



Postcolonial Publics

Art and Citizen Media in Europe

KEYNOTE SPEAKERS:

Lilie Chouliaraki

London School of Economics

Vittorio Longhi

Journalist

Frances Negron-Muntaner

Columbia University

Andrea Segre

Film director

26 May, 2.30 pm

Aula Baratto, Ca' Foscari

27 May, 9.30 am

Aula Baratto, Ca' Foscari

27 May, 5 pm

Venice International University, San Servolo Island

Full program at

<https://www.unive.it/data/agenda/1/60248>

This conference is jointly organized by

Shaul Bassi and **Sabrina Marchetti**

(Ca' Foscari University of Venice), **Bolette**

Blaagaard (Aalborg University) and **Sandra**

Ponzanesi (Utrecht University) as the

concluding event of the Postcolonial Intellectuals and Their European Publics Network (PIN) funded by the NWO

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CONFERENCE TEAM

Shaul Bassi Ca' Foscari University

Shaul Bassi is Professor of English and Postcolonial Studies at Ca' Foscari University of Venice, where he directs the Master's Degree in Environmental Humanities. His publications include *Visions of Venice in Shakespeare* (co-edited with Laura Tosi, Ashgate 2011), *Experiences of Freedom in Postcolonial Literatures and Cultures* (co-edited with Annalisa Oboe, 2011), *Shakespeare's Italy and Italy's Shakespeare. Place, 'Race', and Politics* (2016), and *The Merchant in Venice. Shakespeare in the Ghetto* (co-edited with Carol Chillington Rutter, 2021). He is the co-founder and former director of Venice international literary festival *Incroci di civiltà*.



Bolette Blaagaard Aalborg University

Bolette B Blaagaard is Associate Professor of Communication at Aalborg University, Copenhagen. Her research focuses on the intersections of culture and journalism with an emphasis on citizen media and postcoloniality. Blaagaard has published on this topic in international journals including *European Journal of Cultural Studies*, *Visual Communications*, and *Journalism Studies*. Most recently, she published the book *Citizen Journalism as Conceptual Practice* (Rowman & Littlefield), co-edited *Citizen Media and Public Spaces* (Routledge 2016) with Mona Baker, and *Routledge Encyclopedia of Citizen Media* with Mona Baker, Henry Jones and Luis Pérez-González.



Sabrina Marchetti Ca' Foscari University

Sabrina Marchetti is Associate Professor in Sociology at University Ca' Foscari in Venice. She is mainly specialized on issues of gender, racism, labour and migration, with a specific focus on the question of migrant domestic work.

In the past, she has worked at the European University Institute as a Marie Curie Fellow and Jean Monnet Fellow. She has been post-doc



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fellow at the Gender Excellence Programme of Linköping University. She holds a Phd from the Graduate Gender Programme of Utrecht University. She has also been research fellow at the International Centre for Development and Decent Work of Kassel University in Germany. Her books are "Black Girls. Migrant Domestic Workers and Colonial Legacies" (Brill, 2014) and "Employers, Agencies and Immigration: Paying for Care" (Ashgate 2015, with Anna Triandafyllidou). The books "Domestic work and migration" (Springer) and "Global domestic workers: intersectional inequalities and struggles for rights" (Bristol UP) are forthcoming in 2021.

Sandra Ponzanesi
Utrecht University

Sandra Ponzanesi is Chair and Professor of Media, Gender and Postcolonial Studies, at the Department of Media and Culture Studies, Utrecht University, NL. She is PI of the PIN project "Postcolonial Intellectuals and their European Publics" funded by NWO (Dutch Research Council) in collaboration with many European partners and director of the PCI (Postcolonial Studies Initiative). She has published widely in the field of media, postcolonial studies, digital migration and cinema with a particular focus on Postcolonial Europe from a comparative and interdisciplinary perspectives. Among her publications are Paradoxes of Postcolonial Culture (Suny, 2004), The Postcolonial Cultural Industry (Palgrave, 2014), Gender, Globalisation and Violence (Routledge, 2014). She is also co-editor of Migrant Cartographies (Lexington Books, 2005) with Daniella Merolla, Postcolonial Cinema Studies (Routledge, 2012) with Marguerite Waller, Deconstructing Europe (Routledge, 2012) with Bolette Blaagaard, Postcolonial Transitions in Europe (Rowman and Littlefield International, 2016) with Gianmaria Colpani and Postcolonial Intellectuals in Europe (Rowman and Littlefield International, 2018) with Adriano José Habed.



