

Migrating through the Arts:

Rethinking worlds of music and dance through the lens of contemporary (im)mobilities

International conference
University of Lausanne
6-7 June 2019

The mobility turn has generated considerable renewals in social sciences since the 1990s. Linked to the thinking about cultural globalization (Appadurai 2001) and transnationalism (Basch, Szanton-Blanc and Glick-Schiller 1994), it has instilled new ways of reflecting about space, social processes, cultural dynamics or relations to politics, considering that an analytical framework centered on movement makes it possible to escape from the use of static categories and to envision the fluidity of processes in the contemporary world (Sheller and Urry 2006; Urry 2007; Cresswell and Merriman 2011; Faulconbridge and Hui 2016). However, different researches tend today to differentiate themselves from this approach focused exclusively on mobility (Ortar, Salzbrunn and Stock, forthcoming): they criticize its concealment of inequalities and of the many flip-sides of these logics of circulation, and shed light on how immobility and impediments to circulate are also part of many life paths (Timéra 2009, Rinaudo 2017). In-depth studies on migration have, in particular, revealed the inequalities and the complex tensions between obstacles and circulations that now influence issues of mobility, citizenship and belongingness in the contemporary world (Rouilleau-Berger 2011, Agier 2002, Cuche *et al.* 2009; Agier 2013; Agier and Lecadet 2014).

In recent years, the field of artistic practices has emerged as an original starting point to question these issues of mobility and immobility, thanks to some pioneering studies. On the one hand, a field of research has highlighted the modes of recognition, of integration and of social requalification developed by migrant people through the arts (Turino and Lea, 2004; Martiniello, Puig, and Suzanne 2009; Gibert 2011; Rastas and Seye 2016; Salzbrunn 2017). On the other hand, various researches have shed light on the way migration – on a translocal and transnational scale – exile and increasing mobility shape "local" art worlds (Despres 2016; Petersen 2017) and on how these mobilities nourish artistic creations themselves (Moulard 2014; Gaulier 2015). Among these researches on art, music and dance have long been recognized as both actors and agents of globalization (Aparicio and Jáquez 2003; Stokes 2004, 2011; Neveu Kringelbach and Skinner 2012; Kiwan and Meinhof 2011a, 2011b; Andrieu and Olivier 2017). Because of their strong circulatory potential, they contribute to the migration of people, ideas, cultural movements and ideologies (Pacini Hernandez 2010; Aterianus-Owanga and Guedj 2014), allowing individuals to resist, remember and develop survival strategies in new contexts (Kaiser 2006; Puig 2006; Bohlman 2007; Bachir-Loopuyt and Damon-Guillot, forthcoming).

This conference proposes to deepen, to document empirically, and to enrich discussions developed about these questions, by providing transversal and transdisciplinary reflections on the various modalities of mobility and migration that are created through the arts, as well as the remaking of the worlds of music and dance in the transnational field. It will question the modalities of movement or of impediments to circulate that are revealed by music and dance's analysis; the way in which the worlds of art and contemporary creations

are shaped by different forms of (im)mobility; and how, in this wake, individuals act on their social environments and on the power relations in which they evolve.

While paying attention to music and dance works created in situations of migration or mobility (Aubert 2005; Damon-Guillot and Lefront 2017), we invite authors to focus on descriptions of the contexts, networks and actors of art worlds (Becker 1988) or musical scenes (Bennett and Peterson 2004) at play. Although we leave open the possibility of drawing parallels with research done on other artistic worlds, this conference will focus specifically on music and dance. In fact, to us it seems relevant to question these two fields which are interconnected, that have led to the creation of their own markets and industries, while taking into account their irreducibility and their own ways of circulation (Aprill 2015). This colloquium can also accommodate case studies from geographical, historical, anthropological, sociological ethnomusicological or ethnoscenological approaches, as well as transversal theoretical syntheses. Proposals taking into account artistic mobility in the long term will be welcome. Similarly, rather than considering globalization as a sudden break with "local" and "traditions", we call to conceive the long processes' history of contact, exchange and interpenetration which are at the heart of the production and of the dynamics of culture (Clifford 1997; Assayag 1998; Amselle 2001, 2009). Approaches in terms of transnationalism (Basch, Schiller, and Szanton Blanc 1994; Capone 2004; Argyriadis *et al.* 2012; Dahinden 2017) will allow to take into account the contemporary specificities of mobility in music and dance worlds while deconstructing the local / global dichotomy which has long characterized studies of migration and globalization (Kearney 1995; Trémon 2012).

