

**26 & 27
OCTOBER
2017
UNIVERSITY
THEATRE**

Keynote Speakers:

Victoria Bernal
University of California

Paula Chakravartty
New York University

Iain Chambers
Oriental University

Postcolonial Mediations: Globalisation and Displacement

4th Annual ACGS Conference

enquiries: acgs-fgw@uva.nl

web: www.acgs.uva.nl

TABLE OF CONTENTS

Welcome.....	3
Organising Committee	4
Postcolonial Mediations: Globalisation and Displacement.....	5
Practical information.....	6
Transportation.....	8
Timetable.....	10
Program Panel Sessions	12
Keynote Speakers.....	20
Participants.....	24

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Postcolonial Mediations: Globalisation and Displacement is the fourth international conference organised by the Amsterdam Centre for Globalisation Studies (ACGS).

The ACGS was established in 2012 as part of the Cultural Transformations and Globalisation Research Priority Area. The Research Priority Areas represent the very best the University of Amsterdam has to offer in terms of research.

The ACGS focuses on the profound and lasting ways in which globalisation is transforming our world. From new patterns of migration and diaspora, to new trends in city and nation building, to new techno- informational networks of communication and knowledge, the world is in rapid flux.

While the socio-economic dimensions of globalisation have been widely studied, far less attention has been paid to its cultural dimensions. And yet, the need to identify and understand how globalisation is effecting cultural change—spanning from Asia to Europe, and from Africa to the Americas—is central to any effort to form a comprehensive picture of our contemporary world. The ACGS responds directly to this need and, in the process, provides a strong humanities perspective that is frequently lacking in existing academic and public debates.

The researchers brought together by the ACGS have a longstanding tradition of analysing discourses and representations of the nation state, European citizenship, migrants, minorities, new media, and other related issues that are undergoing rapid and dramatic change as a result of globalisation. Within the ACGS, they build on their shared research momentum and knowledge to generate new ways of understanding and explaining the relationship between globalisation and cultural transformation.

To take full advantage of the diversity of backgrounds and perspectives represented at the conference, a variety of session formats, from more to less structured, are offered throughout to provide ample opportunities for you to speak, listen, engage and interact. We wish the best for this conference and hope it will provide you every opportunity for dialogue with colleagues from around the corner and around the world.

We are very happy to welcome you in Amsterdam!

Jeroen de Kloet, Department of Media Studies, Faculty of Humanities, University of Amsterdam.

Contact: B.J.deKloet@uva.nl

Sudeep Dasgupta, Department of Media Studies, Faculty of Humanities, University of Amsterdam.

Contact: S.M.Dasgupta@uva.nl

John Nguyet Erni, Department of Humanities and Creative Writing, Faculty of Humanities, Hong Kong Baptist University

Contact: johnerni@hkbu.edu.hk

Anikó Imre, School of Cinematic Arts, Division of Cinema & Media Studies, University of Southern California

Contact: imre@usc.edu

Sandra Ponzanesi, Department of Media and Culture Studies, Faculty of Humanities, Utrecht University.

Contact: S.Ponzanesi@uu.nl

Raka Shome, Department of Communications and New Media, Faculty of Arts and Social Sciences, National University of Singapore.

Contact: r.shome@yahoo.com

Jori Snels, Art Studies, Faculty of Humanities, University of Amsterdam.

Contact: J.Snels@uva.nl

Postcolonial thinking has challenged the stability of discourses on culture, globalisation, economics, human rights and politics. Postcolonial thinking, as a form of mediation and displacement of worldviews, triggered a re-evaluation of the complex connections between culture, class, economy, gender and sexuality. This conference aims to engage with such postcolonial displacements.

Displacement can be seen under the rubric of mobility and its many forms today, most tellingly discernible in the forced movements of peoples in the wake of wars, and the concomitant crises this provokes around issues of “culture and civilization”, and its gendered, religious and raced dimensions. The refugee crisis in Europe is an important case in point. Cultural productions from the non-West continue to displace received understandings of other cultures and societies (Chow, 2002, Narayan, 1997) while contemporary political movements draw inspiration from postcolonial struggles as they deploy new media forms, as Howard Caygill (2013) has recently shown in his analyses of the Gandhian non-violence movement, the continuing Maoist rebellions and their relation to the Zapatistas and the Indignados. The shifting contours of gender and sexual politics, and the critique of stable identities provoked by queer politics and theory, are also producing displacements, in the discourse and practice of the politics of rights. Local, regional and national politics often challenge universal rights claims. e.g. the controversies around the relevance of “Global Queer” (Altman, 1996).

The postcolonial is understood here simultaneously as a mediating and a displacing series of interventions, which demands engagement with contemporary understandings of globalisation.

PRACTICAL INFORMATION

CONFERENCE VENUES

Registration, the opening address, the closing panel, and all keynote lectures take place in the University Theatre. Panels take place both in the University Theatre and the Singel University Library. See Program Panel Sessions for exact locations.

A: [Singel University Library \(UB\)](#): Singel 425, 1012 WP Amsterdam

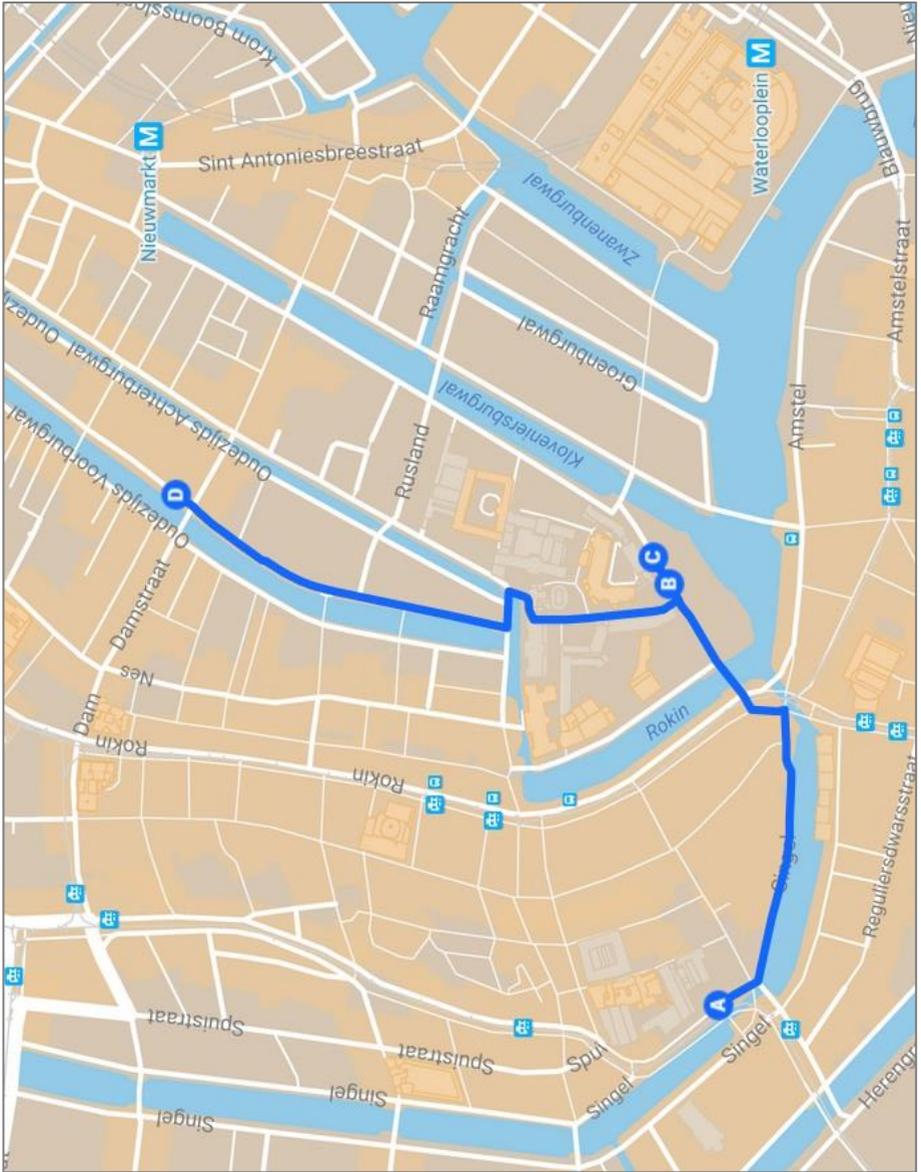
B: [University Theatre](#): Nieuwe Doelenstraat 16-18, 1012 CP Amsterdam

FOOD AND DRINKS

Tea and coffee will be served during breaks in the University Theatre foyer. On both conference days lunch will be provided to all speakers from 12:30 till 14:00 at Café De Jaren. The conference dinner for speakers will take place on Thursday at 19:00 at Oriental City.

C: [Café de Jaren](#): Nieuwe Doelenstraat 20, 1012 CP Amsterdam

D: [Oriental City](#): Oudezijds Voorburgwal 177-179, 1012 EV Amsterdam



Find the interactive map containing all locations here: <http://bit.ly/2yrsIDt>

TRANSPORTATION

UNIVERSITY THEATRE

Nieuwe Doelenstraat 16-18, 1012 CP Amsterdam

It is an 18-minute walk (1.5 km) from Amsterdam Central Station to the University Theatre. You can also take the following trams (7 min, 2 stops):

- Tram 9 toward Diemen (Sniep)
- Tram 4 toward Station RAI

Get off at Spui (Rokin) and walk to Nieuwe Doelenstraat 16-18 (300 m, 4 min).

Or the following tram (8 min, 3 stops):

- Tram 24 toward VU Medisch Centrum

Get off at Muntplein and walk to Nieuwe Doelenstraat 16-18 (260 m, 3 min).

SINGEL UNIVERSITY LIBRARY (UB)

Singel 425, 1012 WP Amsterdam

It is a 20-minute walk (1.6 km) from Amsterdam Central Station to the University Library. You can also take the following trams (10 min, 4 stops):

- Tram 1 toward Osdorp de Aker
- Tram 2 toward Nieuw Sloten
- Tram 5 toward Amstelveen Stadshart

Get off at Koningsplein and walk to Singel 425 (90 m, 1 min).

TAXIS

To get around Amsterdam by taxi, you can phone for a taxi or go to a taxi rank (an area marked off on a street where taxis wait for their fares). Taxis often wait near larger hotels in the city. There are also several iOS and Android apps for ordering taxis in Amsterdam, such as [TaxiCentrale Amsterdam](#) (T: +31 (0) 20 7777777).

CYCLING

Amsterdam is a bicycle-friendly city. Central Station, Leidseplein and Dam Square are major rental hubs. Day rates average EUR 10. Bikes are sturdy and locks are included. Equipment for children and other add-ons are also available. Most companies offer guided tours as well as recommended route maps for trips in and outside of Amsterdam. We recommend [MacBike](#) and [Green Budget Bikes](#).

TIMETABLE

DAY 1 THURSDAY 26 OCTOBER 2017

8:30-9:00	Registration & coffee and tea University Theatre
9:00-09:30	Opening address University Theatre
9:30-10:30	Keynote lecture: Victoria Bernal (University of California) Chair: Sudeep Dasgupta University Theatre
10:30-11:00	Coffee and tea University Theatre
11:00-12:30	Panels 1-4 University Theatre & Singel University Library
12:30-14:00	Lunch Café de Jaren
14:00-15:30	Panels 5-7 University Theatre & Singel University Library
15:30-16:00	Coffee and tea University Theatre
16:00-17:00	Keynote lecture: Iain Chambers (Oriental University) Chair: Sandra Ponzanesi University Theatre
19:00	Conference dinner Restaurant Oriental City

- 9:00-9:30 **Registration & coffee and tea**
University Theatre
- 09:30-10:30 **Keynote lecture: Paula Chakravartty (New York University)**
Chair: Raka Shome
University Theatre
- 10:30-11:00 **Coffee and tea**
University Theatre
- 11:00-12:30 **Panels 8-10**
University Theatre & Singel University Library
- 12:30-14:00 **Lunch**
Café de Jaren
- 14:00-15:30 **Panels 11-13**
University Theatre & Singel University Library
- 15:30-16:00 **Coffee and tea**
University Theatre
- 16:00-17:00 **Closing Panel: Sudeep Dasgupta, Anikó Imre, Sandra Ponzanesi, Raka Shome**
Chair: Jeroen de Kloet
University Theatre
- 17:00 **Drinks**
Café de Jaren

PROGRAM PANEL SESSIONS

THURSDAY 26 OCTOBER, 11:00-12:30

PANEL 1: ARTISTIC INTERVENTIONS

Location: University Theatre

Chair: Jeroen de Kloet (University of Amsterdam)

Haneen Ghabra (Kuwait University). 'The Embodiment and Performance of White Femininity: Muslim Women Reenacting Whiteness'.

Roshini Kempadoo (University of Westminster). 'Decolonial Transgressions: Visual Art, Archives and Show Me the Money'.

Chiara Nuzzi (Independent researcher). 'Displaced Figures: A Resistant Archaeology'.

Ashwani Sharma (University of East London), 'Aesthetics of Postcolonial Time'.

PANEL 2: POSTCOLONIAL VISIBILITIES

Location: Singel University Library (Belle van Zuylenzaal)

Chair: Sudeep Dasgupta (University of Amsterdam)

Randi Marselis (Roskilde University). 'Pinning Colonialism'.

Déborá Póvoa (Erasmus University Rotterdam) & **Emiel Martens** (University of Amsterdam & Erasmus University Rotterdam). 'The Commodification of Poverty: Favela Tourism and Visual Culture in Rio de Janeiro'.

Rae Lynn Schwartz-DuPre (Western Washington University). 'Curious about George: Re-engaging Postcolonial Commitments and Multiple Mediums of the Monkey'.

Jiyu Zhang (Leiden University). 'Out of Place: Sexuality, Identity, and the Body in Sinophone Cinema'.

PANEL 3: POSTCOLONIAL MEDIATIONS

Location: Singel University Library (Potgieterzaal)

Chair: Anikó Imre (University of Southern California)

Esteban Acuña (University of Freiburg). 'Mediating Trans-Atlantic Romani Mobilities'.

Nancy Mauro-Flude (National University of Singapore). 'Experimental Publishing Practices: A Question Concerning and the Representation of the Global South'.

Arjun Shankar (University of Pennsylvania). 'Postcolonial Phantasmagorias: Mediat(iz)ing Farmers' Suicide'.

PANEL 4: CRITIQUE

Location: Singel University Library (Vondelzaal)

Chair: Sandra Ponzanesi (Utrecht University)

Malcom Ferdinand (Royal Netherlands Institute of Southeast Asian and Caribbean Studies). 'Epistemological Displacements in French Caribbean Postcolonial Ecologies'.

Ferit Güven (Earlham College). 'A Postcolonial Critique of Democracy'.

Lili Shi (City University of New York). 'I Had my Child in Brooklyn: Gender, Nation, and Diaspora in Lived Experiences of Transnational Maternity in Brooklyn's New Chinatown'.

Övgü Tüzün (Bahçeşehir University). "'A Revolution in Code": Agency and Resistance Hari Kunzru's *Transmission*'.

PANEL 5: DISPLACEMENTS I

Location: University Theatre

Chair: Raka Shome (National University of Singapore)

Natasha Basu (University of Amsterdam). 'Challenging the Citizen-Other Binary: 'Illegal' Migration and the Case of the Citizen-Smuggler'.

Souad Belhorma (University of Moulay Ismail). 'The Socio-economic Experience of Syrian Refugees in Morocco'.

Purba Das (Ohio University). 'Being African in India: The Question of Race and Racial Discrimination in Postcolonial India'.

Gabriel Dattatreyan (University of London). 'Affective Displacement: Somali Refugees and petitions for a third country option in Delhi, India'.

PANEL 6: DISPLACEMENTS II

Location: Singel University Library (Belle van Zuylen)

Chair: Esther Peeren (University of Amsterdam)

Marianna Griffini (King's College London). 'The Immigrant Other: Postcolonial Echoes in the Italian Extreme Right's Discourse'.

Angéla Kóczé (Wake Forest University & Central European University). 'How Can a Postcolonial Perspective Inform Contemporary Forms of Economic, Political and Social Exclusion of Roma in the Era of Economic Globalization?'.

Vukasin Nedeljkovic (Dublin Institute of Technology). 'Direct Provision Centres'.

Tiina Seppälä (University of Lapland) & **Afroja Khanam** (University of Lapland & Jagannath University). 'Rethinking Agency, Power, Knowledge: Learning from Displaced and Slum Communities in Bangladesh'.

PANEL 7: EUROPE AND ITS OTHERS

Location: Singel University Library (Vondelzaal)

Chair: Thomas Poell (University of Amsterdam)

James Anderson (University of Amsterdam). ‘Displaced Black Subjects’: Re-mapping a Dutch Colonial Legacy in Amsterdam’s “Black Heritage Tour”.