KEYNOTE SPEAKERS

Lilie Chouliaraki
London School of Economics

Lilie Chouliaraki is Professor of Media and Communications at the London School of Economics and Political Science. Her work focuses on the ethical and political complexities of communicating human suffering in the media with particular emphasis on four domains in which suffering appears as a problem of communication: disaster news; humanitarian and human rights advocacy; war & conflict



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reporting and migration news. Her most recent work is on the cultural politics of victimhood in western societies. Her book on the topic is forthcoming in Columbia University Press, New York (2023). Other book publications include 'Discourse in Late Modernity' (1999), 'The Spectatorship of Suffering' (2006), 'The Soft Power of War' (ed., 2008), 'The Ironic Spectator. Solidarity in the Age of Post-humanitarianism' (2013), 'The Routledge Handbook of Humanitarian Communication' (co-ed, 2021) and 'The Digital Border. Mobility, Technology, Power' (New York University Press, 2022). Lilie has also published more than seventy articles in peer-reviewed journals and edited volumes. Her work has been published in French, Italian, Portuguese, Polish, Danish, Greek and Chinese; she is the recipient of two LSE Teaching Excellence Award and four international awards for her research publications, more recently the Outstanding Book of the Year award of the International Communication Association (2015, for 'The Ironic Spectator. Solidarity in the Age of Post-humanitarianism'); as well as a lifetime Fellowship of the International Communication Association (2020).

"Authoritarian populism as mass gaslighting: Racialized hierarchies of suffering in the covid-19 pandemic"

In this lecture, I ask what authoritarian populism can tell us about the racialized hierarchies of suffering in 21st century emotional capitalism. Placing my argument in the context of the covid-19 public health crisis in the US and the UK, I discuss three populist strategies of communicating pandemic suffering as employed by Boris Johnson and Donald Trump (normalization, militarization, and obfuscation) and I argue that, together, these strategies worked as a form of mass gaslighting to deny, suppress or muddle the suffering of their people. In so doing, they rendered the pain of the most vulnerable invisible in the public sphere and turned the lives of Black and Brown people, of essential workers and of the clinically-at-risk into ungrievable lives. It is this erasure of pain, I conclude, that reveals authoritarian populism to be a key mechanism in the reproduction of racialized hierarchies of life and death in our times and exposes the dual quality of emotional capitalism as both a resource of compassion and a catalyst for cruelty.

Vittorio Longhi Journalist

Vittorio Longhi is an Italian journalist of Eritrean origin. His writing has been published across a range of media, including The Guardian, the International New York Times and La Repubblica. Since 2007 he has trained journalists and media professionals on behalf of various United Nations' agencies. In 2012 he founded and edited the online news site Equal Times in Brussels and in 2017 he contributed to create the event Afropean Bridges, at the Ca' Foscari University of Venice. He is the author of The Immigrant War: A Global Movement Against



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Discrimination and Exploitation (2012, Policy Press) and, more recently, of the memoir *Il Colore del Nome* (2021, Solferino).

"The African descendent, an "Invisible man" to the media"

Paraphrasing Ralph Ellison's 1952 novel "Invisible man", it is safe to say that still today people of African descent seem invisible to the mainstream media in many Western countries, especially in Europe. The descendents of those Africans who were victims of slave trade and colonialism are seldom featured in journalism as narrators of their own background and complex identity. Instead, when featured, often it is in demeaning stereotypical roles or with a patronising tone. According to international institutions and civil society organisations that promote human rights, those stereotypes cannot but consolidate forms of racism and discrimination, along with growing social and economic inequalities. The mainstream media and the publishing industry should be more aware of such difficulties and commit themselves to implement diversity inclusiveness policies and practices within their organisations. Making African descendents visible and vocal in the media would ensure fairer representation within the public sphere, and it would help to put and end to racial stereotyping, discrimination and violence.

Frances Negrón-Muntaner Columbia University

Frances Negrón-Muntaner is a filmmaker, writer, scholar, and professor at Columbia University, where she is also the founding curator of the Latino Arts and Activism Archive. Among her books and publications are: *Boricua Pop: Puerto Ricans and the Latinization of American Culture* (CHOICE Award, 2004), *The Latino Media Gap* (2014), and *Sovereign Acts: Contesting Colonialism in Native Nations and Latinx America* (2017). She has received various recognitions, including the United Nations' Rapid Response Media Mechanism designation as a global expert in the areas of mass media and Latin/o American studies (2008); the Lenfest Award, (2012), the Latin American Studies Association's Frank Bonilla Public Intellectual Award (2019), and the Premio Borimix from the Society for Educational Arts in New York (2019). Negrón-Muntaner served as director of Columbia's Center for the Study of Ethnicity and Race from 2009-2016 and co-director of *Unpayable Debt*, a working group that studied debt regimes in the world. Her most recent films and art works include *War for Guam* (2015), *Life Outside* (2016), and *Valor y Cambio*, an art, digital storytelling and just economy project in Puerto Rico and New York (valorymcambio.org).



