

Home, Belonging & Language

A day of exploring

27th July 2018 King's College London

*Room 1.62, Franklin-Wilkins Building,
Waterloo Campus, London SE1 9NH*

Programme

9.00-9.30 Registration

9.30-10.30 Large group (led by Maria-José Blanco)

10.30-11.00 Coffees

11.00 -12.00 Panel 1:

Loredana Polezzi on translation and migration

Joanna Kosmalka on the transnational home in Polish literature

Q&A

12.00-13.00 Lunch (not provided)

13.00-14.00 Panel 2:

Zuzanna Janin on making art and making a home between London and Warsaw

Briony Campbell on home-making across racial and continental borders

Q&A

14.00-15.30 Workshop on translating 'home'

(led by Manuela Perteghella & Ricarda Vidal) with coffees

15.30-16.30 Panel 3:

Teodor Ajder on translation, migration and the migrant's voice

Maria McLintock on bureaucracy, political power and asylum seekers

Q&A

16.30-18.00

Open Forum large group (led by Maria-José Blanco)
with wine reception

*Organised by Ricarda Vidal, Manuela Perteghella and Maria-José Blanco.
Funded by the Polish Cultural Institute, the Faculty of Arts & Humanities
and Dep. of Culture, Media & Creative Industries, King's College London.*

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Abstracts and Bios

LARGE GROUP AND OPEN FORUM

Maria-José Blanco

The Large group will open a day of exploration on the themes Home, Belonging and Language. The participants will be able to bring their ideas in a free-floating discussion. The Open Forum will end the day by reflecting back on the talks, workshop and experiences of being together.

Maria-José Blanco has an academic background in Spanish literature and language. She is a Group Work Practitioner (IGA) and is in the final stages of her Group Analytic training. Her academic interest lies in Life-Writing and autobiography. She published *Life Writing in Carmen Martín Gaité's Cuadernos de todo and her Novels of the 1990s* (Boydell and Brewer 2013). She has co-edited (with Ricarda Vidal) *The Power of Death: Reflections on Death in Western Society* (Berghahn: 2014/2017) and (with Claire Williams) *Feminine Singular: Women Growing Up Through Life-Writing in the Luso-Hispanic World* (Peter Lang 2017). She has published two special issues of the *Journal of Romance Studies* on Autobiographical writing and Women's Ageing in Literature. She is the organiser of the multinational conference, 'Women in Transition – Crossing Borders, Crossing Boundaries' 20, 21 and 22 September 2018, King's College London and St Peter's College, University of Oxford.

PANEL 1

Translating Home: Visual and written representation of migrant belonging

Loredana Polezzi, Cardiff University

Translation operates multiple shifts which affect not just the linguistic but also the social, geographic and temporal dimensions of our lives. In this paper, I will discuss the work of a small number of women writers and visual artists – Shirin Ramzanali Fazel, Luci Callipari Marcuzzo, B. Amore and the members of the Compagnia delle Poete – who identify as migrants and for whom Italy represents an important node in personal and collective constellations of travel and belonging. I will focus on the translation strategies these women use to produce, reproduce and disseminate images of 'home' (or 'homes') as a mobile, dynamic and creative space, rather than a static and potentially nostalgic point of departure. And I will trace the 'translational fabric' through which they both construct and interpret their experience of language as a creative space.

Loredana Polezzi is Professor of Translation Studies in the School of Modern Languages, Cardiff University, and President of the International Association for Translation and Intercultural Studies (IATIS). Her main research interests are in translation studies, comparative literature, and the history of travel writing. Her work focuses on how geographical and social mobilities are connected to the theories and practices of translation

and self-translation. With Rita Wilson, she is co-editor of leading international journal *The Translator*. She is a co-investigator in the research projects 'Transnationalizing Modern Languages' and 'Transnationalizing Modern Languages: Global Challenges', funded by the AHRC's Translating Cultures and GCRF schemes, as well as a founding member of the 'Cultural Literacy in Europe' network.

