family. What discourses are influential when they think about their present situation and future possibilities? What are the rights and responsibilities they attach to themselves and their (future) employers, co-workers and intimate relations? I am especially interested in how and in what extent neoliberal discourses have influenced young people. How they have internalized or resisted the ideology implemented for example through education politics and media. Are there differences between them, for instance gender, class, ethnicity and locality (especially division between rural and urban areas), that divide them? The focus is on generation which has gone to school after the depression in the 90's. I will gather the material to my research by interviewing young people and using their writings on the topic.

Jill Ebrey

### **Taking the weekend seriously. How does an analysis of this social construct help us make sense of contemporary work and leisure?**

Across Europe and indeed globally, many writers have noted (for instance, Adam 1995, Sennett 1998, Rubery et al 2005,) the new temporalities of working life. 'Flexible working?', a manifestation of this reorganization of time, has significantly impacted on the everyday life of social actors.

One way in which we might think about the impact of such changes, is through analysing the dimensions of a hitherto pervasive and yet surprisingly under researched institution, 'the weekend'. This paper will introduce the weekend as a construct of social, economic and cultural life and assess how it has shaped our temporal rhythms during the past one hundred and fifty years or so. Drawing on empirical work with supermarket workers, and bus travellers, this paper will firstly, make the case for taking the weekend seriously as a subject for interdisciplinary research, secondly assess how far the 5 + 2 week/weekend cycle is still practised and indeed is still relevant, and

thirdly will interrogate its status as a social institution under threat.

Marie Hjalmarsson & Carina Kullgren

### **New work order among employment officers: marketisation in welfare professions**

In this paper we deal with the understanding of how marketisation is negotiated and performed in everyday work. According to current research the importance of market demands increase and are now influencing even organisations and professions of the welfare systems. Ideas of adjustment to the market is spread and well known, but how these ideas affect daily work performance, professional identification and competence are scarcely investigated. To elaborate our understanding of this we present a theoretical and methodological framework for a forthcoming ethnographic study of employment officers in Sweden. They are interesting as an example of a profession rooted in the welfare system; at the same time as it itself is subjected to the marketisation of the job market.

We intend to combine theories concerning the new economy and its societal consequences with theories of performativity. This perspective may expose the relation between societal transformation due to political and economical logic and every day work performance. This combination of theories, selected to gain a rich and nuanced picture of how professions in the welfare system are under transformation, will also contribute to general knowledge concerning transformation of welfare systems under the new economy.

Sofia Lindström

### **Research Proposal for a Comparative Study of Labour Conditions in the Arts and the Academia – Discussions on Postmodernism, Ideology and Discourse**

Structural changes in working-life in the western world have been analyzed in the social sciences since the last thirty years, and the field of artistic and cultural production has recently been studied as an interesting area in the debate of the changes in working life. This paper is concerned with my future investigation of changes in the labor market and working conditions, especially processes of marketisation and entrepreneurialism, in a comparative study of two occupational statuses: artist and researchers (especially within the humanities and social sciences). The paper wishes to discuss three issues raised in the planning of my thesis: the analytical benefits of the concept of postmodernism, connected to fundamental changes in the capitalist

economy and thereby connected to an understanding of the changes in the labour-market to a post-fordist era as stated by Jameson; the use of critical theory, asking questions about whose interests are served by the changes in both discourse and in working life of artists and researchers; finally the methodological implications of a interview-based study of what can be said to be 'closed worlds': the academia and the art world, one being my own field and a foreign field respectively. The aim of the paper is to look at and discuss those issues as features of a study of working life and labor market changes.

# Session 20

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## New Technologies of Subjectivity: Transformations in the Public Sphere

In his *Anticapitalism and Culture*, Jeremy Gilbert calls for a new Cultural Studies based on late modern economies of cultural forms and messages. In this panel, we explore the possibilities of such a new Cultural Studies by focusing on the ways in which new technologies offer opportunities for the construction of selves. Such patterns of construction hinge on the shifting boundaries between modernist notions of the private and the public sphere. Starting from four empirical case studies, theoretical implications will be raised. The case studies span different areas of the world as well as different new media technologies. In each of the cases we investigate the potential and the constraints offered by such new technologies of subjectivity in particular micro and macro contexts, and feed the findings back to broader transformations in cultural and semiotic economies.

### *Chair*

**Piia Varis**, Tilburg University

### *Discussant*

**Jeremy Gilbert**, University of East London

### *Participants*

**Fie Velghe**, Tilburg University

**Caixia Du**, Tilburg University

**Geertjan de Vugt**, Tilburg University

Merijn Oudenampsen, Tilburg University

Jan Blommaert, Odile Heynders & Piia Varis, Tilburg University

Fie Velghe

### **Mobile phones, networks and voice: Mobile texting and social integration in a Cape Town township**

Mobile phones have become a necessity in many people's lives. The recent uptake of ICT's – and mobile phones in particular – has been especially remarkable in the developing world. Nowadays even the poorest of the poor have access to telecommunication, for the first time in history. This paper explores how improved access to telephones, and mobile phones in particular, has changed daily life for middle-aged women in Wesbank, a post-apartheid township in Cape Town, South Africa. Physically, economically and socially excluded and secluded on the former 'dumping grounds' of Apartheid, mobile phone use has brought many opportunities to reach out to the world outside the township, and to strengthen relationships inside the community. Based on three months of fieldwork, this paper also identifies the many challenges the women are facing in using their mobile phones. Textual illiteracy, device illiteracy and poverty are restricting the mobile phone use of many women living in Wesbank, who are nonetheless eager to learn how to use their telecommunication device to the fullest.

Caixia Du

### **Internet subcultures in China: Blogging the Nobel Peace Prize 2010**

Are the voices from a large virtual community such as the community of Internet users in China merely noise, or do they represent an open and accessible public sphere? Public sphere is here understood as historically specific and dynamic, instead of a fixed ideological fact. Furthermore, we argue that in China, regardless of ideological control, there is a public sphere which works according to the principle of openness and publicity, and consequently motivates the party state to strive forward to control this openness and publicity. The case under study here is Sina Weibo, the most influential microblog service in China. This paper identifies nonymity, stringent self-censorship and a multi-functional mediating system as the mechanisms that are vital for its functioning as a public space. This paper also explores the prominent features of Sina Weibo as influenced by the unique social and political setting of China. From this examination, Sina Weibo emerges as a diverse

public space featuring counter-discourses, and requiring extensive contextualization to enable interpretation. To illustrate this, a topic that recently attracted worldwide attention, i.e. the Chinese dissident Liu Xiaobo winning the 2010 Nobel Peace Prize, will be discussed.

Geertjan de Vugt

### **The dandy-insect; or, a curious case in early nineteenth-century agricultural journalism**

Traditional histories of dandyism are set up around either great dandyesque figures, or canonical texts, thereby linking dandyism to European capitals such as Paris and London. This paper, however, shifts attention to early nineteenth-century American agricultural journalism. In doing so, what will become clear is, that, starting from the level of the single statement one is able to write a counter-history of dandyism in which the dandy is not taken as a singular (male) being, but as a notion under which a whole body of thought goes. The case of American agricultural journalism demonstrates how through the name of the dandy a body aesthetic is linked with an ethics of life, and the politics of the nation. Contrary to what is often found in more celebratory *l'art pour l'art* interpretations, dandyism, it turns out, is the name under which people tend to think about the relationship between aesthetics and politics, aesthetics and life, and life and politics. As such, this case forms an example and the perfect starting point for the genealogical analysis of the figure of the dandy.

Merijn Oudenampsen

### **Right-wing populism and the legacy of cultural studies**

Some of Stuart Hall's most trenchant analyses concern the emergence of Thatcherism. Then, what needed to be explained was how a deep economic crisis presided over by a social democrat party became the terrain on which a new, emerging right-wing populism was able to establish its dominance, by effectively gaining a series of popular interpellations on how the crisis was "lived". What needs to be explained now, is how at the end of the 1990s in large parts of Europe, the emergence of right-wing populism took place in a context of economic growth. It raises the question of how much of Hall's analysis is of relevance today. A much larger degree of autonomy has to be attributed to the workings of political identities as such. Here the work of Chantal Mouffe and Ernesto Laclau springs to mind, since their approach assumes

the radical contingency of political identities. I'd like to juxtapose this approach with a third explanation: that the turn towards collective identities in Europe and the U.S. is itself a complex reaction against the process of individual subjectivation and the breakdown of collective structures taking place under neoliberalism, taking our cue from Foucault and Bourdieu.

Jan Blommaert, Odile Heynders & Piia Varis

**Having or not having a life – Introducing new technologies of subjectivity**

# Session 21

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## Post-Yugoslav Condition: Cultural Studies Does the Balkans

Recently, there has been a growing number of scholars doing what in the widest sense can be termed cultural studies research on and about the area of the former Yugoslavia. Slowly but surely, cultural studies is becoming recognized as a post-disciplinary subject in the official university curricula across the Balkans attracting particularly students and younger scholars.

It is worthwhile to look not so much at what cultural studies is but what it does in the Balkans. Post-Yugoslav cultural studies research is organized around classic cultural studies notions such as ethnicity, class, gender, everyday life, discourse(s) and power but its effects can be seen as interventions into how culture in this context is defined, negotiated, forgotten/remembers, invented and reinvented. Balkan cultural studies scholars will explore diverse and challenging topics from social memory and politics of nostalgia, politics of witnessing and transitional (postwar) justice, as well as new (old) cultural fundamentalisms directed against various 'others'. They will thus look into a number of various phenomena ranging from Titostalgia, gay identities and fundamentalisms, trauma, imagination and hope after genocide, students' movements, (de)construction of ethnic identities, new colonialisms, legacy of socialism, Europeanization and turbofolk to mention but a few.

*Chair*

**Danijela Majstorović**, University of Banja Luka

21:1

## THE BALKAN MOMENT

### *Participants*

**Krisztina Rácz**, University of Ljubljana

**Daniel Suber**, University of Lucerne

**Franc Trcek**, University of Ljubljana

**Rory Archer**, University of Graz

Krisztina Rácz

### **Feels Like Home Again: The 'Balkanness' of Hungarians from Serbia in Hungary**

'Balkan music' is well known in Hungary, as everywhere in Central and Western Europe, but often not as much to those who actually come from the region that produces this style. Many Hungarian students from Vojvodina, Serbia who study in Budapest have either never heard of this music before, or have expressed a negative opinion about it, but upon their arrival to Hungary a lot of them get converted to the 'Balkan ideology': they attend Balkan parties, consume so-called Balkan popular cultural products and identify with a 'Balkan' community.

After a brief discussion of the Vojvodina Hungarians in the context of the discourses of multiculturalism, 'Otherness' and 'Balkanness', this paper explores the process of this conversion and the socio-cultural motives of the old/new identification. The paper argues for the existence of ambiguous identities that can at the same time be strongly Hungarian and obviously Balkan. To understand it, I call for a complex view on ethnic identification taking into account the flexibility and playfulness of cultural identification.

The paper looks at identity formation from various angles, from theories of internalizing 'Balkanness' to social stigmatization and social capital. Combining empirical data with post-structural theory, this research aims at explaining the non-exclusivity of Hungarian and Balkan identities of Vojvodina Hungarians living in Hungary more generally it explores the nature of multiple identities.

Daniel Suber

### **Politics of Walls: Analyzing Graffiti in Contemporary Serbia**

The presentation is based upon a research project that was designed to convey information on the cultural dynamics underlying the transmission processes of political meaning in post-war Serbia. Hereby, graffiti and street-art production are taken for 'everyday media' that may deliver exceptional evidence on 'ordinary people's' views on politics and thus challenge such predominant views according to which "nationalism still tends to be viewed as positive," and "movement forward toward stable democracy can only be difficult? (Ramet/Pavlakovic 2005: ix).