Huib van Baar (University of Giessen). ‘A Decolonial Critique of Post-Racial Europe: Rethinking Eurocentrism through the Lens of the Roma’.

Koen Leurs (Utrecht University). ‘Hacking the European Refugee Crisis? Data Activism and Human Rights’.

Johanna Turunen (University of Jyväskylä). ‘(De)coloniality and Dissonance - Rethinking European Values and Heritage’.

PANEL 8: GLOBALIZATION AND THE POSTCOLONIAL

Location: Singel University Library (Belle van Zuylen)

Chair: Jeroen de Kloet (University of Amsterdam)

Asma Agzenay (Ibn Zohr University). 'Some Displacements of the 'Postcolonial' in the Age of Globalization'.

Olga Bayscha (National Research University Higher School of Economics). 'Democratic Globalization or Global Coloniality? Miscommunicating Social Change through Progressive Discourses'.

Nandita Sabnis (Arizona State University). 'Message in a Bottle... or a Saks Handbag: Cosmopolitan Ethics, Trade Agreements, Spectacle, and Human Rights'.

PANEL 9: REMAPPING THE NATION

Location: Singel University Library (Belle van Zuylenzaal)

Chair: Sudeep Dasgupta (University of Amsterdam)

Sruti Bala (University of Amsterdam). 'Cultural Practices of Citizenship under Conditions of Fragmented Sovereignty: The Case of the Dutch Caribbean'.

Khem Guragain (York University). 'Globalising Dalits: Recasting the Nation and Re-Claiming the Pariah Identity in Sangati'.

Nidhi Trehan (Institute of Social Sciences). 'The Limits of Political Power at the Margins: A Comparative Reflection on European Roma and Dalits of India'.

PANEL 10: MEDIATION AND DIGITIZATION

Location: Singel University Library (Vondelzaal)

Chair: Anikó Imre (University of Southern California)

Domitilla Olivieri (Utrecht University). 'Just Facts? A Documentary Studies Approach to Contemporary Political Mediations of Otherness, Crises and Displacements'.

Wendy Willems (London School of Economics and Political Science). 'Postcolonial Diasporas, Mediated Encounters and the Ironic Performance of Selves'.

Kaya de Wolff (University of Tuebingen). 'Memory Conflicts in Post-Colonial Media Cultures: The Mediated Struggles for Recognition of the Herero and Nama Genocide in the German Press'.

Shereen Yousuf (University of Wisconsin-Madison). 'Rupturing Temporality: An Analysis on Decolonizing Grief, Pain, and the Tragedy of *Ashura*'.

PANEL 11: MEDIATING CITIES IN POSTCOLONIAL EUROPE: GENDER, DIASPORA AND BELONGING

Location: University Theatre

Chair: Sandra Ponzanesi (Utrecht University)

Donya Alinejad (Utrecht University). 'Digital Connections and Mobile Mediations of Emotion: Tracing the Urban Lives of Turkish-Dutch Migrants Between Istanbul and Amsterdam'.

Laura Candidatu (Utrecht University). 'Postsocialist Migration Flows in the Metropolis. Romanian (Gendered) Migration in Amsterdam'.

Melis Mevsimler (Utrecht University). "'Cosmopolitan' Narratives from Post-Brexit London: Digital Practices of (Self-) Representation, Connectivity and Mobilization Among Turkish Migrant Women in London'.

Claudia Minchilli (Utrecht University). 'Postcolonial Entanglements: Somali Women's Transnational and Local Digital Practices in Rome'.

PANEL 12: QUEERING THE POSTCOLONIAL

Location: Singel University Library (Belle van Zuylenzaal)

Chair: Raka Shome (National University of Singapore)

Ahmet Atay (The College of Wooster). 'Diasporic Queer Work: Cyberspace and Commodification of Bodies'.

Suvi Keskinen (University of Turku). 'Postethnic Activism in the Neo-Liberal Era: Antiracist Feminist and Queer of Colour Mobilizations in the Nordic Region'.

Ricardo Quintana Vallejo (Purdue University). 'Globalized Bigotry: Mexico's 'Natural Family' Movement against Marriage Equality and LGBTQ+ Human Rights'.

PANEL 13: CONTESTED WORLDS

Location: Singel University Library (Vondelzaal)

Chair: Esther Peeren (University of Amsterdam)

Katarzyna Wolanik Boström (Umeå University). 'Negotiating Postcolonial Predicaments: Swedish Physicians' Narratives on Working for Help Organizations in Postcolonial Contexts'.

Priya Kapoor (Portland State University). 'Postcolonial Theory in an Age of Climate Change and Community Radio'.

Amy Levin (Northern Illinois University). 'The Humanitarian Gaze: Narrating Medicine in a Postcolonial World'.

Derek Pardue (Aarhus University). 'The Role of Place in Postcolonialism: An Argument for Urban Emplacement'.

VICTORIA BERNAL, 'CITYSCAPES, MEDIASCAPES, AND DIASPORA:
(POST)COLONIAL IMAGINARIES OF ASMARA'.

ABSTRACT

Eritreans have produced a rich field of online texts and images about their capital city, Asmara. While Europeans often view Asmara through the lens of an aesthetic nostalgia that casts the city as a time capsule where exemplars of the architectural style of Italian fascism are preserved, to Eritreans, Asmara is much more than her buildings. I explore representations of Asmara on websites established by Eritreans in diaspora to reveal the ways that cyberspace and the city of Asmara offer terrains for exploring, contesting, and constructing Eritrea's past, present, and futures. Websites such as Awate, Asmarino, and others form a dynamic online public sphere initiated by Eritreans in diaspora that has been institutionalized over the past fifteen years as a vital component of Eritrea's transnational political field. An analysis of Eritreans' posts considers what is at stake in different ways of defining the city. The city is simultaneously a material assemblage of buildings, roads, and population and a symbol of Eritrea. Asmara is always a virtual city as well as a material city because it is freighted with a diverse set of significances. Through representing their capital city in their own ways, Eritreans reclaim it from Westerners who see it as a colonial achievement, and they challenge the power of the Eritrean state that controls the physical city, but cannot control its symbolic meanings. As Eritreans represent the city they engage in the on-going construction of Eritrean cosmopolitanism and reflect on old and new social formations and forms of belonging and exclusion. There is a dynamic among the physical city as it exists on the ground, the diverse images used to depict it visually, and the texts composed to articulate and interpret the meaning of the city. Here, the circulation and interactivity of the internet are important, foregrounding the properties of the internet as a public sphere and bringing the politics of representation to the fore through the comments engendered by the particular texts and images of different posters. The ambiguities of location that are present in diaspora and in cyberspace contribute to the construction of Asmara as a space of civic imaginary.

BIO

Victoria Bernal is Professor of Anthropology at the University of California, Irvine. Her scholarship explores questions about politics, gender, migration and diaspora, war, civil society and activism, and digital media. Her most recent book is *Nation as Network: Diaspora, Cyberspace, and Citizenship* (2014). Dr. Bernal co-edited the anthology, *Theorizing NGOs: States, Feminisms, and Neoliberalism* (2014). Professor Bernal has carried out ethnographic research in Sudan, Tanzania, Eritrea, Silicon Valley, and cyberspace. Her current project focusses on privacy, cybersecurity, and digital surveillance.

PAULA CHAKRAVARTTY, 'DECOLONIZING THE UNIVERSITY:
DISPLACEMENT, DISSENT AND SANCTUARY'.

ABSTRACT

What is the salience of decolonial theory today? In this talk, I briefly consider how this question speaks to research priorities in the field of Media and Cultural Studies, but I am more interested at this specific political conjuncture, in posing this question and thinking through its implications for our theories and practices at universities in general. To do so, I focus on the specific case of the New Sanctuary movement in the US as a response to the election of an ethno-nationalist far-right President into office in 2016. The 20th century Sanctuary movement began in cities like New York and Los Angeles in the 1980s as a response to the large-scale migration from Central America, when hundreds of thousands of Salvadorans, Guatemalans and Nicaraguans were fleeing civil war and economic devastation. The movement for Sanctuary cities, and safe zones in places of worship and schools came in response to Reagan era brutality in "Empire's backyard". In this talk, I hope to show how the current solidarity movements, which have expanded beyond places of worship to colleges and universities, pose a powerful moral challenge to immigration policies that can be seen as modes of legislative ethnic cleansing.

BIO

Paula Chakravartty is Associate Professor of Media, Culture and Communication and the Gallatin School, NYU. She is the co-editor of *Race, Empire and the Crisis of the Subprime* (2013), the co-author, of *Media Policy and Globalization* (2006), and co-editor of *Global Communications: Towards a Transcultural Political Economy* (, 2008). Her recent publications include a special issue on "Mediatized Populisms: Inter-Asian Lineages," *International Journal of Communication* (December 2017); "Infrastructures of Empire: Towards a Critical Geopolitics of Media and Information Studies," for *Media, Culture and Society* (2016).

Professor Chakravartty is a member of the NYU Coalition for Fair Labor, is part of the NYU Sanctuary Faculty Collective, is on the executive board of the NYU AAUP and is a member of the Gulf Labor Artist Coalition.

ABSTRACT

Commencing from its contemporary re-emergence as a zone of social crisis, cultural confrontation and political control, this talk will be concerned with the prospect of a postcolonial Mediterranean. It will seek to consider what the latter might mean. Who has historically imposed the right to narrate, define and explain this sea and adjoining land masses? Are we to continue working with a prevalent European order and settlement, or are there more extensive historical, cultural, social and political rights involved?

These considerations suggest a paradigm shift and a necessary decolonisation of this inheritance. Inducing such a change in historical and cultural understandings leads inevitably to an epistemological shift that impacts on contemporary knowledge formations, disciplinary protocols and political figurations. Such prospects will be brought into focus by considering alternative critical languages. Engaging with music and the visual arts, the talk will conclude considering a critical cut and distinction with what passes for accredited knowledge.

BIO

Iain Chambers presently teaches Cultural, Postcolonial and Mediterranean Studies at the University of Naples, «Orientale». A former graduate student of the Centre for Contemporary Cultural Studies, Birmingham, he is the author of several publications including *Migrancy, Culture, Identity* (1994), *Mediterranean Crossings. The Politics of an Interrupted Modernity* (2008) and *Postcolonial Interruption, Unauthorised Modernities* (2017). With Lidia Curti he co-edited *The Postcolonial Question. Common Skies, Divided Horizons* (1996).

PARTICIPANTS

PANEL 1: ARTISTIC INTERVENTIONS

HANEEN GHABRA, 'THE EMBODIMENT AND PERFORMANCE OF WHITE FEMININITY: MUSLIM WOMEN REENACTING WHITENESS'.

ABSTRACT

This study examines Muslim Women's performances and embodiment of White Femininity. Through a postcolonial lens and building off Shome's work on White femininity: a force that produces borders and boundaries around gender, race, sexuality, class, and defines what is modern, I aim to extend Shome's work by illustrating how discourse on Muslim femininity has become an important extension of White femininity and heteronormativity. I address the invisibility/visibility and problematic rhetorical constructs for re-securing and replicating White femininity, which in turn reasserts white masculinity as the dominant ideological structure in service of Whiteness. To be exact, the aim is to specifically focus on how Whiteness travels globally through Muslim bodies and subjects who speak the language of the imperialist and not the vernacular. As globalization gains momentum, the Muslim women's body is displaced internally as she embodies White femininity. This study problematizes women who speak for their own communities that operate in a White Western framework because they negate their own communities. I identify the embodiment of White femininity by focusing on controlled Muslim women archetypes that have emerged as a result of Western Media. The goal is to be better able to identify moments in which bodies are co-opted by privileged identities. Through an Intersectional Feminist Ethic and a postcolonial framework the study concludes with a way forward in both critical thinking and identifying when those in marginalized identities embody a privileged identity. This study is also a call to the importance of using a postcolonial lens in order to critically unpack and identify when dominant ideologies have co-opted the media and popular culture.

BIO

Haneen Ghabra is an Assistant Professor at the Department of Mass Communication at Kuwait University. She specializes in in rhetoric and cultural studies with a focus on Third World women and intersectionality. Her areas of focus includes exploring hegemonic narratives via text, images and bodies and how they are embodied by women of color and Third World women. Through an intersectional feminist ethic she focuses on

systemic privilege such as class, gender, race sexuality and so forth. She has been awarded top student paper at the National Communication Association (NCA) Feminist Division and twice at the Western States Communication Association Intercultural Communication Interest Group.

ROSHINI KEMPADOO, 'DECOLONIAL TRANSGRESSIONS: VISUAL ART, ARCHIVES AND SHOW ME THE MONEY'.

ABSTRACT

As we come to terms with perspectives that are politically and culturally polarising and charged, set within everyday experiences of 'post-truth' life online, work by artists from the global south and its diasporas increasingly provide responses attuned to reveal structural globalised relations dominated by structural inequalities. Roshini Kempadoo will present her photographic artwork on money, migration and labouring black bodies *Show Me the Money* (2016). This artwork is explored in correspondence to other works including those by Andil Gosine, Rodell Warner and Nadia Huggins. I perceive these artworks as visual narratives, events and instances that critique and transgress colonial histories, capitalism and postcolonial nationalist tendencies.

These artworks respond to two unprecedented junctures. The first is concerned with migration, particularly the unprecedented northern movement of bodies from the Middle East and Africa towards Europe. The image of violated bodies, slowly transgressing borders, is constant in our memories and the persistent vision of our contemporary popular media.

The second juncture is electronic and virtual, fleeting, associated with a click, a form of transmission that is associated with movement of financial transactions that exchange hands and circulate in instant ways across locations. Separated from our vision, the movement of wealth is unprecedented, occurring out of sight and yet apparent in other locations like the Caribbean.

Conceptualising the term contiguous archive in my recent publication *Creole in the Archive*, is to reiterate the relationship that brings together historical material and contemporary visual artworks. These artworks comprise of photographs, archival material, screen-based interactive installations and screen-based media. It is through the exploration of artworks that centralise contemporary and southern black bodies in relation to instrumental networked technological environments as differentiated aesthetic strategies that are emergent as decolonial perspectives.

BIO

Roshini Kempadoo is a London based photographer, media artist, and Reader at the University of Westminster. She researches, creates and writes on postcolonialism, memory and archives, the Caribbean, digital media, and black visual culture. Her exhibitions include: *Feedback* (2015) Lethaby Gallery, London; *28 Days: Reimagining Black History Month*, (2012) Justina M. Barnicke Gallery, Toronto; *Art & Emancipation In Jamaica: Isaac Mendes Belisario And His Worlds*, (2007) Yale Center for British Art, USA; *Roshini Kempadoo work: 1990 – 2004*, (2004) Pitzhanger Manor and Gallery, London. She has degrees in Visual Communications, Photographic Studies, Fine Art and Cultural Studies. Kempadoo has just published the book *Creole in the Archive: Imagery, Presence and Location of the Caribbean Figure* (2016).

CHIARA NUZZI, 'DISPLACED FIGURES: A RESISTANT ARCHAEOLOGY'.

ABSTRACT

The presented abstract introduces an on-going paper about the relation and intersection between postcolonial and cultural studies and contemporary art practices through the video narrations and compositions realized by some contemporary female artists. Moving from current diasporical and identity displacement at the core of the selected artists' own biographies, the research aims to underline those postcolonial strategies in visual arts that are at work in the construction of an aesthetic of resistance and inversion, an aesthetic of decolonization where different and variegated states and essences of human being are central.

Rejecting the superficial romance of the nomadic to rather reveal the conditions of those excluded by its privileged realm, the survey takes into account some filmic case studies produced in the recent years by Bouchra Khalili (1975, Casablanca), Jeannette Ehlers (1973, Copenhagen) and Emily Jacir (1972, Bethlehem). Their video works present thus some female perspectives about the experiences of diaspora, exile, nomadism and de-territorialisation. The displacement here called into question not only doesn't depict a static condition, a victimized gaze on post imperial, globalization's and capitalistic dynamics imposed with different degrees over the world which would ironically reiterate inequality relations, but instead it is used by the artists as a tool for decolonization, as an act of rebellion, a resistance gesture which, through the work of art, reaffirms a critical relation between politics and aesthetics.

The diverse decolonial mediations emerging from the selected examples explore different approaches that interact in a generative way with displacement of worldviews, paving the way for new assessments of issues like culture, class, identity, belonging and integration. Acting in an age of extreme uncertainty, the selected works precisely responds to the required commitment with the contemporary globalisation's condition, generating powerful aesthetic constructions that dislocate the viewer's perception of time, space, selfpositioning and identity.

BIO

Chiara Nuzzi is a contemporary art curator and researcher whose survey revolves around the relations between life, collectivity and art. Her practice spans through theoretical studies and practical involvements where identity, language, transmission and representation are investigated. In 2014-15 she was part of the post-graduate research programme CuratorLab (Konstfack University of Arts, Stockholm, Sweden). Founder and director of the Florence based festival Sonic Somatic, focused on the social and political role of the sound element in contemporary art production, she is part of the curatorial collective Trial Version, characterized by an unconventional approach to the post-urbanized city.