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“Arts of Catastrophe”

Negrón-Muntaner investigates how and why artistic practices have become essential to politics in parts of the world devastated by neoliberal coloniality. To grasp this phenomenon, she proposes the frame of “arts of catastrophe,” which she defines as the forms of knowledge that people, communities, and networks mobilize to take up the project of collective life in the ruins of disaster.

Andrea Segre Film director

Andrea Segre, director of films and documentaries, he is also a PhD in Sociology of Communication. He has directed four feature films, all produced by JoleFilm and RaiCinema, and presented at the Venice Film Festival: *Io sono Li*, *La Prima Neve*, *The Order of Things* and *Welcome Venice*. He has made numerous documentaries, invited to major international festivals, including Marghera Canale Nord, South of Lampedusa, *La mal'ombra*, *Like a man on earth*, *Maybe things change*, *The Green Blood*, *Mare Chiuso*, *Indebito*, *Come il peso water*, *The Dreams of the Salt Lake*, *Ibi*, *The Planet in the Sea*, *Molecules*. He has published two books for Marsilio: *Fuori Rotta* and *La Terra Scivola*. He is a founding member of ZaLab, a production, distribution and socio-cultural action laboratory founded in 2006.



“To change the order of things: from film to civic movement, five years of political and cultural activism against the EU's migration policies”

In September 2017 my film *THE ORDER OF THINGS* was released in Italy which told the story of a senior officer of the Italian Ministry of the Interior working in Libya to strengthen collaboration with Libyan formal and informal authorities in order to stop immigration flows from Africa to the southern coasts of Italy.

The distribution of the film has activated dozens of realities involved in asylum policies around a project of civic and political action to monitor and change the Italian and European migration politics. On 3 December 2017, the first FORUM TO CHANGE THE ORDER OF THINGS was held in Rome, which saw the participation of over 700 people from all over Italy. Since then the Forum has continued its work, structuring and strengthening itself in the capacity of advocacy and social pressure, also thanks to the support of the international Open Society foundation and the Banca Etica Foundation, as well as thanks to the commitment of dozens of operators and associations of the reception rooted in many Italian cities. The pandemic made the work more difficult, but the Forum survived, managing to organize a new Forum in Rome in March 2022, the fourth after those of 2017, 2018 and 2019. What has been achieved and what are still the open challenges? How can art and civic action work together to try to change the order of things?

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CONTRIBUTORS

Luigi Cazzato & Annarita Taronna
University of Bari

Luigi Carmine Cazzato was born in Lecce (Italy); B.A. (University of Pisa, Italy), M.A. (University of Leicester, England), Ph.D. (University of Bari, Italy). He is Full Professor at the University of Bari "Aldo Moro" (Italy), where he currently teaches Cultures in English and Decoloniality. He is a member of the international research group "Un/Walling the Mediterranean. From 2016 up to 2019, he was AISCLI vice-chair. Moreover, he is in the board of the PhD School "Science of Human Relationships" and is the Director of the Master of Arts of Journalism at the University of Bari. Editorial Advisory Boards: Le Monnier-Mondadori Series "Transiti", Other Modernities and de genere. He is the author of several essays on the re-reading of the cultural relations between England and Italy - and on the South at large, Palestine included - from a postcolonial and decolonial perspective. His last monograph is *Sguardo inglese e Mediterraneo italiano. Alle radici del meridionismo* (Milano 2017).

Annarita Taronna (PhD in Translation Studies) is an Associate Professor in English and Translation in the Department of Education, Psychology and Communication at the University of Bari "Aldo Moro", Italy. Her main research areas include gender and/in translation studies, cultural and postcolonial studies, African-American and Chicana languages and literatures, English as a lingua franca and the teaching of English as a second language (ESL). On these topics she has published a number of articles, including "Translation, hospitality and conflict: language mediators as an activist community of practice across the Mediterranean" (2016); *Black English and the New Cosmopolitanism: Karima 2G's Linguistic Creativity as a Transethnic Performative Practice* (2018); *English as a Lingua Franca, The Decolonial Option in Migratory Contexts* (2019 with L.Centoze).