We outline several topics to guide contributors in the design of their proposals:

Topics:

- Diversity of artistic (im)mobilities

Between artistic circulations, long-term migrations, and world tours, is there a singularity of artistic mobility? What are the operators, spaces, networks and actors of artists' mobility? How do cultural institutions and migration policies organize the artistic mobilities, and how do artists undermine these political and institutional lines? The proposals should relate to these questions by trying to highlight the mechanisms and means that allow some to move, and force others into immobility. Beyond the common representations of cultural and artistic migrations going from South to North, the contributions could question migrations *à contre-courant* (Amico and Despres 2016), the logics of returns (Trémon, Busset and Mayor forthcoming) or the lifestyles that are created by circulating between different spaces (Andrieu 2012).

- Gender and migration in the arts

Whether in the field of jazz, rap, salsa or classical music, art worlds are the place for the production or transformation of representations, stereotypes and inequalities related to gender (Buscatto 2007; Ravet 2003; Prévost-Thomas and Ravet 2007; Aparicio 2010; Aterianus-Owanga 2016). How do these gender dynamics influence the possibilities of artistic mobilities? On the other hand, how do mobilities help to get out of gender inequalities structuring artistic scenes? How are migrations accompanied by new ways of performing gender through the arts? This will be the opportunity to take into consideration the gendered dimension of artistic practices and mobilities. It would also be possible to

shed light on the intersecting dynamics of the categorizations of gender, race or class that impact and are impacted by contemporary artistic mobilities and immobilities.

- Artistic professional trajectories in migration

What forms does artistic work take in a migratory context? How do mobilities reconfigure the professional trajectories of artists? Which modes of success, notoriety and recognition emerge within the artistic scenes in migration? This topic proposes to be interested in the strategies used by artists to make a living from their art in a migratory context, or in the way in which they pluralize their activities in order to maintain their artist status. It will be possible to compare theoretical approaches of migration with socio-anthropological research of artistic work (Buscatto 2008; Menger 2009; Bureau, Perrenoud, and Shapiro 2009; Sorignet 2012; Apprill 2012; Gibert and Kiwan 2016).

- Performing imaginations and memories of migration

Migrations and (individual and collective) narratives of mobilities often nourish the imaginations of artists and become the subject of choreographic and musical works. How do musical and dance creations contribute to the making of a collective memory in exile (Shelemay 1998; Khoury 2016)? How are these memories or historical constructions used to redefine affiliations or form political affiliations in the diaspora? How do the individual and singular memories of the mobility pathways nourish the works and creative practices of artists? Proposals that deal with this topic will shed light on the way in which the artistic productions in migration can contribute to constitute collective memories or to perform belongings. It would also be possible to mobilize esthetical, dance studies', ethnomusicological or ethnoscenological approaches that focus on creations born in migration or mobility' situations (see for example Aubert 2005; Damon-Guillot and Lefront 2017; Fratagnoli 2014 ; Pagès 2015).

- Art worlds: interconnected scales

Far from being opaque and hermetic universes, local scenes and diasporic scenes are now interconnected and interdependent, global art worlds being created around and through migrations. Contributions will question, through case studies or theoretical reflections, the way in which "local" art worlds are nourished by global circulations, or how transnational ramifications of "local" art worlds are created via the mobilities of the diaspora (Sieveking 2017).

Modalities of application

Abstracts of 3000 characters maximum are to be sent to the conference e-mail address (migrart@unil.ch) before **19th October**, accompanied by a bio-bibliographic notice of 200 words maximum. Proposals for contributions will describe precisely the data mobilized for the analysis, the methodological and theoretical approaches favored, as well as the main axes of the author's demonstration.

