ASSOCIATION POUR LE DÉVELOPPEMENT DE L'HISTOIRE CULTURELLE (ADHC)
INTERNATIONAL SOCIETY FOR CULTURAL HISTORY (ISCH)

Conference Program
Paris/Aubervilliers, September 10-12, 2026

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Identities, Circulations, Migrations – a Cultural History

Based on the observation that all societies have been shaped by the movement of human beings, ideas and beliefs, goods and capital, the organizers wish to build an international scientific meeting around this central theme. More specifically, they wish to examine the relationship between these movements (particularly those of all individuals who physically cross state borders) and identities, at all levels that deserve to be considered: identities of the people who move as well as those of the host and home countries, local, national, international and transnational, and even civilizational identities. We welcome proposals about all historical periods, in comparative approaches across regions and times, as well as about the contemporary period (19th-21st centuries). We also welcome proposals on epistemologies, theories, and methodologies of cultural-historical research with reference to any aspect of cultural history.

A large number of books on the theme of identity, whether or not the expression appears in their title, have appeared in recent years. Polemic essays, scientific studies, novels, plays, films, and more recently web-related productions, have seized upon a polysemic and polemic notion for which there are several possible definitions. If we define identity as a system of representations of the self and others through which a certain form of recognition by the group and permanence over time is constructed, this editorial effervescence could well be evidence of a crisis, or at the very least of a questioning of the traditional methods of identification and the institutions that support them.

This crisis affects the entire Western world and is detectable globally. It can take on different forms depending on the country and culture, which do not all give the same meaning to the concept of identity. Salman Rushdie pointed out that in India, "identity" tends to mean religious identity, "at the heart of the Hindu nationalist attempt to reinvent the idea of India in purely Hindu terms, excluding members of all other religions". In the United States, it is questions of racial and sexual identity that dominate the debate. In Europe, there is more concern about defending national identities, supposedly threatened by uncontrolled immigration or by Brussels bureaucracy. These concerns are exploited by hate mongers of all stripes who manipulate fantasies or nostalgia for a closed, pure, fixed identity. That is why a scientific and historical, international and transnational reflection on questions of identity and their links with movements and mobilities of all kinds seems expedient and even urgent.

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Partant du constat que toutes les sociétés ont été façonnées par les circulations d'être humains, d'idées et de croyances, de biens et de capitaux, les organisateurs souhaitent construire une rencontre scientifique internationale autour de ce thème central. Ils souhaitent plus particulièrement interroger le rapport entre ces circulations (et notamment celles de toutes celles et de tous ceux qui traversent physiquement les frontières étatiques) et les identités, à toutes les échelles qui méritent d'être considérées : identités des personnes qui se déplacent comme celles des pays d'accueil et d'origine, identités locales, nationales, internationales et transnationales, voire civilisationnelles. Toutes les périodes historiques peuvent faire l'objet d'une proposition, même si le centre de gravité du congrès se situera à l'époque contemporaine (XIXe-XXIe siècles). Des propositions d'ordre méthodologique et épistémologique plus générales sont également les bienvenues.