"Decolonial Mediatic Artist Engagement and the *Palestinian Question*"

Our paper tries to tackle some cases of mediatic artist engagement of unaffiliated citizens connected to the Palestinian question and diaspora, to the permission for the Palestinians to narrate (Said 1984) and their "loci of enunciation". More specifically, we have selected and built a corpus of "texts" in order to assess whether and to what extent common thematic connectors relating to issues of struggle, resistance, collective consciousness and resilience may be identified and problematized in line with Pierre Bourdieu's notion of symbolic power (1991) and Chantal Mouffe's definition of art as the embodiment of a political dimension (2001). Through these theoretical lenses, we have analyzed the performative language of the "texts" collected by focusing on their symbolic vocabulary, which may incorporate meaningful images, provoke collective emotions, evoke a feeling of struggle and togetherness and, therefore, produce counter-public discourses. Accordingly, the notion of counterpublics, as widely explored by Ponzanesi & Habed (2018), has been central to understanding the way in which the texts under scrutiny are performed and circulated by artists, activists and writers in order to stake their

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claims and legitimate the impact of postcolonial intellectual engagements in the public sphere, thus providing a sense of active belonging and alternative political manifestation.

Carmen Concilio
University of Turin

Carmen Concilio is full professor of English and Postcolonial literature at the University of Torino, Italy. She is former president of AISCLI (www.aiscli.it), has recently co-edited *Trees in Literature and the Arts. HumanAroboreal Perspectives in the Anthropocene* (Lexington 2021), she published *Imaging Ageing Representations of Age and Ageing in Anglophone Literature* (Transcript 2018) and *New Critical Patterns in Postcolonial Discourse. Historical Traumas and Environmental Issues* (Trauben 2012). Her research fields are postcolonial studies, migration and diaspora studies, digital humanities, precarity studies, environmental humanities, ecoliterature and ecocriticism. She is involved in academic journals, such as *Il Tolomeo*, *de-genere*, and editorial series, such as *AngloSophia: Studi di Letteratura e Cultura Inglese* (Mimesis). She is part of national and international research networks in the field of postcolonial culture, ageing studies and environmental studies.

"Following' Teju Cole's 'black portraitures': on zigzagging between (digital) literature, photography, art history, music and much more..."

In this essay, I would like to explore 'black portraitures' in Teju Cole's writings, photos, and art history lessons, while trying 'to follow', and catch up with, his journeying – geographic, literary, photographic, digital – in both his photo essays and criticism *Known and Strange Things* (2016) *Blind Spot* (2016) and in his novel *Open City* (2011). I intend to study his poetics, his aesthetics and his ethical stance, particularly in relation to his re-formulation of (postcolonial) critical paradigms. I shall also avail myself of highlighting intersecting trajectories with the works by and ideas of Caryl Phillips (*The European Tribe*, 1987) and of 'Afropean' artist Johny Pitts (*Afropean. Notes from Black Europe*, 2019) who might be considered the European counterpart of Cole, with whom he shares many a trait, not least his enthusiasm in creating a new digital citizenship. Both authors had their fame bounced up from 'participatory media' or 'citizen media', that have increased their celebrity and allowed wider circulation to their printed works.

Keywords: Teju Cole, black portraitures, new media, postcolonial theory, black intellectuals

Lucio De Capitani
Ca' Foscari University

Lucio De Capitani is a researcher at the Ca' Foscari University of Venice, where he completed his PhD in Modern Languages, Cultures and Societies and Linguistics (English literature). His research interests include colonial, postcolonial and world literatures (especially Indian writing in English, the work of Amitav Ghosh and Robert Louis Stevenson), the connections between

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anthropology and literary studies and postcolonial ecocriticism. He has published articles on Amitav Ghosh, Anita Desai, Robert Louis Stevenson, and Frank Westerman.

“Walking, connecting, storytelling: the ‘Refugee tales’ project as transmedia activism and the poetics of listening”

Started in 2014, the Refugee Tales project aims to raise awareness about the experiences of asylum seekers in Britain. It pivots around a yearly walk through the British countryside, which becomes the occasion to share tales about immigration detention. The tales, written by established authors in collaboration with refugees, are read at the stopping points of the walk and subsequently published in a series of anthologies. In this essay, I frame Refugee Tales as a series of activist citizen media practices, undertaken by a network that the project helps to construct. The project, I argue, engages in a form of prefigurative politics by providing refugees a chance to perform a critical form of citizenship. Finally, I discuss how the tales themselves contrast the act of listening to other people’s stories as an exercise in empathy, trust, and political solidarity, and the inquisitorial listening required of the immigration officers. Keywords: Refugee Tales; hostile environment; activism; citizen media; decolonial citizenship.