After shortly introducing the research design (sample, content analysis, focus group analysis) and the results of our graffiti/street-art survey, I shall interpret our findings against the socio-historical context of the research and elucidate the complex transmission dynamics underlying

the recent proliferation of political icons such as 'three fingers' and diverse slogans and symbols addressing the Kosovo issue after the method of Panofskyan resp. Mitchell's theory of 'iconology.' Here, we have to account for recent developments such as the emergence and expansion of rightist movements such as *Obraz*, 1389, *Naši*, and their strategies to take over the public space and the streets for their aim to 'normalize' a 'Serbian way of life'. In conclusion, a media theory corresponding to the Serbian mediascape will be presented and our results measured against the predominant views introduced at the beginning.

Franco Trcek

### **Symbolic shifts of burek: the case of Slovenia**

This paper starts from the thesis that burek is paradigmatic palimpsestic (fast) food. This thesis will develop an analysis on its placement and transformation to gourmet quality and quantity as well as through the eyes of the symbolic shifts in labelling and understanding of burek in Slovenia as a post-Yugoslav country. In conclusion, I will try to explain how the pizza-burek is paradigmatic glocal food.

Rory Archer

## **Elitism and populism in the wake of Belgrade Gay Pride: The case of Karleuša and Kurir**

This paper analyses debates in Serbian media which crystallised with the publishing of a column by singer Jelena Karleuša following the 2010 Belgrade gay pride parade. Karleuša, writing for the populist daily Kurir lambasted the patriarchal, homophobic and violent nature of contemporary Serbian society. The articulation of such opinions is not novel - Serbia has a critical mass of intellectuals and artists who express such views in liberal domestic media outlets. What differed with this column was that it was printed in a nationalist tabloid with a massive readership and was written in biting vernacular - *U Srbiji je normalno da dete gleda kako cale mariše kevu, ali nije normalno da se dva odrasla coveka vole.*

By examining debates prompted by the publication of Karleuša's text I seek to explore two phenomena. Firstly I critically assess the utility of existing dichotomies (e.g., “First Serbia” versus “Other Serbia”) by showing how the reception of the text (and other events and debates connected to Belgrade Pride) challenged the existing logic of a dichotomised Serbia split between pro-European liberals and nationalist conservatives. Secondly, the debate brings into question the role of liberal intellectuals in Serbia; in particular the (in)efficiency of existing liberal discourses to tackle violence in society by engaging with a broader public.

21:2

## **CULTURAL ANALYSES OF POSTWAR BOSNIA AND HERZEGOVINA**

### *Participants*

**Jasmina Husanović**, University of Tuzla

**Maja Mandić**, University of Banja Luka

**Damir Arsenijević**, University of Tuzla

**Milorad Kapetanović**, University of Ljubljana

**Milana Piljak**, Faculty of Philology

Jasmina Husanović

### **Against the normalising culture of exception and the governing terror of inequality: Critical interventions in cultural and knowledge production in Bosnia and Herzegovina**

This paper critically assesses specific technologies of culturalised governance of life in Bosnia and Herzegovina, namely those that refer to the politics of abject, atrocity, trauma and terror in the last two decades constituting the "post-Yugoslav condition". It explores various ways of resistance to the enactments of biopolitical governance of contingency (pertaining to life, labour and everyday social experience) within the field of symbolic/material practices constituting the culture of exception in Bosnia and Herzegovina today.

This critique of the regimes of culturalised governance in the security-development nexus anchored in the trauma of sovereignty, focuses on the cooperative efforts of radical truth in public spaces of thinking and acting internationally. Certain gestures and interventions in the field of art, theory and activism weave out hopeful imaginaries and solidarities necessary for transformative actions and subjectivities concerning the terror of inequality in a society organised through the logic of poverty, corruption and banality. The argument is that critical knowledge and cultural production has to face the abject (mass grave, camp, ghetto...) through affective politicality and commonality, in order to repoliticise various horror-porno-ennui cloaks of ethno-capitalism precisely through vigorous work on the emergence of subjects and agencies of the politics of equality.

Maja Mandić

### **Solidarity between the private and public spheres in BiH**

The concept of solidarity is not new to BiH, whose citizens still remember the legacy of socialist Yugoslavia's organization, with the free health care and education systems as examples of what a society based on solidarity guarantees.

Post-war Bosnia and Herzegovina (BiH) has seen many changes in the organization of public and private life of its citizens. The long transition between the old system and new, European standards, which, once implemented, will presumably bring a better life to the citizens of BiH, who are deprived of basic human rights, has given rise to new attitudes to other members of the community. At the time of the rights of individuals, can one claim that solidarity as a political concept still exists? Is it becoming only pure altruism, practiced by individuals for religious or other reasons? Has this concept

been abandoned by the state? Is it a venue of new activism that citizens engage in as the state fails to fulfill some of its tasks?

This paper looks at a recent humanitarian aid project in terms of whether it could provide some answers to the questions asked and give an indication of a direction further research into this subject could take.

Damir Arsenijević

### **Love after genocide: towards a transformative knowledge production in Bosnia and Herzegovina**

Bosnian society is presently locating, exhuming, identifying and re-burying its dead. Practices and experiences surrounding missing persons confront the horrific past and the shapeless future in the present whose metonym is a mass grave. Whilst the dominant ethno-nationalists manipulate social affect in order to profit from the mass graves- discovered and clandestine ones alike- there are socially constructive initiatives that strive neither to forget nor fetishize the dead and the missing.

This paper will examine initiatives in which arts have been used in the post-Yugoslav space, poetry in particular, as a medium through which to insist on building an affirmative and hopeful stance. How do we move beyond the fascination with criticism- a stance that says- NOT THIS? - which has created societal stalemate? With what aim do we engage in hopeful societal transformation -a stance that says- if NOT THIS, THEN WHAT, in order to achieve WHAT- is a question this paper opens up in a public space cross-generationally.

The ultimate goal of such initiatives is to catalyse and activate the transformative potential within citizens' memory and remembrance, as testimonies that insist on a hopeful future through public engagement.

The paper will discuss the extent to which such initiatives aim at a more inclusive architecture of concerns and questions into how we imagine, and thus, conceptualise, a more equitable society after genocide.

Milorad Kapetanović

### **Porno-tropics of the Balkans: Comparison of colonial and 2nd-wave feminist reflections on Bosnia and Herzegovina**

The paper takes the concept of porno-tropics developed by Anne McClintock and puts it in the context of academic and activist writing about the Balkans and Bosnia and Herzegovina in particular. It makes the comparison between ethnological sources about the Balkans from the 17th and 18th cen-

turies and 2nd wave feminist writing on the war-time and post-war Bosnia and Herzegovina. Porno-tropics develops in two varieties: the authors' eroticism of the land by identifying part of land relief with the female body and their distortion of sexuality in presenting the local population (hyper-sexualisation or attributing opposite sex characteristics) often connected with the Empty Lands narrative, which McClintock explains as the legitimisation of colonial projects. The first part of the research focuses on the European colonial researchers

Balthasar Haquet and Alberto Fortis and their constitution of the Balkans as a porno-tropical entity. The second part deals with the writings of Catherine Mackinnon, Eve Ensler and Slavenka Drakulic in their reflections of the Bosnian war and post-war situations. Following their

representations of ethno-religious, sex, sexual and class relations, the paper challenges the knowledge they produce as the new porno-tropics of Post-Yugoslav Bosnia and Herzegovina.

Milana Pilak

### **Discursive construction of femininity in British and Bosnian media: Discourse analysis of 'feminine' television commercials**

Starting from a point of view in which a context is specific and in which various contexts offer various repositories of socially constructed meanings, history and relations of power, this study is dealing with discursive construction of femininity in TV commercials in English and Serbian language, within two specific cultural contexts, British and Bosnian (capitalist vs. postsocialist).

It tries to find out what the codes and messages of commercials of neoliberalism and consumerism are, and how, in the light of these ideologies, they create women and their needs with regard to these two cultural contexts. This has been done primarily by analyzing the discourse as a blend of visual grammar and grammar of the narrative or genre and it tries to determine how much the shown messages are involved in creating identities and stereotypes about women. It is important to establish what identities they interpellate (Hall, 1980, Althusser, 1971), and whether they support the patriarchal, conservative, liberal or some other meanings.



# Session 22

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## The Relation of Place and Cultural Economy

Culture is regarded as an important building stone in today's society and there is great faith in its potential for growth. The cultural politics of the European Union has a clear goal to promote culture as a propelling force for growth in which culture, creativity and competitiveness are key concepts for creating an attractive living environment and strengthen people's identity. A definition of cultural economy refers to the use of culture in the sense of creating human value, meaning and identity in relation to economic contexts. In the perspective of place, cultural economy involves preserving the history, special features and identity of a place and creating attractive spaces for visitors, newcomers, business and other organisations. This requires maintaining a critical distance to cultural, economic and social aspects as well as a balance between the inside and outside perspectives, that is, how local people perceive their environment and how the representation of the place is constructed and mediated from outside.

### *Chair*

**Lotta Braunerhielm**, Department of Geography and Tourism, Karlstad University

### *Participants*

**Lars Aronsson**, Department of Geography and Tourism, Karlstad University

**Lena Hagsmo & Ida Grundel**, Department of Geography and Tourism, Karlstad University

**Lotta Braunerhielm**, Department of Geography and Tourism, Karlstad University

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**Anna Nacher**, Institute of Audiovisual Arts, Jagiellonian University

**Elisabete Tomaz**, CIES, University Institute of Lisbon

Lars Aronsson, Lotta Braunerhielm, Lena Hagsmo  
& Ida Grundel

### **Culture and lifestyles from an inside perspective**

A vigorous and attractive culture is increasingly regarded as an important building stone for the development of places and regions. An attractive culture can be seen from an inside perspective – how the inhabitants in a place or a region live their life's.

Knowledge about distinctive cultures of a region might be used to construct and mediate representations of the place or region for the purpose of place marketing both for attracting visitors, and businesses. It can also be used as a tool to understand how culture creates different values and meanings for people and how people's lifestyle contributes to development.

In the coming presentation we will use material from a citizen survey in Värmland, with the aim to discuss (inside) perspectives on culture and lifestyles in Värmland and possible representations of Värmland.

Lena Hagsmo & Ida Grundel

### **Identity from the perspective of soft factors**

The regional politics in Sweden has changed from an allocation politics to a politics that is focused on competition between the regions where the power of attraction has become more and more important. In this context the importance of soft factors such as culture, living environment, social capital like trust, networks and affinity is often emphasized. There is also a focus on the importance of an inner unity in the region such as a distinct regional culture and identity. A common identity is supposed to strengthen the local/regional solidarity and in that way lead to positive development. The culture is also expected to affect the social capital which in turn will lead to a stronger confidence and an identity that will affect the economic development positively.

In the coming presentation we will use material from a citizen survey in Värmland, with the aim to discuss the possible perception of a regional identity in Värmland.

## Anna Nacher

The paper discusses how the idea of culture as the factor of growth becomes ambivalent when the globalization, tourism industry, consumer culture, corporate capitalism and market forces intertwine. Kraków, a city located in southern Poland and recently emerging as one of favorite destinations in Central Europe, provides the example of urban policy using culture to build strong 'brand' identity of tourist attraction. Does it serve as a force of growth in quality of everyday life of the city or should this process be regarded as yet another strategy of gentrification? There are no easy answers available; not without analyzing the lively processes of manifold exchanges between underground and mainstream cultural circuits. Also, various loci of public debate about aesthetization of public sphere (with inevitable undertones of 'politics of taste?') should be taken into consideration. The case study is the discourse forming around the activity of Kraków Festival Office (KBF) and its 'Six Senses' Project, an umbrella organization that coordinates various major cultural events in the city (including both the prestigious ones, like *Misteria Paschalia Festival* or *Czesław Miłosz Festival* and the events rooted in the alternative circuits of cutting-edge electronica, like *Unsound Festival*).