Transnational Home

Joanna Kosmalska, University of Lodz

As the speed of transportation between home and away, fostered by the proliferation of electronic media, creates the impression of proximity, of blurred national borders, of a shrinking world, migrants develop a feeling of being suspended in some virtual space between two countries. In *Ziemia wróżek* [The Fairyland], Krystian Ławreniuk compares this experience to "sneaking between one fairy-tale and another," while Wioletta Grzegorzewska reveals in "Czas mew" ["In the time of seagulls"]: "On this island, as if between dreams, I slowly turn, am twin." The duality of their existence makes migrants locate their homeland in a virtual space characterised by fluidity, porosity and dislocation, where they can conceive their "private homeland" – shaped not by historical events such as wars, partitions or revolutions, but by the vicissitudes of their own lives. This invented land is not confined by any geographical, political or social borders. Piotr Czerwiński attempts to capture the elusive nature of this place in *Międzynaród* [Internation], where he writes: "Our homeland can be anything and anywhere. Our homeland might not exist at all. Maybe, Poland is not a country. Maybe, it is a state of mind." Living abroad has affected migrants' perception of their home country: it has become a product of their imagination, formed by their personal experiences. Although it is too early to argue that we have entered the era of transnational order or have become – as the title of Grzegorz Kopaczewski's novel suggests – members of a Global Nation, there is a clear shift in Polish migrant literature from a more local concept of "country" to a more global, hybridised understanding of "homeland."

Joanna Kosmalska is a translator, author of articles on contemporary literature, co-editor of "DeKadentzja" literary journal, and research-and-teaching fellow in the Department of British Literature and Culture, University of Lodz where she teaches courses in translation (literary, film, interpreting, etc.). She has, among many other things, co-translated, with Mikołaj Deckert, the film script for Jacek Bławut's "The Day of Chocolate" which won the ScripTeast Award at the 2010 Cannes Film Festival. In 2011-2015, she ran the international research project on "Polish (E)migration Literature in Ireland and Great Britain since 2004" (<http://archiwum-emigracja.uni.lodz.pl/en/>). Financed by the National Science Centre, the project focused on poetry, prose and drama writings that tackled the issue of migrations. The overall aim was to trace how the post-EU-accession migrations of Polish people to Britain and Ireland had influenced contemporary literature and culture and to highlight the functions the new transnational literature and culture had performed in Polish, British and

Irish societies. For her engagement in promoting migrant literature, she was awarded Statuetka Pięknych Ludzi by the Polish diaspora authors in the UK.

PANEL 2

Home-Making, Art-Making

Zuzanna Janin

Zuzanna will explore diverse notions of home from the small perspective to the wide open, from place in relation to personal/private life to place in relation to social and political life. Drawing on her own artworks and her experience of running art spaces in London and Warsaw she will discuss the following themes: nomadism, travel, violence, memory, fight.

Zuzanna Janin is a visual artist. Born in 1961, she lives & works in Warsaw. She makes sculptures, installations, videos, photography, actions & performatives. She studied at the Academy of Fine Art Warsaw, ÉCAV – École Cantonale d'Art du Valais, Sierre (new media) scholarship, Pro Helvetia, and obtained a PhD in Visual Art in 2016. She took part in Sydney Biennial 1992, Istanbul Biennial 1992, Soonsbeek'93, Liverpool Biennial 1996, Łódź Biennale 2010, 54th Venice Biennale 2011 (in the programme of representation of Romania). Selected solo shows and screenings include Kunstverein Salzburg, Salzburg; Foksal Gallery, Warsaw; Zachęta National Gallery, Warszawa; Center for Contemporary Art, Warsaw; Center for Contemporary Art, Łaźnia, Gdańsk; Kunsthalle Wien Project Space; Sculpture Museum at Królikarnia / National Museum, Warsaw; National Museum, Cracow, Gallery lokal_30, Warszawa; ASAB Bogota / Colombia; MAM Museu de Arte Moderna Rio de Janeiro, Galeria Arsenał, Lublin.