Un grand nombre d'ouvrages portant sur le thème de l'identité, que l'expression figure dans leur titre ou non, ont paru ces dernières années. Essais polémiques, études scientifiques, romans, pièces de théâtre, films, plus récemment productions liées au web, se sont emparé d'une notion polysémique et polémique dont il existe plusieurs définitions possibles. Si l'on définit a minima l'identité comme un système de représentations de soi et des autres par lequel est construite une certaine forme de reconnaissance par le groupe et de permanence dans le temps, cette effervescence éditoriale pourrait bien témoigner d'une crise de ce système, à tout le moins d'une remise en cause des modalités classiques de l'identification et des institutions qui en sont les supports. Cette crise touche l'ensemble du monde occidental et sans doute au-delà. Elle peut prendre différents visages selon les pays et les cultures, qui ne donnent pas tous le même sens à la notion d'identité. Salman Rushdie rappelait qu'en Inde, on entend par « identité » plutôt l'identité religieuse, « au cœur de la tentative nationaliste hindoue de réinventer l'idée de l'Inde en termes purement hindous, en excluant les membres de toutes les autres religions ». Aux États-Unis, ce sont les questions d'identité raciale et sexuelle qui dominent le débat. En Europe, on s'inquiète plutôt de la défense des identités nationales, supposément menacées par l'immigration incontrôlée ou par la bureaucratie bruxelloise. Ces inquiétudes sont exploitées par des entrepreneurs de haine de tous bords qui manipulent les fantasmes ou la nostalgie d'une identité close, pure, figée. C'est pourquoi une réflexion posée, scientifique et historique, internationale et transnationale, sur cette question et sur le lien avec les circulations de tous types apparaît opportune et même urgente.

Jeudi 10 septembre / Thursday, September 10

9 - 9:30 am

Auditorium

Welcome in Paris, welcome in Aubervilliers!

9:30 - 11:30 am

Auditorium

Panel 1 – Cultural Identities in Graeco-Roman Antiquity
Juha Isotalo, Enni Pentinpuro, Jasmin Lukkari, Suvi Meskus
Moderator: Juha Isotalo

- Juha Isotalo (doctoral researcher, University of Turku, Finland), "Ancient Greek Compassion for the Enemy"
- Enni Pentinpuro (doctoral researcher, University of Helsinki, Finland), "From Greece to Rome – Building a Roman Identity Through Nymphs in Augustan Literature"
- Jasmin Lukkari (postdoctoral researcher, University of Helsinki & University of Milan), "Foreign Royal Hostages in Augustan Discourses of Roman Identity"
- Suvi Meskus (doctoral researcher, University of Jyväskylä, Finland), "From Environment to Identity: The Hippocratic–Vitruvian Tradition and Modern Architectural Discourse"

ROOM 100

Round table discussion 1 – Cultural History Journals
Table ronde 1 – Les revues d'histoire culturelle : acteurs, débats et perspectives / *Cultural History Journals: Actors, Debates and Perspectives*

Avner Ben Amos, Claire Blandin, Evelyne Cohen, Christopher E. Forth, Pascale Goetschel, François Robinet, Julie Verlaine

ROOM 50

Session 1 – Cities and mobility, press imaginaries

- Dounia Largo (Université Libre de Bruxelles, Belgique) : « Circulations diasporiques, imaginaires médiatiques et délégitimation politique : la figure du jeune activiste Palestinien dans l'espace militant bruxellois »
- Nicoleta-Oana Rizescu ("Nicolae Iorga" Institute of History of the Romanian Academy, Romania), "Circulating the Extraordinary: Foreign Crime News and the Moral Imaginary in the Romanian Judicial Press (19th Century)"
- Laura Schmitt (docteure en histoire, membre du Centre d'histoire culturelle des sociétés contemporaines, Université de Versailles-Saint-Quentin-en-Yvelines, France) : « Les circulations de l'indignation xénophobe dans la France des années 1930 : pour une histoire culturelle des émotions »

ROOM 3.01

Session 2 – Identity in Ancient Times (1)

- Alessio Ciarini (PhD candidate in Antropologia del Mondo Antico at the University of Siena, Italy), "Dialect, Identity, and State Control: Explaining the Dorian Case without Migration"
- Alessandro Intropido (PhD student in Classics Ancient History at the University of British Columbia, Canada), "Achaians in the Greek West: How the Achaian Poleis of Southern Italy Embodied Achaian Identity"
- Eleni Bozia (PhD in classical studies and digital humanities, Department of Classics, University of Florida, USA), " 'Where Are You Really From?' Language as Homeland and Identity Negotiator from Greco-Roman Antiquity to the Present"
- Eleni Krikona (postdoctoral researcher at KU Leuven, Belgium), "Historiography Across Borders: Dionysius of Halicarnassus and the Mediation of Greek and Roman Identities"