## Elisabete Tomaz

Since the 1980s, culture was introduced in the urban policy agenda of several European cities, being increasingly recognized in the promotion of competitiveness and sustainable development, but also in the mobilization of local institutions, partnerships and building consensus.

In this vein, some small cities in non-metropolitan areas also started to define and implement cultural and creative initiatives. However, research literature tends to focus mainly on large cities, not recognizing the potential of small communities and their significant role in the political framework for sustainable development.

The main aim of this investigation is a widely acknowledged and better understood of the role of culture in territories' development, through the analysis of the different approaches to cultural/creative economy adopted by small communities. This research is carried out under the project "Creative clusters in low density urban areas" (URBACT II programme). Local authorities are seeking to use the advantages of agglomeration through the exploitation of the distinctive local attributes and assets. The project includes the participation of a diversity of local actors in the production of a strategic

plan with the goal of building a shared vision but also as a way to legitimize local leadership and political/economic strategies.

The paper engages the analysis of the rationales and the planning instruments with the debate of governance issues. It is also stressed the demand for adapting supranational development policies to the specificities of the local socio-cultural contexts.

# Session 23

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## Re-processes: Recycling, Revivals, Makeovers and Remakes

During the last decades, recycling, revivals, makeovers and remakes have become ordinary cultural strategies. Post-modernism as an intellectual current opened up for the 'return of the past' – from 'neo-isms' to cultural regeneration in society. It did also imply modes of re-processes where traditional skills and props are put to work in new settings: to get back to an earlier stage, to transform or to improve something to another shape or state, or, to innovate something which didn't exist before by making new combinations. Re-processes are well integrated in people's thinking and manifested in cultural representations. Re-processes can both be reactionary or progressive, and have a segregating or integrating impact on society. This session are looking for papers which highlight the issue of cultural re-processing and reconsideration. What is the methodology and ideology of re-processing, and how does it work and materialise in different contexts? In what way do re-processes have an effect on individuals as well as groups of people in society?

### *Chair*

**Per Strömberg**, Center for Experience Economy, Norwegian Business School.

### *Participants*

**Johanna Dahlin**, Dept of Culture Studies, Linköping University.

**Karin Salomonsson**, Dept of Arts and Cultural Sciences, Lund University

**Per Strömberg**, Center for Experience Economy, Norwegian Business School.

**Robert Willim**, Department of Arts & Cultural Sciences, Lund University

Johanna Dahlin

## **Recycling the Soviet war**

Cultural recycling can take many forms and this paper focuses on how the past is reused and re-packaged, over and over again, to suit the needs of the present. Its empirical focus is contemporary Russia where Soviet symbols are re-used and re-formatted and thus charged with a new meaning, and this paper will discuss these processes in relation to the memory of the Second World War.

The process is two-fold. Firstly, in the war commemoration a lot of Soviet symbols are used. Within the new post-Soviet context these do not signify the same as they once did. While they seem identical, the original meaning is slightly displaced and replaced by something new.

Secondly, different aspects and events from the "pool" that is the Second World War are selected and highlighted. Some aspects are played down, while others are played up. Most notably, the notion of "communism" is more or less written out of the story and replaced by Russian patriotism.

In the years since the end of the war, the memory and commemoration of it has undergone a number of re-packaging to model it in what is the current political fashion. In today's Russia it seems to be the only acceptable idiom in which Soviet history can be expressed.

Karin Salomonsson

## **Re-producing your true self: personal branding in the Transformation Economy**

My research focuses on the rapid increase in occupations such as life coach, personal shopper or image stylist. Branding oneself as successful, beautiful and confident, with the help of a professional hand, has become socially and culturally accepted in today's consumer culture. In recent years many services have emerged to offer personal help in re-producing, re-inventing or re-evoking the clients "true" self in new ways: materializing a "personal" touch in home renovations, in wedding plans, in a new wardrobe, or formulate dreams of a new career. In this paper I want to discuss how specific discourses, practices and ideals concerning personal development and professional achievement, are performed through this "personal packaging"?

This wide range of relatively new services can be explained by the fact that it is now desirable and perhaps even necessary to invest in a personal image. Some people will allow experts to make decisions and give advice on areas that were previously considered private. What cultural and societal

changes support this new need? Perhaps the sociologist Richard Sennett's by now classical term "the corrosion of character", as a consequence of working in the New Capitalism, provides some of the answers.

Per Strömberg

### **Transforming Transportation: Recycling as an Cultural Innovation Strategy on the Hostel Market**

Reuse of buildings has always been one significant characteristic of youth hostels: old farmsteads, vacant mansions and schools. Historically, hostels are a cheap and modest alternative to hotel stays. However, the genre is renewing itself by taking influence from the progressive, individualistic, and deeply conceptual lifestyle hotel market while its original ideological foundation based on healthiness, sociality and democracy is challenged.

The recycling mode has always been an important part of the youth hostel genre, but nowadays perhaps more spectacular than before. In the last decades, superfluous lighthouses, warehouses and prisons have been turned into youth hostels in Sweden. Some progressive examples, here used as case studies, imply reuse of transportation means, such as Af Chapman (ship), The Train, and Jumbo Hostel (airplane). These are "nomad spaces" for backpackers that are imagining mobility and materializing being on the move, while Af Chapman have become a well-known part of the branded waterfront city tableaux of Stockholm.

This paper explores the changing hostel market in general, and analyzes the recycling mode as a cultural innovation strategy specifically: What are the incitements for innovation, and how are these hostel-concepts based on spectacular recycling being adapted to practical matters and the traditional hostel ideology?

Robert Willim

### **Attracting Rust – The Fascination of Controlled Decay**

This presentation will take its point of departure in the concept Patina Management that I've introduced in my former studies of postindustrial transformations and Industrial Cool. I intend to examine the interzone between patina and decay through discussions on the cultural dimensions of authenticity and maintenance.

# Session 24

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## Rethinking Cultural Research in Europe

In the course of last two decades we have seen previously unimaginable opportunities for a dialogue between former Western and East European traditions of understanding the relation between culture and society, and perhaps even more importantly, for the very re-definition of these critical categories as well as ways of examining them. We shall ask to what extent such dialogue has been taking place, how various domestic research and discursive positions in the area of cultural research has developed differently in different locations (i.e. Kulturwissenschaften , kul'torologia, empirical sociology and phenomenology of culture, and indeed the internationalized versions of Anglo-American Cultural Studies) continue to contradict, influence and/or possibly colonize each other in various intellectual and scholarly environments in contemporary Europe.

### *Chair*

**Ann Gray & Jirana Smejkalova**, Lincoln School of Media, University of Lincoln

### *Participants*

**Ksenija Vidmar Horvat**, Department of Sociology, University of Ljubljana

**Udo Göttlich**, Department of Sociology, University of Duisburg-Essen

**Manuela Ribeiro Sanches**, Faculty of Letters, University of Lisbon

**Ann Gray & Jirana Smejkalova**, Lincoln School of Media, University of Lincoln

Ksenija Vidmar Horvat

### **Can there be Post-socialist Cultural Studies: The Challenges of an (E)merging Paradigm**

The paper examines the emerging post-1989 field of postsocialist cultural studies. In particular, it asks how theoretical concerns of cultural studies (of the Birmingham school) coincide with empirical cultural research and theory in post-socialist Central and Eastern Europe but also, how theoretical legacies and historical experiences in the field of cultural praxis in socialism can contribute to the development of cultural studies as a trans-European paradigm. The analysis pays special attention to two fields of research, gender and race studies and searches for sites of mutual theoretical empowerments of the two in the contexts of the enlarged Europe.

Udo Göttlich

### **The Kultursoziologie of Cultural Studies**

Debates on the influence of Cultural Studies on Kultursoziologie in Germany can be found since nearly three decades. After a period of feud for the first decade we can find different positions that speak of a rapprochement or convergence, even when the relation of Kultursoziologie and Kulturwissenschaften comes into view. An actual perspective shows that there is a Kultursoziologie within Cultural Studies itself that goes back to different intellectual strands of thinking on the relation of culture and society since the 1930's. Cultural Studies as well as Kultursoziologie can be shown as „warring twins“ (Inglis 2007), as an outcome of the influence of German and continental Marxist thinking from the pre war period as well as on French and US-American thinking in the post war period.

The paper wants to discuss how this relation of Kultursoziologie and Cultural Studies is discussed within Cultural Studies itself as well as within Kultursoziologie in German speaking countries. The implications of the „Kultursoziologie of Cultural Studies“ are discussed with a focus on the actual challenges of critical social and cultural theory in the 21 century.

Manuela Ribeiro Sanches

### **Cultural Studies in Postcolonial Portugal. Appropriation, Translation and the Visual.**

The aim of my paper is less to present a balance of the influence and role of Cultural Studies in Portugal in general and in diverse fields, than to propose

a reflection on the challenges of its application to specific areas, such as European Studies and Comparative Studies. Drawing on my own research and teaching, I shall mainly address the relevance of Stuart Hall's work for thinking about postcolonial Portugal, where issues of migration and belonging, the redefinition of Europeanness and national identity play a major role. I shall also consider the question of the (un)translatability of certain concepts used in (Black) British Cultural Studies into the Portuguese context, drawing on concrete examples of visual culture.

Ann Gray and Jirina Smejkalova

### **Redefining 'culture' in CS and kulturologie: legacies, locations and (trans)formations.**

While the social and intellectual origins and influences of British cultural studies, or more specifically, the work of the CCCS at Birmingham, have been intensely discussed for decades, what is still largely missing, at least from the English-speaking scholarly context, is a deeper account of the tradition and state and of cultural research in the centrally controlled academia of the Eastern part of Europe. We choose to examine possible links and contradictions between the CCCS, and the geopolitically distanced tradition of the Czech 'kulturologie'. We shall explore the key themes researched in these two areas of cultural research since the 1970s, and most importantly how both of them - despite the proclaimed common Marxist background - operated with a radically different notion of 'culture'. We shall also ask how the lifting of the Iron Curtain accompanied by major developments in communication technology during last two decades transformed these two areas, and particularly what role played the legacy as well as current dynamic development of cultural studies worldwide in re-shaping cultural research and teaching in the CR.

# Session 25

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## Revisiting the Literary Within Cultural Studies

Since the international breakthrough of Cultural Studies in the 1980's, the literary text has been increasingly (re)embedded within its specific social, cultural, political and/or anthropological contexts. And rightly so – literary texts are, par excellence, places where cultural tendencies, social practices and power structures interact and converge. Nevertheless, we think it is time to refocus on the 'literariness' of literary texts, not as a way to purify their sense and meaning, but as a way to understand their instigating function within this dynamic interplay of functions. Within this double session, we will, in addition to systematic reflection, focus on several genres of literary texts, i.e. the novel and the poem, as well as on hybrid forms like the essay and pop lyrics.