The languages of the conference will be French and English. Contributors will be asked to provide translations of their PowerPoint in the language other than the one used in their presentation.

Organization Comity (to complete)

Alice Aterianus-Owanga (ISSR-UNIL)

Armelle Gaulier (LAM-Science Po Bordeaux)

Joanna Menet (NCCR on the move-UNINE)

Cécile Navarro (ISSR-UNIL)

Ana Rodriguez Quinones (ISSR-UNIL)

Monika Salzbrunn (ISSR-UNIL)

Scientific Comity

Sarah Andrieu (IMAF - Nice Sophia Antipolis)
Talia Bachir Loopuyt (ICD - Tours)
Marie-Pierre Gibert (CREA - Lyon II)
Stéphanie Khoury (Tufts Music)
Mahalia Lassibille (URMIS - Paris 8)
Sara Le Menestrel (CENA - EHESS)
Marc Perrenoud (ISS - UNIL)
Nicolas Puig (IRD - Paris Diderot)
Christian Rinaudo (URMIS - Nice Sophia Antipolis)
Pierre Emmanuel Sorignet (ISS - UNIL)
Monika Salzbrunn (ISSR - UNIL)
Jonathan Skinner (DLS - Roehampton University)
Britta Sweers (CGS - UNIBE)

Key notes

Hélène Neveu Kringelbach (UCL)
Martin Stokes (King's College London)

Partner institutions

Institut des sciences sociales des religions (University of Lausanne).
NCCR on the move (University of Neuchâtel)
Laboratoire "Les Afriques dans le Monde" (Sciences-Po Bordeaux)
Plateforme Genre (University of Lausanne)
Swiss National Science Foundation

Bibliography:

Agier, Michel. 2002. *Aux bords du monde, les réfugiés*. Paris : Flammarion.
———. 2013. *La condition cosmopolite : l'anthropologie à l'épreuve du piège identitaire*. Paris : La Découverte.
Agier, Michel et Clara Lecadet. 2014. *Un monde de camps*. Paris : La Découverte.
Amico, Marta et Altaïr Despres. 2016. « Migrer à contre-courant ». *Cahiers d'études africaines* 221 (juin) : 367–88.
Amselle, Jean-Loup. 2001. *Branchements, anthropologie de l'universalité des cultures*. Paris: Flammarion.
———. 2009. *Logiques métisses anthropologie de l'identité en Afrique et ailleurs*. [Nouv. éd.] avec une postface inédite. Paris : Payot.