ROOM 3.02

Session 3 – Body identities

- Laura Kokko (doctoral candidate in cultural history at the University of Turku, Finland), “Author Volter Kilpi and the Emergence of a Hard-of-Hearing Identity in 1930s Finland”
- Ecaterina Lung (Professor at the Faculty of History, Department of Ancient History, Archaeology, and Art History at the University of Bucharest, Romania), “Physical Beauty and Ugliness after the Great Migrations and during the Early Middle Ages”
- Karoliina Sjö (Postdoctoral Researcher in Cultural History at the University of Turku, Finland) and Satu Sorvali (Cultural Historian at the University of Turku, Finland), “Can I be myself? – The Cultural History of Dieting and Body Image in Modern Finland”

ROOM 3.03

Session 4 – Travels and travelers

- Guilia Brunello (Assistant Researcher for Cultural History and Historical Anthropology – MSCA Postdoctoral fellow, Faculty of the Arts, University of Ljubljana, Slovenia), “Around the World on the Flying Trapeze. The Ethair Family on Tour with the Great Circuses in the 19th Century”
- Simon Stewner (M.A. Institut für Geschichte der Pharmazie und Medizin Universität Marburg, Historisches Seminar Universität Heidelberg, Germany), “Discipline and Belonging – ‘Mad’ Vagrants and their Identities in the Early Twentieth Century”
- Giulio Tatasciore (University of Salerno, Salerno, Italy), “The Panorama of Nations: Virtual Travels and Geographical Imagination in the Romantic Era”
- Mikhail Vsemirnov (PhD candidate in History at the University of Padua, Italy), “Identity and Identification: Practicing and Theorising Travel in Early Modern Europe”

11:30 – 12:30 am

AUDITORIUM

Keynote lecture 1 / Première conférence plénière : Miri Rubin (professor of medieval history, Queen Mary University of London)

“ Medieval Cities: Assembling Pluralities, Maintaining Borders”

2 – 4 pm

AUDITORIUM

Table ronde 2 – Poètes, profanes et amateurs de sciences. Travailler aux frontières de l'histoire des savoirs et de l'histoire culturelle
Round table discussion 2 – Poets, laypeople and science enthusiasts. Working at the intersection of the history of knowledge and cultural history
David Aubin, Nathalie Richard, Hadrien Viraben, Anne-Gaëlle Weber
Moderator: Laurence Guignard and Caroline Ehrhardt

- David Aubin (professeur d'histoire des sciences, Sorbonne Université, France), « Repenser les catégories du savoir à partir de Camille Flammarion »
- Nathalie Richard (professeure d'histoire contemporaine, Le Mans Université, France), « Interroger les frontières de l'histoire sociale et culturelle à partir des amateurs de sciences »
- Hadrien Viraben (post-doctorant en histoire contemporaine, Le Mans Université, France), « Les médecins-artistes, des acteurs entre deux mondes »
- Anne-Gaëlle Weber (professeure de littérature comparée, Université d'Artois, France), « Le voyage scientifique entre science et littérature : approche épistémocritique »

ROOM 100

Panel 2 – Migrants, metrics, money and the making of consumer identities
Anja-Maria Bassimir, Axel Schäfer, Atiba Pertilla, Ylva Kreye
Chair and commentator : Rosanne Currarino (associate professor of history at Queen's University in Kingston, Ontario, Canada)

- Axel Schäfer (professor of U.S. History at the Obama Institute for Transnational American Studies at Johannes Gutenberg University Mainz, Germany)
- Anja-Maria Bassimir (research associate and postdoctoral researcher at the Obama Institute for Transnational American Studies at Johannes Gutenberg University Mainz, Germany)
- Atiba Pertilla (research fellow at the German Historical Institute of Washington D.C., USA)