*Chair*

**Aukje van Rooden**, Utrecht University

25:1

*Participants*

**Wilbert Smulders**, Utrecht University

**Aukje van Rooden**, Utrecht University

**Laurens Ham**, Utrecht University

**Daan Rutten**, Utrecht University

Wilbert Smulders

### **Three Dimensions of Literary Autonomy**

The concept 'literary autonomy' is as important as it is tricky. No matter the way one is scholarly engaged in modern literature, sooner or later one is confronted with the phenomenon that the liberation and emancipation of literature culminates around 1800. According to some scholars autonomy is the distinguishing feature of the work: from then on literary texts became more and more hermetic. Others stipulate that autonomy is a characteristic of the social position of the author, who from then on situates himself on the border of the social and moral frameworks of the bourgeois culture. Others think that autonomy is caused by the raise of the phenomenon 'subject', who from then on doesn't anymore recognize any authority outside itself and sets its own frameworks. In discussions about autonomy usually one of those characteristics is made absolute, mostly the social and the poetical one. I try to do justice to the complexity of the phenomenon 'autonomy' by accepting the three characteristics as its three dimensions, constantly playing in a dynamic interaction. I try to show this interaction and try to concretise this rather abstract phenomenon in view of the modern Dutch literature, especially the authorship of Hermans.

Aukje van Rooden

### **Relational Poetics**

One of the main reasons for embedding literary studies within the broader field of Cultural Studies is the wish for contextualization. A growing awareness of social, political, and cultural power structures at play in literary texts and their interpretation urged scholars to investigate the literary text in relation to its context instead of conceiving it as an independent, isolated entity. However, in attempting to contextualize literary texts one runs the risk of artificially maintaining binary oppositions like text/context, autonomous/heteronomous, internal/external. Drawing on the notion 'relational aesthetics' coined by Nicolas Bourriaud, I would like to investigate the possibility of understanding the literary work not in relation to its contextual factors, but as being itself a relational space.

Laurens Ham

### **Fiction as friction: the Case of *Multatuli* (1820-1887)**

Today, *Multatuli* (1820-1887) is considered as one of the most important

Dutch writers. His stance towards literature, however, was highly ambivalent. At the one hand, he realised that writing fiction was the best way to gain personal and political attention. At the same time, he highly mistrusted the instrument of (sentimental) fiction to engage readers.

The same ambivalence dominates his presentation as a writer: Multatuli mythologized himself, but he also argued for a sincere, 'authentic' writer-ship. In my presentation, I want to analyze these seemingly contradictory ideas about fictionalizing the world and the self. Some concepts in literary sociology, such as 'posture' (Jérôme Meizoz) or 'the double life of writers' (Bernard Lahire) help to understand the logic of Multatuli's ideas about fiction.

Daan Rutten

### **Literature's "third eye": Jonathan Littell, Theweleit and Nazism'**

Almost three decades after the publication of 'Male fantasies', the fascinating cultural and psychological inquiry into the minds of German Freikorps officers in the interwar period by cultural sociologist Klaus Theweleit, the American-French author Jonathan Littell wrote the bestseller novel *The Kindly Ones* (original: *Les Bienveillantes*). The novel recounts the experiences of the fictional SS officer Max Aue and Littell is clearly well informed through former historical and cultural research, and especially through the research of Theweleit. Still, the novel *The Kindly Ones* rattled the cage after it was released in 2006. The book managed to win two important French awards, though multiple literary critics reviewed the book in shock, criticizing the novel with adjectives as monstrous and perverse. Why is the aesthetic fantasy, apparently, more forceful and appalling than the truth?

25:2

#### *Participants*

**Adam Wickberg** Månsson, Research School of Studies in Cultural History at Stockholm university

**Frans Ruiter**, Utrecht University

**Anders Høg** Hansen, School of Arts and Communication, Malmö University

**Geert Buelens**, Utrecht University

Adam Wickberg Månsson

## **From Sappho to Digital Poetry: Historical Breaking Points in Orality and Literacy?**

The project investigates orality and literacy in historical breaking points in the technology of writing. Through poetry that challenges the limits of the written word my paper will focus on materiality, visibility and orality. The first breaking point is that of the printing press and its effects on literacy in Europe. I study the Spanish poet Luis de Góngora and his relationship to the new technologies of writing and printing in the early modern era. The next breaking point is that of late 19th century France, where the emerging capitalism and broadened literacy in combination with editorials and newspapers changed the landscape of writing technologies and practices. In this epoch, the poetry of Stéphane Mallarmé articulates the tension between on the one hand orality and literacy, and between a self-reflexive writing (of poetry) and a writing of the masses (in media) on the other hand. The third breaking point is that of the present digitization of writing. In this section, examples of digital poetry, i.e. poetry written and published digitally, will serve as objects of investigation. By investigating the historical preconditions of different writing practices the project offers historical perspectives on the digitization of writing.

Frans Ruiter

## **The Political Dimension of the Literary Essay**

The notion of 'heteronymous literature', as introduced by Bourdieu, covers literature which takes its significance from something else than literature itself. It is produced out of commercial, religious as well as political motivation. I will focus on the relation between literature and politics. Understood as the interrelation between politics and literature, the genre of the essay is potentially interesting to inquire into the interrelation between heteronomy and autonomy. As an argumentative and persuasive discourse, an essay very well may have a political message. What could then be the difference between the 'literary' essay and more straight forwarded kinds of political discourse? Starting from a taxonomy by Angenot, I will differentiate between genres closely related to the political essay (pamphlet, satire, polemics) which all negotiate their own pact with the reader. All these genres seem to be more 'political' than the essay. From the view point of 'autonomous' literature the political essay even may be a contradiction in terminus. I will investigate to what extent speaking from a political position is consolatory with 'the essay-

istic spirit' (De Obaldia). If, as I would argue, the literary essay has a politics of its own, what is its relation to 'non literary' political discourse?

Anders Høg Hansen

### **Song and Zeitgeist: Dylan's Wars, Histories and Dreams**

I will explore how Bob Dylan through varied musical and poetic forms engages with social and topical content in his early 1960s material and performances. While notions such as protest- and topical song have been used as labels on selection of his material only - and much discussed in the literature - the terms are here re-thought to investigate how social consciousness comes in many shapes in Dylan's song poems and performances. An analysis of selected song lyrics and performances address how contemporary cases in the news interweave with, or contrast with mythological imagery. War and history is often apparent in Dylan's songscapes - at a time where the world was close to war again and social movements proliferated, which also led to Dylan's many takes on the political. Also apparent is the use of literary, biblical, fictional or/and historical characters and events. Through Dylan's staging of archetypes, the songs and poems often articulate a tension between the collective and the individual, between tradition and the contemporary, and also utilise realism or the dreamy and surreal, separately or in combination. Selected performances or recordings will be used to explore musical avenues, poetic devices, and forms of voice and sprechgesang.

Geert Buelens

### **Lyrical Lyrics**

Most established academic accounts of modern poetry (Jakobson, Friedrich, Paz, Perloff, W. Marx) focus on canonized authors and the difficult nature of their often indeterminate poems, at the detriment of more social types of poetry, like occasional verse or lyric poetry. Despite the fact that modern poetry from the Romantics onwards linked itself with oral or folk traditions like the ballad this lineage has not received as much attention. Socially the most popular of these forms is the pop lyric. Since the 1960s rock lyrics have been studied in Social Studies, Cultural Studies, Musicology and some English Departments, but rarely within the context of Poetics or Comparative Literature. In my paper I would like to address this issue, focusing on material from the late 1960s and early 1970s in English, German and Dutch, hoping to show how attention to both lyrics and performance may open up current ideas of what a poem is and how it works.

# Session 26

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## Rhythm Changes: Jazz Cultures and European Identities

Today, the history of jazz is considered one of conflict and contestation; jazz is a critical discourse that has changed and adapted over time, feeding into issues of race, gender, class, identity and place. Since the 1990s, New Jazz Studies scholars have drawn attention to the political or ideological backdrop in which jazz has been created and, most importantly, their methods have given rise to voices that have been previously excluded from jazz history, from women to the musicians themselves. Today, the New Jazz Studies encapsulates a vast array of critical positions and yet, despite this plurality, the engagement with jazz outside of American contexts has been limited. Ironically, in dispelling several mythologies about jazz, the New Jazz Studies has, arguably, failed to engage with the global spread of jazz and the inter-cultural exchanges that have occurred in the music since its inception. Each of these papers engages with the challenges of rethinking the concepts and practices commonly identified with jazz as a result of these larger inter-cultural processes.

### *Chair*

**Nicholas Gebhardt**, Lancaster University

### *Participants:*

**Tony Whyton**, University of Salford

**Christa Bruckner-Haring**, University of Music and Performing Arts, Graz

**Nicholas Gebhardt**, Lancaster University

**Erik Nylander**, Linköping University

Tony Whyton

## **Jazz and European Cultural Studies**

Using the HERA-funded project “Rhythm Changes: Jazz Cultures and European Identities” as a case study, this paper demonstrates how the New Jazz Studies could add a depth of investigation to existing discourse, and engage critically with jazz as a European cultural practice. “Rhythm Changes” is the first trans-national research project to study the cultural canonicity of jazz in Europe, examining the way in which jazz canons reflect discourses of power over time and how they generate new meanings within different cultural settings. The project comments on a range of themes that are of direct relevance to European cultural studies today, from continued uses of cultural mythology to the tensions between colonial and post-colonial histories, from essentialist discourses that reify categories of race and nation to issues of class and gender, from the significance of positionality within criticism and discourse to the formation of identities and communities. Rhythm Changes reassesses the way in which various aspects of the cultural field have been implicated in the articulation, construction and invention of collective, primarily national, identities, and uses jazz as a model to explore the underlying dynamics of European culture today.

Christa Bruckner-Haring

## **The role of jazz in Austria: aspects of the current jazz scene**

Since the end of Second World War jazz has begun to play a significant role within the music culture in Austria. In a country like Austria which is deeply steeped in musical history and famous for classical composers like W.A. Mozart, A. Bruckner, J. Strauß or A. Schönberg, jazz had no problem to gain importance at all. Especially in the bigger cities Graz and Vienna, rather quickly jazz scenes evolved, with internationally successful musicians like Hans Koller, Fatty George or Joe Zawinul. When jazz for the first time in Europe was academically institutionalized at the Musikhochschule Graz (now University of Music and Performing Arts of Graz) in 1965, jazz definitely fixed its status within Austria’s music life. In order to get an overview of today’s situation of jazz in Austria, various aspects of the current jazz scene are examined: festivals, venues, education, national funding, and media presence. In addition to collated comprehensive data, expert interviews will help to gain extensive insights in the jazz culture. The main aim of this paper is to present the role of jazz and its current importance within the music culture in Austria.

Nicholas Gebhardt

## **Jazz, culture and identity in Europe**

For most of the twentieth-century, jazz was inseparable from definitions of African-American identity and culture. It has served as a metaphor for and expression of cultural differences, but also a means of overcoming those differences. This paper focuses on several recent attempts to tell the 'story of jazz' using the concepts of 'creolization,' 'hybridisation' and 'transnationalism' to explain its significance within larger historical transformations in cultural forms and values. Through an analysis of the British jazz collective, The Jazz Warriors, I will examine whether these concepts can adequately account for the claims made by contemporary jazz practitioners, and consider what their music might tell us about the position of jazz within European cultural debates, as well as its relevance to cultural theory.

Erik Nylander

## **The charisma of improvisation-the language game of selection at music auditions**

My presentation explores how the concept of improvisation is used in a language game of gate-keepers working in large-scale Jazz auditions (Wittgenstein, 1968). In particular, I will highlight the notions used to produce inclusion and exclusion at two elite educational settings of Swedish folk high schools. The audition is seen as a key entry point in the trajectory towards more professional music practices. In gate-keeping the study positions the members of the jury defined excellence with vague concepts such as having 'it' or being 'original' and having 'personality' and 'presence' in the expression. Apart from being central to the concept of improvisation, I argue that in embracing these abstract virtues the jury draw upon a charismatic ideology which serves to sanctify the chosen ones and set them apart as artists. Paradoxically though, the concept of expressive originality ends up being at odds with the validity of the selection game itself, as the assessment procedure require some form of standardised system of recognition. When institutionalised, improvisation is caught in between the doxic virtue of artistic originality and the bureaucratic rationality of standardised assessments.