- Andrieu, Sarah. 2012. « Artistes en mouvement: Styles de vie de chorégraphes burkinabè ». *Cahiers d'ethnomusicologie* 25 : 55–74.
- Andrieu, Sarah et Emmanuelle Olivier (dir.). 2017. *Création artistique et imaginaires de la globalisation*. Paris : Hermann.
- Aparicio, Frances R. et Candida Jàquez. 2003. *Musical Migrations: Transnationalism and Cultural Hybridity in Latin/o America*. New York: Palgrave Macmillan.
- Aparicio, Frances R. 2010. *Listening to Salsa: Gender, Latin Popular Music, and Puerto Rican Cultures*. Middleton : Wesleyan University Press.
- Appadurai, Arjun. 2001. *Après le colonialisme. Les conséquences culturelles de la globalisation*. Paris : Payot.
- Apprill, Christophe. 2012. « Du milonguero au “professeur” : l’invention d’un métier. Des vies en musique ». In Le Ménestrel, Sara (coord.) *Parcours d’artistes, mobilités, transformations*. Paris : Hermann : 177–204.
- Apprill, Christophe. 2015. « One step beyond. La danse ne circule pas comme la musique ». *Géographie et cultures*, (96) : 131–150.
- Argyriadis, Kali, Capone, Stefania, La Torre, Renée de et André Mary. 2012. *Religions transnationales des Suds : Afrique, Europe, Amériques*. Paris : L’Harmattan.
- Assayag, Jackie. 1998. « La culture comme fait social global ? Anthropologie et (post)modernité ». *L’Homme* 38 (148) : 201–223. <https://doi.org/10.3406/hom.1998.370584>.
- Aterianus-Owanga, Alice et Pauline Guedj (Éd.). 2014. *Musiques dans « l’Atlantique noir »*. Paris : Editions de l’Ecole des hautes études en sciences sociales.
- Aterianus-Owanga, Alice. 2016. « “Tu t’en es pris à la mauvaise go!” Transgresser les normes de genre sur les scènes rap du Gabon ». *Ethnologie française* 1 : 45–58.
- Aubert, Laurent (dir.). 2005, *Musiques Migrantes*. Genève : Musée d’ethnographie.
- Bachir-Loopuyt, Talia et Anne Damon-Guillot. 2018. *Une pluralité audible ? Musiques et mondes sonores en contact*. Tours : Publications Universitaires François Rabelais, à paraître.
- Basch, Linda Green, Glick Schiller, Nina et Cristina Szanton Blanc. 1994. *Nations Unbound Transnational Projects, Postcolonial Predicaments, and Deterritorialized Nation-States*. S.l.: Gordon and Breach.
- Becker, Howard S. 1988. *Les mondes de l’art*. Paris, Flammarion.
- Bennett, Andy et Richard A. Peterson. 2004. *Music Scenes: Local, Translocal and Virtual*. S.l : Vanderbilt University Press.
- Bohlman, Philip. 1997. « Music, myth, and history in the Mediterranean: diaspora and the return to modernity ». *Ethnomusicology OnLine* 3. Academic OneFile, Accessed 8 July. 2018.

- . 2011. « When Migration Ends, When Music Ceases ». *Music and Arts in Action* 3 (3): p. 148–66.
- Bureau, Marie-Christine, Perrenoud, Marc et Roberta Shapiro. 2009. *L'Artiste pluriel: Démultiplier l'activité pour vivre de son art*. Lille : Presses Univ. Septentrion.
- Buscatto, Marie. 2007. *Femmes du jazz. Musicalités, féminités, marginalisations*. Paris: CNRS.
- . 2008. « L'art et la manière : ethnographies du travail artistique ». *Ethnologie française* 38 (1) : 5–13. <https://doi.org/10.3917/ethn.081.0005>.
- Capone, Stefania. 2004. « A propos des notions de globalisation et de transnationalisation ». *Civilisations. Revue internationale d'anthropologie et de sciences humaines* 51 : 9–22.
- Capone, Stefania, Ferran, Hugo et Monika Salzbrunn. 2018. « A l'écoute des transnationalisations religieuses », *Civilisations* 67, à paraître.
- Clifford, James. 1997. *Routes: Travel and Translation in the Late 20th Century*. Cambridge: Harvard University Press.
- Cresswell, Tim et Peter Merriman. 2011. *Geographies of mobilities: Practices, spaces, subjects*. Farnham: Ashgate Publishing, Ltd.
- Cuche, Denys, Kuczynski, Liliane, Raulin, Anne et Élodie Razy. 2009. « Éditorial ». *Revue européenne des migrations internationales* 25 (3) : 7–12.
- Dahinden, Janine. 2017. « Transnationalism reloaded: the historical trajectory of a concept ». *Ethnic and Racial Studies* 40 (9) : 1474–1485. <https://doi.org/10.1080/01419870.2017.1300298>.
- Damon-Guillot, Anne et Mélanie Lefront. 2017. *Comment sonne la ville ? Musiques migrantes de Saint-Étienne*. « Atlas Sonores en Rhône-Alpes », CMTRA.
- Despres, Altaïr. 2016. *Se faire contemporain : les danseurs africains à l'épreuve de la mondialisation culturelle*. Paris : Publications de la Sorbonne.
- Franquesa, Jaume. 2011. « “We've Lost Our Bearings” : Place, Tourism, and the Limits of the “Mobility Turn” ». *Antipode* 43 (4) : 1012–1033.
- Fratagnoli, Federica. 2014. « Repenser les ‘croyances’ sur la scène indienne contemporaine. Analyse d'œuvre, des gestes et des discours », *Recherches en danse* 1. <http://danse.revues.org/752>.
- Faulconbridge, James et Allison Hui. 2016. « Traces of a mobile field: ten years of mobilities research ». *Mobilities* 11 (1) : 1–14.
- Gaulier, Armelle. 2015. « Chansons de France, chansons de l'immigration maghrébine ». *Afrique contemporaine* 254 : 73–87. <https://doi.org/10.3917/afco.254.0073>.