ASHWANI SHARMA, 'AESTHETICS OF POSTCOLONIAL TIME'.

ABSTRACT

The 'temporal turn' in contemporary art, especially from the Global South and its diasporas, is symptomatic of a moment of geo-political and economic crisis, and a period of transition in postimperial histories. The creative focus on archives, memory and traumas of colonialism, racism and nationalism are reconstituting the postcolonial present in relation to the failures of political independence, modernity, decolonialisation and unimaginable global futures.

By principally considering the work of multi-media transnational South Asian artists such as Nalini Malani, Amar Karun, Navjot Altaf, and the Raqs Media Collective, the paper examines how the contradictions between testimony, truth, memory, and (post)colonial history are interrogated in and across local and transnational art and social spaces. In these innovative screenworks, archival documents, images, sounds

and texts are recombined to deconstruct and fictionally reimagine the temporality of (post)coloniality and the provincializing of the west.

Against the hegemonic neoliberal globalisation of digital circuits of ahistorical info-capitalism, and imagined synchronous national histories, these artworks explore the 'disjunctive contemporaneity' of globalised time. By drawing upon local, everyday narratives and oral histories, the rearticulated pluralistic, subaltern, feminist traditions of South Asia 'interrupt' the temporality of nation, modernism and globalisation. Themes of capitalistic exploitation, ecological destruction, class and communal hatred, gendered violence, rape and death are the conditions to speculate on decolonial futures in the historical present. The translocal artworks attempt to create other 'world imaginaries' - subjective and collective - beyond nationalist, eurocentric, patriarchal and capitalist futures.

The paper reflects on the political aesthetics of postcolonial critical thought, that is at once situated in repressed histories and memories, and the speculative subjectivities of 'planetary worlding' of (im)possible 'futures-yet-to-come'.

BIO

Ashwani Sharma is a Principal Lecturer in Media and Cultural Studies, University of East London, UK, and a member of the Centre for Cultural Studies Research. He teaches, researches and has published in the areas of race, postcolonialism, visual, urban, digital and popular culture. He is completing a book on race, memory, futurity and contemporary visual culture, and is a co-editor of *Dis-Orienting Rhythms: The Politics of the New Asian Dance Music*. Sharma is the founding co-editor of the journal *darkmatter* (www.darkmatter101.org), where he has edited numerous issues including on 'Post-racial Imaginaries' and 'The Wire.'

RANDI MARSELIS, 'PINNING COLONIALISM'.

ABSTRACT

Pinterest invites users to curate visual boards with digital images, which they find inspiring or fascinating. Among the many different subgenres on this aestheticizing social media platform are boards that collect historical images of colonized indigenous groups (i.e. Sami and Native Americans). Photography has been an important tool in colonialism, and historically photographs of quite diverse origin, such as ethnographic photographs of ethnic types, anthropometric photography, colonial family photos, and commercial postcards, have all been used to support hierarchical race theories. Some indigenous museums (i.e. Sami museums) have been highly sceptical towards the exhibition of colonial images, since these often reflect racializing strategies and are “manifestations of the majority society’s or outsiders’ view” (Lien and Nielsen 2012: 297).

Nevertheless, colonial photographs are in contemporary digital participation culture often collected, shared and treasured by descendants of colonized, indigenous groups. Furthermore, they are through social media sites (such as Pinterest, Flickr Wikimedia, and blogs) recirculated and shared with “outsiders” in other parts of the world. This paper takes its departure from Pinterest but acknowledges that practices on this platform are closely linked to other social media sites (i.e. Flickr). Drawing on concepts such as travelling memory (Erlil 2011) and migrating heritage (Innocenti 2014), the paper examines mediated memory work around colonial photography done by descendants of colonized groups as well as by “outsiders”. Since recirculation of colonial images implies a risk for nostalgic and celebratory approaches to the colonial past, this paper asks: How is colonial nostalgia negotiated in contemporary, globalized, visual culture? And to what extent are colonial photographs appropriated in postcolonial memory politics?

BIO

Randi Marselis is associate professor in Cultural Encounters at Roskilde University, Denmark. Her research interests include postcolonial memory politics in multiethnic societies with special focus on Denmark and the Netherlands. The aim of her current research is to examine the role of digitization and social media genres in the

remediation of memories and heritage of indigenous and postcolonial migrant communities. She has most recently published on these issues in *Museum Anthropology* (2016), *Memory Studies* (2016) and in *Global Mobilities: Refugees, Exiles, and Immigrants in Museums and Archives*, edited by Amy Levin (Routledge, 2017).

DÉBORA PÓVOA & EMIEL MARTENS, 'THE COMMODIFICATION OF POVERTY: FAVELA TOURISM AND VISUAL CULTURE IN RIO DE JANEIRO'.

ABSTRACT

Over the past twenty years or so, the *favela* has become one of the most iconic images of Rio de Janeiro. As tourism scholar Eduardo Meikle has put it, “the *favela* has become part of the Rio postcard” (in Stillman 2010). Nowadays, travellers from across the globe visit the city’s impoverished areas, almost always after having experienced such locations through visual media. Especially since the early 2000s, following the release of the film *Cidade de Deus* (2002), a vibrant visual culture around the *favelas* has been created and disseminated around the world, from subsequent *favela* movies and TV series such as *Cidade dos Homens* (2002-2005) and *Tropa de Elite* (2007) to recent documentaries and news reports made in the wake of the 2014 World Cup and 2016 Olympic Games. This visual culture reinforced an exotic ‘tropical imaginary’ of the *favela* that invited both national and international audiences to consume these locations both physically (in the form of *favela* tours and accommodations) and virtually (in the form of *favela* films, songs and parties).

This article seeks to historically contextualize and, in doing so, problematize “poverty tourism” in Rio de Janeiro over the past two decades, and to reveal the visual culture that emerged during the same period. By demonstrating the interconnections between tourism and visual culture, we argue that these two industries are part and parcel of the world of *favela* consumption, e.g. the commodification of the *favela* for entertainment and leisure. Taking a “postcolonial mediation” perspective, we discuss the problematic dynamics that this *favela* consumption entails, including critical issues of cultural appropriation, social justice and community development. In doing so, the study shows how the “joint venture” between *favela* tourism and visual culture is the result of a historical process of postcolonial displacement and difference.

BIO

Débora Póvoa is junior lecturer and PhD candidate at the Erasmus School of History, Culture and Communication, Erasmus University Rotterdam. She graduated in Media Studies at the University of Amsterdam on the topic of favela cinema and tourism in Brazil, and has recently joined the ERC research project “Worlds of Imagination: A Comparative Study of Film Tourism in India, Brazil, Jamaica, South Korea and the United Kingdom” at the ESHCC, where she is carrying out a PhD project on film tourism in Brazil. Her research interests include film tourism, media representation, and the relationships between media, power and place.

Emiel Martens is assistant professor in Media Studies at the University of Amsterdam and postdoctoral researcher at the Erasmus School of History, Culture and Communication (ESHCC), Erasmus University Rotterdam. He is also the founding director of Caribbean Creativity, a non-profit organization dedicated to the promotion of Caribbean cinema in the Netherlands, a board member of NALACS, the Netherlands Association of Latin American and Caribbean Studies, and the film review editor of ERLACS, the European Review of Latin American and Caribbean Studies.

RAE LYNN SCHWARTZ-DUPRE, ‘CURIOUS ABOUT GEORGE: RE-ENGAGING POSTCOLONIAL COMMITMENTS AND MULTIPLE MEDIUMS OF THE MONKEY’.

ABSTRACT

With notable exceptions, U.S. media scholars were lagging behind humanities departments (throughout the world) in their postcolonial uptake. When the trend caught traction in the mid-1990’s, the greater postcolonial discipline was in a state of exhaustion, seemingly grasping its last breath in response to the challenge of globalization studies (Nayar, 2015, Zabus 2014). Postcolonial studies faced a variety of critics caught up in the amplified and seductive circuits of globalization (Nayar, 2015, Loomba 2015). Now, however, a postcolonial revitalization is witnessing new publications focused on engagement and critical reading practices that make sense of globalization’s nuances, its imperial past, and its future possibilities. These new commitments interpolate postcolonial scholars to critically re-evaluate the critical lens through which they come to make sense of media within the demands of globalization.

This year (2016) marked the seventy-fifth birthday of *Curious George*. This icon provides an example *par excellence*, demonstrating how colonization functions as an insidious

and pervasive discursive tool of the global present. I critically confront the global circulation of this mediated icon of American exceptionalism to model the value of critically re-reading children's cultural icons through shifting postcolonial perspectives. I read the growing mediums of *Curious George* (including children's literature, Emmy award winning television streams, museum exhibits, and documentary reconstructions of holocaust narratives) through the lens of children's postcolonial criticism (Bradford, 1997, 2007; Cummins, 1997), postcolonial science and technology studies (Harding, 2009, 2011) and Walder's theory of postcolonial nostalgia (2011). Together they advance not only a nuanced reading of this popular children's icon, but illuminate how innovative postcolonial theories can be strategically combined to query the unstable circulation of globalized media.

BIO

Rae Lynn Schwartz-DuPre (Ph.D. University of Iowa 2006) is a Professor of Communication Studies at Western Washington University. Her research emerges within the interdisciplinary scholarship of postcolonial, rhetoric, media, and visual studies. Her scholarship is, by and large, committed to understanding the ways in which (re)presentations rhetorically constitute knowledge and to what effect. Her edited collection, *Communicating Colonialism: Readings on Postcolonial Theory(s) and Communication*, (Peter Lang, 2013) takes up the relationship between Communication and Postcolonial Studies. Additional scholarship has appeared in journals such as *Textual Practice*, *Critical Studies in Media Communication*, *Feminist Media Studies* and *Communication, Culture & Critique*.

JIYU ZHANG, 'OUT OF PLACE: SEXUALITY, IDENTITY, AND THE BODY IN SINOPHONE CINEMA'.

ABSTRACT

According to Foucault, individual existence relies upon the possibility of making one's body, identity, and selfhood attuned to the law, the rule, and the norm predetermined by power relations. For Butler, on the other hand, the ways in which one bespeaks oneself might be unrecognizable, not exactly compatible with social norms. In their accounts, the knowability of one's humanness is always historically and culturally

conditioned, meaning a subject might appear to us as something impossible to recognize.

Among the social norms that govern individuals, sexuality is a discursively constructed identity category which either validates or invalidates one's social life with regulations on one's desire and body. Gender, as another normative category, affects a person or a community by setting up a threshold that may exclude other possibilities of human condition. Through my interrogation of passing in sexual and gender politics in a global context, I intend to negotiate passing as a means of bodily techniques, namely somatechnics, which is to be appropriated in aid of the self's coming into being. The practice of passing suggests a corporeal movement of becoming, which is, as Sara Ahmed puts it, "irreducible to identity"; further, passing implies a synergy of the self and the body that can "traverse the (supposedly inviolable) distinctions upon which identity relies".

Therefore, in this paper I will explore two documentaries about transgender communities in Sinophone cultures: *Madame* (dir. Qiu Jiongjiong, 2010), and *Out of Place: Transgender Stories from Asia* (dir. Han Xia and Joshua Frank, 2016). Through these recent registers of trans individuals, including transvestite, transsexual, and gender queer people in mainland China, Hong Kong, and Thailand, I aim to examine how passing is fostered by trans people as a strategy to live a life across lingual, cultural and national boundaries in Trans-Asia.

BIO

Jiyu Zhang is a PhD candidate in Film and Literary Studies at Leiden University, The Netherlands. His fields of interest include film and cinema, gender and sexuality, and cultural analysis. His research project, currently titled "Gender, Sexuality, and Identity in Contemporary Sinophone Cinema", embarks on polylocal, polylinguistic, and polymorphic identity formations with gender and sexuality as focal points. Contemplating on the multifarious postionalities of temporality, spatiality, and corporeality, this project sets out to situate various constellations of subjectivity in socio-cultural contexts.

ESTEBAN ACUÑA, 'MEDIATING TRANS-ATLANTIC ROMANI MOBILITIES'.

ABSTRACT

The present text situates itself at the intersection of mediation and recent theorizations on human movements. It builds up from the author's realization of the relevance of this enmeshment in the context of ethnographic fieldwork during his doctoral studies. A surprising encounter with Mexican telenovelas when working among Hungarian Romani asylum seekers in Canada motivated a continuous reflection on the importance of mediation as a category of analysis when following human movements and connections. Multi-sited fieldwork in Canada, Colombia and Hungary would confirm the need for such a vantage point. With this awareness, the exploration of trans-Atlantic mobilities of Romani groups becomes a fertile ground to add to the growing literature with both media-consciousness and processual perspectives of human movement in ethnographic research.

Observant participation and oral narrative recollection resulted in several accounts where diverse practices in contexts of mobility evidenced the ubiquity of a mediated experience. The paper opens with a short introduction that details the historical and social context of trans-Atlantic travels of Romani families, as well as the theoretical lens through which such explorations were carried through. This includes a succinct description of the wide arrange of networks and connections among and between Romani groups that resulted from their dispersion. A selection of cases is then discussed, organized around current frameworks on the role on media in processes of bordering and control, trajectories and experiences of migration, and local use of technologies perceived as global. These standpoints, however, are complemented by a critical approach that places them in the wider context of colonial and post-colonial understandings of human mobilities. The compilation of practices offers a glimpse into the very complex relations with migration and mobility regimes that Romani journeys (re)produce, but also ignore, subvert and openly contest.

BIO

Esteban Acuña is a doctoral candidate at the University of Freiburg since 2012, and a member of the research group Cultures of Mobility in Europe (COME). He is currently completing his dissertation on trans-Atlantic Romani connections and mobilities. His

latest work concentrates on the deconstruction of binary categories in the study of human movements, the intersections of mobilities and race; mobilities as strategies and tactics of resilience and resistance; and testimony and biographical narratives in ethnographic work.

NANCY MAURO-FLUDE, 'EXPERIMENTAL PUBLISHING PRACTICES: A QUESTION CONCERNING AND THE REPRESENTATION OF THE GLOBAL SOUTH'.

ABSTRACT

Postcolonial practitioners have no doubt shifted that which constitutes cultural memory by interrogating linear events that have found their place on the official stage of history. As was so often the case, that which had happened before and that which was remembered was, regurgitated, reconstructed and recreated. Instead, many of these nonlinear and subaltern accounts that have been reconnoitred by postcolonial theorists, albeit from different angles, have allowed radical constructions of identities to emerge. Bringing to light a manifold of plays upon and reflections of our global predicament where displacement threatens 'implacement' at our every turn. In sight of these elaborations, the intention of this paper is to enable even more germane seeding grounds and complex utterances of the so called, 'Global South' that still beg articulation. The proposition is not to propose a definitive interpretation, but to point towards the feminist digital humanities methodologies who are unravelling this predicament, which is witnessed in the constant shifting of positions, roles, pronouns, selves, discourses and fictions that continually intersect when engaged with the complexity of the 'Global South'.

This paper posits that we must focus on the path of awareness over identity. Existing beyond pragmatic cultural politics this inquiry instead points to how a richer engagement can occur through the application of cultural practices which include transcendental and speculative traditions so present in experimental publishing. By examining specific instances such as; the peculiarity of an Afrofuturism festival in Norway, sculpture and Vodou traditions in Haiti, weaving traditions of the First Nation People of Tasmania, we can see how such syncretic trajectories allows us to understand distinct phases in *the* singular engagement of uneven and such combined decolonisation's. Elements from the past, present and future intersect and may often be randomly retrieved, often containing fragments of amnesia. This paper draws upon postfeminist and post digital practices to reveal an array of critical viewpoints, which

embrace both highly political and deeply personal fictions, allowing us to ponder what might be over the digital humanities horizon.

BIO

Nancy Mauro-Flude is an artist and philosopher, her research is driven by the demystification of technology, and the ‘mystification’ that lie in and through the feminist performance of the machinic assemblage. Assistant Professor at the National University of Singapore, her attempts to grapple with practices and talismanic logics of pirate cultures does much to prick the art world with a potent needle. She has published, curated and exhibited numerous experimental works that examine networked systems, embodiment and emergent technologies in contemporary culture.

ARJUN SHANKAR, ‘POSTCOLONIAL PHANTASMAGORIAS: MEDIAT(IZ)ING FARMERS’ SUICIDE’.