- Ylva Kreye (research assistant, lecturer, and PhD candidate in American Studies at the Obama Institute for Transnational American Studies at Johannes Gutenberg University Mainz, Germany)

ROOM 50

Session 5 – Identity and minorities, media and transnational identities

- Laure Abramovici (PRCE et doctorante, université de la Sorbonne-Nouvelle, France), « Représentations cinématographiques de l'enseignement de l'histoire et de la géographie au sein des établissements scolaires arabophones israéliens : mettre en scène la fabrique de l'allochtonie des Palestiniens de 48 »
- Hrafnkell. Larusson (postdoctoral researcher at the University of Iceland), " 'The Country I Emigrated from no Longer Exists!' Migration, Adaptation and Identity of an Icelandic Immigrant in Canada"
- Mélissa Tedafi (PhD student in contemporary History – Nantes Université, France), "Culture, Otherness, and Diplomacy: the Genesis of the Arab World Institute in Paris (1974-1988)"

ROOM 3.01

Session 6 – Identity in Ancient Times (2)

- Martina Delucchi (Honorary Research Fellowship at the University of Bristol, UK), "Between Ceteians and Mysians: Migration, Identity, and Cultural Translation" (videoconference)
- Tiffany Bellon (maître de conférence invitée, chargée de cours à l'UCLouvain, Belgique), « Entre compatriotes : se rassembler pour mieux s'exclure ? Réflexions sur les « clubs ethniques » dans l'Empire romain (I^er^ – III^e^ s. de n. è.) »
- Typhaine Haziza (université de Caen – Normandie ; HisTeMé, UR 7455, France) : « Boire l'eau du Nil ou du Choaspès : Identité, domination politique et "principe d'incorporation" chez Hérodote »
- Vivian Jin (Postdoctoral Fellow for Global Perspectives on Society at NYU Shanghai, China), "Un/Named: Dido, Cleopatra, and the Cultural Politics of Memory in Virgil's Aeneid"
- Marsha MacCoy (Professor Classical Studies, Southern Methodist University, Dallas, TX, USA), "Identities, Circulations, Migrations The Coinage of the Roman Colony of Narbo Martius" (videoconference)

ROOM 3.02

Session 7 – Music, identity, mobility

- Malo De la Blanchardière (doctorant univ. Paris-Saclay, France / univ. de Genève, Suisse), « Concerts humanitaires et construction d'identités transnationales (1971-2005) »
- Uros Durovic (pre-PhD Researcher in Ethnomusicology, Serbia), " Tracing the History of BSCM Pop-Folk Studies: From Kitsch Nationalism to Post-National Belonging"
- Laurent Martino (docteur en histoire contemporaine, France), « La chanson, une source pour raconter les histoires de migrations et de circulations, en France au XXe siècle »
- Federico Paolini (University of Macerata, Italy), "Trap Music as a Site of Identity Conflict: Class, Migration, and Circulation in Contemporary Italy and France"

ROOM 3.03

Session 8 – Scientific mobility

- Christian Weber (Associate Professor of German Department of Modern Languages and Linguistics, Florida State University , USA), "The Problem of 'World': Models of Universal Humanistic Identity (A Critical Survey)"
- Wenxu Zhang (Cambridge University, UK), "Pluralizing the Asian Imaginaire: Pierre Poivre, Cochinchina, and Mobile Enlightenment Philosophy"

4.30pm - 6.30pm

AUDITORIUM

Panel 3 – Culinary Identities and Mobilities from the Eighteenth to the Twenty-First Century
Noora Kallioniemi, Alina Dana Weber
Moderator: Christopher E. Forth

- Alina Dana Weber (Associate Professor of German, Department of Modern Languages and Linguistics, Florida State University, USA)

- Noora Kallioniemi (Postdoctoral Researcher, Department of Cultural History, University of Turku, Finland)

