

SIEF is an international scholarly organization founded in 1964.

The major purpose of SIEF is to facilitate cooperation among scholars working within European Ethnology, Folklore Studies and adjoining fields.

Autumn 2017

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EDITORIAL

CONTENTS

1	Letter from the President	2
2	Discussion Dossier Refugee Republic	3
3	SIEF Summer School: Call for Applications	15
4	News of Working Groups	16
5	Other SIEF News	23
6	News on ICH	24
7	Other News / Reports	25
8	SIEF Journals	28
9	New Books & Journals	29
10	Obituary	34



As promised this autumn issue of the SIEF

Newsletter presents a discussion dossier on the art project *Refugee Republic*.

This interactive documentary about the daily life of the inhabitants of Domiz Camp, Iraq, was shown and discussed at the opening event of SIEF2017. With the discussion here, we would like to promote further exploration of ways of collaboration between ethnologists and art. Of course, we are not just looking back at the last congress, we are also looking forward to the next international congress. So please save the date for Santiago de Compostela:

April 14–17, 2019.

However, you will not have to wait until then to get new SIEF experiences. Other events, such as the SIEF Summer School and the Working Group conferences, are announced in this newsletter. Another contribution I would like to highlight is the report on the SIEF panel which took place at the annual meeting of our sister organization AFS last month. All the contributions in this newsletter illustrate once more how vibrant SIEF is.

I hope this issue will give you food for thought and inspiration.

1 LETTER OF THE PRESIDENT

DEAR COLLEAGUES,

We are already eight months away from the 13th international SIEF congress that gathered 800 ethnologists, folklorists and other scholars from neighboring disciplines in the university city of Göttingen.

However, the constructive echoes from the gathering are still felt in our everyday professional lives. On the SIEF website (<https://www.siefhome.org/>) we are reminded of the congress topics in the form of keynote videos, which provide us with an opportunity to dwell some more on the myriad ways of dwelling. We also revisit the scenes and sounds of Göttingen through the broadcasts of the third season of *Ethnological Sensations* recorded during the event, in which SIEF members describe moments when they have realized that they approach the world in E&F ways or share impressions and experiences from their research. Göttingen is also the setting for our newest documentary that offers a number of answers to the question: “What do ethnologists do?” We hope you will find multiple contexts in which you can use these videos, to describe a certain topic or promote our disciplines.

SIEF is constantly searching for alternative ways to address complex cultural and social realities we discuss at the congresses. At our last congress, in the frame of a plenary session, we thus started a conversation between ethnography and art. By focusing on the interactive transmedia documentary *Refugee Republic*, ethnologists, folklorists and artists discussed different ways of approaching pressing social issues and demanding contexts. In the newsletter we offer additional contributions to that debate, by publishing the Discussion Dossier *Refugee Republic*, with the texts of several authors who, from different perspectives, point to

diverse strategies and challenges of dealing with such phenomena. I hope that the debate will open up new platforms to stimulate cross-disciplinary cooperation.

Another reminder of the SIEF2017 themes and discussions is under preparation: a special issue of *Zeitschrift für Volkskunde / Journal for European Ethnology and Cultural Analysis* (JEECA), published by *Deutsche Gesellschaft für Volkskunde*, that will contain papers from the congress highlighting different aspects of the theme of dwelling. You will find a copy of the journal in your SIEF2019 congress bag.

Alternate years between large congresses are meeting points of SIEF Working Groups, when they organize scholarly meetings, workshops and conferences. In the newsletter you will find news of the Working Groups’ activities, including several calls for papers and invitations to attend the conferences in 2018. I am certain you will find them interesting. You may expect more Working Groups calls for papers to come.



There is another reminder of a Call for Papers in this newsletter: the one oriented towards doctoral students and early-stage researchers. Owing to the joint efforts of the University of Aberdeen and SIEF, the organization of the second SIEF Summer School is under way. In June 2018 the scholars experienced in the fields of community entrepreneurship, social resilience and research partnership and the Summer School attendants will meet in the fishing village of Portsoy, Scotland, to discuss the issues of giving voice to local communities. The deadline for applications is close, 24 November 2017, so please submit your proposals or urge your students and colleagues to do so.

One way in which SIEF works on its visibility and strength is by building bridges with its sister associations, AFS and EASA. A wonderful occasion for such exhibition of joint interests occurred at the invitation of the AFS Executive Board. Thanks to this, the delegates of the AFS

Annual Meeting that took place in Minneapolis, October 18-21, 2017, were able to attend the SIEF-sponsored panel that tackled the figures of division in European politics. Please read Dorothy Noyes' description of the event in this newsletter; I am sure we will have more opportunities for cooperation and collegial support in the future.

Now we can also turn our gazes towards the next SIEF congress, since the dates for it have been decided: April 14-17, 2019. The local organizers, the Institute of Heritage Sciences (Incipit), Spanish National Research Council (CSIC) and the University of Santiago de Compostela, are already working diligently on hosting the congress delegates in the pre-Easter period in the magnificent place of Santiago de Compostela. Perhaps you will use the occasion not only to join in another intellectual festival, but also to create your own Camino experience along one of the pilgrimage routes in the company of SIEF colleagues and friends. It is definitely worth writing the dates down in your calendars!

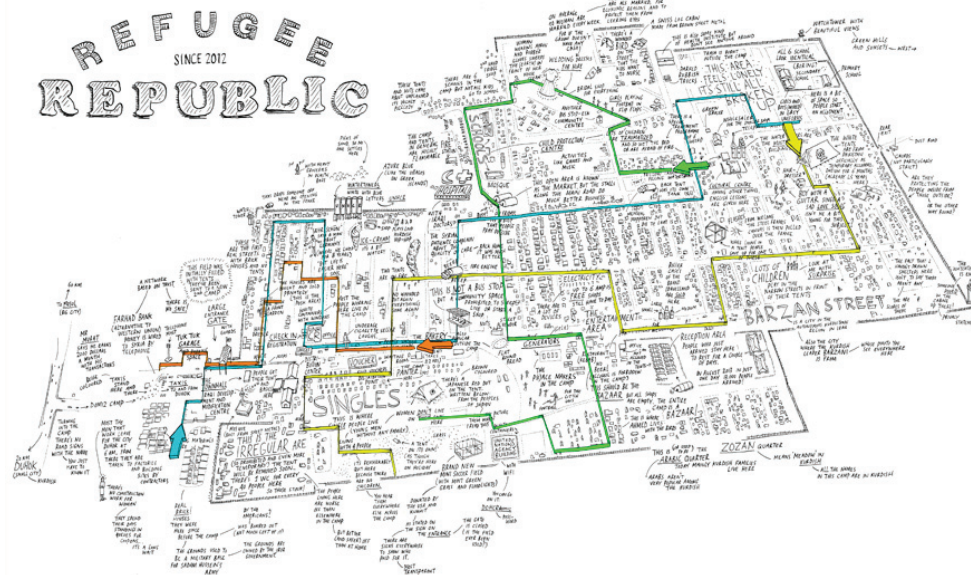
Nevena Škrbić Alempijević,
SIEF president

2 DISCUSSION DOSSIER REFUGEE REPUBLIC

At our last congress the interactive documentary Refugee Republic about the daily life of the inhabitants of Domiz Camp, Iraq, was shown. Ethnologists, folklorists and artists started discussing different ways of approaching pressing social issues and demanding contexts.

This Discussion Dossier brings together the texts of several authors who, from different perspectives, respond on Refugee Republic and point to diverse strategies and challenges of dealing with the everyday life of refugees. The aim of the debate here presented is to discuss and stimulate cross-disciplinary cooperation.

The first contribution is written by photographer Dirk-Jan Visser, one of the makers of Refugee Republic, who describes the making of the documentary. Visser highlights the intention of the authors to move away from the dominant perception of refugees as passive victims of the humanitarian crisis and also to show other dimensions of their lives within the refugee camp.



Drawing: Jan Rothuizen.

Regina Bendix, Professor of European Ethnology in Göttingen, Germany, and the convenor of SIEF2017, explains the motivation of the congress organizers to present Refugee Republic, by examining conceptual and methodological common grounds, but also some important differences between artistic and ethnographic goals and practices of approaching diverse realities. Bendix discusses how such projects can provide ethnologists and folklorists with thought-provoking insights into the theme of dwelling.

The contribution of Markus Balkenhol, anthropologist at the Meertens Institute in Amsterdam, is formulated as a response and a constructive critique of the opening ceremony of

the SIEF congress. In his text Balkenhol poses the questions of what kind of image the documentary promotes, what remains unseen in this presentation of the refugee camp and how we, as ethnologists and folklorists, could and should relate to such projects.

The final two contributions in the Discussion Dossier are based on the presentations of invited discussants. H. Pinar Şenoğuz – Philipp Schwartz fellow at the University of Göttingen, Germany – responds on Refugee Republic from the perspective of her research, which focuses on the post-migration conflicts at the southeastern margins of Turkey and border citizenship. She reflects on the potential role of such projects in inspiring creative methodological practices.

The last contribution of the Dossier contains the thoughts of Folklorist Kay Turner, the then President of the American Folklore Society. Turner compares Refugee Republic with other artists' work engaged with refugees, and tackles the question: what is the impact of such projects when it comes to bringing the worlds of refugees closer to diverse audiences?



18th street, in preparation of a wedding. Refugee Republic.

2.1 REFUGEE REPUBLIC. AN ONLINE INTERACTIVE DOCUMENTARY ABOUT EVERYDAY LIFE IN DOMIZ CAMP

Refugee Republic is an online interactive documentary about everyday life in Domiz Camp, a Syrian refugee camp in northern Iraq. The documentary was launched during the International Documentary Festival Amsterdam in November 2014.

Earlier that year, some 58,000 predominantly Kurdish-Syrian refugees sought shelter in Domiz Camp, gradually transforming the camp from a temporary refuge to a makeshift town where people live and work, go to school, start a business and get married. Refugee Republic is made by visual artist Jan Rothuizen, journalist Martijn van Tol, photographer Dirk-Jan Visser, interactive designer Aart Jan van der Linden and produced by Submarine channel in cooperation with the Dutch daily newspaper *De Volkskrant*. Refugee Republic allows you to explore and experience a glimpse of everyday life in Domiz Camp through hand-drawn maps, photographs, and short video impressions. Scroll through audio-visual narratives, wander through drawings enriched with soundscapes recorded on the streets and in the alleyways of Domiz Camp, and meet some of its residents.

In early 2014 it was the first time since World War II that the world held more than 50 million refugees. This stunning fact was the starting point to investigate a possible journalistic project on this humanitarian crisis. While researching a possible storyline and visual method we noticed that on the one hand there was no in-depth interest for the refugees issue in the mainstream media. We were confronted with arguments as: “Our readers are done with refugee stories and all these refugee stories are the same.” On the other hand we also noticed a very simplistic idea of refugees as people who come to Europe to profit from our wealth; an idea expressed by the more populist political parties.

The other stereotypical image of life in a refugee camp is branded by international organizations and implies that people are sitting in front of tents, waiting for help. This help is offered by the same international organizations, which is their “raison d’être” and also

KITCHEN SET ①

THE UNHCR WAREHOUSE DISTRIBUTES NON-FOOD ITEMS SUCH AS BLANKETS, MATTRESSES AND KITCHEN SETS

THIS IS KITCHEN SET TYPE B (TYPE A IS WITH CHOPSTICKS!)

TO OPEN THIS KITCHEN SET YOU NEED THE KNIFE (INSIDE THIS BOX)

SINCE THE FOUNDATION OF THE CAMP THE UNHCR DISTRIBUTED 28,387 SETS LIKE THIS ONE!



KITCHEN SET ②

THE AVERAGE FAMILY SIZE IN DOMIZ IS 3.5, THIS MEANS THERE IS ROOM FOR 1.5 COMPANY

CUTLERY IS PUNCHED FROM A STEEL PLATE (QUITE COARSE)

FRYING PAN (COMES WITH A SCOURING PAD!)

KITCHEN KNIFE (ALREADY BLUNT)



KEROSENE HEATER ③

PORTABLE TO TAKE OUTSIDE?

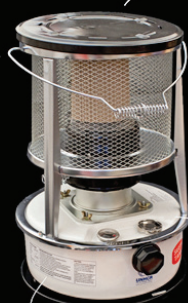
THE SMELL OF KEROSENE REMINDS ME OF BIG AIRPORTS

IS ALSO USED AS STOVE TO COOK ON (THIS IS NOT ALLOWED)

DO NOT FILL THE TANK WHEN THE HEATER BURNS

STICKER: SAFETY TANK (MAKES ME WONDER)

DO PEOPLE READ THE INSTRUCTIONS?



their business model. We noticed ignorance within the general public of the fact that refugees on average spend many years of their lives in a camp. The same goes for the fact that, after the emergency relief offered in cooperation with international organizations, the position of the refugee is in the hands of local authorities, with the consequence that refugees in every country or region have different statuses and possibilities. Not only the individual refugee, also the international organizations are subject to the rules and regulations of hosting governments.