# Session 27

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## The Conditions of Music-making

The conditions of music-making - between cultural policy, economics, and esthetics” is a cooperative project run by the department of culture and media studies at Umeå universitet and Svenskt Visarkiv.

This project studies contemporary professionalized artistic music-making as a process where musicians, music, concert situations and audiences intersect and interact within a society framing where an outspoken cultural policy, mediatization and an expanding experience- and event-oriented “cultural economy” are important factors.

### *Chair*

**Alf Arvidsson**, Umeå University

### *Participants*

**Dan Lundberg**, Centre for Swedish Folk Music and Jazz Research, Umeå University

**Susanne Holst**, Umeå University

**Alf Arvidsson**, Umeå University

**Ingrid Åkesson**, Centre for Swedish Folk Music and Jazz Research, Umeå University

**Marika Nordström**, Umeå University

Dan Lundberg

### **Describing your music to the State Council of Culture: interacting with a grant-system.**

Every creative artist in modern society, sooner or later ends up in situations where the aesthetic ideals can be put against economic conditions. This can include the conditions or criteria sponsors, government grants or commercial potential on a market level. For an individual musician this can often be experienced as a balance act between the musical ideals and ability to make a living from music-making. This part of the research program takes its point of departure in the Swedish government's cultural support for freelance musicians.

With the introduction of an organized state cultural policy in 1974 followed special criteria for the realization of cultural policy intentions. To be eligible, applicants must meet the demands of touring, having gigs in rural areas, a certain amount of gigs in schools, etc. From these selection processes follow that certain music forms are more likely than others to get support. This also implies an effect on music practitioners. A fundamental question is how musicians adapt to the benefit system and the cultural requirements.

Susanne Holst

### **Festivals as productive agents and border-managers.**

A powerful trend in the music scene in recent decades is the increased role of festivals in relation to the continuous concert life - which illustrates how the music is increasingly becoming part of event and tourism thinking. In my part of the project Conditions for music making, I examine meanings of the festival format on several levels. They are the

- musical level - which styles, genres and characteristics are highlighted, which are difficult to use in the festival format, and which have been adapted to the festival format?
- social level - how is meetings between musicians, music and audience taking place, have role expectations changed, has music changed? What significances has the festival format for individual musicians (launching, status, etc)? What significances have (training) courses, workshops, etc?
- organizational level - how is the festival anchored in continuous structures such as cultural boards, music associations, etc? What networks are created and maintained around the festivals?
- geographical level - how does festivals contribute to the creation and re-definition of places, their statuses and self-images?

The study draws upon interviews with festival organizers, music associations, musicians and politicians, and observations at music festivals of various kinds.

Alf Arvidsson

### **The present-day composers: performing individuality and producing on commission**

To make music professionally with an artistic rather than commercial focus requires some prerequisites. There is the image of an individual musical profile, to stand out from 'ordinary craftsmen?; there is the ability to create in terms of larger projects; there are expectations of presenting something new that still will be comprehensible as a continuation and development of existing music. Despite the ideal of the autonomous arts, the professional artist has to raise public attention and has to interact with many different actors in order to be part of their Art World. There are many restricting mechanisms at work here, but they may also be productive in starting the artistic process.

This study deals with how contemporary composers (in 'modern classical' but also in jazz, folk, rock and other genres) in Sweden build their artistic and professional existence by combining different projects and activities, and draws upon interviews, websites, press-releases as well as analyses of musical works.

Ingrid Åkesson

### **Participation, orality and multidirectional music-making in a mediatized and professionalized world**

Much discourse on contemporary musicking focuses on institutionalized and professionalized music, whether commercial or connected to elite institutions, and is often limited to a binary relationship between producer and consumer. When music is primarily regarded as a product we risk becoming blind to the dynamic character of music as an unfinished process, as a fundamental and widely disseminated human activity and behaviour (cf. Merriam 1964, Blacking 1974, Rice 1987, Bjørkvold 1991, Lilliestam 2006 etc). Present Swedish and global music milieus include activities with a stress on multi-directional communication within small community and affinity groups, usually including strong elements of the oral-derived and the spontaneous. When music-making is multidirectional and partly improvised, and performed in an informal context, the boundaries between performer and

audience may become fluid and blurred. What space is there for this kind of activity? Are music market and small-scale participatory activity always dichotomies? I will discuss these issues on the basis of key-words like everyday music-making and creativity, lifeworlds, flow, meaning-making and orality vs mediation in late modernity.

Marika Nordström

### **Identities on display: balancing the images of collectives and individualists**

My part of the project "The conditions of music-making" deals with in what ways the concept of identity is relevant when considering the conditions of music-making. I will examine musicians who are associated with a more or less explicit expression of identity (or several categories of identity), either by themselves or by others. By focusing on artists/musicians who are not (entirely) commercialized, the aim of music-making also highlights ideological and political issues or reasoning. The question of identity politics is relevant in this context, and the difficulty of remaining authentic/trustworthy in a capitalistic world? what is regarded as identity politics as opposed to marketing strategies? How does the complex relationship between trying to be unique and the will or need to adapt oneself to an audience manifest itself? By looking at musicians' self presentations in magazines, homepages and interviews, I will examine how different identity categories are stressed in various contexts (e. g. genres, private interviews versus magazines, (local) cultures associated with social movements or cultural policy of some kind). In what ways do different identities intersect with each other (e. g. gender and ethnicity), and what are the artistic consequences?

# Session 28

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## The Processes of Remembering and Forgetting

The session wants to discuss new approaches to cultural memory studies. Instead of looking at cultural memory as already fixed stores of knowledge, as for example in studies of national literary or art histories, the working concept is the processes of identity formation. Cultural memory as a process cannot be isolated from the ways a community or its individuals remember a past establishing narratives, mythologies, and artefacts. By looking at these phenomena as discursive processes of remembering and forgetting it can be made clear that cultural memory from monuments and museums to national literature mark ways of recalling always already involved in politics and power relations. The aim is not only to revise the relations between inter-cultural communication, aesthetics and politics but also to reinterpret given notions of identity demonstrating that in memory processes a master discourse, for example a literary canon or a personal history (an ego-document), is hiding gaps in the recorded events where other narratives or discursive elements could have come into play. The session is open to researchers from different areas in the humanities and the social sciences that wish to problematize traditional approaches to the conception of cultural memory.

*Chair*

**Kristina Fjelkestam**, Linköping University

28:1

## MEMORY WORK

### *Participants*

**Robert Nilsson**, History Department, Stockholm University

**Anders Høg Hansen**, School of Arts and Communication, Malmö University

**Victor Olsson**, European Studies Gothenburg University

**Eva Carlestål**, IKK, Linköping University

Robert Nilsson

### **The Strike was Necessary: A Significant Silence?**

The former miner and unionist Kurt Bengtsson worked in the LKAB mines in the Norrbotten ore fields by the time of the wildcat miners' strike of 1969–70. Yet, when I in an oral history interview asked him to summarize the strike he had a hard time to find words to describe the 57 days on strike. What I first perceived as a silence might be the result of my inability to listen more than of Bengtsson's inability to tell. In my paper, I explore three conceptual frameworks through which I try to better my understanding of his tellings. In the first framework, my interest concerns the relationships between the structure of the strike as social reality and the formality of its representations. In the second, my focus lies on memory processes and autobiography. Thirdly, I am referring the conversational narrative that developed between Bengtsson and I to narrative competition about the strike. The interview was the first of a planned series through which I hope to create a record of personal narratives about the strike. The aim of my paper is to evaluate the interview, and thereby to point at the possible research questions this record might highlight.

Anders Høg Hansen

### **Time and transition in oral and written testimonies**

The presentation will address means of narrating memories in testimonial genres. I draw upon recent research involving oral history interviews, diaries, memoir, and column writing.

The cases involve stories that relate to war and migration. The aim has been to investigate narrative devices and reconfigurations in single texts and to explore relationships between texts or remediations; to see how memory is articulated and imagined at different stopping points in a subject's life.

Subjects shape and reshape their memories drawing upon social contexts and a variety of passed-on memories that together continuously weave the cultural spiders-net of memory. The notion of transition leads the discussion; the cases address times at the threshold of change - and life in the aftermath of changes.

Cases : (1) English soldier's war diaries and memoirs. (2) a survivor of the 1943 transportations of Jews from Denmark to Sweden. (3) An Englishman in a Jewish-Arab village in Israel. (4) Izzy Young, columnist for folk magazine *Sing Out* and proprietor of Greenwich Village Folk Centre, New York, in the 1960s where Dylan and other folkies hung out. Izzy today runs Folklore Centrum in Stockholm.

## Victor Olsson

In the contemporary debate on what may constitute 'European' heritage, different suggestions of cultural and historical universality, in contrast to contesting national and regional diversities, are outlined. One approach to creating a distinctively European history, suggested by Stuart Woolf (2003), is to study regional variation in history from below, and to relate these accounts to exogenous European influences. In this study, such an approach is applied to investigate how regional industrial heritage, when linked to exogenous trends of industrialization and deindustrialization, can create culturally particularistic accounts, within in a European framework. Heritage is thus defined by both historical narrative of industrial community; and contemporary politicalization of those narratives for vernacular, political and commercial purposes. The results show upon various interpretations of how community and social organisation is remembered at local heritage sites in Wales and Catalonia. In a European perspective, these accounts provide substance for more general industrial labour history, by both contextualising different paths in worker-employer relations; as well as by comparing industrial heritage's importance for community, nation and Europe. Furthermore is the commercialisation of industrial memory for regional development explored, and results are related to exogenous discourse about economic value of cultural capital, stressed in the EU's competitiveness strategy.

## Eva Carlestål

### **A place of remembrance**

The project aims at showing the process of how an antique Sardinian house is created as a social and cultural memory by the family occupying it. For

this purpose an anthropological fieldwork was carried out in a small town of Barbagia, central Sardinia, where the house is situated. The family studied has lived in it for at least five generations, possibly more.

Members of the three now living generations were asked to narrate their individual memories of the house. All this shows how the family members' individual as well as collective memories are continuously created and re-created.

Together with one of the family members I also sought information about the house in the archives of the municipality, e.g. by whom and when the house was built and how it was originally designed, in order to reconstruct together with my informants parts of the history of the house. This gave a further opportunity to see what is remembered and what has been forgotten.

## 28:2

### ARTEFACTS

#### *Participants*

**Magdalena Howorus-Czajka**, Department of Cultural Studies, University of Gdansk

**Jesper Olsson**, Stockholm University

**Rickard Karlsson**, IKK Linköpings universitet

**Ekaterini Malea**, Technological Educational Institute (T.E.I.) of Athens

Magdalena Howorus-Czajka

#### **The Dynamic Process of Remembering in Art – Perception of Victor Tolkin's Historical Monuments before and after Transformation of State System in Poland**

The presentation focuses on a new approach to cultural memory studies on the example of the sculptures of Wiktor Tolkin – the famous Polish artist, who represents the generation that grew up in the harsh realities of Second World War times. His monuments transcript the memory of II world war's experience and at the same time raise problems of visual shaping of memory.

The cultural memory is a process evolving in time. The artist always presents his/hers own, individual memory included in universalistic cultural memory – at the same time the artist connects individual and popular meaning of these problems. The artifacts undertake the dialog with the new generations of recipients and transfer individual tensions/emotions of artist

into individual feeling of visitors, which in turn shape new society's popular memory. These changes of society's memory are always involved in politics and power relations. Polish society is the good example of this process, because the transformation of state's system was undertaken twenty years ago, therefore it gives a good opportunity to observe these dynamic changes.