Nadica Denić **University of Amsterdam**

Nadica Denić is a PhD Candidate at Amsterdam School for Cultural Analysis (ASCA), as part of the department of Media Studies at University of Amsterdam. Her NWO-funded PhD research, entitled “Cinematic Ethics of Migration: Auto-ethnographic Migrant Perspectives in Contemporary Documentary,” examines how auto-ethnographic documentaries about migration afford affective and ethical engagement with migration experiences. Before starting her PhD, Denić obtained a research MA degree in Media Studies at the UvA, and a BA degree in Film Studies and Philosophy at Amsterdam University College. She works as a film curator alongside her research, currently for the International Documentary Film Festival Amsterdam (IDFA).

“Epistemic decolonization of migration: digital witnessing of crisis and borders in ‘For Sama’”

Digital witnessing of migration to Europe regularly misappropriates, marginalizes, and misrecognizes migrant voices by recontextualizing their testimonies to fit Eurocentric concerns. This essay analyzes how digital witnessing of migration in documentary auto-ethnography, in particular of ‘crisis’ and ‘borders’, contributes towards epistemic decolonization, which includes recognition of migrants as epistemic subjects and production of heterogeneity of knowledge. I focus on For Sama (Waad al-Kateab & Edward Watts, 2019) as a case study, which utilizes an epistolary format to memorialize key events in al-Kateab’s everyday life in besieged Aleppo that shaped her family’s decision to migrate to Europe. In considering the relationship between documentary, citizen media, and decoloniality, I argue that digital witnessing in For Sama, by providing intimate access to the everyday life of a revolutionary in Syria seeking safety in Europe, affords heterogeneity of knowledge of

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migration that pluralizes understanding of 'crisis' and 'borders' and challenges reductionist categorization of migration motivations.

Keywords: Migrant Voices, Decoloniality of Knowledge, Documentary Auto-ethnography, Crisis Ordinariness, Borderscape.

Maria Festa University of Turin

Maria Festa is a PhD student at the University of Torino, Department of Foreign Languages and Literatures and Modern Cultures. Her research focuses on Anglophone Postcolonial Literature and digital storytelling. She has published reviews, short articles and essays. Her publications include "Teju Cole's Narrative through Words and Images" in Carmen Concilio and Maria Festa (eds.) *Word and Image in Literature and the Visual Arts*, Milano, Mimesis International, 2016 and *History and Race in Caryl Phillips's The Nature of Blood*, ibidem-Verlag, Stuttgart, 2020.

"Migrant multimodal narratives: from blogs and tumblr to YouTube"

Current technology places migration literature into a fresh, diverse and at times hybrid act of narrating. Due to the proliferation of digital media and global culture, the migrants' journey is frequently documented through various multimodal forms: written, spoken, visual or pictorial. The impact of new media on the body of current migration narratives will be explored in the works of Chimamanda Ngozi Adichie, Reni Eddo-Lodge and Warsan Shire. This paper also aims at highlighting how current technology is increasingly used as a means for people to tell their stories, so that their voices can be used as advocacy tools for a cause.

Keywords: Chimamanda Ngozi Adichie, Reni Eddo-Lodge, Warsan Shire, Racism, Social engagement, Multimodal narration.

Gaia Giuliani & Ana Pereira CES/University of Coimbra

Gaia Giuliani is a Political philosopher and a permanent researcher at the Center for Social Studies (CES), University of Coimbra. She obtained her PhD in History of political Thought at the University of Torino (2005) and received then 3 postdoctoral fellowships, respectively from the University of Bologna (2007-2009), the University of Technology Sydney (2009-2010), and the Center for Social Studies (CES) (2015-2019). Her research interests focus on visual constructions of race and whiteness from an intersectional viewpoint in British and Italian nation-building processes and colonial experiences, the US, the Pacific, and postcolonial Europe. Her methodology crosses Critical Race and Whiteness Studies, Postcolonial Theory, Cultural and Gender Studies. Her current research work aims to develop a critical discourse analysis of texts coding 'fears of disasters and crisis' and their symbolic and material impact on European and Western self-representations in the context of the post-9/11 terrorist threat,

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the so-called migrant and refugee crises, and environmental catastrophes including Covid-19 pandemic. In 2018, she became Principal investigator of the FCT-funded three-year project “(De)OTHERING – Deconstructing Risk and Otherness: hegemonic scripts and counter-narratives on migrants/refugees and ‘internal Others’ in Portuguese and European mediascapes” (2018-2121). Since 2020 she is member of the Management Committee of the COST Action CA19129 – Decolonising Development: Research, Teaching and Practice (2020-2024).