Besides the fact that we as a team had the technical possibilities of creating a new and interactive form of storytelling, the arguments written above were the starting point for a project to show another reality of life in a refugee camp. The “refugee” not as a group of people in misery but as an individual who is able to take control of his or her own life, who has dreams and tries

to adapt to a new situation. Just like non-refugees, they too are occupied with for example home improvement, careers, raising children and finding a decent wireless Internet connection.

The decision for choosing Domiz Camp was foremost a practical one. We researched different camps in different countries but it turned out for various reasons that Domiz was a camp where on one hand the people had the most freedom in taking control of their own life. On the other hand the Kurdish government that is operating the camps did not put as many restrictions on journalistic productions as for example Turkey.

The main question we wanted to convey to our audience is: how would I relate to this situation if something similar would happen to me? Therefore, the logline of Refugee Republic is: “All these people entered the camp with only the shirt on their back. They all received the same housing supplies. Then their lives started here. Welcome in Refugee Republic.” We realize that framing the refugee as an entrepreneur might seem controversial. Nevertheless, using the journalistic and artistic tools in relation to the technical framework of the online production as we did, there is clearly some nuance in the perspective of Camp Domiz hosting only entrepreneurs. The use of different media made it possible that the production as an entity has different perspectives and entry levels. Photography, film and audio are generally perceived as more or less objective media, since they are non-discriminative within the frame or recording. This contrasts with Jan Rothuizen’s drawings, which are perceived as foremost artistic expressions as drawings reflect Rothuizen’s personal observations in a somewhat diary style. Therefore, these drawings humanize the individual refugee with support of intimate and personal soundscapes and framed with traditional use of the photographic medium. The image we give of Camp Domiz is a window as well as a mirror to the refugee phenomenon.

Dirk-Jan Visser, Amsterdam

2.2 WITNESSING AND COMMUNICATING: ON ARTISTIC AND ETHNOGRAPHIC PRACTICES AND GOALS

In choosing “Dwelling” as a conference theme, the scientific committee for the 13th SIEF congress hoped to stimulate alternative approaches to topics that once were central to disciplines assembled under SIEF’s umbrella.

Through the lenses of materiality and mobility, the sensory and the digital, austerity and competition, precarity and sustainability, the unavoidable human preoccupation with finding, building, or losing shelter (and living to tell about it) might, so was our reasoning, be looked at in fresh ways. Then-SIEF-president Valdimar Hafstein’s suggestion to invite an artist to open the congress came as a logical consequence of this choice of theme, and with the digital installation Refugee Republic, a stimulating piece was found to open up conversations between art and ethnography. Not that such rapprochement would be novel: ethnographers themselves have amplified fieldwork with drawings and made photographs, there have been and continue to be cooperative ventures, and any scholar who has worked toward exhibiting research is familiar with the confrontation and eventual cooperation with designers enabling, for instance, a museum show. The different aesthetics of scholarship and art, and correspondingly the different emphases in representation are, however, still rarely discussed. Visual anthropology has, perhaps, been most keenly concerned with such matters, as in producing film, questions of how best to communicate insights and what



audiences might be best reached or even mobilized in which fashion are part of the research and production process. But the possibilities and limits of media used to communicate scholarly results warrant broader examination. Digital formats of representation and hence communication of research expand rapidly, and thus intensified opportunities arise for the interface of art and ethnography, their respective practices and often overlapping goals. Dwelling, in turn, is grounded not simply in necessity but is also deeply shaped and experienced aesthetically – whether newly designed by architects or repaired in make-shift fashion by unskilled hands, whether outfitted by hand-me down furniture or lined with the globally available IKEA Billy bookshelves. Any congress theme is arguably open for artistic interventions; but dwelling, it seemed to us, ought to have it.

Offering layered, multimedia insights into the physical arrangement, the emerging materiality and the equally emerging social organization of Syrian refugees in an Iraqi camp, Refugee Republic contains many components of what we hoped to address with the

term dwelling. With drawn, filmed as well as recorded documentation, this digital installation also illustrates how individuals, committed to different professional lives than scholarly ethnographers, have developed documentary methods, perhaps in conversation with our disciplines, but just as much in accordance with the technical and artistic registers relevant to their professions. Refugee Republic was

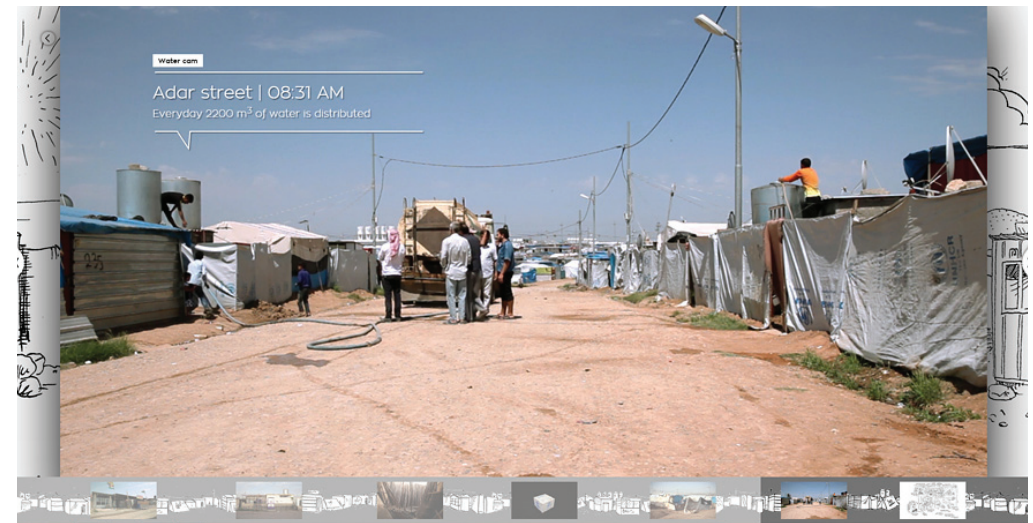


Photos: Dirk-Jan Visser.

created by four Dutch individuals working creatively and with great motivation to reach and interact with a viewing public in different realms. Artist and illustrator Jan Rothuizen has done installations, drawings, books, and more. Martijn van Tol worked as a teacher, radio and print journalist and most recently in facilitating scrollytelling. Aart Jan van der Linden works as a multimedia developer, specializing in interactive dimensions. Dirk-Jan Visser, who represented the Refugee Republic team at the Göttingen congress, is a photographer who sees himself as a visual storyteller. None of them claim to be ethnographers, but all of them individually and in their collaboration in Refugee Republic seek to communicate their perception of places, people, and acute or enduring human situations through their respective artistic skills.

Using a plenary session to stimulate a conversation between artist and scholar is, of course, a mere beginning – but Refugee Republic proved in hindsight an excellent foil for showcasing how an artistic way of witnessing, documenting and representing a refugee camp was received and responded to by three ethnographically working scholars. Folklorist Kay Turner took up the challenge of assessing how Refugee Republic compares to other artists' work engaged with refugees, focusing on how aesthetically diverse ways of witnessing the crises of dwelling manifest in migration and flight could in turn be interpreted by a scholar. Cultural sociologist Pinar Şenoğuz, herself an ethnographer of borders and migration, complemented Refugee Republic with ethnographic components of refugee life as witnessed through her disciplinary and activist lens. Anthropologist Thomas Hylland Erikson drew from Refugee Republic's focus on refugees' emergent social and economic organization inspiration for large scale questions one might ask based on the small-scale example of Camp Domiz – how quickly would more enduring structures take hold in a camp? How would it transform from a temporary site of undesirable impermanence to a city?

None of the three respondents dove more deeply into the nature of the material assembled in Refugee Republic and indeed into the artistic and technical methods employed to bring it all together – that is a task ready to be taken up by any and all who viewed it. But neither



Adar street, every day 2200 m³ of water is distributed. Refugee Republic.

did any of them claim that Refugee Republic was methodologically “the same” as work that has been and continues to be done by ethnographers. Refugee Republic resonates, however, with our kind of methods and may encourage cooperative work between ethnographers and artists in other realms. There are some areas of research where such intersections are productively explored and institutionalized, such as for instance graphic medicine (<http://www.graphicmedicine.org/>, checked Sept 18, 2017) – perhaps a realm where the applied dimensions of research are at least as important as their academic “value.”

Refugee Republic has been shown at various film festivals and in major public venues. It provokes in ways that prove humbling and productive: while much of what we are shown demonstrates human resilience under extreme duress, no one looking at the drawings and footage would claim that these refugees live well, that their make-shift shelters are inviting, their facilities permitting of a life in dignity. We live in a time that will produce more, not less migration and refugee situations – both for political and climate reasons. Sean Anderson, associate curator for architecture and design at MoMA, referenced Refugee Republic in a powerful call for architects' contribution in addressing migration and flight crises, pointing



The number of people in the camp and with that the amount of mopeds and tuk tuks rose sharply.

With financial support from a fellow refugee Mahmoud opened a garage.

Mahmoud's garage. Photo: Dirk-Jan Visser.

to the need for innovation in secure shelter – in dwelling for the present and future (<http://edition.cnn.com/style/article/sean-anderson-moma-refugee-architecture/index.html>, checked Sept. 18, 2017). Refugee Republic, in its artistic concept, reached architects – something that our dwelling conference, despite our best efforts to interest and invite architects, designers or urban and rural planners barely managed to do. To reach such a goal, cooperation between art and ethnography warrants to be pursued with great vigor.

Regina F. Bendix,
University of Göttingen, Germany

2.3 REFUGEES AND THE REPUBLIC. SOME CRITICAL NOTES ON THE OPENING PERFORMANCE OF THE SIEF 2017 CONGRESS

The opening ceremony of the SIEF congress on the night of 26th March promised to be something different than the usual opening lectures by a scholar of stature. A great idea, potentially providing a fresh way to start a conference with an innovative format. However, this particular performance was, in my opinion, problematic.

It was the presentation of the art project, Refugee Republic, by the Dutch artist, Jan Rothuizen, journalist Martijn van Tol, and photographer Dirk-Jan Visser. Attempting to present an 'alternative image' of refugees that does not foreground suffering and victimhood but instead portrays them as 'human beings', the art and design project claims to offer an 'inside view' of the refugee camp Domiz in Iraq. Based on a two-week visit to the camp, the project consists of a virtual tour around the camp. We see barber shops, hardware stores, taxi companies, and bakeries. We see people going to work, we see a bank in operation, and we hear that children are going to school. We are introduced to the 'normal life' of the refugee camp. One almost forgets that this is, in fact, a refugee camp, overcrowded with people who have fled the most unspeakable violence in their home country. As Dirk-Jan Visser put it: 'it is just like here in Europe'.

Even without first-hand experience of a refugee camp, but I wonder how this perspective relates to existing realities both in Europe as well as in refugee camps (both in Europe and outside of Europe). It seems to me that such a statement glosses over the violence against refugees both in northern Europe as well as in the Middle East. What image is created by the idea that refugees go to the hardware store 'just like we do'? I appreciate the recognition that the images of suffering are deeply problematic and often dehumanizing (as Visser argues in the introduction, we see their images but we don't know their names). However, I felt that this project is going to the other extreme, making us forget that these human beings are not like 'us' in important respects. They, unlike many of 'us', have witnessed

unspeakable violence, have been driven from their homes, and have lost everything they had, often including close family members. They are what Frantz Fanon called the 'Wretched of the Earth'. The way they are introduced in this project reminded me too much of a dominant discourse in my country of residence, the Netherlands, in which the liberal right wing government of Mark Rutte has closed a deal with Turkey, a country now closer to a dictatorship than a democracy, under the banner of 'containment in the region' ('opvang in eigen regio'). The deal is designed to keep the refugees out of Europe, and in the camps that, as a consequence, acquire a more and more permanent character, according to Amnesty International leaving people in an 'endless limbo' (<https://www.amnesty.org/en/latest/news/2017/02/eu-human-rights-cost-of-refugee-deal-with-turkey-too-high-to-be-replicated-elsewhere/>).

Refugee Republic is silent about the outrageous situation in many of these refugee camps, or about human rights abuses such as child labor (<http://www.bbc.com/news/business-37716463>). What the project presents is not an alternative image of refugees. It is precisely the image that the Dutch government and other northern European governments want to convey in order to promote their 'solution' of the refugee crisis. In March 2016, Mark Rutte caused a minor scandal when he visited a refugee camp near the village of Ghaziyeh in Lebanon. Smiling (<http://www.volkskrant.nl/buitenland/-leuk-om-in-hun-huisjes-te-kijken~a4294262/>) he walked through the camp, giving the 'thumbs up' sign for the cameras. When he finished the photo op, he said: 'I thought it was so nice to peak into their little houses' ('Het was zo leuk om in hun huisjes te kijken'). The photo op and his statement underlined his policy of containing people indefinitely 'in their own region'. I would have at least wished for a critical reflection on Refugee Republic's stance on this policy. Does it differ from, or even object to the government's portrayal of refugees and refugee camps? If so, how? If not, why not? Is there any critical reflection on why this project was embraced with such enthusiasm in Europe and across the West, being showered as it was with prizes and nominations, even for a gaming award? And most importantly, is there any knowledge about whether it in fact fostered more empathy among the viewing public,



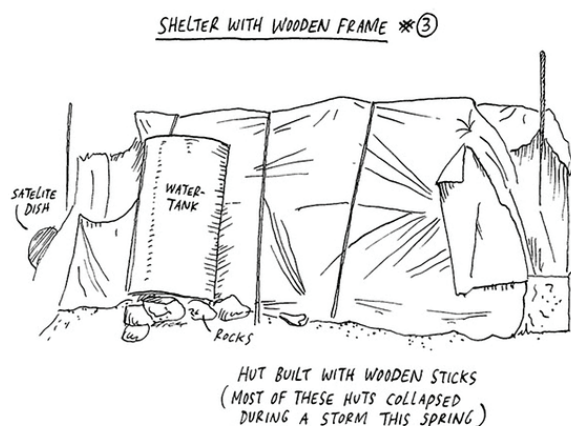
Mosque at Khaste street. Refugee Republic.

rather than corroborating a stance that these refugees are simply 'gold diggers' who really have no reason to want to come to Europe? In other words, what is the Refugee Republic's relation to the Republic, to the state, to the government?