Jesper Olsson, Stockholm University

### **Remanence: Performance – Literature, Tape Recording, and Cultural Memory**

During the 1950s and 60s practices of cultural memory were affected by the emergence of new media technologies, as can be observed both in everyday life and in artistic works of the period. In this transformation magnetic media played a crucial role – from tape recorders to magnetic disk drives. This paper deals with a segment of this process, taking shape in the vicinity of tape recording, literature, and art. More specifically, it focuses on the relationship between technical storage of data as a way of preserving the past and the retrieval or performance of these data. While magnetic patterns on tape (remanence) seem to offer actual traces, indices, or memories of the past, the technology also has, as an editorial apparatus, the potential for intervening in this past. At stake is a dialectic between inscription and re-scripting, between materiality and embodied performativity. Via artistic works from the period (by Samuel Beckett, Pauline Oliveros, and others) an analysis of this dialectic is initiated, raising more general questions of how the increasing storage of data has affected notions of cultural memory, and of how recording practices from the postwar period can shed light on the digital dissolution of the archive today.

Rickard Karlsson

### **Gothic and Memory in Modern Swedish Novels**

What I like to discuss in my paper is how memory as a theme functions in modern gothic fiction. Although there is not much in the way of previous research on the topic, I propose that the memory theme is rather common in modern gothic fiction. Taking a few Swedish gothic novels from the eighties and nineties as an example, I argue that a certain pattern can be discerned: the past is in these texts treated as a traumatic experience of the main character, that is displayed through the use of certain typical gothic motives, such as the castle, the secret room, the doppelgänger, the portrait. What I like to show is how gothic conventions, in these texts, becomes a resource

in the conceptualization of the past. In a wider perspective I would also like to address the assumption that gothic fiction creates, and is part of, a specific cultural discourse on memory.

Ekaterini Malea

### **Collecting Social Memory through Museum Collection Conservation**

The traditional role of the conservator has been associated with the preservation of the tangible aspect of cultural heritage. Conservation science has been mainly developing along with material science and conservators have focused their efforts on the preservation of the tangible nature of artefacts. In numerous cases this practice has led to the underestimation of the intangible content of objects of cultural heritage in terms of the conservation methodology and practice applied.

The traditional conservation principle of minimal intervention is gaining new meaning, as we have come to realise that an artefact's material and structural integrity interrelates and sometimes comes to conflict with possible evidence of significant historical and social memory content. As social memory is related to the experiences of individual members of the society, conservators must develop approaches of documentation and conservation methodologies in order to identify, document and eventually preserve the memory reflections of the represented societies by preserving the artefact's intangible content. It becomes apparent that in order to safeguard the artefacts' social and historical integrity and contribute towards the perception, appreciation and understanding of the cultural heritage, the conservators have to preserve and document the artefact's intangible content that reflects social memory.

# Session 29

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## This is Our Place! – Reflections on Place, Identity and Citizenship

*Chair*

**Josefina Syssner**, ISAK, Linköping University

29: 1

### THIS IS OUR PLACE 1

*Participants*

**Stina Bengtsson**, School of Culture and Communication, Södertörn University

**Richard Ström**, CERUM, Umeå University

**Mark Gottdiener**, Department of Sociology, University of Buffalo

**Maja Klausen**, University of Southern Denmark

Stina Bengtsson

#### **Constructing a civic place in a commercial environment: Malmö in Second Life**

Between May 2009 and February 2010 the Swedish city of Malmö existed in two versions, one in the real world, and one in the virtual world Second Life: Malmö in Second Life. The aim of Malmö in Second Life was an enlarged civic and democratic space: to offer the citizens a new arena for civic affairs and engagement, where anonymity could be ensured and bodily limitations

were of no importance. Ten months later Malmö in Second Life was closed down, with little comments from the City Hall of Malmö. In this paper I analyse the production, work with and closing down of this virtual civic space. With Henri Lefebvre's theory on the production of space (1974/1991) and, the logic of capitalism, as a vantage point I'm here arguing for a way to understand the failure of the virtual city of Malmö.

Richard Ström

### **Word of mouth: place branding from below?**

Creativity makes cities attractive, it has been argued. We do know that artists who travel the world tend to become ambassadors for their origins, constructing through Word-of-mouth new forms of interest. Interestingly, such underground constructions of reputations are rarely planned processes, and the result will not always be positive. The critical edge of branding from below has often been neglected by scholars doing research on urban ranking processes.

My paper focus how the alternative music scene has created an image of Umeå, European Capital of Culture in 2014. Umeå's history on the Hardcore music scene is marked by experiences of punk, Straight Edge, feminism and the animal rights movement. A do-it-yourself atmosphere still impregnates the parts of the cultural scene.

My analysis of Umeå can also serve as an example of a more general problematic. The following questions of interest for European cultural studies are touched upon. How do alternative music scenes contribute to the reputations of cities? Do they construct new roles for cities in regional development? Might the critical edge of this kind of place branding create more complex and tolerant models of European city life?

Mark Gottdiener

### **A Stranger in Strange Land: Disenfranchising City Dwellers Through Tourist Oriented Urban Transformations of Space**

Recent decades demonstrate that entrepreneurs pushing city redevelopment have focused on massive spatial transformations of inner cities dedicated to the global tourism industry. As the built environment has been altered over the years, native users have been ignored or marginalized while entire cultural ensembles built up incrementally for decades that have come to signify the relative uniqueness of these inner city areas produced by local users and which have provided the characteristic signifiers of those same spaces have

been eradicated.

Although the emphasis on economic success prevails as well in the literature on improving urban conditions, with its calls for "creative classes," banking or finance centers and tourism, some urbanists have called attention to the Disneyfication of inner city spaces and the displacement of local cultures. This phenomenon is separate from the entire complex of changes known as gentrification.

My paper explores this phenomenon with special attention to the eradication of Times Square culture in Manhattan in favor of a seamlessly encapsulated tourist environment on a grand scale that, in many cases, prevents locals from participation through tourist inflated prices, simulated and Disneyfied theming, and the increased surveillance of policing and control of "deviants." Other examples from Europe are also discussed.

Maja Klausen

### **Researching spatial experiences in the media city**

Concepts such as mediacity, cybercity and digital city (McQuire 2008, Graham 2004, Ishida 2002) all point to the urban space as being closely related to, if not completely intertwined with, the omnipresent ICTs. Mobile technologies combined with web 2.0 afford new ways of exploring and representing contemporary urban space. An example of this kind of practice is the participatory culture geocaching, a treasure hunting game where one uses a handheld GPS device to locate an item ? called a cache - hidden by another geocacher. Using Google Maps the geocacher marks the spot of a cache thus engaging in the creation of an interactive cartography (Goodchild 2007) of the cityscape. The media can be said to facilitate a certain belonging to both place and community while at the same time accelerating spatial ambiguities and forcing us to consider relations between media and space, map and world. Another phenomenon unfolding in the digital city is the subculture named urban exploration, or urbex. The urban explorer locates abandoned buildings or factories and explores these while taking pictures. Afterwards she pins the site on Google Maps, reports back to the urbex community and uploads pictures. It will be argued that the study of these phenomena calls for a multi-method ethnographic approach placed within a mediageographic framework which seeks to grasp the sociotechnological consequences of life in the digital city.

29:2

## THIS IS OUR PLACE 2

### *Participants*

**Joakim Forsemalm**, Gothenburg Research Institute (GRI), Gothenburg University

**Ann-Charlotte Gilboa Runnvik**, Department of Culture Studies, Linköping University

**Christophe Foltier**, REMESO, Linköping University

**Mats Brusman**, Department of Culture Studies, Linköping University

**Rolien Hoyng**, Department of Communication Studies, University of North Carolina

**Per Möller**, Department of Culture Studies, Linköping University

Joakim Forsemalm

### **Mapping every-day life: executing societal ambitions in urban development through ethnographic methods**

For the social dimension, in the in urban development black box of an objective sustainable development, there are many good and high ambitions - but few, if any, appropriate tools. This creates urban development processes in which we find this dimension sorted out, this despite increasing desires to face social challenges in urban environments. One example is the vast governance process on sustainable regional development, HUR 2050, concluded a couple years back and lead by the Göteborg Association of Local Authorities (GR). This process, currently under study alongside three other governance processes concerned with sustainable urban and/or regional development in Göteborg and Malmö, within the Mistra Urban Futures pilot project Multi-level Governance, saw technical issues such as public transportation ?framed in? to the discussions (leading up to a particular program focusing on traffic, K2020), whereas social issues are ?framed out?.

How can ethnography be of assistance to get the societal issues back in the discussions? This paper discusses a tool developed for use by different planning authorities and consultants. The paper pose the question: how can knowledge of every-day be used to better meet political ambitions of different kinds?

Ann-Charlotte Gilboa Runnvik

## **Inter-modal Travel Centers as Gendered Spaces**

Railway stations and inter-modal travel centers are parts of the public space in cities. Those are functioning as an essential node in many commuters' daily life and in different kind of travelers' journeys.

Public space ought to be accessible to all citizens. Nevertheless, feminist theorists have presented critique to this assumption. Feminist theorists have questioned whether women and men have equal rights in public space (Pateman 1988, Lister 1997) and equal accessibility to public space (Kanes Wesiman 1981). Public space is categorized as male dominated (McDowell 1999, Fraser 1989) and the built environment is described as gendered, since the constructions themselves are soaked in gendered values (Forsberg 2005).

The paper is based on my PhD project where I use ethnographic methods, such as interviews with travelers and participant observations at different kinds of railway stations. In the paper I focus on how gendered travellers co-create and live public space of inter-modal travel centres and railway stations. Through a praxis perspective the paper explores gendered appropriations of space related to discussions on feelings and emotions. In these discussions I relate to Sara Ahmeds concept of feelings as impressions and Elisabeth Grosz concept corporeality.

Christophe Foultier

## **Empowering the unprivileged: self-renovation in disadvantaged areas**

In the 1990's, several European governments promoted the dialogue with inhabitants in urban regeneration projects. This policy was supposed to strengthen collective movements in the neighbourhoods, restore social and territorial cohesion and create a local identity among the residents of disadvantaged areas.

However, certain issues can be raised regarding this policy: the commitment of the inhabitants in the decision-making process is difficult to ascertain, especially throughout the whole duration of the project and in relation to the management of its different stages; it is not always easy to achieve consensus, etc. In particular, it is hard for the project managers to involve the most unprivileged groups, notably people suffering from a combination of social, legal and financial problems. The stake here is not simply their participation in a project, but more specifically their 'empowerment'.

In this framework, the methods of the non-profit organization Les Com-

pagnons Bâtisseurs are instructive: it proposes technical and financial support so that the most disadvantaged groups can renovate their flats. However, the goal is not only to ameliorate the material living conditions; through the participation of the inhabitants in the renovation work, the organization of workshops, the coordination between the organization and social workers, etc., the social inclusion of the most unprivileged groups can be promoted.

Mats Brusman

### **Citizens as Resources or Threats in the Search for the Sustainable City**

Urbanity is a key concept in contemporary discussion on sustainable development. Visions of ecological, economical, social and cultural sustainability are implemented and materialized in urban spaces. Urban culture, street life, vibrant urban places, mixed-use blocks and social sustainability are catchwords for city development and used in city branding rhetoric.

But in this vision of a sustainable and attractive city, the relations between urban physical structures and issues on integration and democracy are often vague and implicit. Why are for example young people's presence in central urban places more often looked upon as problems than as cultural resources for the socially mixed city that is stressed as an ideal?

Local actors with impact on urban planning are forming networks, sometimes recognized as urban regimes, creating common understanding of concepts such as attractive city, development (growth) and culture. This brings exclusionary and delimiting effects: what falls outside the definitions of the urban regime becomes anomalies and are viewed as problems.