Ana Cristina Pereira is Afro-Portuguese, member of Antiracist Nucleus of Porto (NARP), holds a Ph.D. in Cultural Studies, from the University of Minho, with the thesis “Otherness and identity in cinematographic fiction in Portugal and Mozambique” (2019). She has a master's degree in Educational Sciences from the University of Aveiro and a degree in Theater from the Superior Scholl of Theater and Cinema of Lisbon. Having as main research interests processes of othering, social memory, race, and gender, in a postcolonial and decolonial perspective, she has developed research activities within the scope of several projects: (De)Othering (2020-2021) and On the sidelines of Portuguese cinema: a study on Afro-descendant cinema produced in Portugal (2017-2019), at the University of Coimbra; CulturesPast&Present (2018 -) and MigraMediaActs (2021-) both University of Minho; EmRede (2021-) Lusófona University of Porto. Together with Rosa Cabecinhas, she has recently launched the book: “Opening the Buds of Time: Conversations About Cinema in Mozambique”.

“(De)Othering the grammar of the nation: black and anticolonial counter publics in Portugal and Italy”

Our essay draws a cartography of the post-citizenship and postcolonial counter-publics in Portugal and Italy. The context of these two European countries are investigated both in terms of coloniality and racism, and counter-narratives “from the margin”. Despite Portugal and Italy’s differing historical contexts, similar national and global critiques to race-based power relations are emerging within their counter-publics. In both countries, racist and sexist power relations rooted in ‘coloniality’ have produced similar responses to violence and invisibilisation. In Portugal, the specific embodied legacy of a recently ended colonialism and memories of enslavement, shape the postcolonial Black counter-publics. In Italy, the embodied experience as postcolonial migrants and refugees in conjunction with memories of Italian and European colonialism are evoked as structuring elements of militant counter-publics.

Keywords: Postcolonial and Black counter-publics; Portugal and Italy; coloniality; memory of slavery; border regimes; intersectionality.

Alessandro Jedlowski Sciences Po Bordeaux

Alessandro Jedlowski is a media anthropologist. He conducts research on African media, globalization and migration, with a particular focus on Nigeria, Côte d’Ivoire and Ethiopia, and

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has published widely on these topics. He currently coordinates the African Diasporas program at Sciences Po Bordeaux, France.

“Serious laughs: Blackness, humour and social media in contemporary France”

This chapter analyses the emergence of a generation of influential French black humorists through YouTube, Instagram and other social media platforms. The work of these comedians needs to be read in relation to the longer history of minority humour in France, which opened up the space for the emergence of a new kind of humour based on self-reflexive accounts of the experience of being part of a racialized minority in France. However, the work of early Black French comedians differs from the experience of the new generation, for the latter’s success is closely connected to the specific opportunities and constraints that social media offer. Thanks to new media technologies, these comedians’ work addresses both African diasporas within France and audiences in African and Caribbean countries connected to France by the cultural, linguistic and political legacies of the colonial experience. It thus has repercussions both within and beyond the nation.

Keywords: Black comedians – humour – social media – politics – postcolonial France.

Redi Koobak & Margaret Tali **University of Bergen and Estonian Academy of Arts**

Redi Koobak is Postdoctoral Research Fellow at the Centre for Women’s and Gender Research, University of Bergen, Norway. Her research interests include feminist visual culture studies; intersections of postcolonialism and postsocialism; cultural representations of gender, war, and nationalism; transnational and local feminisms; and creative writing methodologies. Koobak is the author of the monograph *Whirling Stories: Postsocialist Feminist Imaginaries and the Visual Arts* (2013) and the co-editor, with Madina Tlostanova and Suruchi Thapar-Björkert, of *Postcolonial and Postsocialist Dialogues: Intersections, Opacities, Challenges in Feminist Theorizing and Practice* (Routledge, 2021). She currently serves as the co-editor of *European Journal of Women’s Studies*.

Margaret Tali is Postdoctoral Research Fellow at the Institute of Art History and Visual Culture in the Estonian Academy of Arts. Her research deals with practices of curating difficult histories, global histories of museums and collections, migration and nationalism, and Baltic history of the 19th and 20th centuries. Tali is the author of the monograph *Absence and Difficult Knowledge in Contemporary Art Museums* (Routledge, 2018) and co-editor, with Ieva Astahovska, of the Special Issue ‘Return of Suppressed memories in Eastern Europe: Locality and unsilencing difficult histories’ in *Memory Studies* (June 2022). As a curator she has initiated the collaborative research, exchange and exhibition project *Communicating Difficult Pasts* (2019-2022), in the framework of which she co-organized the exhibition *Difficult Pasts. Connected Worlds* in the Latvian National Museum of Art and the Lithuanian National Gallery of Art.