ABSTRACT

Farmers’ suicides has taken on a special role in the collective imagination as the starkest example of social disparity and suffering in India, a “ghost” which unsettles the congratulatory tones accompanying India’s supposed emerging world power and ongoing economic development (Roy, 2012). In this presentation, I juxtapose one example of farmers’ suicide as media event with an incident of farmers’ suicide during fieldwork in the rural peripheries of Bangalore, India. Rather than setting up a false dichotomy between a ‘real’ lived experience, somehow captured during the ethnographic moment, and the inauthentic, mediatized representation of the farmers’ suicide, I utilize an anthropological understanding of *global mediatization* to show how both the filmic images and the oxygenated experience of farmers’ suicide are differentially mediated by India’s particular manifestation of post-liberalization globalization. In each case presented, the global is but a ghost, a phantasmagoric declaration wrought by capitalist production and consumption. What I will show is that being a “ghost in the machine” is constitutive of how actors experience suicide, whether in their personal lives, as journalists who utilize suicide to point to global capitalist excesses, or as filmmakers who seek to critique media representations of the suicidal body.

BIO

Arjun Shankar is a postdoctoral fellow at the University of Pennsylvania. His work brings together theories of globalization and development, visual ethnography, and affect theory. His current book project, *How Development Feels*, re-theorizes the concept of development in postcolonial contexts given the emergence of transnational diasporic networks, the increased use of digital technologies, and human rights discourses that influence how social change can and should occur. Shankar is a board member of the Society for Visual Anthropology and is working on a documentary film about the history of scientific racism, through a critical re-examination of the Morton Skull Collection.

MALCOM FERDINAND, 'EPISTEMOLOGICAL DISPLACEMENTS IN FRENCH CARIBBEAN POSTCOLONIAL ECOLOGIES'.

ABSTRACT

For the last ten years, several literary scholars (Elizabeth Deloughrey, Hellen Tiffin, Pablo Mukherjee, Deane Curtin, Graham Huggan) and historians (Mike Davis, Diana K. Davis) have contributed to the field of postcolonial ecologies in academia. On the one hand, these scholars attempt to bridge the divide between a field of ecological thought that, obsessed with the idea of nature, cared little about the social injustice and political discrimination at play in postcolonial societies, and postcolonial theories that, in their focus on the post-material forms of domination may have overlooked the dire ecological dimension of postcolonial realities. On the other hand, they operate a displacement of the epistemological scenes from which the global issues generated by the ecological crisis are thought, bringing attention to poor urban settings and postcolonial societies throughout the world.

However, one must also notice that the francophone world, and particularly the French Caribbean, remain barely addressed in such endeavors. Building on their effort, I will present the theoretical consequences of such displacements in ecological thought, based on my recently defended dissertation entitled: *“Ecological thoughts from the Caribbean world (Political and philosophical issues of ecological conflicts (Martinique, Guadeloupe, Haiti, Puerto Rico)”*. This presentation will draw on the empirical cases of ecological conflicts in the French Antilles regarding the chemical contamination of the land by CLD, and the deforestation/reforestation of Haiti. I will explore the way in which political actions by local ecological NGOs give rise to a displacement in the understanding of this global issue.

BIO

Dr. Malcom Ferdinand is a postdoctoral researcher in political science at the Royal Netherlands Institute of Southeast Asian and Caribbean Studies (KITLV). His research draws on the fields of political philosophy, political ecology and postcolonial theory. He obtained his PhD (summa cum laude) in political science and political philosophy at the Université Paris Diderot in 2016 with a dissertation on contemporary ecological conflicts in the Caribbean. Along with his various publications in scholarly journals, Dr. Malcom Ferdinand organized a seminar on *Politics of postcolonial bodies* at Fondation Maison des Sciences de l’Homme in Paris with Dr. Pauline Vermeren from 2014 to 2016.

ABSTRACT

The idea of democracy is the political organizing principle of 21st Century globalization. A critique of globalization in turn generally focuses on the tension between global neo-liberalism (which takes a certain form of democracy as its political framework) over and against the necessity of local self-determination. It is assumed that democratic self-determination works against the oppressive nature of neo-colonial liberalism. In this paper I argue that the concept of democracy within a capitalist framework is fundamentally an ineffective tool for decolonization because local demands for democracy do not necessarily oppose neo-liberal capitalism. I develop this argument by articulating a dialectical relationship between democracy and globalization.

Hegel's dialectic gives us a useful framework to understand how political unity is produced globally. While democracy might first appear to oppose globalization, it is included within globalization as being sublated. As Hegel's dialectic implies, the inescapable fractures within political unity in fact strengthen the demands for unity within this global discourse. As we have witnessed in various recent elections throughout the world, xenophobia, racism, and homophobia may become "properly democratic values" in the sense that they can flourish in a democratic space rather than being imposed from outside. The emergence of such "ideas" in democratic societies is certainly not a reason to surrender the idea of democracy. However, it is necessary to understand how certain forms of exclusion are deployed within democratic space.

Rather than conceptualizing decolonization as a local demand for democracy, we need to understand it from the perspective of immigration. I use the term "immigration" as a theoretical concept. By being an immigrant I do not simply mean being an alien in a foreign society, but rather the idea of occupying the political space as an alien. The perspective of the immigrant does not necessarily think from within the unity of society, it does not ask the politico-philosophical question of how to create a just polis, nation, or system. Conceptually, the marginal space of the immigrant is neither coextensive nor cotermporal with the center of the unity. The conception of justice in this space is therefore not a reconstitution of unity by integrating the other, *but it is the radical displacement of distribution*. Justice from the perspective of immigration is the event of *disconfiguration* rather than a smooth functioning of a unified system. The idea of immigration is a theoretical position that tries to inaugurate a different way of thinking, rather than another form of identity politics that privileges one form of subject over the other.

BIO

Ferit Güven is a professor of philosophy at Earlham College, Richmond, Indiana. He is the author of *Decolonizing Democracy* (Lexington: 2015) and *Madness and Death in Philosophy* (SUNY: 2005). In addition to 19th and 20th century continental philosophy, he teaches and conducts research in feminism, postcolonial studies, peace studies, and film studies. Currently he is working on a manuscript on postcolonial philosophy. The work aims to demonstrate the intersections of modern European philosophy and Western colonialism.

LILI SHI, 'I HAD MY CHILD IN BROOKLYN: GENDER, NATION, AND DIASPORA IN LIVED EXPERIENCES OF TRANSNATIONAL MATERNITY IN BROOKLYN'S NEW CHINATOWN'.

ABSTRACT

My current book project is a communication and postcolonial investigation of Chinese diasporic gender identities and their formation in women's lived experiences of transnational maternity in Brooklyn's Sunset Park Chinatown of New York City. Based on my ethnographic research in the neighborhood from 2010-2013, I argue that experiencing maternity in this "new global neighborhood" (Hum, 2014) is a complex process of identity formation as maternity for an immigrant woman of color is deeply connected with global identifications of race, gender, class, sexuality, and nation. Navigating through medical and cultural institutions of birthing and care in the geopolitics of Brooklyn, these immigrant Chinese mothers negotiate maternal agency and meanings of Chinese-ness, American-ness, and diasporic belonging. I explore such identity negotiation in five thematic chapters: 1) diasporic body and transnational maternity medicine; 2) maternal diaspora and border politics of the new Brooklyn Chinatown; 3) maternal diaspora and transnational maternity consumption; 4) affective politics for new immigrant mothers; 5) Imagination for a Confucian feminist ethos. This study is funded by the Waterhouse Family Institute of Villanova University and the City University of New York's PSC-CUNY award.

BIO

I'm a transnational feminist scholar, teacher, and mother. Born and raised as ethnic Yi in Southwest China's Yunnan Province, I came to the United States in 2004 to study culture, gender, and communication. I am now an assistant professor at City University of New York's Kingsborough College teaching intercultural communication, particularly from critical and postcolonial perspectives. My research interests include transnational feminism and Chinese women diaspora in New York. My current book project is on Brooklyn Chinatown mothers' diasporic identity formation in lived experiences of transnational maternity.

ÖVGÜ TÜZÜN, "A REVOLUTION IN CODE": AGENCY AND RESISTANCE HARI KUNZRU'S *TRANSMISSION*'.

"Being at risk is the way of being and ruling in the world of modernity; being at global risk is the human condition at the beginning of the twenty-first century" (Beck 2008:1).

The famous German sociologist Ulrich Beck has argued that the contemporary cosmopolitan moment is defined by "global risks that tear down national boundaries and jumble together the native with the foreign" (2008:1). Global risk is highly ambivalent, destabilizes existing order and "the strategies of action which global risk opens up overthrow the order of power which has formed in the neoliberal capital-state coalition" (1). Hari Kunzru's 2004 novel *Transmission* offers pertinent insights into various facets and manifestations of global risk through the story of Arjun Mehta, an Indian computer programmer who leaves his native country behind to realize his "American" dream in the so-called land of golden opportunities. Unsettled by a profound experience of uncertainty and insecurity as he shifts between local and global positions, Arjun gradually figures out that he is considered to be little more than cheap and disposable foreign labor. When he is eventually made redundant by his employer, Arjun creates a highly effective virus that causes the near-global collapse of networked computers. Named after his favorite Bollywood star Leela Zahir, the virus becomes a tool of direct protest and resistance, operating as "the revenge of the uncontrollable world". Within this context, this paper will examine the diasporic subject, Arjun Mehta, as an agent of resistance - a glitch in the global system- with reference to Ulrich Beck's work on global risk, cosmopolitan vision.

BIO

Hatice Övgü Tüzün received her BA in English Language and Literature from İstanbul University, her MA and PhD from the University of Kent (UK). She spent 8 years as a faculty member and acting Chair of the Department of English Language and Literature, Beykent University and then moved to Bahçeşehir University where she has been a faculty member of the Department of American Culture and Literature since 2008. She has published articles on multiculturalism, modern literature, travel writing and the political novel. Her recent research interests include posthumanism and emotions in literature. She is currently Chair of the Department of American Culture and Literature at Bahçeşehir University.

NATASHA BASU, 'CHALLENGING THE CITIZEN-OTHER BINARY: 'ILLEGAL' MIGRATION AND THE CASE OF THE CITIZEN-SMUGGLER'.

ABSTRACT

Last month, French farmer Cedric Herrou was charged with aiding illegal migrants across the Italian border into France. If convicted, he could face up to five years in prison. Herrou is part of a “citizen-smuggling” network in which French citizens illegally assist migrants on their journeys into Europe. His case demonstrates that the act of illegal border crossing is not a solitary act. Instead, it is a process that involves networks of individuals and groups across several borders.

By highlighting this aspect of illegal border crossing, this paper attempts to further the debate on whether some forms of “illegal” migration can be considered a type of transnational civil disobedience. I take a postcolonial approach to argue that the process of people smuggling has a history in which the traditional binary of “citizen” versus “other” or colonizer and colonized is challenged. I argue that the colonial project of expansion and exploitation resulted in a type of ‘othering’ of the colonized subject that persists today in the dominant narratives that wealthy liberal democratic states create about migrants. This narrative helps to perpetuate a seemingly fixed binary between those who are ‘other’ and those who belong. The figure of the citizen-smuggler is a paradigm case of how this binary is resisted and transformed. In a sense, could we then think of this as an example, not of the white man saving the brown woman from the brown man, but the white man assisting the brown woman to escape the injustice that was established by the white man?

BIO

Natasha Basu is a PhD Researcher at the University of Amsterdam, Department of Philosophy. She is currently working under the supervision of Dr. Robin Celikates and Prof. dr. Beate Roessler on the Globalization of Civil Disobedience. This research is part of the NWO-VIDI project *Transformations of Civil Disobedience: Democratization, Globalization, Digitalization* (<https://thedisobedienceproject.wordpress.com>). Recent conference presentations include: “Can Black Lives Matter in John Rawls’ Theory of Justice: Race and Revolution in the Practice of Civil Disobedience” at Critical Studies Research Group Conference on ‘Resistance’ (Brighton, June 2016), Association for Social and Political Philosophy (London, June 2016) and The Philosophy of Race and Racism Conference (Oxford, June 2016).

ABSTRACT

Morocco is becoming both a country of transit and residence for certain refugees who suffered from precarious conditions in their home country. Therefore, it has become apparent for every individual passing by or stopping at a traffic light in Morocco to see women holding a passport and/or a piece of paper. These documents show both their nationality and need for help and support from the passengers. This manifestation is a way used by the female Syrian refugees to distinguish themselves from the Sub-Saharan migrants. Thus, the paper focuses on female Syrian refugees who choose Morocco as a residing country. In this regard, the main objective of the present research is to investigate the social and economic conditions of these refugees living in Morocco in general and in the cities of Fez, Meknes, and Rabat in particular. To meet this objective, the paper raises two main questions. Firstly, to what extent are female Syrian refugees socially integrated in the Moroccan society? Secondly, to what extent does begging allow this category of refugees to ensure better living conditions for themselves and their families? To answer and analyze the above-mentioned questions, the study is going to follow a methodology that is based on a mixed method approach. On the one hand, it focuses on using non participant observation in order to examine how the Moroccans sympathize with these females. On the other hand, it utilizes face to face interviews in order to know the life stories of this category of women in the three big cities. In this respect, the qualitative data focus on conducting interviews with 50 Syrian females in these regions of Morocco.

BIO

Souad Belhorma is a doctorate holder in language and English Literature, Faculty of Letters and Human Sciences, Dhar Mehraz-Fez. She is currently an assistant professor of English studies at the Polydisciplinary Faculty of Errachidia, University of Moulay Ismail. She is the author of the book *The Participation of Women in the Labor Force: Women Workers in Primary Schools as a Case Study*. In addition to her participation in different national and international conferences, Souad Belhorma also shows interest in different disciplines of research, such as poverty, gender issues, politics, and work. She holds certificates from courses on women's rights, human rights, gender based violence, youth awareness to name but a few, both at the national and the international levels. She has interned in different associations, as well as human rights and women's rights organizations.

ABSTRACT

Globalization is an encompassing process located at national, subnational and transnational levels by connecting "multiple locations in networks and complex and contradictory ways" (Desai, 2004, p. 15). As the process of globalization has encouraged migration of students and workers across the globe in search of better opportunities, the interaction between the migrants and the host country members has come under scrutiny in India in the past few years.

In this paper, I analyze the discourses of racial discrimination faced by African migrants, particularly students in India as represented in the Indian newspapers such as, *The Times of India*, *The Hindu* and *The Indian Express* and a magazine, *The Outlook*. In the past few years, different Indian newspapers have carried stories of racial discrimination and deep insecurities that define the lives of African residents in India as they negotiate racism on a daily basis.

In this paper, first, I briefly review the works of postcolonialism and India. The postcolonial framework provides the critical lens through which I analyze how the different Indian newspapers represented the stories of racism experienced by African residents in India. Shome and Hegde (2002) encourage the interlacing of communication discipline with postcolonial scholarship because the postcolonial approach provides a critical framework with which to understand unequal relations of power, histories, new national formations, and "the contexts of de/colonization" (p. 250). Further, according to Shome and Hegde (2002), postcolonial scholarship enabled researchers to unpack the cultural, social and political complexities of postcolonial societies by contextualizing "issues of race, class, gender, sexuality, and nationality" to explain the conditions that exist in postcolonial nations (p. 252). This framework of postcolonial studies can inform critical communication scholars to contextualize contemporary interaction of contradictory global-local forces within postcolonial locations and understand the underlying historical conditions that contribute to new formations. Second, I discuss the role of India's media. I then analyze the newspaper articles and the discursive construction of incidents of racism, and the portrayal of African residents in the newspapers. I conclude with comments on the implications of discourses of race and racism on the political and cultural ideology of postcolonial India.

BIO

Purba Das is an Associate Professor in Communication Studies at Ohio University's Southern. She received her Master of Science in Sociology from Purdue University and Doctor of Philosophy in Communication Studies (Intercultural Communication) from Washington State University. Her research interests are intercultural communication and health communication. Currently, Purba is working on projects titled "Public Discourses of Environmental Health Risks of a Marginalized Appalachian Community," and "Understanding Risk Communication as an aftermath of Chemical Spill in West Virginia" and "Women's Empowerment in India." Purba has published papers in reputed journals such as *Journal of International and Intercultural Communication*, *Journal of Intercultural Communication Research* and *Asian Journal of Communication*. She was a fellow of National Endowment of Humanities in 2015.

GABRIEL DATTATREYAN, 'AFFECTIVE DISPLACEMENT: SOMALI REFUGEES AND PETITIONS FOR A THIRD COUNTRY OPTION IN DELHI, INDIA'.