To be clear: pointing out the oppressive and exploitative situation in which the refugees find themselves is not the same as staging a drama of sentimentality and tear-jerking. I think it is necessary to expose those conditions to generate solidarity – without dehumanizing refugees. This is not a choice between either sentimentality or a glossy brochure.

Now it is one thing for an art project to fail on a few essential points. Art should be free to experiment, and it should be provocative. It is another thing for such a project to be received more or less uncritically by virtually all of the panelists employed to discuss the project during the opening ceremony. The only critical note came from Kay Turner, head of the American Folklore Society, who called for a more reflexive analysis of the audiences of this kind of art project. The other discussants were rather tight-lipped about possible problems with the project.

Moreover, Refugee Republic, explicitly an art project, was seen by everyone on the stage, and, judging by the questions from the audience, by many in the room as 'ethnographic data'. Few seemed to mind that these 'data' are no ethnography, nor were they ever intended to be that. As Visser himself repeatedly emphasized: 'I'm not a scientist.' It is worrying that nobody seemed to mind, and instead were looking forward to using these 'data'.



Shelter with wooden frame. Drawing: Jan Rothuizen.

Thankfully there was one critical question at the very end of the discussion round by an Australian colleague, who reminded us that the focus on creativity and resilience may obscure the realities of refugees, which are in fact quite 'sinister'. I think the Australian colleague's question should have been the beginning of a debate, not the end of it. My comments may come across as sharp, but they are also intended as a constructive critique to begin a debate.

Markus Balkenhol,
Meertens Institute, Amsterdam

2.4 FROM REFUGEES TO BORDER DWELLERS: REFUGEE REPUBLIC AS A SOURCE OF INSPIRATION FOR BORDER SCHOLARS?

While the past SIEF Congress theme "Ways of Dwelling" opened up the myriad ways of dwelling to investigation and invites us to discussion, I take up the screening of Refugee Republic as a challenging lead to invite its audience to think about dwelling on the border.

The audience will be gripped by the anecdotes and stories of dwelling and refuge in Domiz Camp in northern Iraq. Firstly, I highlight some parts of the documentary as it takes us inside the everyday life of the camp. I introduce some background on the Middle Eastern borders to make sense of them; they did not attract as much scholarly attention as other geographical borders did.

Scholars tend to identify these borders by the vast discrepancy between territorial borders and social boundaries, as well as the mismatch between the borders and economic domains they delineate. Thus, Middle Eastern borders drawn by colonial powers are usually associated with kinship and ethnic affinities and illegal transactions, such as contraband, between the border communities. However, there is not enough rigorous investigation about how the border dwellers cope with and adapt themselves to the border situations in the Middle Eastern context. The ethnic and political conflicts surrounding these borders make the struggles and adaptations of border dwellers to sustain their lives in the Middle Eastern political geography even more significant. An analysis informed by the perspective of border studies might reveal how the border dwellers adapt to the ruptures not only in their geographical movement, but also during their daily lives. The main characteristics of the borders in this region, as well as elsewhere, is the instability and arbitrariness generated by state policies, which further complicates the border dwellers' lives in accommodating not only the territorial borders, but also economic, cultural and legal boundaries set by the nation-states.

Domiz Camp, pictured in this documentary, is in Iraqi Kurdistan or south Kurdistan in the Kurdish geographic imagination. This is a place near the tri-border area at the junction of Iraq, Syria and Turkey, which suggests to me thinking about the life of the Domiz refugees in the context of Middle Eastern borders. This camp resembles the other camps of refugees in protracted situations very much, some having turned into the urban hub and attraction center for other locals. Domiz Camp, which is set up in an old army base from the Saddam Hussein times, contains double the number of refugees it was initially intended to host. In the dire straits of the camp, however, flourish a life in a span of time as short as two years. The camp accommodates families and single men, schools for the children, mosques for prayer and small-scale businesses everywhere: a bridal shop, a beauty salon and even a humble café to give the inhabitants some amusement. All such details in the documentary make the adaptations and creative capacities of camp refugees as border dwellers even more intriguing.

We see, for instance, how the refugees appropriate the objects at hand creatively, combining the tents distributed by the humanitarian organizations with other construction materials. We see how they are not satisfied with what they have, but rather engage in installing dwellings deemed as proper homes, akin to the imagined ones. We see the refugees striving to overcome the transience and take root, making a front garden or parking space next to their dwellings in the camp. It is possible to observe how refugee dwellers with an entrepreneurial soul launch successful businesses in the camp, such as the Do-It-Yourself Man capitalizing on the shortage of tent materials distributed by the relief organizations to sell the camp community construction materials, even though he has had to move his business into the no man's land next to the camp, or like the baker selling bread to the Iraqi citizens coming from outside the camp and to the relief organizations, rather than vice versa.

As a Turkish scholar, I have conducted ethnographic studies on the Turkish-Syrian border combined with historical perspective in the last couple of years. Throughout these field studies, I have learned that the impact of the border on local inhabitants is not only con-



Photo: Dirk-Jan Visser.

straining, but also enables them. The inhabitants of a small town, for example, could utilize the border creatively as an economic resource by smuggling various goods across, and by seeking shelter and evading their legal liabilities to the state. As I listened to their stories, I discerned the broader context in which the social and economic ties across the Turkish-Syrian border could be sustained and yet criminalized by the New Turkish Republic after the decline of the Ottoman Empire. Their stories put forth different ways of coping with and adapting to the delineation of the border, introduced into the lives of border dwellers not just as a geographical disruption to their movements, but also as a juridical category. The State, by setting the terms of illegality, criminalized unauthorized border-crossings and declared the visitor crossing to see their kin as a transgressor, the asylum seeker as a fugitive and the objects moving across the border as smuggled goods.

I also observed that some families enjoyed a rapid accumulation of wealth by engaging in an illegal trade in gold and foreign exchange, connecting this border zone to the trade and finance centers of the Middle East and Europe. I saw that these border dwellers could put

their cross-border ties to use creatively to establish a parallel banking system serving as a monetary deposit based on trust, whereby the international money transfers could only be made clandestinely. Furthermore, the border dwellers' stories indicated to what extent the State's notion of illegality could also be continually negotiated, as the border patrol and customs officers worked in a complicit way with the smugglers and benefited from the lucrative business of the border economy.



The money man: 'I send about 100 thousand dollars across the world every month'. Refugee Republic.

It is amazing to see in this documentary how a glimpse of everyday life might reveal some aspects of such power relationships and the strategies devised by the border dwellers to maintain their living. The example of a small-scale transportation business, the motorcyclists (tuk tuk drivers) driving others within Domiz Camp, is illustrative of this. We watch in the documentary how this means of transport, sponsored by the relief organizations, evolves into a lucrative business that the Iraqi secret police wants to capitalize on by setting up a taxi stand and asking for tax, and how the motorcyclists circumvent them so as not to pay tax by picking up clients elsewhere. We also watch a broker (the Money Man) sending around the refugee remittances worth hundreds of thousands of dollars per

month through his cross-border ties in the Middle East and even beyond, using a similar parallel banking system.

The documentary also shows us the dispossession, despair and longing of the border dwellers. I believe the value of this documentary draws on the success portraying the border dwellers as protagonists of their own stories rather than victimized refugees. It demonstrates how the border dwellers can creatively use all the means available to create a living in the midst of depravity. I would like to conclude that this documentary, adopting an approach of immersive storytelling, may inspire novel methodological approaches about our research on Middle Eastern societies, by focusing on how the border dwellers come to grips with new border contexts. Situating this perspective on the Middle Eastern borders, researchers can learn from intriguing strategies devised by the ordinary citizens and “hidden mechanisms” informing these strategies which the state may not register.

H. Pinar Şenoğuz,

Philipp Schwartz fellow at the Institut für Kulturanthropologie/Europäische Ethnologie,
University of Göttingen, Germany

2.5 REFUGEE REPUBLIC AND OTHER ARTISTS' WORK

In the first moments of the 2017 SIEF Congress we engaged its theme, “Ways of Dwelling,” by looking at a crisis in dwelling affecting some 63 million people worldwide. The concept of home is being radically altered for refugees who are forcibly on the move.

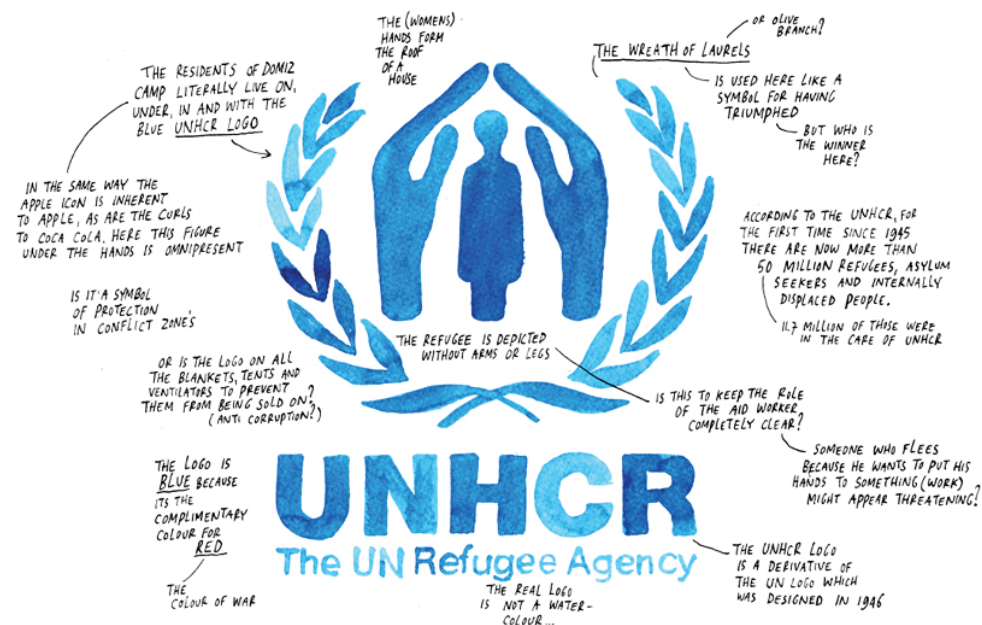
The feeling for home, the sense of dwelling must be made and remade, sometimes over years of dislocation and instability. Certainly ideas of home and their diverse manifestations are central to our disciplines; we are students of cultural intimacies, of vernacular domesticities. Therefore, when what we view as so central is put upon the chopping block

of political upheaval, war, terrorism, and natural disaster, we are, I hope, reminded of the specific importance of our work. As much, we also recognize the need for new ways to understand both the fragility and resilience of home.

Making common cause in the Congress's opening plenary with Refugee Republic took a step toward strengthening what I see as the increasingly necessary ties between ethnologists and artists. Artists working on refugee projects transform reportage and statistics into platforms for affective public discourse. Refugee Republic, an expansive and highly creative website project, deploys significant use of ethnographic and folkloristic tools to bring us empathetically closer to the Syrian Kurds living at Domiz Camp in Iraq. This documentary project admirably does what folklorists and ethnologists always do: it scales down to the human level of daily life and contextualizes. By taking any of the routes offered on the site map, the ongoing social and cultural vitality of camp life is yours to explore. Vernacular traditions create a knowable, sustained life at Domiz. In effect allaying the incomprehensible enormity of the refugee crisis, Refugee Republic presents the mind-numbingly complex in ways that allow us to process the particulars of such enormity.

Even five years ago, as the current migrant crisis began to unfold, little was seen in the way of an international arts response; now numerous projects are being shown in some of the world's major museums. Like Refugee Republic, they also tap into the methods and meanings of folkloristics and ethnology to arouse public concern.

An early video work, "how to make a refugee" (1999) by British artist Phil Collins, was recently purchased by the Metropolitan Museum of Art and presented there in 2016. This twelve-minute meta-commentary shows how war victims and refugees are "created" by journalists. Shot during the Kosovo War (1998-99), it documents the "before," "during," and "after" of a photo-journalist at work "setting" a portrait of a displaced family in a Macedonian refugee camp. Central to the story is a young boy previously wounded by gunfire. Asked to remove his shirt to show off his scars, he becomes the object of the



UNHCR logo. Drawing: Jan Rothuizen.

journalist's desire to render him a victim. Collins questions the authority and honesty of the journalist to tell this story composed of clichés and empty symbolism.