<http://culture.pl/en/artist/zuzanna-janin>

Love in Translation

Briony Campbell

Love in Translation tells the stories of African-British couples living in East Africa. Since 2012 Filmmaker and Photographer Briony Campbell has been capturing a variety of romantic relationships in Africa countries; the common factor being that one member of the partnership has grown up in Africa, and the other in Britain. Their intercultural relationships, reveal uniquely entwined perspectives on belonging, otherness and colonial inheritance. If love is the ultimate bond, does migrating for love offer a shortcut to cultural assimilation? The compromises on each side of the partnerships are significant; while one must leave behind their home, the other must adapt to integrate a foreigner into theirs. Can they ever create a truly shared emotional space while their experiences of social and even domestic spaces are so very different?

I find myself concerned by the position I find myself in as a white-girl-with-a-camera in African countries. I recognise that my interactions are influenced by my foreign-ness, my whiteness, my relative wealth and my femininity. Doors are opened to me that might otherwise not be. While this unearned status helps me to meet people, I wonder whether it compromises the authenticity of my stories and brings into question my right to tell them. This status, reflecting a colonial inheritance, is experienced widely by Westerners and viewed in a multiplicity of ways by Africans. My work looks to explore this rarely addressed dynamic from the honest and intimate perspectives of African-British families, living in various countries across the African continent.

Briony Campbell's creative practice spans creative documentary filmmaking, photography, education and social research. She holds an MA in documentary photography, from The University of the Arts London. During her Masters degree, 'The Dad Project', the story of losing her dad, became a formative chapter for her personally and professionally. The Project was exhibited, published and awarded internationally. Her main areas of interest are multiculturalism, grief, belief and participatory practice. Last year, as co-investigator on a Birmingham University, AHRC-funded research project, Briony supported terminally ill people to make films. This year she will produce a film in collaboration with the UCL research study Understanding Unbelief, and she is concurrently developing her long-term documentary on African-British families in East Africa, with Arts Council England funding. Briony's work is included in the curricula of institutions such as Central St Martin's, University for Creative Arts and Coventry University. She is a regular guest lecturer and delivers workshops internationally, from London to Lagos.

Workshop *Home on the Move*

Ricarda Vidal & Manuela Perteghella

After a short introduction of the project *Talking Transformations: Home on the Move*, participants will be shown the visual, filmic translations of Rafał Gawin's poem 'DOM. KONSTRUKCJA W PROCESIE SĄDOWYM' [Home. Structure on Trial] and they will be able to take part in a re-translation workshop using the filmic translations as point of departure. The workshop will enable participants to include different languages (their native tongue and their other languages, as well as the languages of others) into their translation, and to explore the artistic processes that both translation and poetry can engender.

Manuela Perteghella is a translation scholar, curator and creative producer. She has published research in the field of literary and theatre translation, promoting the theory of translation as creative practice (*Translation and Creativity*, Continuum 2006; *One Poem in Search of a Translator*, Peter Lang 2008; *Staging and Performing Translation*, Palgrave 2011). She has taught translation at UK universities, and worked for theatre companies. Manuela blogs on The Creative Literary Studio, on the art of 'text-making' and has co-

curated *TransARTation!* (<http://transartation.co.uk/>) an exhibition of inter-art translation and *Talking Transformations. Home on the Move*, a multilingual, artistic exploration of 'home' in Europe.

