

Artistic positions and representations of mobility and migration

Call for papers 2018

Deadline for proposals: 2nd February 2018.

In August 2017, a theatre performance was planned for the art exhibition Documenta 14 in Kassel, with the title “Auschwitz on the Beach”. Is it admissible to link the fate of today’s refugees with the holocaust? Is art the appropriate place to do this? Quite understandably, the title provoked outrage and the performance was cancelled. The event doesn’t tell us anything about the quality of the piece, nor does it answer the more general question: How can the practice and experience of flight and migration—as well as that of other forms of mobility—be addressed, mirrored, and interpreted in the arts, in literature, music, visual arts, but also in novel popcultural approaches?

Reflections and representations of migration and mobilities are the topics of the fourth issue 2018 of the online journal “Mobile Culture Studies” (<http://unipub.uni-graz.at/mcsj/wiki/about>), following issues on “The Sea Voyage”, “Forced Mobilities, New Moorings”, and “Migration et Ambience”. We invite you to submit contributions dealing with artistic positions, in a broad sense, that deal with migration and mobility from an everyday and popular perspective. The contributions can be written in other languages than English (<http://unipub.uni-graz.at/mcsj/wiki/submitting?lang=en>).

Themes and approaches are not limited historically or geographically. We just mention a few works as possible starting points: “Le juif éternel” (1856) by Gustave Doré, the illustration of the eternally wandering Jew, or “Self-portrait in the hideout” (1944) by Felix Nussbaum, showing a family in hiding, looking at a map of the world; Italian and Spanish emigrants’ songs such as “Mamma mia, da mi cento lire” or “L’Emigrant”, which form cultural bridges from the places of origin to the places of refuge in the Americas; theatre performances such as “Bastimenti. Träume und Schimären zwischen Tarantella und Tango” (2000) by Cataldo Perri, or “Le Dernier Caravansérail” (2003) by Ariane Mnouchkine.

In everyday culture and in different forms of popular culture artistic positions and creations are, as in photography and film, used to discuss historical and

contemporary forms of mobility. In her edited volume on art and migration, editor Burcu Dogramaci has discussed the meaning of immigration for artistic production and practices, for new ideas, images, methods and theories; and how the increasing interest of artists for topics such as homelessness and alienation, migration and displacement is expressed. Marie-Hélène Gutberlet has extended the theme beyond the fringes of Europe by creating the platform “Migration & Media”, a translocal space where change, innovation, new perspectives and attitudes due to the experience of migration that take on the form of movies, texts and images, as well as other figures of thought and design, are being discussed and represented.

Following up on these projects, ›mcsj‹ is looking in particular for contributions from cultural anthropology and ethnography that engage in a dialogue with existing works from the history of art and literature and point to any emerging perspectives.

›mcsj‹ encourages contributions from various sources, whether literary and biographical texts or drawings, images, photography or sound sources (soundscapes, songs, music). Submissions in languages other than English will have to be accompanied by an “extended abstract” in English.

SUGGESTIONS FOR ARTICLES should be no longer than 180 words (English) respectively 1100 characters (French or German, including spaces and title), and be accompanied by a short biography. Both should be sent to the editors of the issue by 2nd February 2018.

THE FINAL ARTICLES with a maximum length of 9000 words have to be submitted by 11 May 2018. They will be submitted to an anonymous review process (double-blind review) or, depending on agreement, editor’s review. The issue is planned to appear at the end of 2018.

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