Yet, unsurprisingly, most well-known refugee stories are framed by journalists. A widely-operating motif in newspaper accounts is "the journey:" a focus on treacherous water crossings, and perilous border stoppings. Imbued with a sense of temporal crisis, "journey" pieces drive their emotional cause by milking the reader's own fears of being "unhomed." But one thing artists' projects make abundantly clear is that refugees are in fact on long journeys (average length 17 years). In an undertaking that ties migrant status to the endless search for work, Moroccan artist Bouchra Khalili created "The Mapping Journey Project" (2008-2011). Her years-long, field-based effort developed relationships with eight illegal migrants to help them tell their stories of circuitous travel through the greater Mediterranean in search of employment. At New York's MOMA, these stories were told to

individual museum-goers seated with headphones in front of giant projection screen maps. As each migrant speaks, his hand moves a marker on the map, tracing his route of travails: hiding, deportation, and rescue – only to begin again.

Projects addressing another theme, absence and loss, transform the detritus of migration into art. The Chinese dissident artist Ai Wei Wei's "Laundromat" recently occupied the entire 6,000 square feet of New York's Deitch Projects (Nov 5- Dec 8 2016). Mr. Ai laid claim to 2,046 clothing items left behind by migrants forced from the Idomeni refugee camp along the Greek/Macedonian border. He washed, ironed, and arranged these items in rows from floor to ceiling in the gallery, along with thousands of Instagram photos of the camp. Creating spectacle out of this "present absence," Mr. Ai overwhelms the viewer with dramatic evidence of "missing" bodies. But how does the public receive this evidence? With empathy, or as a kind of 'ruin pornography'?

Presenting similar objects, but with a wholly different intent, "State of Exception/Estado de Excepción" (Parsons School of Design, NY, 2017) is a collaboration between photographer Michael Wells and anthropologist Jason De León, who founded the Undocumented Migration Project, to study clandestine desert traffic between Mexico and the U. S., by collecting its material traces. The exhibition displays these traces – including a full wall crowded with abandoned knapsacks – to create a picture of those who failed their attempt to cross through the lethal Sonoran Desert – over 2,500 deaths between 2001-2009. Using a forensic approach, De León's project retrieves material effects in the hope of identifying the deceased. Yes, these migrants are missing – they are dead – but the work to find them, to reunite them with loved ones, becomes the subject of an art exhibition designed to mark the value and importance of those lives and their ephemeral traces.

Finally, a project that demonstrates how refugees "carry" the idea of home within specific traditions and lore. Writer Stephanie Saldaña interviews women such as Hana Siewa Mosaky, once a Christian resident of the ISIS-invaded Qaraqosh in Iraq. Mrs. Mosaky will never

For the art projects Kay Turner mentions, please have a look at:

- <https://www.metmuseum.org/exhibitions/listings/2015/phil-collins>
- <https://www.moma.org/calendar/exhibitions/1627>
- <https://www.designboom.com/art/ai-weiwei-laundromat-exhibit-washed-garments-refugee-camps-new-york-deitch-projects-11-07-2016/>
- <http://www.wornthrough.com/2013/07/global-mode-the-anthropology-of-immigration/>

return home, but on a handmade traditional dress she embroidered images of Qaraqosh: the church, the mosque, and scenes of a wedding dance. Refugee Republic and related projects stand in relation to the work of folklorists and ethnologists who know how refugees, migrants, and immigrants take the enormities of history, the fates and forces that visit unbidden, and recast their meaning and effects into arts of everyday life and arts of memory made possible through simple, traditional means. Traditions of home, brought wherever home is made, stand as a bulwark against "un-dwelling" and the disastrous rapidity of upheaval and change.

As museums and galleries increasingly become secular sacred sites for the intersection of art, humanism and morality, the question is no longer BUT IS IT ART? A new question now lingers in the air of our progressive academic atmosphere: can art, does art, really play a significant role in helping diverse audiences feel the world more empathetically across vast differences? My answer is an unqualified yes! And no! Because we still need to ask, "Who is the true subject of this art? Who is its audience? And who is its seller, its buyer?" Ultimately, we remain on the alert whenever and however the folk are being processed by the grind of capitalist culture, aimed at its own successes and survival.

Kay Turner,
New York University

NEXT INTERNATIONAL SIEF CONGRESS: SANTIAGO DE COMPOSTELLA

Save the date: April 14–17, 2019

Now the dates are set, the next step is to develop the theme.

The local committee and the board of SIEF are working on it and we will inform you in due course via e-mail, social media and the newsletter.



3 SIEF SUMMER SCHOOL: CALL FOR APPLICATIONS

**Deadline closing very soon!
24 NOVEMBER 2017**

“Giving Voice? Facilitating Social and Community Resilience”

**SIEF International Summer School, 22–29 June 2018, hosted by
the Elphinstone Institute for Ethnology, Folklore, and Ethnomusicology
University of Aberdeen, Scotland**

OVERVIEW

The second SIEF International Summer School will address community social resilience from two perspectives. First, we will explore how communities reinvent themselves and repurpose the past during and after radical socio-economic change, repairing old connections while

creating and maintaining new ones. In this process, grass roots activists draw on tradition, history, and new and old ideas, to reconnect the threads that create cohesive subgroups and feed into an area’s cultural self-esteem, an essential element in building resilience and the social structures required to make a community work. Second, we will address how the folklorist/ethnologist can play a role in this project through sensitive, ethical partnership working, taking as given our reflexive impact on the transaction. Inevitably, there will be both tensions and opportunities, but through slow ethnography, we can hope to achieve a balance that works for both parties. We will explore these ideas in seminars and discussions, some with our community partners, looking at what works and what doesn’t, while also co-designing and doing real-time, partnership ethnographic work with our host community, enacting a collaboration that draws from these experiences. Our focus will be on how communities and individuals negotiate past and present cultural needs through their evolving relationship with tradition and sometimes with ethnographers, too. The School is run by the Elphinstone Institute, University of Aberdeen, and held in the old fishing village of Portsoy on the Moray Coast, a community which has, over the last twenty years or so, virtually reinvented itself with a combination of social enterprise, community activism, collaborative work, widespread community buy-in, and academic involvement. We will therefore take part in work with academic experts and community members, people who have driven the agenda, the activities, and the remarkable social

and economic results achieved in the village. Field trips within the Summer School will allow us to explore a diversity of approaches to community and heritage found in the region. Guest leaders include Robert Baron (New York State Council on the Arts), Elaine Lawless (University of Missouri), Donald Smith (Scottish Storytelling Center), Chris Wright, Steve Byrne, and Mairi McFadyen (Local Voices), Gary West (University of Edinburgh), Roger Goodyear and Lorna Summers (Portsoy Community Enterprise), along with Frances Wilkins, Ian Russell, and Tom McKean from the Elphinstone Institute, University of Aberdeen.



**UNIVERSITY
OF ABERDEEN**

PROGRAM

The Summer School brings together diverse scholars and community members to help us approach our theme from both sides. We will begin with an orientation evening on 22 June, followed by seven days of seminars, talks, discussion sessions, interviews, workshops, and site visits, foregrounding the multi-dimensional aspect of our fields and, in particular, the work of staff and students on the School. The week will finish with the opening concert of the Portsoy Boat Festival, and participants may opt to remain in the village for the weekend's events (an optional festival package, payable separately, will be available). The School is intended for current PhD students, though we may consider Master's students at an advanced level or fledgling post-docs. Participants will work with community members and academics, and have opportunities to workshop and present their own work in diverse and open collaborative settings, as well as several open-to-the-public events. The working language of the program will be English. Participants can earn 6 ECTS points for the week.

APPLICATION

Please apply by sending a short CV and an abstract (300–500 words) describing your own research project and how it relates to the issues outlined above. Please send your applications by 24 November 2017 to summerschool@siefhome.org. Successful applicants will be notified by email no later than 8 December.

FEE, ACCOMMODATION, TRAVEL

The registration fee for participants is € 40,-. Participants are expected to take part in the full duration of the Summer School. We are able to provide accommodation (twin rooms) and most meals (details to be confirmed). Unfortunately, we are unable to reimburse travel expenses, so please inquire at your university to apply for travel funding.

CONTACT

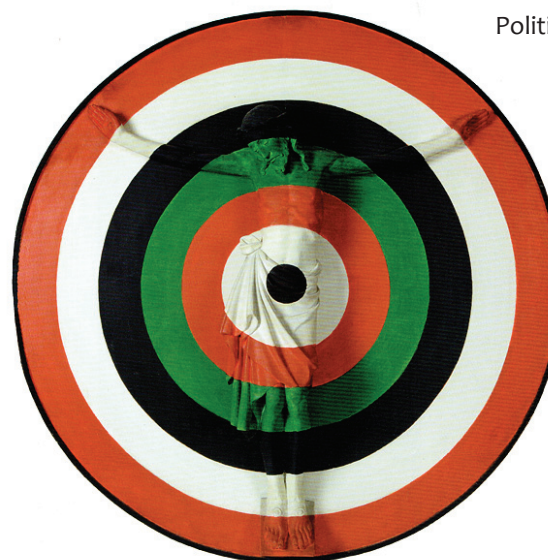
Thomas A. McKean, Director, Elphinstone Institute
summerschool@siefhome.org

4 NEWS OF WORKING GROUPS**4.1 WORKING GROUP ETHNOLOGY OF RELIGION: CALL FOR PAPERS**

Religion and Politics – Conflict and Peace

13th International Conference of the SIEF Ethnology of Religion Working Group

Siena, September 20th-23rd, 2018



Politics and religion have never existed in isolation but always stood in continuous interaction throughout times. The “growing salience of religion on the world stage” (Hackett 2005:145) is to a great part due to the politization of religion in different contexts and dimensions: already in the early 2000s Grace Davie pointed to the European exceptionalism to the former persistent secularization thesis (cf. Berger 1967): “New arrivals”, especially Muslim Immigrants, challenged the

image of the secular state. Right wing oriented, anti-Muslim political parties arose all over Europe as a reaction to the supposedly Muslimization of certain sectors of society. At the same time, orthodoxy was re-established in Putin's Russia and conservative or contestative Roman Catholic movements address political developments all over the world. Nationalist Hinduism rose in India up to the election of a respective prime-minister. These various developments in political discourse also drew attention to the scientific study of religion. For the ethnography of religion it is a chance to broaden its objects of study and increase its public visibility.

While the aforementioned interactions between religion and politics gave way to conflicts on various levels, attention must also be paid to the “ambivalence of the sacred” (Appleby 2000): Reconciliation processes in South Africa and Northern Ireland for example have been informed by Christian ideas of peace. Other examples of political peacebuilding work can be found in Muslim or Buddhist discourse or the role of religions in the African-American emancipation movements.

Grasping the relationship of religion and politics in conflict and peace can also be framed in historical context. The conference invites papers that take up the context of fascism and racism with relation to religion in the year of the 80th anniversary of the Italian race-laws. The 13th conference of the SIEF Ethnology of Religion Working Group aims to explore from ethnological / anthropological perspective the general theme of politics and religion in various national and political contexts, either in historical or contemporary times. Theoretical proposals and papers illustrating the productivity of ethnographic methods in research into the connection between religion and politics are especially welcome.

POSSIBLE SUBTHEMES OF THE CONFERENCE

- The role of religion in ongoing conflicts and peacebuilding initiatives
- The politization of religion in discursive and historical dimensions
- Grassroots movements and religious creativity under different political regimes
- Sacred spaces, religious art, performances: objects, rituals, languages and practices in terms of religious and political tension.

REFERENCES

- Appleby, Scott (2005): *The Ambivalence of the Sacred: Religion, Violence and Reconciliation*, Lanham, MD.
- Berger, Peter (1967): *The Sacred Canopy*, New York.
- Davie, Grace (2002): *Europe, the Exceptional Case. Parameters of Faith in the Modern World*, London.

- Hackett, Rosalind (2005): ‘Anthropology of religion’. In: Hinnels, John: *The Routledge companion to the study of religion*, London, 144-163.

Proposals can be sent to ethnorelsiena@unisi.it.

Deadline for sending the proposals is January, 31st 2018.

Notification about acceptance will be sent before March, 31st 2018.

Conference fee: € 90,- (also covers drinks and food at the welcome reception and snacks/brunch during coffee or lunch breaks).

The organizers are not able to support the participants financially. Participants are responsible for covering their own travel and accommodation expenses.

For more information: ethnorelsiena@unisi.it

Becoming a member of the Ethnology of Religion Working Group? Check the website:

<https://www.siefhome.org/wg/er/index.shtml>

4.2 WORKING GROUP FOOD RESEARCH: CALL FOR PAPERS

Tradition and nutritional science in the modern food chain

SIEF 22nd International Ethnological Food Research Conference

Kalamata, Greece , 26-29 September 2018

ORGANIZERS

Prof. Antonia Matalas, School of Health and Education, Harokopio Univesity, Athens

amatala@hua.gr

Prof. Philippos Papadopoulos, American Farm School, Thessaloniki

fpapad@afs.edu.gr

Abstract submission by: 3 February 2018

Notification of acceptance by: 15 April 2018

Registration fee: € 280,-; Students' reduced fee: € 180,-

Guidelines on abstract submission and information on registration procedures and accommodation during the conference will follow.