ABSTRACT

While doing fieldwork amidst the growing African communities of Delhi, India I met refugees from Somalia who were actively petitioning the local branch of the UNHRC to mediate on their behalf to obtain a third country option for resettlement in Europe or North America. These petitioners, in order to be considered by UNHRC staff and eventually by officials from states

in the global north who would evaluate their final petitions, not only had to prove themselves legitimate political asylum seekers from Somalia but also had to formulate narratives that highlighted their lack of economic opportunities and the racialized violence they faced while living in India as the grounds for a third country relocation. This paper examines these rehearsed narratives in relief to my long term (ethnographic) relationship with two Somalis in Delhi who have since moved from Delhi to Western Europe and North America. I argue for an attention to the multiple affects of displacement that forced movement creates as it links places, experiences, and aspirations -- in this case Somalia, India, and various locations in the global North. On the one hand, the official narratives Somali asylum seekers in India evoke sincere anger, sadness, fear and regret when describing the conditions of impossibility back home and the foreclosure of political, economic, and social enfranchisement they face in India. On the other hand, they obscure other affective states indexed best by family, friendship, and home that have been forged in Somalia and in India. These affective

displacements, found in the interstices of official narratives and everyday self-reflection and recollection in offline and online worlds, speak of life elsewhere as multiple, spanning otherwise obscured postcolonial geographies of movement in the mainstream discourse on the refugee crisis.

BIO

Ethiraj Gabriel Dattatreyan is an anthropologist, filmmaker, and photographer. His primary interest lies in how various terms deployed to describe human migration such as diaspora, transnationality, internal displacement, refugee and so on, are inhabited in the contemporary moment. Through his ethnographic engagements he explores how these terms can be theorised in ways that reveal the growing impact of digital communications technology in reworking how people on the move negotiate and understand their relationships in the world.

MARIANNA GRIFFINI, 'THE IMMIGRANT OTHER: POSTCOLONIAL ECHOES IN THE ITALIAN EXTREME RIGHT'S DISCOURSE'.

ABSTRACT

The current Mediterranean immigration, which is a forlorn implication of globalization, is inextricably linked with postcolonial thought. Taking Italy as a case study, indeed, the displacements of immigrants on their way to Italy are rooted in the ravages of European colonialism. Interestingly, immigration has also displaced the historically homogeneous Italian nation, which has reacted by reactivating colonial rhetoric, especially within the Italian Extreme Right. Due to the urgency of tackling this phenomenon, and the paucity of academic literature focusing on it, this paper seeks to investigate how postcolonialism can provide useful insights to analyse to what extent the Italian Extreme Right acknowledges the colonial roots of immigration and deploys a colonial rhetoric.

While the Italian Extreme Right's ideology and immigration policies find ample reference in the literature, there are few sources on the current Italian Extreme Right's discourse. Moreover, against the backdrop of the colonial amnesia that has plagued the memory of Italian colonialism, there is a gap in the literature on the relationship between the Italian Extreme Right's discourse and colonialism. Indeed, the latter is the focus of this paper, which applies Critical Discourse Analysis, particularly useful to unearth racist dynamics, to semistructured interviews with Italian Extreme Right's representatives.

The preliminary results reveal that postcolonialism, intended as a framework that critically examines the colonial past and its legacy, provides a useful lens to analyse the Italian Extreme Right's discourse on immigration. Indeed, these parties generally acknowledge the colonial roots of immigration, but react to the threat of displacement of the Italian nation by adopting representations of immigrants drenched in colonial echoes. Therefore, despite the prolonged burying of the Italian colonial past, the recent wave of immigrants has prompted the recovery of colonial rhetoric in political discourse.

BIO

After gaining a BSc in International Relations and History and an MSc in Empires, Colonialism, and Globalization from the London School of Economics, Marianna Griffini

is now a second year PhD candidate in the European and International Studies Department at King's College London and a Graduate Teaching Assistant in Modern European History in the History Department at King's College. Her research focuses on the transfiguration of the Mediterranean in Italian politics from a desired space of colonization under fascism, to an allegedly dangerous space of immigration in the current Italian Extreme Right's discourse.

ANGÉLA KÓCZÉ, 'HOW CAN A POSTCOLONIAL PERSPECTIVE INFORM CONTEMPORARY FORMS OF ECONOMIC, POLITICAL AND SOCIAL EXCLUSION OF ROMA IN THE ERA OF ECONOMIC GLOBALIZATION?'

ABSTRACT

This paper will extend my previous argument that the application of the term 'colonialism' can be understood in a broader sense, not just as a specific historical conquest or event in the past, but as an ongoing exercise of economic, military and political power by stronger states and groups over weaker ones, particularly in the case of Europe's Roma (Kóczé-Trehan 2009). Coloniality, as it is used by postcolonial theorists, still exist as a 'forms of domination', 'modes of exploitation', and even domination between various people. Coloniality of power was always constructed by the application of 'race' as a social classificatory category and process of racialization. Roma as historically racialized "other" in Europe became the 'infrahuman' or as it ascribed in various discourses a 'less-than-human' population in the era of global capitalism. This paper will illuminate that how economic and political condition of Roma has been produced via the binary relationship of racially and structurally superior and inferior as a way of maintaining asymmetrical relations. This paper aims to interrogate that how postcolonial perspective inform the economic, social and political realities of Europe's Roma, characterized by increasingly problematic questions of agency, subjectivity and the commodification of Romani culture, along with core issues of power and justice. Adopting Spivak's classic language: can the Romani subaltern speak? Can the Romani subject create a reality and can she speak on her own behalf?

BIO

Angéla Kóczé is Visiting Assistant Professor in the Women's, Gender, and Sexuality Studies Program at Wake Forest University, Winston Salem (NC) and also an Assistant

Professor at Central European University, Budapest. She is currently preparing a book on the political representation and social struggles of Romani women in Europe. In 2013, the Woodrow Wilson International Center for Scholars, in Washington D.C., honored Kóczé with the Ion Ratiu Democracy Award for her interdisciplinary research approach, which combines community engagement and policy making with in-depth participatory research on the situation of the Roma.

VUKASIN NEDELJKOVIC (DUBLIN INSTITUTE OF TECHNOLOGY). 'DIRECT PROVISION CENTRES'.

ABSTRACT

Direct Provision Centres are the primary focus of my research. The 'new' category of institutions that are 'deprived of singular identity or relations' where the undefined incarceration is the only existence. The identity of asylum seekers is unknown; 'their identity is reduced to having no known identity.' Direct provision centres are 'non-places' where asylum seekers establish their new identity through the process of negotiating belonging in a current locality.

Direct Provision Centres are disciplinary and exclusionary forms of spatial and social closure that separate and conceal asylum seekers from mainstream society and ultimately prevent their long-term integration or inclusion. They are, as Steve Loyal argues drawing on Erving Goffman, 'total institutions, forcing houses for changing persons, each is a natural experiment on what can it be done to the self.' The Direct Provision Scheme is a continuation of the history of confinement in Ireland through borstals, laundries, prisons, mother and baby homes, and lunatic asylums. When the Irish state initiated the Direct Provision Scheme, it deliberately constructed a space where institutional racism could be readily instantiated, explicitly through, for example, the threat of transfer to a different accommodation Centre or for deportation.

In this sense, Direct Provision Centres are, in the words of Emmanuel Levinas, 'the absence of everything... the place where the bottom has dropped out of everything, an atmospheric density, a plenitude of the void, or the murmur of silence.'

Diana Taylor's work explores how the 'archive and the repertoire work together to make political claims, transmit traumatic memory, and forge a new sense of cultural identity,' arguing that 'trauma expresses itself viscerally, through bodily symptoms, re-

enactments and repeats’ in which ‘individual and collective memory and trauma are linked.’

N. Jade Gibson similarly observes that ‘displacement [can be] articulated as a form of material auto-ethnography through embodied and sensory means.’ This is the case in Asylum Archive, where the personal experience of direct provision is the context from which analysis is drawn.

BIO

Vukasin Nedeljkovic is a PHD student at Centre for Transcultural Research and Media Practice at Dublin Institute of Technology. He initiated multidisciplinary project *Asylum Archive*.

Asylum Archive is not a singular art project that stands ‘outside of society’ engaged in an internal conversation. Rather it is a platform open for dialogue and discussion inclusive to individuals who have experienced a sense of sociological/geographical ‘displacement’, social trauma and violence. It is an act of solidarity to bring a different perspective on the life of people who came to Ireland to seek protection.

Asylum Archive’s objective is to collaborate with asylum seekers, artists, academics, civil society activists and immigration lawyers, amongst others, with a view to creating an interactive documentary cross-platform online resource, critically foregrounding accounts of exile, displacement, trauma and memory.

TIINA SEPPÄLÄ & AFROJA KHANAM, ‘RETHINKING AGENCY, POWER, KNOWLEDGE: LEARNING FROM DISPLACED AND SLUM COMMUNITIES IN BANGLADESH’.

ABSTRACT

In many South Asian countries, the number of internally displaced people (IDPs) has increased dramatically during the past two decades. Consequently, these countries have witnessed a rapid growth in the number of slums, typically located on the outskirts of megacities. Despite the UN’s Guiding Principles on internal displacement, when poor people are displaced, they are not usually offered compensation or resettlement. Paradoxically, IDPs who have been forced to move to slums are often evicted also from there due to the rocketing value of urban land in metropolitan cities. IDPs confront

many serious problems: lack of food/water/shelter/health care/education, unemployment, violence and police repression. The effects are far greater than material impacts: displacement always represents “a wider loss of cultural autonomy, knowledge and power” (Baviskar 2004: 36; also Appadurai 2001; Chatterjee 2004). Due to their social exclusion and marginalization from the society, the *agency, political subjectivity* and *knowledge* of displaced people are often ignored in academic research and policy-making. This concerns especially women, despite the fact that poor, low caste women have been very active in forming movements that contest displacement. In our paper, we focus on these aspects through an analysis of everyday struggles and collective organizing of displaced people and slum communities, building on various postcolonial, decolonial and intersectional feminist literatures which challenge Eurocentric, white and masculinist conceptualizations of political subjectivity and social transformation with the aim of visibilizing the agency and centralizing the knowledge of marginalized communities (e.g. Mohanty 2003; Collins 2000; Lugones 2010; Nagar 2014; Motta 2011; 2013; Seppälä 2016). Our analysis is based on research material collected during two months of fieldwork in Dhaka, Bangladesh in 2015, through participatory observation, interviews and group discussions with displaced people and slum communities, their self-help groups and community-based organizations, as well as NGOs, experts and researchers working on related issues.

BIO

Dr. Tiina Seppälä holds a PhD in International Relations (2010) from University of Lapland, Finland. In her research, she engages with slum activists/women’s rights movements in Nepal, India and Bangladesh. She has worked as Visiting Research Fellow at Calcutta Research Group in (Kolkata, India), Nepal Institute of Peace (Kathmandu), and is affiliated with Refugee and Migratory Movements Research Unit (University of Dhaka, Bangladesh). She is the author of *Globalizing Resistance Against War? Theories of Resistance and the New Anti-War Movement* (Routledge, 2012) and “Feminizing Resistance, Decolonizing Solidarity: Contesting Neoliberal Development in the Global South” (*Journal of Resistance Studies*, 2016).

Ms. Afroja Khanam is PhD student in Political Science at University of Lapland, Finland, and Assistant Professor in Political Science at Jagannath University, Dhaka, Bangladesh. She has MA in Social Sciences (2005, University of Dhaka), MA in Governance and Development (2016, University of Antwerp, Belgium), and BA in Law (2008, Northern University Dhaka). Her PhD research deals with forced migration and displacement in Bangladesh. She has received several scholarships, for example, from Nordic Institute of Asian Studies (2016), Finnish Doctoral Program in Social Sciences (2015), Finnish

Cultural Foundation (2015), Global Environment Summer Academy (2015), and Centre of International Mobility (2014).

PANEL 7: EUROPE AND ITS OTHERS

JAMES ANDERSON, ‘DISPLACED BLACK SUBJECTS’: RE-MAPPING A DUTCH COLONIAL LEGACY IN AMSTERDAM’S “BLACK HERITAGE TOUR”.

ABSTRACT

This paper examines the intersections between tourism, colonial histories, theories of globalization and cultural labour in today’s Amsterdam, as a prime tourist destination in Europe. Drawing upon a critical framework informed by post- and decolonial critique, I explore Amsterdam’s ‘Black Heritage Tour’ (BHAT) as a local, imminent engagement with an ongoing Dutch colonial legacy. I begin by examining the form of the tour – a passage through key sites of Amsterdam’s colonial operations in the seventeenth century – as an intervention within the quotidian structures of the city. As such, I proffer that the BHAT operates as a ‘psycho-geographic’ engagement with the city-space of Amsterdam; a process of spatio-temporal reordering which re-inscribes the city-space as a legible – and navigable – site of colonial encounter. In this sense, I argue that the tour activates the city-space as *lieux de mémoire*, producing a necessary counter-discourse to the ‘museumization of urban space’ at work within city; a process of ‘city branding’ which trades on the ‘Golden Age’ image of the Amsterdam to encourage international tourism, and its resulting economic benefits. I then discuss the tour’s aesthetic detour in the Rijksmuseum – taking in works from the Dutch ‘Golden Age’ – as a challenge to a problematic curatorial approach of ‘displacement’; one in which the majority Black subjects depicted in this collection are withheld acknowledgement in the official literature of the museum. The paper concludes that, whilst operating alongside forms of ‘state-sponsored’ memory work, local initiatives such as BHAT, as well as its counterpart in New York, facilitate emerging platforms for a potential ‘delinking’ from ongoing colonial structures.

BIO

James F. Anderson obtained his BA (Hons.) degree as a Humanities student with a Literature and Film focus from Amsterdam University College in 2015. He is currently

completing his Research Master's in Cultural Analysis at the University of Amsterdam. His research interests include the politics of the city-space, decolonial theory and practices, and subversive aesthetics in vernacular art forms. His current thesis work addresses interactions between (colonial) memory, global capitalism, immaterial labour, and their ramifications for possible forms of critique and resistance.

HUUB VAN BAAR, 'A DECOLONIAL CRITIQUE OF POST-RACIAL EUROPE: RETHINKING EUROCENTRISM THROUGH THE LENS OF THE ROMA'.

ABSTRACT

In this paper, I will argue why the situation of the Roma can and should not be understood as yet another 'case' or 'illustration' of the ways in which postcolonial and decolonial critiques have addressed issues of race, racism and racialization in 'post-racial' Europe and European history. In Postcolonial Studies, but also in Holocaust and Genocide Studies, Migration and Border Studies, and Critical Race Studies, Europe's Roma are frequently neglected or only discussed at the level of episodes and footnotes, at least methodologically and conceptually. To address this lacuna, I will discuss three intersecting domains in which an analysis of the situation of the Roma can productively contribute to the field of Postcolonial and Decolonial Studies. First, I will show why and how such an examination blurs the conventional boundaries between the dominant scholarly analytical categories of 'citizen', 'migrant' and 'refugee'. I will clarify, secondly, how an analysis of the position of the Roma challenges the biopolitical and racializing bordering inherent in EU-rope's external border regime and how this analysis reveals this regime's problematic centripetal, rather than only centrifugal effects; thus, beyond the EU(-ropean)/non-EU(-ropean) binary that still tends to dominate (even critical) migration and border studies. Thirdly, I will illuminate why and to what extent an analysis of the situation of the Roma offers a firm critique of the way in which, in post-1989 Europe, a European developmentalism has been imposed on its 'own' Roma that fluctuates between renewed contemporary articulations of racial naturalism and racial historicism. I will conclude more programmatically and outline the conditions under which the ongoing scholarly project of the decolonization of Europe should be revitalized in order to challenge more adequately the racializing dimensions of political and methodological Eurocentrisms in and beyond the academy.

BIO

Huib van Baar is an Assistant Professor of Political Theory at the University of Giessen in Germany where he coordinates the research project ‘Between Minority Protection and Securitization: Roma Minority Formation and Transformation in Modern European History’, funded by the German Research Foundation (DFG) as part of its research program *Dynamics of Security: Forms of Securitization in Historical Perspective*. He is also an Affiliate Member of the Amsterdam Centre for Globalisation Studies (ACGS) at the University of Amsterdam and of the Amsterdam Centre for Contemporary European Studies (ACCESS EUROPE).

KOEN LEURS, ‘HACKING THE EUROPEAN REFUGEE CRISIS? DATA ACTIVISM AND HUMAN RIGHTS’.

ABSTRACT

This presentation charts how Europeanness is contested from below in the work of digital hacktivists. The focus will be on social justice hackers and data activists who engage with questions of human (im)mobility, borders, datafied discrimination, surveillance and human rights. These hacktivists become public postcolonial intellectuals through intervening in the public debate on migration, surveillance and distant warfare in the wider context of the so-called ‘European refugee crisis’. Despite the EU historical foundation to promote and protect human rights, the migration debate has rapidly moved from a focus on humanitarianism towards securitization, and hacktivists actively seek to inverse this development by drawing on digital Big/Small data for advocacy.

Big Data originates from the military-industrial complex and displays traces of a colonial expansive logic of mapping oriented towards surveillance and domination. For example, having the wrong Sim card in your mobile phone can make you the target of a drone strike, as *Intercept* the journalism consortium have revealed in *The Drone Papers*. [...]