Ricarda Vidal is a researcher, translator and curator, teaching in the Department of Culture, Media & Creative Industries at King's College London. She is the founder of Translation Games, a collaborative research and exhibitions project into translation across languages and the fine arts (www.translationgames.net). Together with Manuela Perteghella she leads Talking Transformations: Home on the Move (www.talkingtransformations.eu) and with artist Sam Treadaway she runs the bookwork project Revolve:R (www.revolve-r.com). Ricarda is the author of *Death and Desire in Car Crash Culture: A Century of Romantic Futurisms* (2013) and co-editor (with Maria-José Blanco) of *The Power of Death: Contemporary Reflections on Death in Western Society* (2014/2017) and (with Ingo Cornils) of *Alternative Worlds: Blue-Sky Thinking since 1900* (2014). Her most recent book, *Translating across Sensory and Linguistic Borders: Intersemiotic Journeys across Media* (co-edited with Madeleine Campbell) will be published with Palgrave in autumn 2018.

PANEL 3

Translating the Medium for the Migrants' Voices into the Migrants' Home Culture

Teodor Ajder

The paper will discuss the evolution of Warsaw Maize Porridge Magazine (*Mămăliga de Varşovia*) - a trilingual Romanian, Polish, English publication brought up by a collective of migrant authors mainly based in Warsaw - from a blog, to a printed almanac, and eventually to a zine format. Firstly, I will discuss this unfolding from an emancipatory perspective, using insights from its editors and contributors. Secondly, I will talk about the importance of translation for this endeavour, both as an editorial challenge and a medium for contemporary arts. Thirdly, I'll place this process into the wider context of media research. Finally, I will discuss how this metamorphosis or zinefication triggered in May of 2018 a transference attempt of the Western zine culture into the Samizdat home culture of the authors, leading to various zine themed creative workshops, to the publishing of limited editions of first issues of new zines, and eventually, to the organisation of the first edition of a Zine Fest in Chişinău, (Moldova) - the home city of one of the co-founders and editors, of *Mămăliga de Varşovia*.

Teodor Ajder is a psychologist, special educator, writer, curator, immigrant. A graduate in Psychology from Babeş-Bolyai University, Romania, he obtained his PhD in Media, Information and Environmental Sciences from Yokohama National University. He is the author of a number of books in which the topic of migration is prevalent – *MO[PO]JARO* (2010); *The Mën Mask is For A Japanese Girl* (2008); *Vurda, The Heart's Replacement*

(2003). In 2014, he co-founded a trilingual migrant magazine “Mămăliga de Varșovia” – Warsaw’s Maize Porridge.

System of Systems: notions of belonging and home

Maria McLintock

System of Systems is an independent project exploring technology and bureaucracy in the asylum seeking process in Europe. Through exhibitions, events and a publication, System of Systems aims to open up vital conversations about the legal framework of seeking asylum in Europe. We hope to pose questions such as: What policies are we voting for as citizens of European countries, and what is our relationship to this issue? How does the asylum system illegalise people? How are technologies used as processes of making and discrediting evidence? We gather research by collaborating with artists, designers, architects, academics, activists and practitioners to interrogate questions of language, the body and biometrics, agency, and infrastructure, within the overlapping bureaucratic systems. In doing so, we hope to provide an alternative viewpoint on this knotty subject through comparative research between the different governmental strategies and approaches to the asylum seeking process. By focusing on the legal and bureaucratic systems which determine the possible integration of asylum seekers in European countries, we interrogate how notions of belonging and home may come about structurally. Language plays an integral part in this process - from asylum interviews to language analysis to determine countries of origin - it can be a bridge or obstacle to accessing rights. The System of Systems project was initiated in 2016 by Rebecca Glyn-Blanco, Danae Io and Maria McLintock

Maria McLintock is an interdisciplinary activist, writer and curator based in London. She holds a Bachelors in History of Art from the University of York (2015) and is currently reading a Master’s in Architectural History from the Bartlett School of Architecture (2018). Her research centres on curatorial ethics, specifically in relation to the display of refugee architectures, as well as humanising neoliberalist policies through spatial writing. In 2016, she cofounded System of Systems with designers and researchers Rebecca Glyn-Blanco and Danae Io. Maria works as a Curatorial Assistant at the Design Museum in London. systemofsystems.eu @McLintockMaria