For information, please contact Mrs Aristeia Baschali at: abaschali@gmail.com

CONFERENCE THEME

People are influenced by a variety of factors when they choose their food: culinary traditions, socialization, peer influence and quality. Food quality is closely linked to people's perceptions of what constitutes "good" and "bad" food. In the past, the quality of food was determined by culinary traditions and cultural norms, while in modern times, technological progress has narrowed the way people view food and, at the same time, has posed new complex questions about what is good to eat and what is not. Thus, health and nutritional information constitutes an important element whenever people engage with food. The conference aims to discuss how health concerns converge with, or, on the contrary, diverge from, the traditional "gastronomic" view, in various facets of the food chain.

We invite papers covering any topic related to the convergence with, or the divergence from, gastronomy and health sciences, including, but not limited to, the following:

- Promotion of local and ethnic cuisines: tradition versus health.
- Healthy eating and the appropriation of *cucina povera* by the upper classes.
- Process versus form in traditional foods: can an industrially-made traditional item be considered authentic?
- Social and historical aspects of professionally-endorsed dietary advice.
- Healthy eating models and the ways in which these are perceived by various actors: e.g. what are the connotations of the Mediterranean diet according to health professionals as opposed to those attributed to it by the professionals in the food service?
- Shifts in food evaluation across time, cultures, age groups etc.: e.g. discuss changes observed in the status of a particular food item, from being viewed as a good / healthy food to being regarded as a bad / unhealthy one.
- Does the presence of nutritional information affect food enjoyment?
- Are the media (e.g. TV cooking shows with an emphasis on nutritional facts and novelty) destroying or facilitating mother's traditional nourishing role?

CONFERENCE VENUE

Besides being the home of the well-known *Kalamata olives*, Kalamata is also one of the largest coastal cities in Greece and capital of the Messinia area, in southwestern



FORTHCOMING PUBLICATION

Silke Bartsch, Patricia Lysaght (ed.), *Places of Food Production. Origin, Identity, Imagination*. Frankfurt a.M.: Peter Lang 2017, 329 pp., ISBN: 9783631730232.

The Food Research group is pleased to announce the forthcoming publication of the proceedings of its 21st International Conference held in Heidelberg, Germany, in the autumn of 2016.

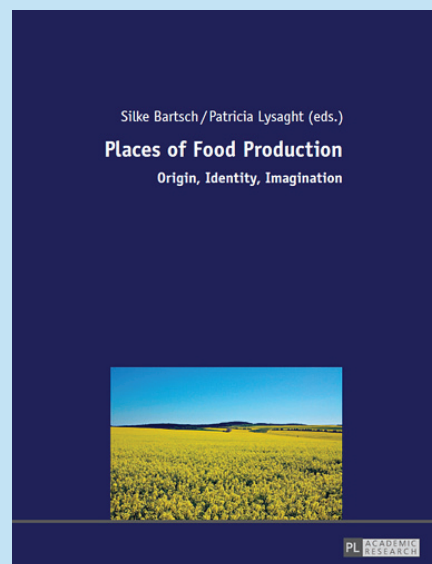
Entitled *Places of Food Production*.

Origin, Identity, Imagination, this peer-reviewed volume includes keynote papers by Univ.-Prof. Dr. Konrad Köstlin,

Institut für Europäische Ethnologie, Universität Wien, Austria, and Prof.

Dr. Stefan Bongard, Professur für Betriebswirtschaftslehre und Logistik, Fachhochschule Ludwigshafen am Rhein,

Germany. It explores the relation between food production and place and asks if this has also a bearing on regions' self-identity. A sense of alienation arising from the invisibility of food production and food management processes, and the perceived risks arising therefrom, is also uncovered, as is a reflection on the concept of "hidden ingredients" which may sway consumers' imagination about food-production systems in general.



Patricia Lysaght,
co-chair of the SIEF Working Group Food Research

Peloponnese. The region has beautiful beaches, charming little ports, mountainous villages, several archaeological sites and impressive Venetian fortresses.

The conference will take place at Pharae Palace Hotel (<http://www.pharae.gr/we-welcome-you/>) which is located on the beach of Kalamata and at walking distance from the city center. Participants have the choice to stay at Pharae at prices especially arranged for the Conference participants.

Information on how to reserve rooms at Pharae Palace Hotel will follow.

4.3 WORKING GROUP SPACE-LORE AND PLACE-LORE: WORKSHOP

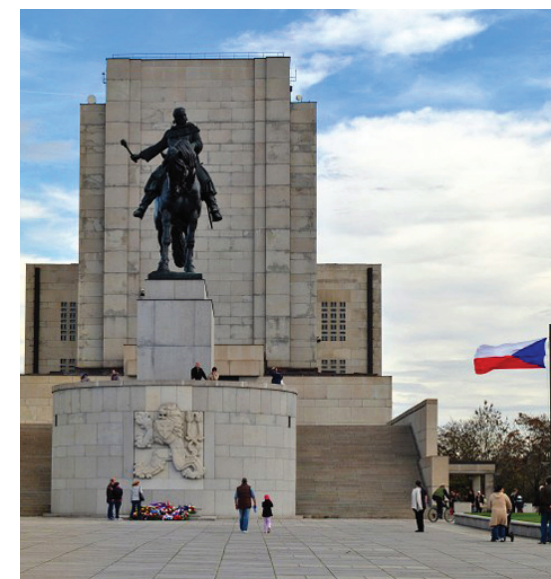
It's very short notice, but for those who still have some space in their agendas...

The workshop "Monuments and Memorial Sites in Changing Social-Political Contexts" will take place at the Faculty Conference Hall, University of Szeged, Faculty of Arts, Szeged, Hungary, 22–23 November 2017

You are most welcome!

ORGANIZERS

Space-lore and Place-lore Working Group, SIEF & Department of Ethnology and Cultural Anthropology, University of Szeged



Monument of mediaeval warlord Jan Žižka together with The Tomb of an Unknown Soldier (Prague, Czech Republic). Photo: Jiří Woitsch, 2014.



The Arch of Triumph (front left, built 2004) and The Statue of Liberty (back right, built 1890) in the Park of the Romanian-Hungarian Reconciliation (Arad, Romania). Photo: Jiří Woitsch, 2008.

ORGANIZING COMMITTEE

Dr. László Mód, Department of Ethnology and Cultural Anthropology, University of Szeged

Dr. Norbert Glässer, Department of Ethnology and Cultural Anthropology, University of Szeged

PROGRAM

Faculty Conference Hall, University of Szeged, Faculty of Arts, Szeged, Egyetem str. 2.

Wednesday 22 November 2017

- 09.00–10.00 Registration
- 10.00–10.30 Opening
- 10.30–11.15 Jakab Albert Zsolt (Romanian Institute for Research on National Minorities, Cluj-Napoca/Kolozsvár): *The Structure of the 19th and 20th Century (Local) Culture of Remembrance*

- 11.15–12.00 Anett Árvay (University of Szeged) and Kenneth Foote (University of Connecticut): *European Memory and Commemoration: The Value of a Comparative Perspective*
- 12.00–13.30 Lunch
- 13.30–14.00 Norbert Glässer (University of Szeged, Department of Ethnology and Cultural Anthropology): *The Jewish World War I Monuments and the Hungarian Symbolic Policy*
- 14.00–14.30 Filip Mitričević, (University of Belgrade, Faculty of Philosophy), Andrija Popović (University of Novi Sad, Faculty of Philosophy) and Vladimir Radovanović: *Fruska Gora and Majevisa World War II Monuments, A Shift in Identity*
- 14.30–15.00 Švardová Petra (Slovak Academy of Sciences, Institute of History): *Soviet War Memorials as National and Transnational Sites of Heritage*
- 15.00–15.30 Boglárka Mácsai (Hungarian Academy of Sciences, Research Institute for Linguistics): *“Heroes Do Not Die” Memory of War Heroes in School-museums in the Contemporary Bashkortostan*
- 15.30–16.00 Coffee/tea break
- 16.00–16.30 Erika Lindsay (School of Architecture University of Detroit Mercy): *Spomenik in Flux*
- 16.30–17.00 Hee Sook Lee-Niinioja (Independent scholar/Helsinki, ICOMOS-ICICH): *Indisputable Tangible-Intangible Values of Chungmugong Yi Sun-Shin’s Monument in Korea*
- 17.00–17.30 Ágnes Eröss (Geographical Institute Research Center for Astronomy and Earth Sciences Hungarian Academy of Sciences): *The Transformation of Symbolic Spaces in Berehove/Beregszász in the 20th century*
- 17.30–18.00 László Mód (University of Szeged, Department of Ethnology and Cultural Anthropology): *Monuments of the 1956 Revolution in a Hungarian Town*
- 19.00– Dinner, wine-tasting

Thursday 23 November 2017

- 9.00–13.00 Excursion to the Ópusztaszer National Memorial Park

4.4 WORKING GROUP ON ARCHIVES

REPORT

Shortly after the 2015 SIEF Congress, the SIEF Working Group on Archives approached the International Council on Archives (ICA), and expressed interest in working with ICA in order to increase the visibility and role of archives documenting and preserving traditional cultural heritage (tradition archives, folklore archives, cultural heritage centers, etc.).

This marked the beginning of collaboration of the SIEF Working Group on Archives with the International Council on Archives Section on University and Research Institution Archives (ICA-SUV). The goal of such collaboration is to share knowledge and expertise among folklore archivists, folklore researchers working in folklore archives, and professional archivists at other research institutions. It is no surprise that this year's annual conference of the ICA-SUV focused on cultural heritage in archives.



Participants of the conference in front of the National Library of Latvia.

The conference “Cultural Heritage Materials: University, Research and Folklore Archives in the 21st Century” took place on August 21-25, in Riga, Latvia. It gathered a truly international audience from Australia, Belarus, Canada, Finland, Germany, France, Indonesia, Italy, Latvia, Turkey, the UK, and the USA. Participants discussed issues of identity, ethics, authenticity in archives, community engagement, digital archiving, archival description, and others in a variety of contexts: from Indigenous communities in Australia to Ugandan refugees in Canada. The most important goal and, at the same time, outcome of the conference was the beginning of a dialogue between folklore archivists and archival professionals.

The conference was organized by the National Archives of Latvia (special thanks are due to its Deputy Director Gatis Karlsons for all his hard work that made this conference a success), and the University of Latvia Institute of Literature, Folklore and Art. Selected conference papers will be published in *Letonica*, the journal of the Institute of Literature, Folklore and Art.

Maryna Chernyavska,
co-chair of the SIEF Working Group on Archives
and ICA-SUV bureau member

ESTONIAN FOLKLORE ARCHIVES CELEBRATED ITS 90TH ANNIVERSARY

The Estonian Folklore Archives celebrated its 90 fruitful years with an international conference “Archives as Knowledge Hubs: Initiatives and Influences” on September 25–28 in Tartu, Estonia. This brought together over 40 presentations from Europe to Brasil, USA and Australia.

“Archives as Knowledge Hubs” underlined the role of cultural archives as mediators of knowledge between various times, interest groups, and communities with focus on the



The Conference “Archives as Knowledge Hubs: Initiatives and Influences”. Photo: Alar Madisson.

different aspects of the processes present in the lifecycles of archives and the roles of individuals, institutions and ideologies in creating and forming these processes.

The three plenary sessions were given by Mall Hiemäe (Estonia), Sadhana Naithani (India) and Dace Bula (Latvia). In their presentations, they showed the influence of folklorists and their work, ideologies and societal processes, and the restrictions and impacts these agents bring on the folklore archives and folklore studies. Other presentations addressed the histories of different folklore archives and specific nature of certain collections there (e.g. minority folklore), the necessity and value of archives for researchers and communities, reflections of cultural and ideological processes in society through archival collections and the influence of technology on the exchange and gathering of knowledge.

“Archives as Knowledge Hubs” also hosted a meeting of representatives from the Network of Nordic and Baltic Tradition Archives. Those present gave an overview of the state of play of their archives and future undertakings. Also, the National Folklore Collection from Dublin and several Nordic folklore archives not present sent in their reports by e-mails. During the meeting, future conferences were decided upon, the next conference of the Network of Nordic and Baltic Tradition Archives together with the SIEF Working Group on Archives will take place in Vilnius in autumn 2018. In addition, the members of the network discussed joint projects to be initiated in 2018 and the networks’ plans for the next years.

In accordance with the digital era, the “Archives as Knowledge Hubs” had several Skype presentations and was streamed live online. The conference can be relived at <http://www.uttv.ee/otsing#sona=archives>. The conference was organized by the Estonian Folklore Archives of the Estonian Literary Museum in collaboration with the Network of Nordic and Baltic Tradition Archives and the Center of Excellence in Estonian Studies.



Excursion at the Estonian Folklore Archives. Photo: Alar Madisson.

The organizers would like to thank colleagues from near and far for attending and watching, for the good wishes, provoking questions and thoughts and insights into their work and the folklore archives!