- Gibert, Marie-Pierre. 2007. « The intricacies of being Israeli and Yemenite. An Ethnographic Study of Yemenite “Ethnic” Dance Companies in Israel », *Qualitative Sociology Review* III (3) : 100–112.
- . ——— 2011. « Transnational Ties and Local Involvement: North African Musicians in and Beyond London ». *Music and Arts in Action* 3(3) : 92–115.
- Gibert Marie-Pierre et Nadia Kiwan. 2016. « Artistic identities and professional strategies: Francophone musicians in France and Britain ». *Modern & Contemporary France* 24 (3).
- Kaiser, Dr Tania. 2006. « Songs, Discos and Dancing in Kiryandongo, Uganda ». *Journal of Ethnic and Migration Studies* 32 (2) : 183–202. <https://doi.org/10.1080/13691830500487399>.
- Kearney, Michael. 1995. « The local and the global: The anthropology of globalization and transnationalism ». *Annual review of anthropology* 24 : 547–565.
- Khoury, Stéphanie. 2016. « La pratique des rites théâtraux comme vecteur de transmission d’un passé collectif dans l’espace rural cambodgien ». *Péninsule* 73 (2) : 25–51.
- Kiwan, Nadia et Ulrike Hannah Meinhof. 2011a. « Music and Migration: A Transnational Approach ». *Music and Arts in Action* 3 (3) : 3–20.
- . ——— 2011b. *Cultural Globalisation and Music: African Artists in Transnational Networks*. Palgrave Macmillan.
- Le Menestrel, Sara (dir.). 2012. *Des vies en musique. Parcours d’artistes, mobilités, transformations*. Paris : Hermann.
- Long, Lynellen D. et Ellen Oxfeld (dir.). 2004. *Coming Home? Refugees, Migrants, and Those Who Stayed Behind*. University of Pennsylvania Press.
- Martiniello, Marco, Puig, Nicolas et Suzanne Gilles. 2009. « Éditorial : Créations en migrations. Parcours, déplacements, racinements ». *Revue européenne des migrations internationales* 25 (2) : 7–11.
- Menger, Pierre-Michel. 2009. *Le travail créateur. S’accomplir dans l’incertain*. Paris : Gallimard-Seuil, « Hautes études ».
- Moulard, Sophie. 2014. *Le regard entre deux rives*. Vol. N° 213-214. Éditions de l’EHESS. http://www.cairn.info/resume.php?ID_ARTICLE=CEA_213_0415.
- Neveu Kringelbach, Hélène et Jonathan Skinner. 2012. *Dancing Cultures: Globalization, Tourism and Identity in the Anthropology of Dance*. Oxford, New York: Berghahn Books.
- Ortar, Nathalie, Salzbrunn, Monika et Mathis Stock. 2018. *Migrations, circulations, mobilités. Nouveaux enjeux épistémologiques et conceptuels à l’épreuve du terrain*. Aix-Marseille : Presses Universitaires de Provence, à paraître.