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“Like two boats passing in the night’: ‘Rendering race’ and curating the decolonial debate in postsocialist Europe”

This article engages with the heated public debate on racial representation and colonial history that arose around the Kumu Art Museum’s exhibition ‘Rendering Race’ that took place in Estonia in 2021. Curated by American art historian Bart Pushaw, it can be viewed as an example of academic activist curating as it proposed an important change with renaming offensive and racist titles of art works from the 20th century, for the first time in the museum’s practice considering minority groups as its publics. The article outlines the activist curatorial strategies used, analyses their operation and the public engagement that they provoked to consider why this exhibition caused such a stir as well as what these responses revealed and obscured about Eastern Europe’s relationship to the aftermath of European colonialism.

Keywords: Activist curating, renaming, postcolonial Europe, postsocialism, Eastern Europe, Estonian art.

Gabriele Lazzari
University of Surrey

Gabriele Lazzari is a Lecturer in Contemporary Literature at the University of Surrey, UK. His current book project explores the resurgence of a new global realism through the analysis of contemporary novels from peripheral and semi-peripheral spaces of the world system. His articles have appeared in *Comparative Literature*, *Research in African Literatures*, *The Cambridge Journal of Postcolonial Literary Inquiry*, and *Public Books*.

“Methodologies of Blackness in Italy: past, present, and futures”

This chapter explores Italy’s methodologies of Blackness by tracing a trajectory of emergence from the restricted field of literary fiction in the 1990’s to current practices characterised by a broader diversification of forms and media. It argues that these practices, despite facing strong political and institutional challenges, are contributing to the formation of postcolonial publics by adopting a historically grounded and future oriented approach. By analysing Italy’s fraught relation with coloniality and national formation, I identify a moment of transition in the engagement with postcolonial studies and with its analytical categories. In second part the chapter, I focus on literary, filmic, and digital projects that have emerged in recent years, and discuss some of their most significant features—such as collaboration, transculturality, and ethico-political ambitions.

Keywords: Literature of migration, new media, Italy, Blackness, coloniality.

Caterina Romeo and Giulia Fabbri
Sapienza University

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Caterina Romeo is an Associate Professor at Sapienza Università di Roma, where she teaches Literary Theory, Gender Studies and Migrations Studies. She is the author of *Gender, Race, and Intersectionality in Italian Postcolonial Literature* (2021), *Riscrivere la nazione* (2018) and *Narrative tra due sponde: Memoir di italiane d'America* (2005). She has coedited the volume *Postcolonial Italy: Challenging National Homogeneity* (2012) and the special issue of the *Postcolonial Studies Journal* titled *Postcolonial Europe* (2015). She is currently co-editing a special issue of the *Journal of Postcolonial Studies* on *Intersectional Italy* (forthcoming in September 2022).

Giulia Fabbri is a Postdoctoral Fellow in Gender Studies at Sapienza University of Rome, where she obtained a Ph.D. in Gender Studies in 2020. She is the author of *Sguardi (post)coloniali. Genere, razza e politiche della visualità (ombre corte, Verona 2021)* and has published articles in national and international journals. Her research interests include gender and racial representations in the Italian colonial and postcolonial context, contemporary social media activism, food studies, and the cultural production of Italian women of African descent. She is currently co-editing a special issue of the *Journal of Postcolonial Studies* on *Intersectional Italy* (forthcoming in September 2022).

"Podcasting race: participatory media activism in Postcolonial Italy"

In the past few years, the increasing production of podcasts on issues of race and structural racism has been part of a wider panorama of digital activism. Through the use of social media and other digital platforms, racialized subjects have fostered a collective debate on processes of racialization and created global antiracist networks. In the digital context, podcasts present specific features that facilitate transnational dialogues and are increasingly used by Black and BAME people to articulate counternarratives on issues such as race and gender oppression, migrations, and citizenship, generally inadequately discussed by Italian mainstream media. After analyzing the specificities of the podcast as a tool for media activism and for global mobilization, the article examines three podcasts (*Sulla razza*, *Black Coffee* and *The Chronicles of a Black Italian Woman*) conceived and hosted by Black and BAME Italian women who use this medium to regain authority over their own stories and contribute to a theoretical reflection on race in an intersectional perspective.

Keywords: Podcast; intersectionality; race; gender; media activism; postcolonial Italy.