Ave Goršič,
researcher at the Estonian Folklore Archives and
co-chair of the SIEF Working Group on Archives

5 OTHER SIEF NEWS

SIEF AT AFS: AN INTERNATIONAL CONVERSATION ON FAKE NEWS

The American Folklore Society held its Annual Meeting for 2017 in Minneapolis, Minnesota, a region shaped by Dakota and Ojibwe peoples, intensive Scandinavian settlement, and recent arrivals such as the Hmong and the Somali.

Accordingly, the theme of the meeting was “Community: Resistance, Reclamation, and Re-Creation.” Special sessions featured Native activists and musicians, speakers from Minnesota’s vigorous Black Lives Matter movement, Kay Turner’s presidential address “The Witch in Flight,” and a closing reception with Dan Newton’s Café Accordion Orchestra, which varied its French *valse-musette* repertoire with tango, rumba, and “Hava Nagila”, making for breathless but happy folklorists. Last year’s Miami meeting, held jointly with the International Society for Folk Narrative Research, drew an exceptional number of participants from outside the US: 25% of attendees. This year, accordingly, fell more within the normal AFS range, with 12% of attendees from outside the US. Canada, India, and China were the best represented countries overall, but along with other Europeans a strong contingent of Nordic and Baltic colleagues contributed their work in vernacular religion, immigration, and regional settlement.



In keeping with the SIEF-AFS sister society relationship, the two societies sponsored one of a series of four panels on Fake News. North American folklorists tend to approach this topic via their studies in contemporary legend, focusing on vernacular reception and plausibility. European folklorists and ethnologists, working from other political histories and a more skeptical scholarly stance, have a longer history of examining contested truth claims in the political sphere. The SIEF-sponsored panel, “Figures of Division in European Politics,” set out to examine such polemic personae as the immigrant, the refugee, the president, and the bureaucrat. The invocation of such figures highlights the acknowledged political divides of contemporary Europe: left and right, democratic and dictatorial, East and West, nationalist and cosmopolitan. Above all, it accentuates the epistemological divide that first constituted folklore studies: that between a seemingly rational educated class and a seemingly credulous common people.

Despite one cancelled paper – always a possibility given the complex logistics of international scholarly communication – the panel was heavily attended. Dorothy Noyes discussed the figure of the “Polish plumber” during the 2005 French referendum on the European constitution as a bogey used to transfer blame for bad outcomes from the political class to ordinary voters. Anastasiya Astapova reviewed the competing biographies of Belarusian president-for-life Lukashenko to show that power in many post-socialist settings is sustained less through material coercion than through the manipulation of beliefs, to the point that it is no longer clear what is official and what is counter-narrative.

Elo-Hanna Seljamaa, as discussant, drew back to a broader context highlighting the different Europe's addressed in each paper and delineating a typology of post-truth conditions: fake news, social stereotyping, and the absence of dialogue in a context of polarization. Astapova's paper elicited a range of comparisons from the audience to the origin stories of American politicians, earlier dictators, and business icons. Moira Marsh asked whether, in the competition between politicians or products, the superior story always wins and, if so, whether folklorists are doomed to becoming merely supportive storytellers for the causes they prefer. A lively discussion ensued, extending into the concluding Fake News forum, "The Politics of Knowledge in a Crisis of Trust," with participants proposing a variety of strategies for pushing back against fake news. Some pointed to the strength of stories that have empirical grounding subject to experiential validation: Diane Goldstein provided an example of "crowdsourcing reality," and Elliott Oring affirmed the Enlightenment tradition of skepticism and standards of proof. Pat Turner showed evidence for the efficacy of parody and mockery as rapid response. Noyes echoed Seljamaa on social interaction as essential to epistemological trust. Along more practical lines, there were initial thoughts on how scholars and journalists might learn to collaborate.

Dorothy Noyes, Ohio State University and
new President of the American Folklore Society

6 NEWS ON ICH

THE INTANGIBLE CULTURAL HERITAGE & MUSEUMS PROJECT

From 2017 to 2020 the Intangible Cultural Heritage and Museums Project explores the variety of approaches, interactions and practices on intangible cultural heritage in museums.



Where do intangible cultural heritage and museums meet? How can museums implement intangible heritage in their policies and current day actions? These key questions drive the Intangible Cultural Heritage & Museums Project.

IMP is set out as a series of [five International conferences and expert meetings](#), taking place consecutively in The Netherlands (November 2017), Italy (February 2018), Switzerland (September 2018), France (February 2019) and Belgium (May 2019).

Participants will get acquainted with the ins and outs of the *Unesco 2003 Convention for the safeguarding of the Intangible Cultural Heritage* and will share inspiring examples, reflections and experiences on how to safeguard intangible heritage in museums. They will work together towards the development of an ICH&Museums Guidebook and the compilation of an inspirational and practical toolbox. This hands-on toolbox aims to inspire and coach museum professionals in their efforts and actions for safeguarding intangible cultural heritage and for supporting the multiple stakeholders involved.

SAVE THE DATE

On February 27 and 28, 2018 the Antonio Pasqualino International Puppet Museum in Palermo (Italy) hosts the second International conference and Expert meeting of the project. During this two-day meeting, the active participation of members of intangible cultural heritage-communities, -groups or individual practitioners, in museum practice and policy, in relation to the process of the safeguarding of their living heritage practices, will be the focus.

The Intangible Cultural Heritage and Museums Project is made possible by the support of the Creative Europe Programme of the European Union, that of the Flemish government and the Swiss Federal Office of Culture.

WEBSITE & NEWSLETTER

Want to stay informed about the Intangible Cultural Heritage & Museums Project, its upcoming and past events? Check out the website www.ICHandmuseums.eu and subscribe to the IMP-newsletter (on the bottom right).

PARTNERS

Tapis plein vzw

Kenniscentrum Immaterieel Erfgoed Nederland

Swiss Museum Association

Maison des Cultures du Monde – Centre français du patrimoine culturel immatériel

SIMBDEA – Società italiana per la museografia e i beni demotnoantropologici

IN COOPERATION WITH

ICH NGO Forum

ICOM International

NEMO – Network of European Museum Organizations

7 OTHER NEWS/REPORTS

7.1 TRANSNATIONAL CULTURAL ANTHROPOLOGY: A MASTER'S DEGREE PROGRAM IN BASEL AND FREIBURG I.BR.

New ground in sight: the cultural anthropology institutes Basel (Switzerland) and Freiburg (Germany) are offering transnationally cooperating master's programs from this winter semester 2017/18 on. Using the geographic proximity and infrastructure of the European Campus, the university group Oberrhein, they simultaneously explore new ways.

Scientific-politically the cooperation presents an innovative model for students who would like to re-orientate after their bachelor's degree and who are possible contestants for the master's program in either Basel or Freiburg. First of all, students who chose to study this way will profit from two different institutes that are strong in research and innovation. Secondly, the transnational program will upgrade both cultural-anthropological locations. Thirdly, sharing scientific, personnel and financial resources will support the academic field.



Substantively the cooperation will profit from common grounds: academic topics like borders, migration, politics and economics are not just consistent within the border triangle. As represented by the institutes in Basel and Freiburg, these topics are part of the brand essence of modern cultural anthropology. Further topics are cultural practice and cultural policies. Important professional fields like museums, archives, communities, administration and public relations are thereby taken into account. The students will have multiple opportunities to acquire professional competences and to build up networks as part of the transnational exchange.

Organizationally the cooperation draws on the given possibilities of the European Campus: Academic performances will be mutually recognized and travel costs will be refunded. A novelty are thematically coordinated and temporally blocked joint seminars which will take place in Basel and in Freiburg. This customized solution respects all the different semester dates and tightly synchronised timetables. Plus it turns this cooperation into actual experience and into a brand which is an innovation for cultural anthropology.

CONTACT DETAILS UNIVERSITY BASEL

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CONTACT DETAILS ALBERT-LUDWIGS-UNIVERSITÄT FREIBURG

Dr. Sarah May

Institut für Kulturanthropologie und Europäische Ethnologie

Maximilianstr. 15, D 79100 Freiburg

sarah.may@kaee.uni-freiburg.de

7.2 AFS: FOLKLORISTS SERIES

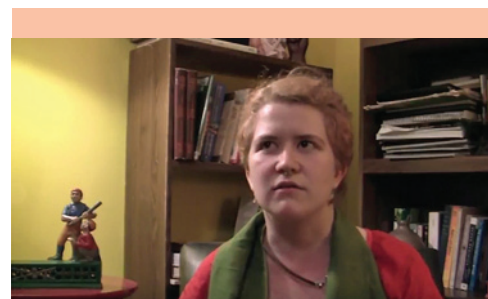
Our sister organization American Folklore Society has started a video series called “Why I’m a Folklorist”.

This was inspired by SIEF’s Ethnological Sensations:

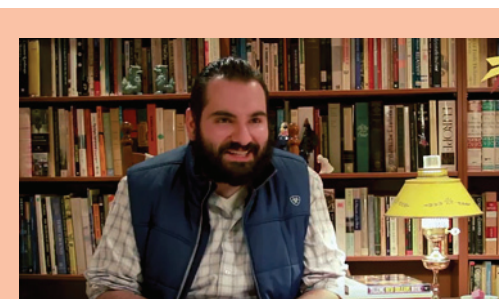
https://www.siefhome.org/videos/ethno_sensations.shtml.

Please have a look at:

<https://www.youtube.com/playlist?list=PL4FRcPotrIQrQq4h3ojtSwivQtt9qgO9L>



Caitlin Rimmer



Dom Tartaglia



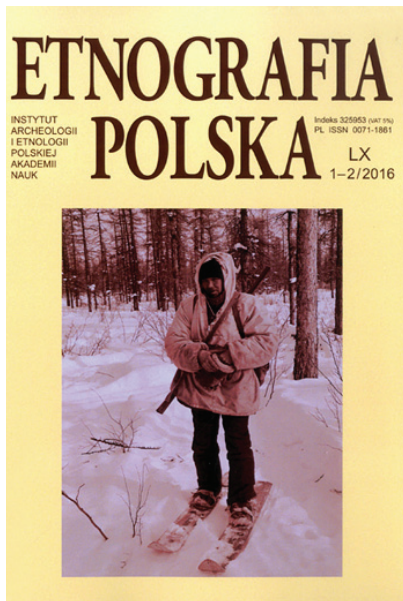
John McDowell



Michelle Lanier

7.3 ETNOGRAFIA POLSKA (POLISH ETHNOGRAPHY): CALL FOR PAPERS

Etnografia Polska (Polish Ethnography) is a peer-reviewed (double-blind review) interdisciplinary journal covering aspects of ethnography, ethnology, socio-cultural anthropology and sociology.



The journal was founded in 1956 on behalf of the Institute of Archaeology and Ethnology, Polish Academy of Sciences. For many years it fostered a scholarly discussion among Polish ethnologists. Nowadays, the journal is aimed to present not only social sciences and humanities in Poland, but also abroad.

Etnografia Polska is regularly indexed/abstracted in the International Bibliography of the Social Sciences, International Bibliography of Book Reviews of Scholarly Literature, Anthropological Index Online, Central European Journal of Social Sciences and Humanities, Bibliografia Etnografii Polskiej and European Reference Index for Humanities (ERIH).

We invite articles written in English (or Polish) (20-25 standard pages), research reports, conference and book reviews on various aspects of humanities and social sciences to be published in the 2018 edition.

In this volume there will also be a special section dedicated to articles on food studies (topics relating but not limited to food and post-socialism, current foodways, food and politics).

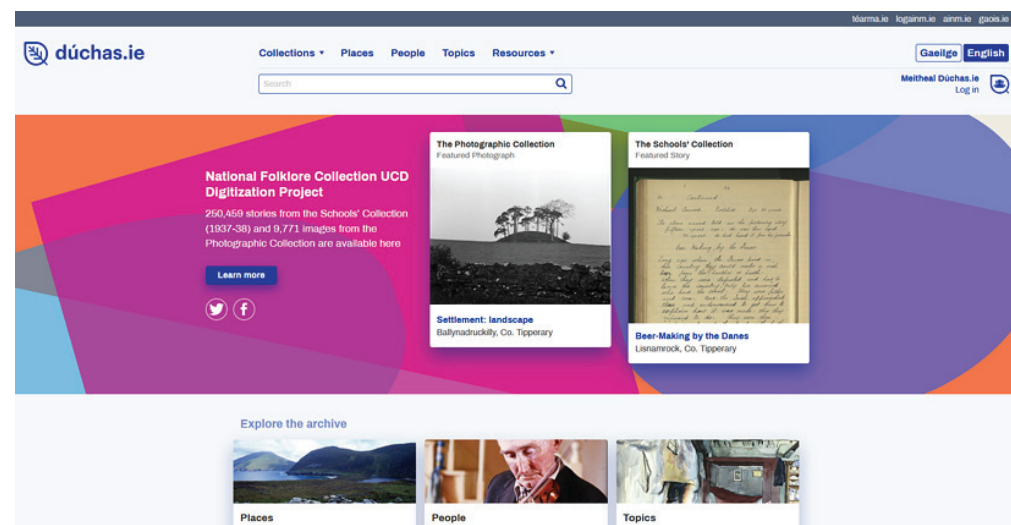
Articles should be submitted by **March 30th 2018** to joanna.mroczkowska12@gmail.com.