However, this chapter highlights data-based initiatives can be appropriated for community advocacy, “civic action” (Schäfer, 2016), “agency” (Kennedy, Poell and Van Dijck, 2015), and “data activism” (Milan & Gutiérrez, 2015). Various digital counters and mapping initiatives maintained by consortia of journalists, researchers, and activists that combine big and small data (individual cases) have made a growing impact. [...] These embodied, situated, and re-humanized examples of doing “deep data” analysis offer incentives to further think about ways in which Big Data might be strategically

mobilized as an anti-oppressive knowledge-power system. These efforts become successful through unpredictable processes of memification and trending on platforms like Facebook, Twitter and Instagram. [...] Beyond denouncements of mere a-political clicktivism, these counter cultures of data may gain critical momentum and proliferate alternative notions of Europeanness and thereby destabilize singular normative European identity.

BIO

Koen Leurs is Assistant Professor in Gender and Postcolonial studies at the Graduate Gender Program, Department of Media and Culture Studies at Utrecht University, the Netherlands. Leurs is a feminist internet researcher and he has published widely on multiculturalism, race, migration, diaspora, youth culture, small and big data in journals including *Feminist Review*, *International Journal of Communication*, *OBS* Observatorio*, and *Religion & Gender*. Leurs has recently published *Digital Passages. Migrant Youth 2.0* with Amsterdam University Press, and is the co-editor of special issues on “Digital Crossings in Europe” for *Crossings: Journal of Migration and Culture and Media*, *Forced migration and digital connectivity for Social Media + Society* (forthcoming 2017) and *Connected Migrants: Encapsulation & Cosmopolitanization for Popular Communication* (forthcoming 2018). From 2016-2019 he is the principal investigator on the Netherlands Organisation for Scientific Research funded research project ‘Young connected migrants. Comparing digital practices of young asylum seekers and expatriates in the Netherlands’.

JOHANNA TURUNEN, ‘(DE)COLONIALITY AND DISSONANCE - RETHINKING EUROPEAN VALUES AND HERITAGE’.

ABSTRACT

In the recent years heritage has taken on a prominent role in the identity politics of the EU as evidenced by the launch of several initiatives directed towards promoting a joint European cultural heritage. Within this paper I will focus especially on the role of "European values" in defining Europeanness in the European Heritage Label (EHL) - a flagship cultural heritage action of the EU. The EHL seeks to nominate heritage sites that, “celebrate and symbolise European ideals, values, history and integration”. I seek to analyse the relationship between these “European values” and the construction of Europeanness in the EHL from the viewpoint of postcolonial theory. The analysis is three-fold. Firstly, I will examine what role “European values” play in the preparation and

founding documents of the EHL. Secondly, I will analyse, how the nominated and proposed sites reiterate, redefine and/or reconstruct these values in their applications. Finally, through insights from postcolonial theory and (de)coloniality, I will re-evaluate and reconstruct the meanings of these values in the broader frame of European modernity. The analysis starts from the acknowledgement of the intertwined history of colonialism and modernity. I argue, that this interconnection of the colonial project and European modernity still affects the contemporary politics of belonging *within* Europe. Furthermore, post-colonial theory enables us to look into the European cultural heritage processes and the production of the narrative of Europeanness, and dismantle and question some of the key meanings and values embedded in constructing Europeanness. Through this analysis this paper seeks to show, how, especially when analysed from the vantage point of the often silenced and hidden heritage of European imperialism, these central European values can take on ambivalent, even dissonant meanings. Furthermore, when not acknowledged or made visible, this can further result in unintended, exclusionary narratives of Europeanness.

BIO

Johanna Turunen (MA) is a doctoral candidate at the University of Jyväskylä, Finland. As part of the EUROHERIT-project (www.jyu.fi/euroherit), she analyses EU's cultural heritage policies and initiatives through insights from postcolonial/decolonial theory. In her research, Turunen focuses especially on the inclusive and exclusive practices entangled in the narrative practices of defining Europeanness in the European Heritage Label. Through this analysis Turunen attempts to identify ways postcolonial and decolonial thinking could be used to challenge the hegemonic notions of European heritage and European belonging and to create space for alternative, more inclusive bases for belonging in Europe.

ASMA AGZENAY, 'SOME DISPLACEMENTS OF THE 'POSTCOLONIAL' IN THE AGE OF GLOBALIZATION'.

ABSTRACT

There is a gap between the 'global' and 'cosmopolitan' turns of Postcolonial Theory, and their receptions in postcolonial cultures. Such gap arises from the conflation of the 'postcolonial' perspective with the 'global', 'cosmopolitan', and 'neocolonial' perspectives of postmodern thought, in current Postcolonial Theory and criticism. Instances of these include 'Decolonial Theory'- for example, Walter Dignolo (2000; 2007; 2013), Enrique Dussel (1998), Boaventura de Sousa Santos (2007), but also Hardt and Negri's *Empire* (2000), and Spivak's *An Aesthetic Education in the Age of Globalization* (2012). Another configuration of such gap can be identified in the ambivalent reception of such 'postcolonial' theory in postcolonial cultures. For example, such 'global' postcolonial theory may be in tune with Islamic fundamentalism for instance, but not with nationalist postcolonial trends of thought in current postcolonial cultures. The concerns of my paper are twofold. On the one hand, my paper will critically examine the slippage from the 'anti-colonial' to the 'global', the 'cosmopolitan' and 'imperial' in Postcolonial Theory and criticism after globalization, and the accompanying conceptual, epistemic, and methodological shifts in Postcolonial Theory. On the other hand, my paper will engage with such gap in nationalist and other types of resistance to the 'global' and 'cosmopolitan' turns of Postcolonial Theory, in current postmodern and postcolonial cultures and, thereby, in competing postcolonial perspectives. Instances of these include Samir Amin's writings – for example, *Beyond US Hegemony* (2006), Aziz Al-Azmeh's *L'Obscurantisme Postmoderne et la Question Musulmanne* (2003), and Immanuel Wallerstein's *European Universalism: the Rhetoric of Power* (2006), among others.

BIO

Asma Agzenay has a Postgraduate Diploma in Literature (Essex University), MAs in 'The Sociology of Literature' (Essex University) and 'Cultural Studies' (University of Birmingham), and a PhD in 'Critical Theory and Cultural Studies' (University of Nottingham), UK. She has taught at Mohamed V University (Morocco) and King Saud University (Saudi Arabia), and is currently teaching at Ibn Zohr University in Morocco. Dr. Agzenay is currently a member of *The German Association of Anglophone*

Postcolonial Studies (University of Munster, Germany), and is the author of *Returning the Gaze: the Manichean Drama of Postcolonial Exoticism* (New York & Oxford: Peter Lang, 2015).

OLGA BAYSHA, 'DEMOCRATIC GLOBALIZATION OR GLOBAL COLONIALITY? MISCOMMUNICATING SOCIAL CHANGE THROUGH PROGRESSIVE DISCOURSES'.

ABSTRACT

Many scholars and social activists nowadays argue that, because of the recent rise in socio-economic inequality on a global level, we need to expand the frame of reference for democratic struggle from the local to the global. The movement for democratic globalization should target the core of the global system of social injustice and mobilize otherwise isolated global resources to fight against it. Yet, the question remains: What exactly do we mean by “democratic globalization” that would allow us to imagine suppressed possibilities of development, as many democratically minded thinkers suggest? How would this “democratic” globalization differ from “global coloniality” if the conceptual grammar of the former is similar or even identical to that of the latter, as the omnipresent usage of such concepts as “development” and “developing countries” suggests?

As in colonial times, the colonial imaginary of “liberating” social movements manifests itself in the discourse of the progressive unfolding of human history with its presentation of the West as an avant-garde. In contrast to colonial times, however, the split between “the civilized” and “the barbarian” currently runs not along territorial boundaries but across all kinds of borders, separating “progressive” and “backward” forces within once unified cultural formations. As a result of this cleavage, internal otherness, with labels such as “barbarian” and “ignoramus,” comes to life – a paradoxical development given the democratic aspirations of those struggling for a truly post-colonial world with old colonial weapons.

I illustrate my point by discussing the case studies of the White Ribbons Campaign, an anti-Putin movement for democratization in Russia, and the Maidan, a movement for European integration in Ukraine. The discussion is based on the discourse analysis of the movements’ progressive discourses as manifested in the blogs of their activists.

BIO

Olga Baysha is an Assistant Professor of Communication at the National Research University 'Higher School of Economics' (Moscow, Russia). Her research is in international/global communication, with an emphasis on the post-Soviet media systems. She is especially interested in "alternative media," broadly defined, as parts of global social movements for democratization and social justice. Dr. Baysha is the author of the book "The Mythologies of Capitalism and the End of the Soviet Project"; her research has also appeared in *European Journal of Cultural Studies*, *International Journal of Communication*, *International Journal of Cultural Studies*, *Journalism Studies*, and other academic publications.

NANDITA SABNIS, 'MESSAGE IN A BOTTLE... OR A SAKS HANDBAG: COSMOPOLITAN ETHICS, TRADE AGREEMENTS, SPECTACLE, AND HUMAN RIGHTS'.

ABSTRACT

This paper provides a micro, meso, and macro level analysis of trade agreements and labor rights violations through a case study of media coverage of an S.O.S. note found in a Saks handbag that was reported to the United Nations in September 2012. The note asked the bag purchaser to notify authorities that Njong Emmanuel Tohnain, a Cameroonian, was imprisoned in China where he endured physical and psychological abuse as well as forced labor to produce consumer goods for a global market. This paper looks at the limits and potentiality of an individual cosmopolitan consciousness to engage in advocacy for international labor rights; the contradictory governmental rhetoric that touts human rights as a rationale for entering trade agreements while failing to enforce consequences against labor rights violators; and the media spectacle that allows media consumers in the West to react with shock and outrage to stories of human rights violations, but ultimately maintains the social order and ideology of West as best and East as backward. Additionally, trade agreements used to facilitate open border agreements between countries allows individuals seeking economic opportunities to migrate for work. Without worker protection, these individuals can be exploited and abused with little recourse. This paper adds to postcolonial and globalization scholarship in providing insight into how U.S. trade agreements are implicated in human rights and labor rights violations abroad, reifying global dynamics and neo-imperialism, and how global market goods become a medium through which abusive labor practices are communicated to a western audience.

Bio

Nandita Sabnis is a second-year doctoral student at Arizona State University's Hugh Downs School for Human Communication. She received her Bachelors in Art History and Multimedia Journalism from the University of Texas Austin. She worked as a web and graphic designer before transitioning to diversity affairs which sparked an interest in studying social stratification and systemic inequity. Nandita received her Masters from New York University in Media, Culture, and Communication focusing on neoliberal policies within development organizations. Her thesis looked at how subjectivities of women on microfinance websites are produced. Her current research focuses on ICT use within diasporas.

SRUTI BALA, 'CULTURAL PRACTICES OF CITIZENSHIP UNDER CONDITIONS OF FRAGMENTED SOVEREIGNTY: THE CASE OF THE DUTCH CARIBBEAN'.

ABSTRACT

Cultural identities and practices are central to current political processes of citizenship in the Dutch Caribbean. The notion of citizenship refers not only to rights, nationality, or legal identities and obligations, but also to a repertoire of cultural practices and articulations. This aspect of 'citizenship from below' is especially pertinent in contexts where national sovereignty is fragmented, and where legal, economic and territorial independence faces various impediments. The paper departs from the premise that citizenship in the Dutch Caribbean needs to be valued in terms of incipient struggles for political subjectivity, no longer subordinate to the model of the European nation-state, and not yet having arrived at an autonomous indigenous one. It will specifically address questions pertinent to gendered citizenship and sexual citizenship using case studies from the literary and performing arts.

BIO

Sruti Bala (s.bala@uva.nl) is Assistant Professor (UD1) at the University of Amsterdam in the Dept. of Theatre Studies. She is the principal investigator of an NWO-funded research project on Cultural Practices of Citizenship in the Dutch Caribbean in collaboration with the University of Curaçao.

KHEM GURAGAIN, 'GLOBALISING DALITS: RECASTING THE NATION AND RE-CLAIMING THE PARIAH IDENTITY IN SANGATI'.

ABSTRACT

The current stage of globalisation, Walter Mignolo argues, is premised upon the Eurocentric "discourse of the civilizing mission". In order to explore and re-evaluate the impact of globalisation in subaltern literary discourse, I seek to unpack the complex connections between gender and caste and their intertwined relations in Bama's *Sangati* (1994), which presents the "stories not only about the sorrows and tears of

Dalit women, but also about their lively and rebellious culture; their eagerness not to let life crush or shatter them, but rather to swim against the tide". Bringing stories directly from the oppressed women in their own voice Bama interrogates the postcolonial discourse which tends to universalize the postcolonial experiences undermining the specificities of the local. This paper analyses how *Sangati* questions the Indian nationalist rhetoric that imagines a society based on the caste Brahmin's superiority and his power as a privileged "white man" taken for granted, and, also, the discrepancy between the professed beliefs of the Catholic Churches and their practices in Indian society. Dalits, the lowest in the caste hierarchy in Brahminic Varna system, are not a part of the nation, and, therefore, are perpetuated forever to the position of the invisible Other. I argue that challenging the patronising notion that Dalits cannot speak and represent themselves, Bama shows that there are ways in which Dalits can shout out loud and claim their subjectivity. Her attempt is an answer to Gayatri Spivak's concern for "Can the subaltern speak?".

BIO

Khem Guragain is a doctoral candidate in English at York University, Canada. He received his first M.A. in English from Tribhuvan University and second M.A. in Literatures of Modernity from Ryerson University. He taught graduate courses on non-Western literatures and Postcolonial literatures, and undergraduate courses on creative writing, communications, and non-fiction at Tribhuvan University. He seeks to investigate the complexities of Hinduism, caste and subalternity in South Asian literature, and examine how they are intertwined and convoluted. In addition, he is interested in looking at the emergence of Dalit literature and analyse how it interrogates the nationalist discourses and exposes their inner contradictions.

NIDHI TREHAN, 'THE LIMITS OF POLITICAL POWER AT THE MARGINS: A COMPARATIVE REFLECTION ON EUROPEAN ROMA AND DALITS OF INDIA'.

ABSTRACT

In assessing the gains of human rights and civil liberties for diverse communities of Roma in Europe and Dalits in India, we are immediately confronted with the question of the limits of political power in overcoming marginality. For both these historically

humiliated communities, the implementation of civil and political rights as well as affirmative action policies have been attempted by successive regimes, with contestable outcomes. Their trajectories and effects will be examined in this paper, giving due consideration to the distinct socio-political and economic environments

The politics of symbolism in India (where several politicians from Dalit backgrounds have been selected to posts such as President), as well as the European Union, which also has MEPs of Romani background will be contrasted. Concepts which cut across the life worlds of both Dalits and Roma which have been generated by postcolonial and (neo) colonial thought - such as epistemic violence as well as the agency of the subaltern- will be discussed in light of 'uneven globalisation'.

For these subaltern communities, the age-old question of W.E.B. Dubois continues to pose a poignant challenge, "What does it mean to be a problem?".

BIO

Dr. Nidhi Trehan holds a PhD from the London School of Economics and Political Science, and was a Postdoctoral Research Fellow at University College London from 2008 to 2010. Active in the areas of human rights and social policy as a practitioner and academic, she has published on the subjects of human rights, identity politics, NGOs/social movements and migration, with a focus on the Romani communities of Europe. Dr. Trehan has been based in India since the Fall of 2010, where she is Fellow, Institute of Social Sciences (New Delhi). In addition, she works in the management of American Montessori Public School, a senior secondary school based in Gurgaon, Haryana.

DOMITILLA OLIVIERI, 'JUST FACTS? A DOCUMENTARY STUDIES APPROACH TO CONTEMPORARY POLITICAL MEDIATIONS OF OTHERNESS, CRISES AND DISPLACEMENTS'.

ABSTRACT

The latest *New York Times* marketing campaign, launched in January 2017, takes as slogans “Just

Facts. No alternatives”, and “Truth. It’s hard to find”. Never as in the last few months, has the Western mediascape been populated so extraordinarily by these terms. Mostly as an effect of the U.S. elections and the rise of far-right parties and positions in Europe, ‘truth’ and ‘facts’ are, now more explicitly than before, the arena in which political positions are presented and mediations of national and transnational crises are framed. Documentary film scholars have been interrogating issues of truth, facts and fictions for decades. In the last fifteen years the production, both quantitatively and in variety, of documentary films has been on the rapid increase. Never before have terms traditionally associated with the documentary genre been so often uttered in the most diverse contexts and across new and old technologies: ‘factual filming forms’ are gaining popularity and audiences. These documentary images and videos populate the daily media, and construct and mediate the imaginary of the Western world and of its others. How can we make sense of this increase desire for and use of factual media?