Rosaria Ruffini Ca' Foscari/Ibn Zohr University of Agadir

Rosaria Ruffini is Marie Skłodowska-Curie Global Fellow at Ca' Foscari University of Venice and at Ibn Zohr University of Agadir in Morocco. She received her PhD in Theatre Studies from Sorbonne Nouvelle University of Paris, with a thesis intitled "Les Afriques de Peter Brook". She has taught Theatre and Performing Studies in various European institutions, including Université Sorbonne Nouvelle Paris 3, Université Paris 8 Vincennes Saint-Denis, Université de Franche Comté, Mines Paris PSL, IUAV University of Venice and Ca' Foscari University. Hers articles are published in scientific journals in Italy, France and Belgium. She currently directs

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the research project "Playing at the Gateways of Europe: theatrical languages and performative practices in Migrant Reception Centres of the Mediterranean Area" funded by the European Commission under the Horizon 2020 Programme.

"The walk': a participatory artistic action beyond the borders of Europe"

The contribution analyses the travelling artistic action in support of refugees, The Walk, performed by an international network composed by artists and citizens through 8 countries and over 60 cities, during 4 months, in 2021. At the heart of The Walk is a giant puppet (3.5 metre-tall) representing a young Syrian refugee girl, which embodies a major type of intersectional discrimination because of origin, gender and age. She runs over 8,000 km from the border between Syria and Turkey (Gaziantep), through Europe to the United Kingdom (Manchester). During her journey across Turkey, Greece, Italy, France, Germany, Switzerland, Belgium and UK, the puppet (called Amal) is welcomed by local artists and communities with actions, performances and meetings. The map of the peregrination designs an alternative geography which challenges the EU borders and includes the invisible country of origin of asylum seekers through the performances of exiled artists in Europe.

Ruxandra Trandafoiu
Edge Hill University

Ruxandra Trandafoiu is Reader in Communication at Edge Hill University (UK). She researches the role of social media in the political engagement and activism of Eastern European diasporas, the political effect of Brexit on EU nationals in the UK, the impact of music and music policy on the identity of place in Eastern Europe and transmedia practices seen as practices of migration. Ruxandra is the author of *Diaspora Online: Identity Politics and Romanian Migrants* (Berghahn) and co-editor of *Media and Cosmopolitanism* (Peter Lang) and *The Globalization of Musics in Transit: Musical Migration and Tourism* (Routledge). Her new books are *The Politics of Migration and Diaspora in Eastern Europe: Media, Public Discourse and Policy* and *Border Crossings and Mobilities on Screen*, both published by Routledge in 2022.

"Dislocation and creative citizenship: Romanian diasporic artists in Europe"

This chapter traces the role of spatial, historical and ideological dislocations in the creative citizenship of Romanian diasporic artists working from the perspective of post-colonial subjects. Artists like Dan Perjovschi, Mircea Cantor, Mădălina Zaharia and Ileana Pașcalău reclaim public and digital spaces to provide a reflexive, critical and performative re-examination of history, memory and the tension between the individual and the collective. Consequently, their work confronts their publics with new regimes of visibility coming from the usually unseen and unheard margins and the feelings of doubleness and in-betweenness experienced as artists, migrants and Eastern Europeans.

Keywords: Diaspora, Romania, post-socialism, memory, visibility, visual art.

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Tom Western
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Tom Western is a Lecturer in Social and Cultural Geography at UCL. His teaching and research centre on movements and migrations, cities and citizenships, relations and imaginations, activisms and anticolonialisms – usually working with methods that foreground sound and voice. He works primarily in Athens, Greece, and is writing his first book, titled *Circular Movements: Migratory Activisms and Creative Citizenships in Athens*.

“Rhythm – relay – relation: anticolonial media activisms in Athens”

This chapter maps out a set of anticolonial media poetics, politics, and aesthetics. It centres on a series of collaborative radio programmes produced in Athens, Greece, as part of ongoing work with an activist collective in the city. The chapter works with ideas of rhythm, relay, and relation – which serve both as methods and as guiding concepts – and narrates a form of citizen soundwork: sonic practices that experiment with geographical, political, and technological imaginations. This work in Athens is a convergence and continuation of media activisms elsewhere, carrying collective methods of voicing and articulating belonging across migratory contexts. And it sounds out anticolonial media activisms that feed back across histories and geographies of resistance and liberation. These media activisms unmake colonial hierarchies of voice and knowledge; and make anticolonial publics, communicating across radical sonic cartographies and building political cultures that contest the colonialities of borders and citizenship regimes.

Keywords: Rhythm, Relay, Relation, Anticolonialism, Activism, Radio, Citizenship.