This paper discuss how dominating discourses obstruct urban development by overlooking how groups of urban residents contribute to favorable urban processes. The empirical focus is an ongoing study of the city of Norrköping and the implication of discursive ideas on planning, communication and use of places in the city.

Rolien Hoyng

### **Networking the Global City Istanbul A Conjunctural Approach to Techno-Social Control, Struggle, and Belonging**

In the context of Istanbul's transformation into an informationalized ("smart") global city, network-based modalities of urban governance as well as cultural politics have emerged that appropriate information technologies (ITs) and discourses on networking. Institutionally-driven approaches to

networking target the generation of citizen subjectivities and social bodies that are somehow 'proper' for a global city and that perform desired modes of inhabiting and belonging to it. Yet, negotiating the calls for post-national urban sociality, participatory culture, and self-sufficiency, inhabitants of Istanbul put networking to use in self-organization and mobilization for urban cultural politics and they claim alternative modalities of belonging to the city. This paper explores the interdependent articulations of networking, urban sociality, and cultural politics that result from those practical adaptations of ITs and concomitant discourses that are pertinent to the struggles over the making of the global city Istanbul. It situates IT-based networking practices within larger media-ecologies that organize, and are organized by, particular social relations, forms of control, and struggle. In doing so, its aim is to identify those discourses, mechanisms, and technologies that are used to advance the project of the global city Istanbul, yet that simultaneously constitute possibilities for others to obstruct this project or produce alternatives to it.

Per Möller

### **Dreaming the Dreamless City: Governing through Visions, The case of "Malmö 2000"**

In the ongoing debate on contemporary city-building there is a vast stream of indispensable critique focusing the 'hard facts' neo-liberal urbanism, e.g. gentrification, privatization of public space, public-private partnerships, uneven distribution of resources and so forth. However, little attention has been brought to the symbolic language entailed in these processes. The use of visions, in particular, has proven itself to be a widespread tool used in urban governance. Through visions "projected spaces" (Brenner & Theodore 2002) are created and cities and localities are attached with certain articulated identities, meanings, images and values. Possible and wishful scenarios are articulated and given form. Dreams of a better future may be widely communicated. At its best, visions could serve as "a dutiful governance that encourage all citizens to feel united in a mutual project" (Sennett 2007) when setting off from immediate rationalities.

With point of departure in the visionary project Malmö 2000 initiated by the City Council in Malmö, Sweden during a period of crisis in the mid-90s, I will however argue the opposite; that urban visions in present times appear as unable to create anything else than, as Marx and Engels (1848) once put it, "a world after its own image", and too; 'an image after its own world'.

# Session 30

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## Transport Planning under Pressure. Socio-cultural Dimensions and Critical Perspectives in Transport and Mobility Research

The current transport system has proven to be essentially unsustainable and in the need for change. In this session, we will explore various socio-cultural dimensions and power-aspects influencing the current transport system and its potential trajectories for the future. The session welcomes presentations with empirical focus on policy and planning processes, mobility norms or other perspectives influencing transport policy, attitudes and everyday-life experiences from various groups in the transport system as well as studies exploring geographical framings or other spatial dimensions that affects transport and infrastructure planning. We will aim for 5-6 short presentations from current research, which will be the basis for a discussion that aims at identifying key themes and issues for future research in this field.

### *Chair*

**Karolina Isaksson**, Swedish National Road and Transport Research Institute

### *Participants*

**Åsa Aretun** and **Satu Heikkinen**, Swedish National Road and Transport Research Institute

**Ghislaine Gallenga**, Université de Provence

**Karolina Isaksson**, Swedish National Road and Transport Research Institute

**Christina Scholten**, CTA, Malmo University

**Claudia Contreras**, University of Barcelona,

**Leila de Castro Valoura**, Lund University

Åsa Aretun and Satu Heikkinen

### **From ‘attitude-behavior’ to ‘agency-structure’ in research and policy on sustainable urban transport**

In Sweden, campaigns selling health and environmental responsibility to the people have become popular measures to reach sustainable transport in cities: a shift from car use to biking/walking. The campaigns are connected to attitude research, whose assumptions are attractive for policymakers as they promise that attitudinal change will change transport behavior. The aim of the paper is to discuss this sustainable policy by using findings from a qualitative interview study, comparing people’s experiences of their daily transports across urban contexts. The framework of attitude-behavior offers little explanatory power of these findings, where shift from car use to biking/walking can be linked to participants strategies and capacities to re-organize everyday life in time/space to overcome car dependency generated from urban planning. Contemporary social theory discussions on integration of agency-structure e.g. Giddens structuration theory, seem more fruitful to explain these findings. The paper discusses policy implications of this other framework.

Ghislaine Gallenga

### **The Public Transportation Company of Marseilles Through the Scan of the Modernization of Public Service**

As a societal challenge, public service has been located into the firing line of the French political system for two decades and has been undergoing historical changes. Beyond main theory analyses and injunctions about public service, how can such a modernization process take place? How are daily practices from the staff and the users being confronted with such a modernization process? As an anthropologist of firms, I decided to select the Public Transportation Company of Marseilles as a fieldwork which seemed to tune with such an issue. I therefore conducted a diachronic investigation about the process linked to the modernization of this public company. Through this ten-year long fieldwork, I gave the priority to participant observation by

occupying several jobs within the enterprise. This communication unwinds the guiding thread among which each upbeat, company history, social conflict (year 1995 strike), technological changes (ticketing), feeling of insecurity only gets a meaning through its preceding steps. These upbeats do not match with a simple following of steps but tune with a holist and explanatory linking of social dynamics implemented by the modernization process.

Karolina Isaksson

### **Local community, individual mobility, and quality of life**

This paper is related to current norms of regional enlargement and individual mobility and how they are being manifested in regional development policy both at the EU level and in specific national contexts. In the paper, these norms are being contrasted with experiences from residents in smaller communities where long-term commuting is supposed to increase. What are these resident's experiences of getting around from home to work, school or leisure activities? How do they perceive their quality of life and sense of belonging in the local community? How is this affected by the expectation to travel sometimes long distances every day? How do they think about local qualities and the future development? How do they relate to environmental consequences of their own mobility? The study illustrates aspects of (in) equality and power in relation spatial development and is in itself a clear example of the need to question the current postpolitical discourse on regional development.

Christina Scholten

### **The train compartment as a living room and fellow commuters as extended family. Long distance commuters reflections on daily mobility.**

The everyday mobility like commuting is reality to more and more people. Faster and more comfortable modes of transports, equipped with technical services to facilitate wireless work gives people the opportunity to split the spatial being into a work-life and a home-life, located quite a distance apart while working on the journey in between. In the name of free choice, people have the ability to settle according to preferences. In this paper I discuss some of the findings from a study of long-distance commuters from a perspective on everyday mobility as a form of culture. In the story about their commuting they share with me, they give examples on how time-spatial pockets becomes arranged and used by them for various job-related tasks or

socializing with friends. The compartment as my living room and my fellow commuters as my extended family tries to investigate aspects of the daily mobility as something more complex than mere transportation.

Claudia Contreras

### **Uses and interactions: the metro de Barcelona**

The ecology of the subway has two major interventions. On one hand, contributions of those who have shaped the spaces: stations and machines. On the other, the interventions of those who transit, inhabit and through its use transform and in-turn are transformed into themselves. This user-space interaction functions in both directions, as creator and host of environments. Especially emphasized are those elements situated in environmental perceptions of users of this transport system and are reflected in the very usage of the space as well as by the marks left on it.

Leila de Castro Valoura

### **Knutpunkten: An Ethnographic Work at a Transportation Hub in Sweden**

This article describes and analyzes a three month ethnographic field research study conducted at Knutpunkten, the central hub of all transportation located in the city of Helsingborg, on the southwest coast of Sweden. This busy urban setting of transportation is affected by social conflicts and the general public's feeling of avoidance, as if Knutpunkten was invisible. Looking further at these features the research study aimed to uncover layers of social practices enacted in the space of this hub that 'conveys' a diversity of people everyday through its space. In observation of material and non-material cultures as well as interviews, findings suggest that Knutpunkten reflects the social tension involving power relations, segregation, excessive alcohol consumption, and youth disorientation that exists outside its walls, as if it was a microcosm of Helsingborg. Contrasts, e.g., mobility/stagnation, routine/entertainment, upstairs/downstairs bring relevant and timely reflections regarding spatial practices and empowerment in the city of Helsingborg, at a time when the city is planning the urban renewal project H+ The Tolerant City, which will be built South of Knutpunkten.

# Session 31

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## The Historiography and Use of Fine Arts

Fine arts, in a broad sense including for instance visual arts, music, literature, drama and film among other esthetic expressions have always been used for other purposes than just to be entertaining or a esthetic expression. In this session scholars from different disciplines examines the use of fine arts both from a practician and an academic perspective. Among the key questions is how the modernistic historiography has affected the view on older art, the status of art music, and improvisation.

### *Chair*

**Lennart Pettersson**, Department of Cultural Sciences, University of Gothenburg

### *Participants*

**Marion Lamberth**, Department for Cultural Sciences, Lund University

**Lennart Pettersson**, Department of Cultural Sciences, University of Gothenburg

**Áron Telegdi-Csetri**, Institute for Advanced Studies, New Europe College, Bucharest

Marion Lamberth

### **Who Cares About Classical Music in 2050?**

No doubt, classical music or art music is in a critical state in our days. Today's audiences are hopelessly traditional and star-fixed, and they have

little or no interest at all in the art music of today. At the same time, institutions of art music are struggling for their survivals in a constant rivalry with digital media and the quest of entertainment. Last not least, to become an academically schooled musician, conductor or composer has low priority in our time. All together, what does that mean for the conditions of classical music in the future?

My paper to give is based on research of current music life in Sweden considering the view points of executors (musicians, composers, and conductors), institutions (music-schools, academies, concert-halls, opera-houses) and the audience. I will speculate on the conditions of art music in 2050 and present a survival-kit from a musicological point of view.

Lennart Pettersson

### **Historiography as a marker of current paradigm**

The Italian artist Caravaggio (1571-1610) is one of the most well-known artists of the Italian baroque, but has that always been the case? In this paper I will argue that the reception and the historiography of fore instance Caravaggio can be seen as a marker of both the scientific discourse and of much wider questions in society in general.

Caravaggio is a good example of this. In the 19th century his fame was not as great as it is today, instead it were other artists of his era that occupied the interest of scholars and public. Today, on the other hand, Caravaggio is recognized as an important artist and there are numerous publications, exhibitions and films about his art and life. One important feature in these publications is that he is seen as modern. This leads to what might be called an institutionalized forgetfulness on the same time as it gives the present time a possibility to reanalyze the past. In the presented paper I will argue that scholars have to be aware of these circumstances and that historiography must be a part of the studies of art of past times.

Áron Telegdi-Csetri

### **Cosmopolitanism and Cultural Practice: towards a Systematic Place of Kant's Religion**

Along Kant's cosmopolitanism, as defined in his idea of "philosophy in a cosmopolitan sense", it is unclear, how it is more than a moral stance, namely, how it is cosmo-political. Through the application of an arguably Kantian definition of politics, we arrive at a specific sense of the cosmopolitical, namely, one taken from the Religion essay: the "Kingdom of Virtue". Besides

the impact that this idea has upon the whole of Kant's cosmopolitanism, we can observe that it interprets his idea of culture – specifically, of cultural difference – as the bearer of a specifically political freedom, namely, the right to differ. Returning to the Kingdom of Virtue, we conclude that it is an alternative approach to cosmopolitanism, operating through active mentalities (i.e., culture), not through common deliberation (i.e., politics), still being the par excellence place of the cosmopolitical.