This paper establishes a dialogue between debates on documentary media and the recent political and cultural struggles played on terms such as ‘truth’, ‘post-truth’, ‘fake news’ and ‘facts’. From a post-colonial, feminist critical perspective, one cannot but wonder what the implications are of this reclaiming of the Truth for the way in which groups, subjectivities, events and realities are represented. Accordingly, this paper aims at answering questions such as: what kind of discourses about the ‘refugee crisis’ and its consequent production of national identities and unwanted others are constructed as ‘truthful’ in Europe? How can truth claims be criticised and questions in a time when “alternative facts” and fake news” can have particularly dangerous effects on the lives of any social groups?

BIO

Domitilla Olivieri is Assistant Professor at the department of Media and Culture at Utrecht University. Her research and didactics are in the field of documentary film, visual anthropology, visual studies, gender and postcolonial studies, and cultural studies. She collaborates with festivals, community projects, NGOs and activists groups. Her latest work focuses on documentary film practices, time and spaces of the everyday, the politics of othering and mediated encounters, and rhythm in documentary media.

WENDY WILLEMS, 'POSTCOLONIAL DIASPORAS, MEDIATED ENCOUNTERS AND THE IRONIC PERFORMANCE OF SELVES'.

ABSTRACT

Existing work on the global public sphere has produced valuable work on the connections forged between different parts of the world as a result of a range of media forms, including satellite television, internet and social media. The intensified nature of global interconnectedness, however, points to longer histories of connectivity as well as to connected histories. In this paper, I argue that the emphasis on 'global', 'transnational', and 'networked' public spheres has foregrounded the way in which media globally forge connections but has neglected the historical imbalances in power relations that often provoke and shape the nature of these connections. In this paper, I examine mediated encounters that bring to the fore the (post)colonial nature of global communication and older and newer geographies of race.

Existing work on media and migration has often focused on the way in which media or official government discourse frames migrants, refugees or diasporic communities. More recently, scholars have examined the role of digital media in shaping decisions around migrants' travels and travails. This paper examines migrants not just as victims of xenophobic media coverage but as producers of content in their own right. Focusing on the case of a Zimbabwean viral selfie video phenomenon, known as *zvirikufaya* ('things are fine'), this paper examines the way in which migrants represent themselves and engage in complex dialogues with those 'back home' through mediated encounters on YouTube. It argues that the ironic performance of selves in the videos respond to both global media representations of the 'Zimbabwe crisis' as well as to everyday life in the diaspora. Ultimately, this demonstrates that selfies are not merely narcissistic displays but can challenge those in power.

BIO

Wendy Willems is Assistant Professor in the Department of Media and Communications at the London School of Economics and Political Science and Honorary Research Fellow in the Department of Media Studies at the University of the Witwatersrand. Her current research projects focus on postcolonial approaches to media and communication; the politics of global academic knowledge production; and mobile media, platform power and urban space. She is co-editor of *Everyday Media Culture in Africa: Audiences and Users* (Routledge 2017) of *Civic Agency in Africa: Arts of Resistance in the 21st Century* (James Currey, 2014).

KAYA DE WOLFF, 'MEMORY CONFLICTS IN POST-COLONIAL MEDIA CULTURES: THE MEDIATED STRUGGLES FOR RECOGNITION OF THE HERERO AND NAMA GENOCIDE IN THE GERMAN PRESS'.

ABSTRACT

Building on a theoretical perspective that combines media and communication studies, postcolonial studies, and cultural memory studies, in this paper, I will examine the ways in which dominant memories of Germany's colonial past have been challenged, in recent years.

While this 'dark chapter' had been ignored after the end of the Second World War, German colonial-ism and its legacies have witnessed an ever-growing concern over the past two decades - above all, with regards to the mass atrocities committed in Southwest Africa, present-day Namibia. Demands for an official apology and reparations have caused public controversies and intensified media coverage, since representatives of the Herero first sued the German government and several companies for genocide and slave labour, in 2001. As political negotiations are ongoing and legal actions are still pending, this postcolonial conflict makes it clear that the *colonial amnesia* (Perraudin/Zimmerer; Kößler) has to be understood, in fact, as a powerful discourse itself that has been increasingly stressed; now bringing subaltern and formally marginalized voices to the fore in the public arena.

Based on my empirical analysis of the German news media coverage over the years 2001 to 2016/17, I will argue that public media discourse and journalism as a privileged

field of knowledge production and “authoritative story tellers of the past” (Neiger/Meyers/Zandberg) are determined by significant asymmetrical power relations that partly reproduce injustices in the realm of postcolonial memory. A particular emphasis of my discussion will thus be on the questions: In which ways is the collective memory of the victims being recognized in public media discourse in Germany? Which memories are being heard in the public arena? Which forms of “mediatised recognition” (Cottle) can be identified in the present discourse and what are the discursive limitations of postcolonial mediations?

BIO

Kaya de Wolff is a PhD-candidate at the Institute for Media Studies, University of Tuebingen. Her PhD-project “Memory Conflicts in Post-/colonial Media Cultures” (working title) is dedicated to mediated memories of colonialism in contemporary Germany. The empirical discourse analysis focuses on news media coverage related to the ongoing negotiations about the recognition of colonial war atrocities committed against the Herero and Nama in South West Africa, present-day Namibia. She is in the final year of her PhD and presented parts of her research at the Crossroads 2014, ECREA 2015 and IAMCR 2016.

SHEREEN YOUSUF. ‘RUPTURING TEMPORALITY: AN ANALYSIS ON DECOLONIZING GRIEF, PAIN, AND THE TRAGEDY OF *ASHURA*’.

ABSTRACT

In the year 680 AD, the grandson of Prophet Muhammad, Husayn b. Ali, was massacred alongside seventy-two of his closest companions and family members at a desert in Karbala, Iraq, while fighting against the tyrannical leader of the Islamic empire of the time, Yazid b. Mu’awiyah. This day is known as ‘*Ashura*. For nearly fourteen hundred years, Shi’a Muslims have mourned this tragedy in a myriad of ways, but the most consistent ritual adopted from nearly every culture is encouraging visible acts of communal weeping.

In this essay, I will examine how the Shi’a commemorative practice of communal weeping ruptures rhetorical constructions of linear time and temporality. I find it necessary to first decolonize modernist interpretations of grief and pain, which center

public mourning and emphasizes pain's inexpressibility (Ahmed; Blair; Butler; Scarry) in order to address the manner in which Shi'a rituals function in way that disrupts rhetorical structures of time. More specifically, I argue that when Shi'a Muslims weep, it a-temporalizes the "story" of 'Ashura so that it is no longer rendered a single "event." In doing so, current pain and suffering becomes "expressible" through its relationality to the "timeless" 'Ashura.

Drawing from theories of the flesh scholarship, I provide a semi-auto ethnographic analysis of my own experiences as a Shi'a Muslim engaging in communal weeping, and how it functions as a means to cope with the spatio-temporal realities of anti-Muslim racism and misogyny within the United States. When this rupturing of the linearity of time and temporality happens communally, I further argue that the community itself participates in the ongoing "historicizing" of Karbala in that meaning is constantly made by spatio-temporal conditions of the mourners that weep for 'Ashura.

BIO

Shereen Yousuf is a graduate student in the Rhetoric, Politics and Culture program at the University of Wisconsin-Madison. She is interested in the rhetorical constructions of Muslimness within U.S. Muslim communities, and how Muslims engage and negotiate questions of authenticity particularly as it relates to race, class, and sect. Shereen also holds a master's degree in Multicultural Communication from DePaul University.

PANEL 11: MEDIATING CITIES IN POSTCOLONIAL EUROPE: GENDER, DIASPORA AND BELONGING

ABSTRACT PANEL

This panel presents the preliminary findings of the five-year ERC consolidator Project 'Digital Crossings in Europe: Gender, Diaspora and Belonging' (CONNECTINGEUROPE), with Sandra Ponzanesi as Principal Investigator, Donya Alinejad as postdoc and Laura Candidatu, Claudia Minchilli and Melis Mevsimler as PhDs.

The project (2016-2021) aims to investigate the relation between migration and digital technologies, in particular the way in which the 'connected migrant' contributes to new forms of European integration and cosmopolitan citizenship. The project explores digital diasporas in relation to issues of gender, ethnicity and affective belonging, focusing on how new technologies enhance new forms of connectivity between the homeland and destination countries, studying in particular migrants in main European cities as mediated contact zones.

Cities are cosmopolitan hubs where difference and conviviality are often grafted into each other creating forms of melting pot or frictions that radiate from the local to the global. Georgiou employs the notion of cosmopolitanisation to discuss the process by which urban dwellers are constantly exposed to difference, and the many cultural and political consequences this process might have for individuals and communities (Georgiou, 2013).

Urban identities, as symptomatic of local and global political subjectivities (Balibar, 2003), are strongly anchored in histories of migration, diaspora and nomadism. In this panel we explore the how diasporic groups such as Romanian, Somali and Turkish origins have created new communities of belonging in cities such as London, Amsterdam and Rome through their media use.

These three significant diasporas, studied from interdisciplinary and comparative perspectives, account for different phases and modalities of European integration while enhancing cross-cultural hubs in Europe's main cities and their multidirectional links to sending countries and transnational networks. By focusing also on the relationship with their sending countries and cities such as Istanbul, Mogadishu and Bucharest, we study not only how bonding and transnational affectivity works, but also how Europe is experienced and imagined from outside. Cosmopolitanism and urban globalisation emerge as decentring or delinking the Eurocentric ideas of Europe's centrality and self-contained identity.

BIO CHAIR

Sandra Ponzanesi is Professor of Gender and Postcolonial Studies at Utrecht University, NL. She has published widely on postcolonial critique, feminist theories, transnational migration and new media studies. Among her most recent publications are *Postcolonial Transitions in Europe* (2016, co-edited with G. Colpani), *The Postcolonial Cultural Industry* (2014) and *Gender, Globalization and Violence* (2014). She is also the guest editor of various special issues for *Social Identities*, *Interventions*, *Crossings* and *Transnational Cinemas*. She is currently project leader of the ERC consolidator grant CONNECTINGEUROPE. She is co-founder and director of the Postcolonial Studies Initiative (PCI).

DONYA ALINEJAD, 'DIGITAL CONNECTIONS AND MOBILE MEDIATIONS OF EMOTION: TRACING THE URBAN LIVES OF TURKISH-DUTCH MIGRANTS BETWEEN ISTANBUL AND AMSTERDAM'.

ABSTRACT

Ethnographic research has been at the forefront of debates within migration studies concerning the emotional politics of transnational migrants' cultural identity formation, feelings of belonging/exclusion, and sense memories. As digital media platforms become ever more deeply lodged within people's everyday lives, ethnographers have sought to rethink internet research methodologies, primarily by developing perspectives that socio-culturally contextualize specific digital media practices. This paper focuses on the emotional dimensions of the digital connecting practices of second-generation Turkish-Dutch young adults in the context of their circular migration between Istanbul and Amsterdam. On the basis of preliminary research findings from interviews and observations, it argues that migrants' connections to various places, people, and things in both metropolitan cities are experiences that are inherently mediated and emotionally transformative. This approach avoids overstating the newness of digital networks by showing how connections are dynamically situated with relation to the remembering of collective histories, narrations of personal experiences, and the social activities that make up daily, urban life in a context of mobility. The presentation concludes with what this case might imply for empirically studying the relatively understudied emotional dimensions of transnational migrant networks with specific relation to proliferating digital technologies.

BIO

Donya Alinejad is a Postdoc researcher working on the ERC Consolidator project “Digital Crossings in Europe: Gender, Diaspora and Belonging,” at Utrecht University, which investigates the role of digital media in producing senses of belonging among women who migrated across the borders of Europe from Romania, Somalia, and Turkey. She received her PhD from the Vrije Universiteit, Amsterdam in Social and Cultural Anthropology for her research on second-generation Iranian diaspora in Los Angeles, California, and their use of digital media.

Laura Candidatu, ‘POSTSOCIALIST MIGRATION FLOWS IN THE METROPOLIS. ROMANIAN (GENDERED) MIGRATION IN AMSTERDAM’.

ABSTRACT

After Romania’s accession to the EU in 2007 and further labor market liberalization in 2014, Romanian migrants aligned themselves to the new wave of Eastern European migration in western Europe in general, and the Netherlands in particular. This period marked the entrance of Romanian women in global migratory phenomena like that of “battle for brains”– “brain drain” from Romania and “brain gain” for the Netherlands – “care chain”, family migration, and the commodification of sex.

At the same time, the computational turn and increased use of digital media have a strong influence in the construction of diasporic subjects, bringing to the fore the joint effects of migration and electronic media in the shaping of modern diasporic subjectivities.

These migratory dynamics are furthermore marked, on the side of the metropolis, by neocolonial economic dominance and political tutelage, and on the side of the migrants, by postsocialist legacies and “nesting orientalisms”.

By building on postsocialist, postcolonial and diaspora studies, and by using ethnographic research methods as well as digital methods, this paper investigates (gendered) diasporic formations within the Romanian diaspora from Amsterdam. More specifically, I investigate the role women play in the double take of diasporic formations: their progressive potential in accounting for processes like hybridization, syncretism and fluidity; and their conservative potential that reproduces a mono-ethnic, fixed national imaginary. Moreover, I ask the question of otherness in a specific relation to eastern European subjectivities, seen both as incomplete subject and incomplete other within the bigger context of the city of Amsterdam.

BIO

Laura Candidatu is a PhD candidate in the ERC project “Digital Crossings in Europe: Gender, Diaspora and Belonging,” at Utrecht University. Her research explores the relation between women’s migration and digital technologies as a part of digital diasporas. By using a comparative approach, ethnographic as well as digital methods, her project focuses on Somali, Romanian and Turkish women migrants living in Amsterdam.

MELIS MEVSIMLER, ‘‘COSMOPOLITAN’ NARRATIVES FROM POST-BREXIT LONDON: DIGITAL PRACTICES OF (SELF-) REPRESENTATION, CONNECTIVITY AND MOBILIZATION AMONG TURKISH MIGRANT WOMEN IN LONDON’.

ABSTRACT

Scenes of cultural difference, diversity and hybridity are inextricable markers of everyday life in London. The recent political campaign of UK’s right-wing, the Brexit, illustrates how identity politics and anti-immigration rhetoric challenges EU’s motto ‘Unity in Diversity’. In this political climate, reading London as a postcolonial place, in the immediate aftermath of the Brexit, is highly relevant and crucial. Although residents of London have firmly backed to remain in the EU, the city’s status as international gate of education, culture and finance in Europe will also be inevitably affected. While in this political climate legitimacy and recognition of migrant subjects have become under enormous scrutiny, this study aims to understand how migrant women themselves interpret and communicate these recent developments. It focuses on use of digital media technologies of Turkish migrant women in London. Turkish female migration to the UK is an interesting case to study in post-Brexit era for two main reasons. Firstly, although Turkish population to the UK is relatively small compared to other immigrant groups, Brexit debate was inflated by worries around potential rise in Turkish migration to the UK in case of Turkey becoming a member state of the EU. Secondly, Turkish migrant women have become subject of this public debate since so-called socio-cultural differences between the ‘natives’ and Turkish immigrants are reproduced around the question of gender. In this context, Turkish migrant women’s everyday practices, mediated representations and cultural productions become important communication flows that offer counter-narratives to this divisive rhetoric. By drawing on concept of

‘vernacular cosmopolitanism’, this paper examines and contextualizes Turkish migrant women’s gendered and ethicized spaces online and offline in post-Brexit London.

BIO

Melis Mevsimler is a PhD candidate in media and cultural studies department at Utrecht University, Netherlands. As part of the ERC project “Digital Crossings in Europe: Gender, Diaspora and Belonging”, her research project examines the relations among migration, digital media technologies, gender, identity and sense of belonging. The research focuses on migrant women of Somali, Turkish and Romanian backgrounds living in London. Previously she earned her BSc in Politics and International Relations at the University of Bath (Bath, UK), and MSc in Media, Communication and Development at the London School of Economics and Political Science (London, UK).

CLAUDIA MINCHILLI, ‘POSTCOLONIAL ENTANGLEMENTS: SOMALI WOMEN’S TRANSNATIONAL AND LOCAL DIGITAL PRACTICES IN ROME’.

ABSTRACT

Somali migration to Italy has a very long history. Started in 1950s, it can be divided in different ‘eras’ of mobility, entangled to colonial, geopolitical and economic reasons that pushed, in different times, many thousands of Somali people to the peninsula. The first consistent flow of migration started after that Siad Barre took power in 1969. In that case, the colonial past of Italy in the Horn of Africa facilitated the choice of it as preferred destination of migration by many political refugees and their families. Reasons for migration to Italy were quite different when, in 1990, the latest flow of migration started, caused by the collapse of Somali State and the beginning of a dramatic civil war that caused a humanitarian emergency.