For detailed information please visit our website:

www.iaepan.edu.pl -> Publishing house -> Etnografia Polska -> For contributors, or write: joanna.mroczkowska12@gmail.com.

7.4 NEW DÚCHAS.IE WEBSITE AND PHOTOGRAPHIC COLLECTION LAUNCHED IN DUBLIN

The redesigned dúchas.ie website and a digitized version of the Irish National Folklore Collection's Photographic Collection were launched in late September.



The **Photographic Collection** is the latest resource to be added to the site with c.10,000 photographs from the Collection now available. Many of the photographs date from the early 20th century, but there are also more recent additions. The Collection contains photographs taken by professional photographers and by collectors working with the Irish

National Folklore Commission, amongst others. They are classified under 14 different topics including: festivals; holy wells; settlement; the community; folklore collection; and games & pastimes.

In addition to this, material from each of the 26 counties that took part in the Schools' Scheme in 1937-39 is also available on the website (250,000 stories). This has proved extremely popular. [Meitheal Dúchas.ie](http://MeithealDúchas.ie), a transcription project, began in Spring 2015 and is one of the most successful crowdsourced projects of its kind in the world. The site is popular with Irish people and the Irish diaspora alike.

The Dúchas project is the result of a partnership between the National Folklore Collection, UCD, UCD Digital Library and Fiontar & Scoil na Gaeilge, DCU. The objective of the project is to digitize the National Folklore Collection and make it available to the public online. The project is co-funded by the Department of Culture, Heritage and the Gaeltacht, with support from the National Lottery and by UCD, with support from the National Folklore Foundation.

Úna Bhreathnach, Fiontar & Scoil na Gaeilge, DCU

8 SIEF JOURNALS

8.1 ETHNOLOGIA EUROPAEA

The new issue of *Ethnologia Europaea* opens with an in-depth analysis by Antti Lindfors of the ways that satire is intertwined with moral understandings, bringing recent discussions from the anthropology of ethics as well as emotions to the stand-up comedian's stage in Finland and elsewhere. Ethical issues are also at stake in Britta Lundgren's examination of how Swedish health-care providers involved in the threat of an epidemic as well as adverse side-effects of vaccinations face double-bind situations and deal with their own doubts. Then Niels Jul Nielsen and Janus Jul Olsen explain how the neoliberal transformations in Denmark's social welfare system have resulted from the loss of a perception of the working class as a potential threat to societal stability and peace.

Anastasiya Astapova's article, which provides the inspiration for this issue's cover art, looks at the folklore of Potemkinism in Belarus, local attitudes and narratives around the 'façade' performance. And finally, Jernej Mlekuž explores the symbolic complexity and material significance of the *burek* in Slovenia, one of the country's most popular and yet disrespected foods.



CONTENTS

- Antti Lindfors: 'Performance of Moral Accountability and the Ethics of Satire in Stand-up Comedy'
- Britta Lundgren: 'Health Politics, Solidarity and Social Justice. An Ethnography of Enunciatory Communities during and after the H1N1 Pandemic in Sweden'
- Janus Jul Olsen and Niels Jul Nielsen: 'Flexicurity without Security. An Inquiry into the Danish Flexicurity Model in a Neoliberal Era'
- Anastasiya Astapova: 'When the President Comes. Potemkin Order as an Alternative to Democracy in Belarus'
- Jernej Mlekuž: "'We Asked for Workers. We Got Bureks Instead". Meanings and Material Significance of the Burek in Slovenia'

8.2 CULTURAL ANALYSIS

Forthcoming: Robert Glenn Howard, Coppélie Cocq (ed.), *Cultural Analysis* 16, 1 (2017), Special Issue: *The Inheritance of the Digital. Ethnographic Approaches to Everyday Realities In, Of and Through Digital Technologies*.

CONTENTS

Articles

- Robert Glenn Howard, Coppélie Cocq: Introduction: 'The Inheritance of the Digital: Ethnographic Approaches to Everyday Realities In, Of, and Through Digital Technologies'
- Anthony Bak Buccitelli: 'Locative Gaming, Folk Geographies, and the Experience of Cultural Heritage'
- Andrew Peck: 'Capturing the Slender Man: Online and Offline Vernacular Practice in the Digital Age'
- Christian S. Ritter: 'The Moroccan Diaspora in Istanbul: Experiencing Togetherness through Participatory Media'

- Maria Eriksson, Anna Johansson: "'Keep Smiling!': Time, Functionality and Intimacy in Spotify's Featured Playlists'
- Stefan Gelfgren: 'The Dyophysite Nature of the Internet: Negotiating Authorities within Institutionalized Christianity'
- Coppélie Cocq: 'Traditional knowledge – New experts'
- Robert Glenn Howard: 'GunNets: Why a Theory of Heterogeneous Volition Is Necessary in the Study of Digital Communication'

Responses

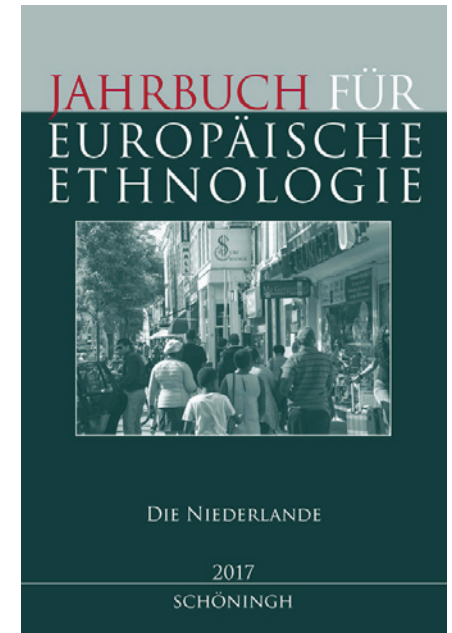
- Kyrre Kverndokk: 'Androids, cyborgs and connectivity'
- Alf Arvidsson: 'Grappling with digitality – some reflections'

9 NEW BOOKS & JOURNALS

JAHRBUCH FÜR EUROPÄISCHE
ETHNOLOGIE: DIE NIEDERLANDE

The Netherlands has a great deal of experience with a society that is characterized by a high level of diversity and by particularism.

The articles in this volume examine the increased level of complexity in Dutch society. They focus in particular on describing and analyzing the relationships between different components of self-perception and perception of the other, of identity formation and of individual ways of life. In doing so, they offer insights into everyday culture in the Netherlands and provide a critical



commentary on the current socio-political debates on ‘immigration’, ‘integration’, ‘Dutch culture’ and ‘cultural heritage’.

CONTENTS

- Angela Treiber: ‘Editorial Europäische – Niederländische Ethnologie: Alltagskultur, Kulturelles Gedächtnis und Kulturelles Erbe in einer Diversen Gesellschaft / European – Dutch Ethnology: Everyday culture, cultural memory and cultural heritage in a diverse society’
- Sophie Elpers: “‘Alledaagse cultuur’ – A matter of opinion. The history and current state of European Ethnology in the Netherlands’
- Rob van Ginkel: “‘Quaint and picturesque’ Representing and appropriating Dutch fisher folk’
- Leonie Cornips, Vincent de Rooij & Irene Stengs: ‘Carnavalesque language use and the construction of local identities. A plea for language-culture as a field of research’
- Markus Balkenhol: ‘Monuments, bodies, history Commemorating slavery in the Netherlands’
- Albert van der Zeijden: ‘Intangible heritage as dialogue and as contestation West-Kruiskade, Rotterdam and the changing face of modern cultural memory’
- Marleen de Witte: ‘Heritage, identity and the body in Afro-Dutch self-styling’
- Hester Dibbits & Norah Karrouche: ‘Ticking the box? Material cultures of migration in Museum Rotterdam and the Netherlands Open Air Museum’
- Halleh Ghorashi: ‘Rethinking diversity beyond dichotomies of self-other’

Heidrun Alzheimer, Sabine Doering-Manteuffel, Daniel Drascek, Angela Treiber (ed.): *Jahrbuch für Europäische Ethnologie, Dritte Folge 12 (2017): Die Niederlande.*

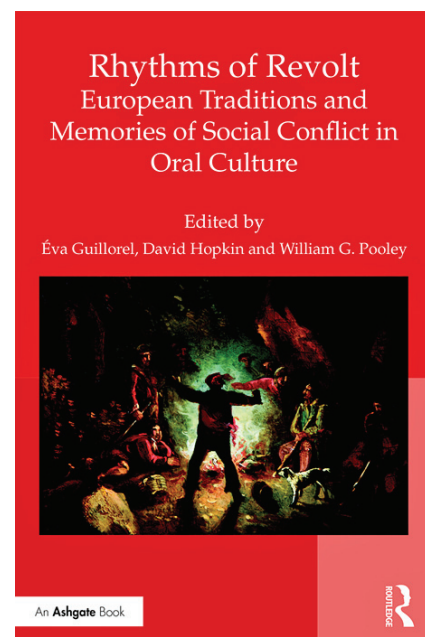
PRAXIS, SPECIAL ISSUE: SYMBOLIC POLITICS

SIEF member Yücel Demirer has co-edited a special issue of the Turkish journal *Praxis* on Symbolic Politics. The issue considers symbolic contestation in public space, popular culture, state ceremony, academia, and protest performance in contemporary Turkey. Until September 2016, Demirer was Associate Professor of Political Science at Kocaeli University, where he introduced folkloristic and ethnological approaches to the study of lived politics.

Yücel Demirer, Bülent Batuman, Erkal Tülek (ed.), *Praxis* 42 (2017), special issue: Symbolic Politics.

English-language abstracts may be found at:

<http://www.praxis.org/en/sayilar-en/issue-42-symbolic-politics/>.



RHYTHMS OF REVOLT: EUROPEAN TRADITIONS AND MEMORIES OF SOCIAL CONFLICT IN ORAL CULTURE

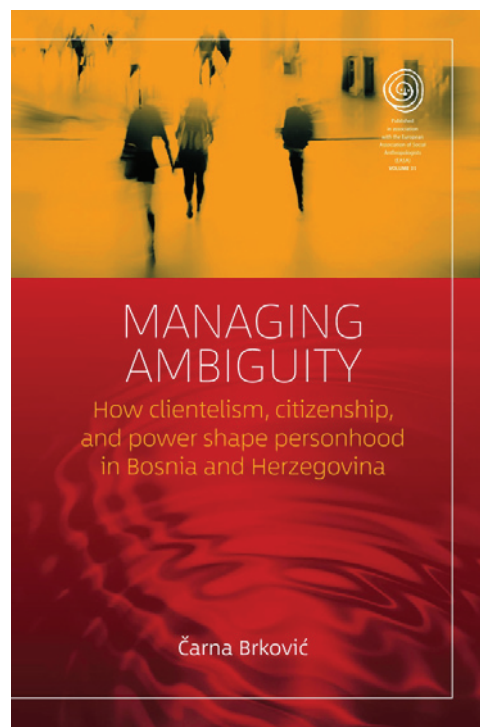
The culture of insurgents in early modern Europe was primarily an oral one; memories of social conflicts were passed on through oral forms such as songs and legends. This popular history influenced political choices and actions through and after the early modern period. This book examines many examples of how memories of revolt were perpetuated in oral culture, and analyses how traditions were used. From the German Peasants' War of 1525 to the counterrevolutionary guerrillas of the 1790s, oral

traditions can offer radically different interpretations of familiar events. This is a 'history from below', which challenges existing historiographies of early modern revolts.

Éva Guillorel, David Hopkin and William G. Pooley (ed.), *Rhythms of Revolt: European Traditions and Memories of Social Conflict in Oral Culture*, Routledge 2017.

<https://www.routledge.com/Rhythms-of-Revolt-European-Traditions-and-Memories-of-Social-Conflict/Guillorel-Hopkin-Pooley/p/book/9781138205048>

MANAGING AMBIGUITY. HOW CLIENTELISM, CITIZENSHIP AND POWER SHAPE PERSONHOOD IN BOSNIA AND HERZEGOVINA



Why do people turn to personal connections to get things done? Exploring the role of favors in social welfare systems in post-war, post-socialist Bosnia and Herzegovina, this volume provides a new theoretical angle on links between ambiguity and power. It demonstrates that favors were not an instrumental tactic of survival, nor a way to reproduce oneself as a moral person. Instead, favors enabled the insertion of personal compassion into the heart of the organization of welfare. *Managing Ambiguity* follows how neoliberal insistence on local community, flexibility, and self-responsibility was translated into clientelist modes of relating and back, and how this fostered a specific mode of power.