- Pacini Hernandez, Deborah. 2010. *Oye Como Va!: Hybridity and Identity in Latino Popular Music*. Philadelphia: Temple University Press.
- Pagès, Sylvianne. 2015. *Le butô en France entre malentendus et fascination*. Paris : CND.
- Petersen, Anne Ring. 2017. *Migration into Art: Transcultural Identities and Art-Making in a Globalised World*. Rethinking Art's Histories. Manchester: Manchester University Press.
- Prévost-Thomas, Cécile et Hyacinthe Ravet. 2007. *Musique et genre en sociologie*. 25. Éditions Belin.
- Puig, Nicolas. 2006. « Shi filastini, quelque chose de palestinien ». *Tumultes* 27 : 109–134. <https://doi.org/10.3917/tumu.027.0109>.
- Rastas, Anna et Elina Seye. 2016. « Music as a site for Africanness and diaspora cultures: African musicians in the white landscape of Finland ». *African and Black Diaspora: An International Journal* 9 (1) : 82–95. <https://doi.org/10.1080/17528631.2015.1055652>.
- Ravet, Hyacinthe. 2003. « Professionnalisation féminine et féminisation d'une profession: les artistes interprètes de musique ». *Travail, genre et sociétés* 1 : 173–195.
- Rinaudo, Christian. 2017. « El Norte. Une sociologie de la frontière et des dynamiques migratoires. À propos d'Argán Aragón, Migrations clandestines d'Amérique centrale vers les États-Unis, 2014. » *Lectures anthropologiques* 3. <http://lecturesanthropologiques.fr/lodel/lecturesanthropologiques/index.php?id=443>.
- Rouilleau-Berger, Laurence. 2011. « Repenser la question migratoire : migrations, inégalités multisituées et individuation ». *Sociologies*. Dossiers, Migrations, pluralisation, ethnicisation des sociétés contemporaines. <http://journals.openedition.org/sociologies/3701>
- Salzbrunn, Monika. 2017. « Musique, religion, appartenances multiples : une approche de l'événement ». *Sociétés plurielles* Les sciences humaines et sociales à l'épreuve de l'événement, Presses de l'INALCO. <https://societes-plurielles.episciences.org/3668/pdf>.
- Shelemay, Kay K. 1998. *Let Jasmine Rain Down: Songs and Rememberance among Syrian Jews*. Chicago: Chicago University Press, coll. Chicago Studies in Ethnomusicology.
- Sheller, Mimi et John Urry. 2006. « The new mobilities paradigm ». *Environment and planning A* 38 (2) : 207–226.
- Sieveking, Nadine. 2017. « La localité de l'art global. Danser au contemporain à Ouagadougou », dans Sarah Andrieu et Emmanuelle Olivier (dir.), *Création artistique et imaginaires de la globalisation*. Paris : Hermann : 255–282.
- Sorignet, Pierre-Emmanuel. 2012. *Danser : enquête dans les coulisses d'une vocation*. Paris : La Découverte.

Stokes, Martin. 2004. « Music and the Global Order ». *Annual Review of Anthropology* 33 (1): 47–72. <https://doi.org/10.1146/annurev.anthro.33.070203.143916>.

———. 2011. 'Migrant/Migrating Music and the Mediterranean'. In *Migrating Music*, by Jason Toynbee and Byron Dueck. Taylor & Francis.

Teerling, Janine. 2011. « The Development of New 'Third-Cultural Spaces of Belonging': British-Born Cypriot 'Return' Migrants in Cyprus ». *Journal of Ethnic and Migration Studies* 37(7) : 1079–1099. <https://doi.org/10.1080/1369183X.2011.572484>.

Timera, Mahamet. 2009. « Aventuriers ou orphelins de la migration internationale ». *Politique africaine* 3 : 175–195.

Trémon, Anne-Christine, Busset, Michael et Grégoire Mayor. À paraître. Dossier Revenir. Quêtes, enquêtes et retrouvailles. *Ethnographiques.org*

Trémon, Anne-Christine. 2012. « Que faire du couple local/global? Pour une anthropologie pleinement processuelle. ». *Anthropologie Sociale* 20 : 250–266.

Turino, Thomas, and James Lea (eds). 2004. *Identity and the Arts in Diaspora Communities*, Harmonie Park Press.

Urry, John. 2007. *Mobilities*. Cambridge: Polity.