In this paper, my first aim is to look at how different Somali and Italian histories are intertwined with migration fluxes of Somali diaspora, inquiring on the impact that postcolonial ties have had or still have in the formulation of a diasporic identity from a gender perspective. Secondly, drawing on postcolonial, intersectional theories and data ethnography (Pink et al, 2016), this paper investigates the impact of everyday use of digital technologies for the formulations of a sense of belonging and diasporic identity by Somali women who live in Rome. In other words, this study looks at the ways through which Somali women’s identity and sense of belonging are built through everyday

transnational and local digital practices, identifying those strategies enacted to build their *offline* ‘flexible citizenship’ (Leurs, Ponzanesi, 2013), and giving meaning to the ‘multiple identifications’ (Gajjala, 2002) and forms of agency performed in the everyday life.

BIO

Claudia Minchilli is a PhD candidate within the project ‘Digital Crossings in Europe. Gender, Diaspora and Belonging (CONNECTINGEUROPE)’. She currently researches on the use that Romanian, Somali and Turkish migrant women who live in Rome make of digital technologies, adopting a postcolonial and post socialist conceptual framework in her analysis of transnational digital practices. She has an academic background in International Politics and Gender Studies, having earned a BA in “Cultures and Human Rights” at the University of Bologna (Italy), a MA in “International Science” at the University of Turin (Italy) and a MA in “Gender Studies” at SOAS, University of London.

AHMET ATAY, 'DIASPORIC QUEER WORK: CYBERSPACE AND
COMMODIFICATION OF BODIES'

ABSTRACT

Digital diaspora, as a new way of articulating diasporic experiences in online and off-line settings might possibly solve some of the definitional problems in describing mediated or digital diasporic experiences, such as belonging (digital belonging) or home (mediated or digital home). However, it does not necessarily recognize some of the marginalized diasporic experiences, primarily queer diasporic realities in cyber environments.

Social network sites can be libratory cultural spaces; however, since they are not ideology free, they can also function as cultural spaces which can be oppressive by perpetuating some of the dominant or oppressive ideologies. [...] Thus, cyberspace and visual culture provide new spaces to articulate or present constantly emerging selves for not only diasporic individuals but for diasporic queer bodies as well. I argue that, for the most part, hybridity is a state of confusion or complication rather than a state of empowerment. Because diasporic individuals experience a constant state of flux, the state of hybridity can be considered a fluid state of being that allows contestation, negotiation, and (re)creation of cultural identities. Consequently, diasporic individuals—particularly queer diasporic people—carve out physical, psychological, or cyber locations (homes) where they exist simultaneously within their host, diasporic, and queer cultures. [...]

I [...] discuss the impact of digital media ownership in the creation of diasporic queer cultures, which are widely shaped by global economic and social forces. This essay also elaborates the negative and positive aspects of the consumption and production of digital diasporic economy by answering the question of how the notion of digital diaspora or digital diasporic queer bodies are contributing to or influence by the global economy while they are maintaining their national, ethnic, or sexual identities. At the same time, I also theorize to what degree becoming digital labors for larger new media corporation either satisfy their need to connect with “home-nation,” maintain their cultural tradition in host-culture, or communicate other diasporic queer bodies in cyber environments.

BIO

Ahmet Atay is an Associate Professor at The College of Wooster. He completed his Ph.D. at Southern Illinois University Carbondale. His research revolves around media and cultural studies, globalization, postcolonial studies, and critical intercultural communication. Particularly, he focuses on diasporic experiences and cultural identity formations of diasporic individuals, political and social complexities of city life, such as immigrant and queer experiences, the usage of new media technologies in different settings, and the notion of home. Currently he is carrying out an ethnographic project on the current state and the future of the soap opera genre in the US and UK. He is the author of *Globalization's Impact on Identity Formation: Queer Diasporic Males in Cyberspace* (2015, Lexington Books) and the co-editor of *The Discourse of Disability in Communication Education: Narrative-Based Research for Social Change* (2016, Peter Lang).

SUVI KESKINEN, 'POSTETHNIC ACTIVISM IN THE NEO-LIBERAL ERA: ANTIRACIST FEMINIST AND QUEER OF COLOUR MOBILIZATIONS IN THE NORDIC REGION'.

ABSTRACT

During the last decade, retreat from multiculturalism and othering narratives of Muslims and non-western minorities have characterized media and political discussions in many European countries. Racialized minorities have been framed as problematic outsiders claimed to separate themselves in 'parallel societies' and enhance illiberal cultures. Simultaneously, profound changes have occurred in conditions for political action. Neoliberal political rationality implies an emphasis on individualization and entrepreneurialism, but has also brought fore a call for civil society actors, such as NGOs and political subjects seen to embody diversity, in the public sphere.

This presentation examines postethnic activism in which people mobilize on basis of their racialized minority position in the society rather than on ethnic group membership. Based on interview, observation and media data gathered in Sweden, Denmark and Finland, the presentation explores the new forms of organizing that antiracist feminists and queer of colour activists have developed in these countries. Several newly established networks and social media platforms have mobilized especially young

people, who are born and raised in the Nordic countries but not accepted as part of the national (white) community. Young feminists and queer of colour activists have established platforms developed 'by us for us', often using separatist strategies in relation to gender, sexuality and/or race/ethnicity. But several of them also write in mainstream media, creating new public spaces as journalists, columnists or commentators (often on temporary basis). This presentation discusses the variety of strategies that antiracist feminists and queer activists of colour have adopted, as well as the neoliberal, gendered and racialized power relations within which this activism navigates.

BIO

Suvi Keskinen is Academy Research Fellow and Associate Professor in Sociology at the University of Turku in Finland. Her research interests include postcolonial feminism, racialization and racism, whiteness, welfare state, political activism and violence. Her current research focuses on postethnic activism in neoliberal times. Previously she has studied right-wing populism and anti-immigration movements, media and political debates on migration and racism, welfare state practices and gendered violence. She has published extensively in national and international peer-reviewed journals and anthologies.

RICARDO QUINTANA VALLEJO, 'GLOBALIZED BIGOTRY: MEXICO'S 'NATURAL FAMILY' MOVEMENT AGAINST MARRIAGE EQUALITY AND LGBTQ+ HUMAN RIGHTS'.

ABSTRACT

Equal rights for the Lesbian, Gay, Bisexual, Trans, and Queer+ (LGBTQ+) community do not disrupt their way into the mainstream without resistance. In the United States movements for local ordinances and federal protections for LGBTQ+ individuals have met blatant homophobic discourse that has echoed worldwide. Globalization has expedited the exportation of this brand of public discourse so that it becomes translated and normalized.

One current instantiation of this discourse on the globalized and global stage is the Frente Nacional por la Familia (FNpIF), a Mexican interstate network whose purpose is to halt same-sex marriage, adoption by homo-parental couples, the legalization of abortion, and the inclusion of so-called "gender ideology" into the country's centralized public grade school's curriculum. More a coalition of non-governmental organizations than a centralized group, the FNpIF has gained impressive momentum since its foundation on May 18, 2016.

How has a far-right group that works against human rights gained such impetus? The FNpIF employs a globalized discourse of apparent moderation. They proudly announce that their objective is not to foment discrimination, but to defend the children of Mexico against a vague threat that they dare not name. They employ "dog whistles," euphemisms and coded language that their intended audience recognizes. I analyze the organization's discourse through a postcolonial framework in order to deconstruct their assumptions of discrimination and identify social privilege. I challenge the myth of globalization as a force for democracy and equality in order to show that bigotry is packaged, shipped, and consumed in global markets.

BIO

Ricardo Quintana Vallejo grew up in Mexico City where he received a B.A. in English Language and Literature from the Universidad Nacional Autónoma de México (UNAM) in 2013. Ricardo received an M.A. in Comparative Literature from Purdue University in 2016, where he is currently pursuing a Ph.D. in Comparative Literature. His research was supported by a Fulbright-García Robles Grant from 2014 until 2016 and continues to be supported by an International Scholarship of the CONACYT and a Lynn Fellowship. He has published translations and editorials in several publishing houses and magazines in Mexico and the United States.

KATARZYNA WOLANIK BOSTRÖM, 'NEGOTIATING POSTCOLONIAL PREDICAMENTS: SWEDISH PHYSICIANS' NARRATIVES ON WORKING FOR HELP ORGANIZATIONS IN POSTCOLONIAL CONTEXTS'.

ABSTRACT

In the paper, I discuss some of the results of a qualitative case study of Swedish physicians who had worked in postcolonial contexts for help organisations like the Red Cross, MSF/Doctors without Borders, Operation Smile, or for the United Nations. The study is based on 16 extensive interviews, that were subject to narrative analysis. The Swedish doctors told about their wishes to help people in globally less privileged contexts, and their longing to better understand other cultures by living and working there for some time. They had expected the challenge of harsher and sometimes even dangerous work conditions and they appreciated the meaningfulness of their medical effort and, but they had not fully anticipated being ascribed in postcolonial power relations as (white) European “expats”, which was a source of anxiety, guilt and embarrassment.

In the very reflexive interviews, the doctors embraced the discourses of egalitarianism, tolerance and multiculturalism. They were very respectful towards the local colleagues' medical and cultural knowledge and wanted to learn and co-operate on equal terms, though it sometimes proved difficult – e.g. when they had been put in superior administrative or medical posts by their organizations, in spite of rather little competence in this kind of work. The work in post-colonial contexts made them more aware of their bodies as marked by ethnicity (being Swedish/European as highly valued) and often ascribed “race”. Some doctors expressed painful self-consciousness, some a gloomy acceptance, of the implications of being white/European privileged subjects who were more protected, revered and cherished than the local population and put higher in the professional hierarchy than the non-European doctors. There were also narratives about mixed feelings resulting from residing in guarded houses with other “expat” staff, having an own housekeeper or cook, and getting evacuated in dangerous circumstances leaving the local population behind. The doctors expressed frustration, or gloomy acceptance, of being enrolled in the colonial heritage and involuntarily getting their whiteness/ Otherness, “outed”. They told about their growing insights into the postcolonial power dimensions and their efforts to try to counter the unjust hierarchies with a “Swedish”, more egalitarian, way of work and showing respect for local cultures.

BIO

Katarzyna Wolanik Boström (katarzyna.wolanik.bostrom@umu.se) is Assistant Professor and Senior Lecturer in Ethnology and at the Department of Culture and Media Studies, Umeå University, Sweden. Her research interests are highly skilled professionals, occupational cultures, status, mobility, narrativity and intersectionality. She has written about Polish professionals' life stories after the fall of communism and about Polish physicians working in Sweden. She is currently working in a research project about transnational mobility, with a special focus on Swedish physicians working for international help organisations in the Global South.

PRIYA KAPOOR, 'POSTCOLONIAL THEORY IN AN AGE OF CLIMATE CHANGE AND COMMUNITY RADIO'.

ABSTRACT

This paper asserts establishing the vitality and relevance of postcolonial theory when studying the conjuncture of power, youth, gender, nation, and class, in the recent scholarly scrutiny of climate change disasters in the Himalayas, and the connections to the emergent community radio movement in South Asia. [...] The trigger for this paper are the devastating floods of 2013, and the raging forest fires of 2016 in Uttarakhand, a northern Indian state. Both events occurred due to soil erosion, depletion of forest cover, and the transference of forest control from community-ownership to state-control in the 1970s. The local community radio center, Henvallvani, founded in 2001, inculcated an innovative programming culture during crisis times that can be institutionalized for future climate-triggered disaster events.

This paper studies the community radio movement centered in Chamba (Uttarakhand), an urban hub near the mega-million-dollar World Bank-funded dam that submerged over a hundred villages and locally revered cultural sites, during construction-close in 2012 (the site was excavated in 1961). The local activists of *Jardhari gaon* (village) participated in the agitation against this mega-dam alongside Sunderlal Bahuguna and Saklani, the mentors of the *Chipko* (translated as tree-hugging) movement, and anti-Tehri Dam *Andolan* (agitation), forecasting a seismically uncertain future, and a loss of local identity. [...]

Environmental issues facing the postcolonial era of newly formed nation-states were only exacerbated during the globalization phase of the world economy. The Tehri-Garhwal region of the Himalayas, rich in forests, and farming cultures has suffered rapid

depletion of its natural and cultural resources, resulting in the symbolic silencing of its majority youth population on issues they care about, and are vital to the region, but outside the realm of populist political discourses. [...] Youth owned community radio then asserts its primacy and establishes its ground in the most visible and accessible area. This study draws upon postcolonial theorizations from classical works by Gayatri Spivak and Dipesh Chakraborty (among more recent eco-postcolonial literature) engaging the representation of the subaltern, the writing of history, and ownership of natural resources.

BIO

Priya Kapoor is associate professor in the International and Global Studies Department at Portland State University. She is currently working on a project that explores the intersections of community radio, transnationalism, climate change, and crisis. Her latest research has been published in the *Women's Studies International Forum* and the *Journal of International and Global Studies*. Earlier research was published in Spanish and English in *Revista Mediacione*. Another recent publication features in an NCA Best Book award-winning volume on the Occupy movement. Her areas of scholarly interest are intercultural communication, critical and cultural theory, media, discourse analysis, and ethnography.

AMY LEVIN, 'THE HUMANITARIAN GAZE: NARRATING MEDICINE IN A POSTCOLONIAL WORLD'.

ABSTRACT

Today's medical interventions from developed nations retrace maps of conquest, cultural difference, and inequality charted in past centuries. At their most beneficent, interventions prevent or cure illnesses among people without resources. But they have often been designed to control the spread of disease primarily to protect those in more advantaged nations. Medical missions may be connected to pharmaceutical product development and profit-making; they also distract us from failures to prevent or treat sickness among individuals marginalized at home. In almost every situation, human rights are at stake as well as human lives.

The years since 2000 might be characterized as the era of the transnational relief effort. Relief efforts have been highly visible as a result of new technologies that deliver videos,

blogs, or tweets to distant audiences. These efforts have been accompanied by an explosion of relief narratives, with medical personnel mediating between non-Westerners and large NGOs, pharmaceutical corporations, or faith-oriented health organizations. Books that deal with these topics include John Murray's *A Few Short Notes on Tropical Butterflies*, Julia Alvarez's *Saving the World*, and Abraham Verghese's *Cutting for Stone*. These works share and revise literary precursors, notably Joseph Conrad's *Heart of Darkness*.

The core of my discussion will explore how these fictions constitute their own subgenre and share certain plot elements. Central to my thesis is the notion of the humanitarian gaze, a viewpoint that originates from within the US or Europe. Directed toward less developed nations, this gaze has a global scope; inequities and neocolonialism may be obscured from the viewpoint we call the global, yet attention to the local may make visible those on the margins of public discourse. Ultimately, these fictions allow readers to question their participation in the construction of Western notions of health, human rights, and humanitarian assistance.

BIO

Professor Amy K. Levin taught in English, Women's Studies, and Museum Studies at Northern Illinois University. Her monographs include *The Suppressed Sister: A Relationship in Novels by Nineteenth and Twentieth-Century British Women* and *Africanism and Authenticity in Contemporary African-American Women's Novels*. She has edited three books, *Defining Memory: Local Museums and the Construction of History in America's Changing Communities*; *Gender, Sexuality, and Museums*; and *Global Mobilities: Refugees, Exiles, and Immigrants in Museums and Archives*. Levin was the first scholar in the literature and medicine initiative of the Illinois Humanities Council. In 2016, she began a new career as an independent scholar.

DEREK PARDUE, 'THE ROLE OF PLACE IN POSTCOLONIALISM: AN ARGUMENT FOR URBAN EMPLACEMENT'.

ABSTRACT

Postcolonialism is a powerful epistemology that reveals the force of instability and fragmentation in the productive processes of identification. As such, it is helpful in understanding the role of displacement during the present moment of increased

mobility occurring across all social categories. Yet, migration, even when involuntary and serial, leaves visible marks and creates presence.

Places are the momentary sites in the flow of social relations; they are *associational* (to quote geographer Nigel Thrift) and, yet, as feminist geographers have cogently argued, different groups experience places differently. For its part, migration is a test of space; it is active, a transgression. It tests our understanding of space because migration/mobility's significance is (literally) located in the encounter.

An encounter of difference. Such encounters remake the corner, the gated community, the school classroom and the worship center. By the same token, the construction, production and use of Berlin or Parisian kebob stands, to take an obvious example, remake local society by revealing operating hierarchies and relative access to power and legitimacy. Using examples from my anthropological fieldwork in Lisbon, Portugal and São Paulo, Brazil, I argue that it is worth revisiting the 'spatial turn' so that we can better interpret the materiality of migrancy and its role in the remaking of contemporary cities.

BIO

Derek Pardue is Associate Professor and Program Coordinator of Brazilian Studies at Aarhus University in Denmark. His most recent book, *Cape Verde, Let's Go: Creole Rappers and Citizenship in Portugal*, was published by the University of Illinois Press in 2015. His current research concerns the impact of recent West African and Haitian migrants on the city of São Paulo.