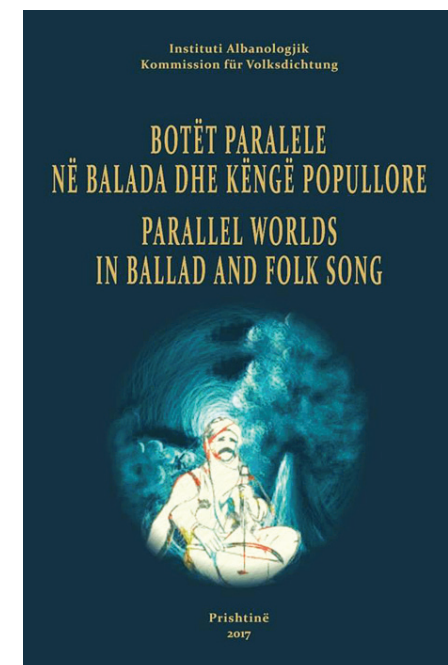
Čarna Brković is a Postdoctoral Researcher at the Graduate School for East and Southeast European Studies, Regensburg. She won the 2015 SIEF Young Scholar Prize.

Čarna Brković, *Managing Ambiguity. How Clientelism, Citizenship and Power Shape Personhood in Bosnia and Herzegovina*, New York, Oxford: Berghahn 2017.

More details at: <http://www.berghahnbooks.com/title/BrkovicManaging/#>

BOTËT PARALELE NË BALADA DHE KËNGË POPULLORE / PARALLEL WORLDS IN BALLAD AND FOLK SONGS

This publication contains the papers of the 45th International Ballad Conference of the *Kommission für Volksdichtung*. It was held in Kosovo in 2015 and was organized and hosted by the Institute of Albanology in Prishtina. The main theme was "Parallel Worlds in Ballad and Folk Song", which enabled local and international scholars to explore a range of issues within the ballads themselves, and the contexts in which they are performed. Topics presented were about the relationship between the "real" world and the "other" world, whose presence is usually acknowledged and/or interconnected through miraculous events and deeds of ballad heroes, such as wakening from the dead, revival, sacrifice and immurement, warning dreams, transformation into different animals and floral beings. This interplay between parallel worlds establishes a range of cultural values, such as faithfulness, honesty, loyalty, betrayal, love,

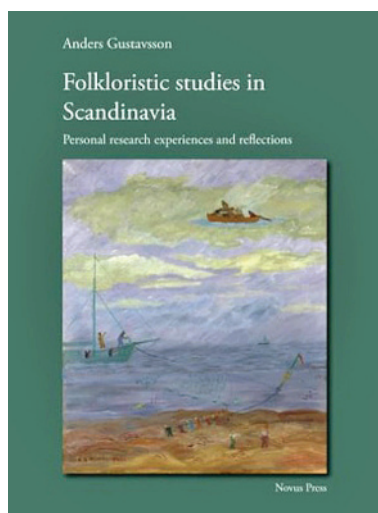


hate, sacrifice, hospitality, and tolerance, all present throughout humanity and its diverse cultures and selected, used, performed, and presented as “icons” of identity.

The title of the publication, the preface and foreword as well as the keynote paper are in Albanian and English, while all other papers are only in English. The book is dedicated to the memory of Louis Peter Grijp, the ex-Vice President of the KfV for whom the Prishtina Ballad conference was his last.

Arbnora Dushi, Lumnije Kadriu (ed.), *Botët paralele në balada dhe këngë popullore* / *Parallel Worlds in Ballad and Folk Songs*, Prishtina: Institute of Albanology / Kommission für Volksdichtung 2017, ISBN: 978-9951-24-042-0.

FOLKLORISTIC STUDIES IN SCANDINAVIA. PERSONAL RESEARCH EXPERIENCES AND REFLECTIONS



The purpose of this book is to illuminate the usefulness of folkloristic perspectives in ethnological and culture history research. The point of departure is the author's personal research experiences and reflections. The book concentrates on four folkloristic fields of research. These are: small narratives considered in a social context; rituals of various kinds; folk beliefs; materiality in the meaning of folklife art and symbols on grave memorials.

Anders Gustavsson, *Folkloristic Studies in Scandinavia. Personal Research Experiences and Reflections*, Novus 2017.

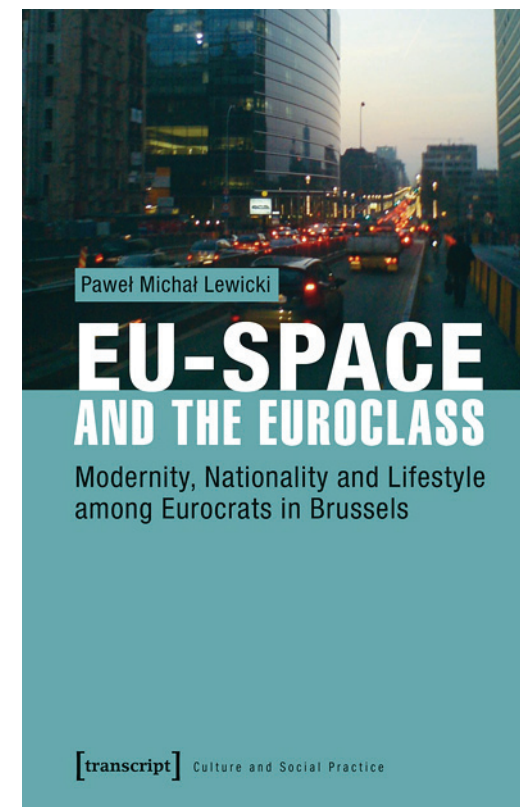
EU-SPACE AND THE EUROCLASS. MODERNITY, NATIONALITY AND LIFESTYLE AMONG EUROCRATS IN BRUSSELS

How are prestige and power anchored in EU-Brussels? Which performances are valued and which are not? Pawel Lewicki's ethnographic analysis gives an insight into how different understandings of modernity and class structures reproduce national performances and stereotypes among EU civil servants. Divisions permeate both political and private life and are not only visible on the map of the city, but also in lifestyles of people living and working in EU-Brussels.

In such a cultural setting the strategies applied by newcomers to the EU are shown by Pawel Lewicki in an impressive way. He shows how their presence reveals deeper postcolonial and (post-)imperial dynamics at the heart of the Union.

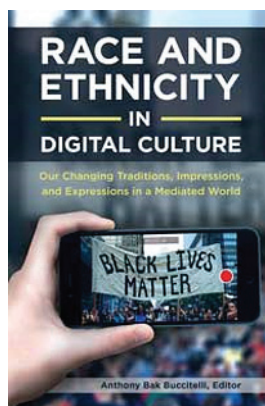
Pawel Michal Lewicki, *EU-Space and the Euroclass. Modernity, Nationality and Lifestyle among Eurocrats in Brussels*, Bielefeld: transcript 2017.

Link to publisher's page: <http://www.transcript-verlag.de/978-3-8376-3974-2>



RACE AND ETHNICITY IN DIGITAL CULTURE. OUR CHANGING TRADITIONS, IMPRESSIONS, AND EXPRESSIONS IN A MEDIATED WORLD

How do people use the new expressive features of digital technologies to experience, represent, discuss, and debate racial and ethnic identity? How have digital technologies or digital spaces become racialized? How have the existing vernacular traditions, or folklore, surrounding identity been reshaped in digital spaces? And how have new traditions emerged? This interdisciplinary volume of essays explores the role of traditional culture in the evolving expressions, practices, and images of race and ethnicity in the digital age. The work examines cultural forms in exclusively digital environments as well as in the hybrid environments created by mobile technologies, where real life becomes overlaid with digital content.



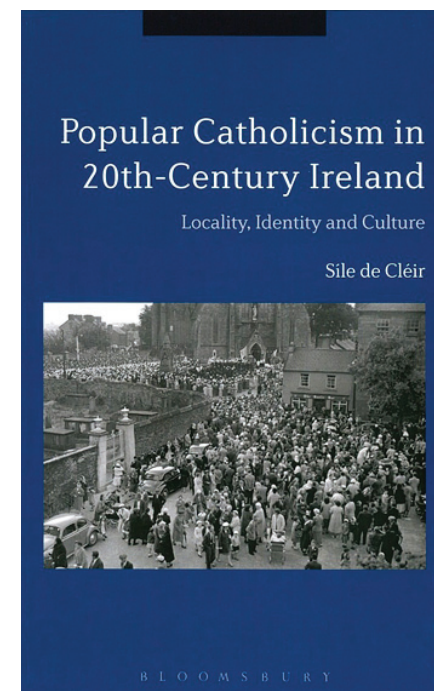
Insights from academics across disciplines – including anthropology, communications, folkloristics, art, and sociology – consider the interplay between race/ethnicity, everyday vernacular culture, and digital technologies. Six sections explore traditional cultural affordances of technology, folklore and digital applications, visual cultures of race and ethnicity, racism and exclusion online, political activism and race, and concluding observations. The book covers technologies such as vlogs, video games, digital photography, messaging applications, social media sites, and the Internet.

Anthony Bak Buccitelli (ed.), *Race and Ethnicity in Digital Culture. Our Changing Traditions, Impressions, and Expressions in a Mediated World*, 2 Volumes, Praeger 2017.

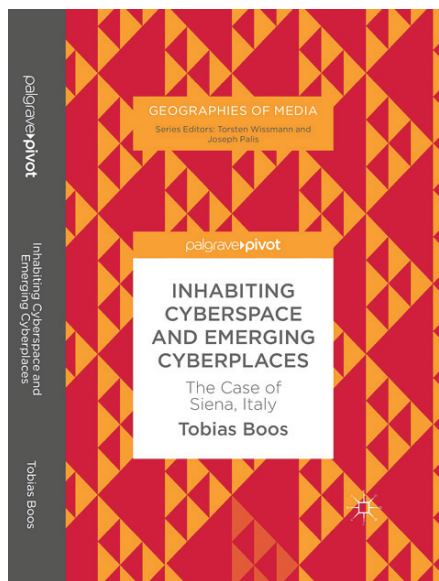
POPULAR CATHOLICISM IN 20TH-CENTURY IRELAND. LOCALITY, IDENTITY AND CULTURE

For much of the 20th century, Catholics in Ireland spent significant amounts of time engaged in religious activities. This book documents their experiences in Limerick city between the 1920s and the 1960s, exploring the connections between religion and the wider culture of an expanding and modernizing urban environment. Síle de Cléir discusses religious activities in many contexts: the home, the school, the neighborhood and the workplace. The supernatural belief underpinning these activities is also important, along with creative forms of resistance to the high levels of social control exercised by the clergy in this environment. De Cléir uses a combination of in-depth interviews and historical ethnographic sources to reconstruct the day-to-day religious practices of Limerick city people during the period studied. This material is enriched by ideas drawn from anthropological studies of religion, while perspectives from history and ethnology help to contextualize the discussion. With its unique focus on everyday experience and the combination of a traditional worldview with the modernizing city of Limerick – all set against the backdrop of a newly-independent Ireland – *Popular Catholicism in Twentieth-Century Ireland* presents a fascinating new perspective on 20th century Irish social and religious history.

Síle de Cléir, *Popular Catholicism in 20th-Century Ireland. Locality, Identity and Culture*, London: Bloomsbury 2017.



INHABITING CYBERSPACE AND EMERGING CYBERPLACES: THE CASE OF SIENA, ITALY



This book explores the concept of cyberplace as a mode of inhabiting the contemporary world. As a result, it suggests that, for many communities, unlocking cyberspace and inhabiting cyberplaces is now an integral part of their coming-to-the-globalized-world.

Boos reviews in the detail the existing academic literature from cultural anthropology, human geography, and sociology on “cyberspace”, concluding that a phenomenological perspective on cyberspace provides the possibility of gaining a deep understanding of our contemporary lifeworlds, in which on- and offline practices

constantly intermingle. In four chapters, he applies the developed theoretical and methodological approaches to the case of Siena’s neighborhoods, the *contrade*, which are the main protagonist of the festival the *palio di Siena* analyzing their websites and discussing the implications of his findings for understanding contemporary processes of community building and for future research on cyberspace.

Tobias Boos, *Inhabiting Cyberspace and Emerging Cyberplaces: The Case of Siena, Italy*, Palgrave Macmillan 2017.

<https://www.palgrave.com/us/book/9783319584539>

10 OBITUARY

REGINALD BYRON 1944 – 2017

Reg Byron was born in America and settled in Britain after completing his PhD in Anthropology at UCL in 1974.

After establishing his career in the Anthropology Department at Queen’s University, Belfast (1973-1991) he was appointed Professor of Sociology and Anthropology at the University of Wales Swansea (1991-2006). He was a long serving member of the SIEF board (2001-2008) and also served on the editorial board of *Ethnologia Europaea*. He published widely on his varied research in Britain, Europe, Scandinavia, and North America, including studies of maritime communities (*Sea Change: A Shetland Society 1970-79*, ISER Books, 1986), migration (*Irish America*, Oxford University Press, 1999), and latterly European kinship and marriage. Reg always took a historical approach and used materials in museums and archives in his research. After retirement he volunteered at Tangmere Military Aviation Museum, edited the biannual *Tangmere Log*, and co-wrote a history of Tangmere. It is fitting that his last paper, presented posthumously at Chichester University, concerned Bogart Rogers, an American airman who flew from Tangmere in the first World War, and returned to California to become a script writer and inventor of the photo finish. Reg was a man of principle who will be remembered for his contribution to the Anthropology of Marginal Regions and also for his kindness and fairness as a colleague and as a friend.



Reginald Byron, photo taken in Hungary in 1995.

Felicia Hughes-Freeland,
SOAS University of London



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