# Session 32

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## Bodies, Boundaries and Borders

In this session scholars examines the naked and dressed human body as well as the idea of the human being. Both historical and today the human body has been in the center of a civilizing and controlling process. This can be seen in clothing and the view and nakedness. In both those cases clothing should conceal the human body. On the other hand can the human being be questioned as a category at all.

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Lennart Pettersson

### **Clothing and nudity as cultural markers in travelogues**

During the 19th century more than 200 travelogues by foreign visitors to the Nordic countries were published. To understand these books one has to analyze the written text as well as the illustrations as the media communicates

in different ways.

One of various themes in the travelogues is the dichotomization of 'we' and 'the other', were we (the author) are seen as superior in comparison to the other (the natives or in some cases indigenous people). In the depictions and descriptions of clothing and nudity it is possible to analyze how these dichotomizations were constructed, and to some extent also understand how different categorizations concerning the other still are active. It must be stated that it is not always an easy formula of 'the other' as inferior in comparison with the writing 'we' as the clothing also have a practical dimension in the actual environment.

The paper will deal with a small number of examples from different parts of the century. The examples will be chosen from travelogues where clothing and nudity is a theme in both text and pictures. In doing so it is possible to study development as well as the impact of media specific phenomena.

Eva Knuts

### **Body, style and anxiety**

The human body can be seen as a problem or/and as a canvas of possibilities. The body should be shaped and formed after certain norms. According to, for instance, personal shoppers such as Trinny and Susannah, known from the BBC show "What not to wear", there are absolute rules concerning how you should dress if your body has a specific type. And these rules are seen as natural laws, according to them.

This is the starting point for this paper that will discuss the status of the body and how it is dealt with in the field of personal shopping. Is the body a problem that experts should help their client to hide or is it something that should be emphasized? Another question that will be addressed concerns the interaction between bodies, styles, expert and clients.

The theoretical perspective of the paper is influenced by Actor Network Theory where the bodies, clothing, experts and client all are seen as actants and are creating significans together.

Kristofer Hansson

### **Life crisis as a public transformation**

We live in a time when it is possible to have a transparent everyday life; for example writing blogs and publishing photos on the internet. Sometimes it seems as the only way to live an authentic life is to also live a life in transparency. Going to TV-shows and newspapers we can see that celebrities use

their setbacks and life crisis to display their authentic selves. They are no longer unreachable stars, but more like us. It has also been pointed out that this change from a more private self to a more public self, is something that have created opportunities and that people don't need to live a life in concealment. How can we use narratives that people construct from they experiences of life crisis to analyse new technologies of subjectivity? In this abstract I look closer on how both celebrities and ordinary people use their experiences of life crisis when the constructed there new and public selves. From a cultural analysis perspective I point out how new technologies of subjectivity transform how we relate to what psychoanalysis would call development theory.

# Session 33

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## Representations and Legislations

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Johan Jarlbrink & Andreas Nyblom

### **Early Aviation and the Press: Journalism, advertising and the celebrity pilot**

In the first years of the 20th century numerous attempts were made at making powered flying machines take off and stay in the air. What commonly is labeled “the pioneer era” (1900-1914) covers the unsteady beginning of the motorized airplane as well as its large-scale introduction as a tool for warfare and the transportation of goods and passengers. Initially regarded as a foolish toy for hazardous adventure, the airplane rapidly became a favoured symbol of modernity, and the engineers, entrepreneurs and pilots involved were celebrated as heroes of progress.

However, the quick change in opinion regarding the use and benefit of airplanes was not only dependent on the technical skill of the inventors or the bravery of the flyers. By the founding of aviation prizes and the arrangement and coverage of aviation events, the press and other media played an active

role in the introduction of the powered aircraft. Through a case study of the mediatization of the first Swedish aviator, popularly known as the “Flying Baron”, the aim of this paper is to shed light on the media history of early aviation, including the celebrity pilot as an important means by which aviation was publicly experienced and popularized.

Kyrre Kverndokk

### **Mediating natural disasters in Scandinavia in the 18th century: The 1755 Lisbon earthquake as a media event**

Most of us do not experience natural catastrophes firsthand, but we are still touched by them. Large natural catastrophes are understood as universally human concerns, and they are globally exposed through mass media. Natural catastrophes are to a large degree interpreted and given certain kinds of meaning through media. Mass mediation of natural disasters is not a new phenomenon. The news of the 1755 Lisbon earthquake was distributed to people all over Europe through newspapers, broadsides, pamphlets, books and not to forget through the most important mass media of that time; sermons.

The paper will examine how the news of this disaster was distributed in Scandinavia. How was the dramaturgy of this media distribution? What kinds of narrative motifs were in circulation? How was the relationship between man, nature and God discussed? Drawing on Dayan and Katz’ concept media event I will discuss the interplay between the news and its Scandinavian audience. What kind of emotional states were incorporated in the mediation of the earthquake? In what way was the earthquake made relevant to the Scandinavian reader of the 1750s?

Elpida Dragasi

### **The role of the legislative process in developing cultural heritage policy: a view from Greece**

This paper explores the passage of the Greek Law 3028/2002 ‘on the protection of antiquities and cultural heritage in general’ by following its pre-parliamentary and parliamentary stages. Specifically, three issues are addressed: how cultural policies on the protection of movable cultural heritage were developed into a law, what shape reforms on the protection of movable cultural heritage took during the legislative process, and how these new changes were received by different interest groups. Analysis of archival material informed the methodological framework alongside interviews with officials, specialist lawyers, and academics in Greece. The analysis of data identified

a number of disputes and streams of thought which influenced the final decision. The drafting of the new Greek law for the protection of cultural heritage was positively received by participants involved in the legislative process and was adequately scrutinised throughout different stages. However, strong competing interests mainly from political parties and professional unions made the process more complicated and hindered the Government in choosing which proposals to approve and finally in getting the Bill passed. These results provide the basis for understanding the process of cultural heritage policylaw-making and have implications for its further development and implementation.

# Session 34

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## Cultures of conflict

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### Emrah Irzik

Studies of New Conservatism in Turkey are usually accompanied by narratives of re-awakening and return, in particular of Islam as political force and lifestyle, and the Ottoman past as grandiose national imaginary. The increasing weight of conservatism and ‘modesty’ in Turkish public space are, not without merit, associated with the becoming visible of certain previously disadvantaged or repressed sections of the population who have now gained a foothold in public life. One thesis that has recently gained prominence in the intellectual media-academic nexus to explain the phenomenon is the thesis of the rise of an ‘authentic bourgeoisie’ due to transformations in economic structures under competitive globalization, away from state-dependent forms of accumulation. According to this thesis, this transformation has allowed a predominantly Anatolian and conservative bourgeoisie to rise up and

challenge the West-facing Istanbul bourgeoisie that was too closely linked with the secularist State elite. Thus the return of those that were repressed under the secularist State and the cultural representation of the same shift.

This paper will challenge the 'return thesis' by arguing that New Conservatism in Turkey can be better understood as co-evolving with the powerful thrust of contemporary neoliberalism which serves the interests of the bourgeoisie as a whole. As the public provision of services and community functions are withdrawn under neoliberalism, the void is filled by institutions and support networks of a conservative, religious non-state kind. The counterpart of neoliberalism is expressed precisely as neoconservatism in the cultural landscape. From this perspective, this is not a paradigm shift away from Western orientation but the very reproduction of neoliberal and globally integrated changes in the particular Turkish context, placing Erdogan's Turkey more in line with Berlusconi's Italy than with Ahmadinejad's Iran. Rising conservatism as lifestyle and spectacle in public culture, and a chipping away at secularism (which itself rests on an uneasy particularistic formulation in Turkey), are the same trends under neoliberalism in the West and the globe. The hegemonic shift therefore seems to be taking place in the surface phenomena of particular cultural expressions of the same overarching dynamic, the same neoliberal paradigm simultaneously breeding in one case white-christian xenophobic conservatism, and in the other case turkish-muslim nationalist conservatism as a reaction.

Asuman Suner

### **Between Magnificence and Monstrosity: Negotiating Turkishness in the Junction of Islamic Conservatism, Nationalism and Democracy**

'Magnificence' and 'monstrosity' have been terms widely circulating in Turkish media since the first months of 2011: The term 'magnificent' comes from the title of a popular television drama (The Magnificent Century) which portrays the 16th century Ottoman Palace under the reign of Sultan Süleyman, whereas the term 'monstrous' was uttered by the Prime Minister to characterize the 'Monument of Humanity' recently erected in the northern city of Kars near the Armenian border. Both events caused enormous controversy: Magnificent Century was rigorously protested by Islamist and nationalist groups because of its supposedly belittling representation of the glorious Ottoman past, while the Prime Minister's characterization of the Monument of Humanity as 'monstrous' arose indignation among liberal and laicist circles. Examining the discussions in social media around these two

public events, this paper argues that the swing between the terms ‘magnificence’ and ‘monstrosity’ actually captures well the present mood of Turkish people (in Turkey as well as in Europe) who have grown increasingly confused about their own identity since the last decade during which Turkey went through a complex process of transformation under the majority government of the pro-Islamic Justice and Development Party. This paper aims to discuss how ‘Turkish/Muslim’ identity is negotiated in and out of Turkey in the junction of Islamic conservatism, nationalism and democracy.

## Youjung Jung

This investigation is a variable attempt to approach major and minor union movements from the perspective of cultural studies. Most of the previous investigations about union movements focus on function and institution. A few cultural approaches can be found in studies of minor movements in Japan, but none in any study of major movements. This investigation therefore tries to examine both major and minor union movements from a cultural perspective. In particular, we hypothesize that the Japanese labor movement since the 1980s can be explained in cultural terms not just in terms of their function and institution.

An Important point of this investigation is what culture is, and why we should look at the labor movement from the cultural perspective. This study uses concepts from Raymond Williams (1977), such as the ‘structure of feeling’. According to Williams, culture is a hegemonic process of ‘the dominant’, ‘the resident’, and ‘the emerging.’ The ‘structure of feeling’ is a cultural hypothesis used to explain this hegemonic process. This concept came from an argument between Edward. P. Thompson and Williams. Williams considered the whole society and other underrepresented groups, such as women, foreigners and even the working class. The concept of ‘structure of feeling’ is therefore an appropriate concept to explain the hegemonic process of both major and minor labor movements. It also enables us to investigate a hegemonic process inside those unions. This is why the cultural approach is useful to understand the contemporary labor movement in both major and minor unions in Japan.

## Jian Dhruv

### **Alain Badiou and the Sheng-wu-lien**

In recent years the significance of the Cultural Revolution in China has come to the fore in contemporary studies of political agency and subjecti-

vity due to the increasingly popularity of the post-Maoist French political philosopher, Alain Badiou. This paper seeks to compare the critique of the Cultural Revolution put forward by Badiou, to that of the Chinese ‘ultra-Left’ group, Sheng-wu-lien. Both Badiou and Sheng-wu-lien agree that the Cultural Revolution did not go far enough in challenging the basic powers and authority of the Party-State; however, whilst Badiou advocates a ‘politics-without-a-Party’ due to his belief that the Party-form itself has become saturated, the Sheng-wu-lien argued for a new type of Maoist party. I will thus closely examine the convergences and divergences between Badiou and the Sheng-wu-lien, with a particular focus on the question of the Party-form and the bureaucracy. I will especially pay attention to the importance of the Sheng-wu-lien’s theorization of the rise of a ‘new class’ in China, in comparison to Badiou’s silence on the question of the bureaucracy and on the importance of incorporating an analysis of ‘cultural capital’, as Sinologist Joel Andreas has argued, into our analysis of the ‘new class’.

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