ROOM 100

Panel 4 – Circulations, migrations et identité(s) dans l'Antiquité : le rôle de l'hospitalité dans les phénomènes de constructions communautaires
Claire Fauchon-Claudon, Smaranda Marculescu, Ekaterina Nechaeva
Moderator: Claudia Moatti

- Claire Fauchon-Claudon (MCF d'Histoire ancienne à l'ENS de Lyon, HisoMA-ENS de Lyon, France), « Refuser l'hospitalité dans l'Empire romain (Ier-IVe s.) : un rejet identitaire ? »
- Smaranda Marculescu (IHRIM - ENS de Lyon, France), « Hospitalité, identités culturelles et régimes d'appartenance dans le monde romain : la diaspora juive et la négociation de l'altérité dans le judaïsme hellénistique »
- Ekaterina Nechaeva (professeure d'histoire de l'Orient tardo-antique, Université de Lille, UMR 9028 – HARTIS, France), « Hospitalité et sélection des étrangers : catégories d'accueil dans l'Iran sassanide face à l'Occident »

ROOM 50

Session 9 – Jewish Identity

- Avner Ben Amos (Tel-Aviv University, Israel) and Shelly Shenhav-Keller (Beit Berl Academic College, Israel), "Anu Museum of the Jewish People in Tel-Aviv: Between Diasporic Identity and National Sovereignty"
- Léon Blanchaert (Doctoral Student in Contemporary History at the École des hautes études en sciences sociales, France) : « La circulation d'une identité dans l'espace et le temps. Les utilisations contemporaines du Bund socialiste juif »
- Catherine Fhima (École des hautes études en sciences sociales, Centre de Recherches Historiques, France) : « Don et contre-don : l'expérience des identités d'écrivains juifs en temps de crise en France (1880-1930) »
- Jeroen Salman (associate professor of Comparative Literature at the University of Utrecht, Netherlands), "Popular Print , Modern Art and Jewish identity (1800-1920)"
- Julia Wolna (PhD Student from University of Wrocław, Poland), "Negotiating Jewishness and Polishness – Jakub Rotbaum's Post-War Theatre Work in the Shadow of the Events of March 1968' "

ROOM 3.01

Session 10 – Early national identities

- Kristian Kanstrup Christensen (University of Stellenbosch, South Africa), “The Ethnogenesis of the Batavi”
- Marco Duranti (University of Verona, Italy), ”*Insula romana* or Germanic Island? The Controversial Identity of Early Modern England”
- Andrea Pierozzi (Universita degli Studi di Milano, Italy), “Construction of Ethnic Identity and Mobility in the Ancient World: the Ethnonyms ‘Celts’ and ‘Gauls’ from Internal and External Perspectives”
- Manuela Dobre (Senior Lecturer, University of Bucharest, Romania), “Political Identity and Alterity in 15th Century Byzantine Historical Sources”

ROOM 3.02

Session 11 – Cinema, identity, mobility

- Claudia Adrianzen Lapouble (université de Toulouse Jean-Jaurès, France), « Migrations transatlantiques et parcours transnationaux : le cas de trois cinéastes latinoaméricains en Europe au XXIe siècle »
- Valerio Coladonato (Associate Professor in Film Studies at Sapienza University of Rome, Italy) et Damiano Garofalo (Associate Professor in Film & Television History at Sapienza University of Rome, Italy), “Italian Cinema, Postwar Identity, and the Neorealist Myth: Challenging the Canon through the Circulation of Paisà”
- Morgan Corriou (maîtresse de conférence, université Paris 8 Vincennes - Saint Denis, France) : « The Circulation of Egyptian Films in France in the Age of Decolonisation »
- Mélisande Leventopoulos (maîtresse de conférence, université Paris 8 Vincennes - Saint Denis, France) : « Post-ottoman Cinematic Identities: Cinema and the Refugee Populations in Greek Macedonia »

ROOM 3.03

Session 12 – Artistic mobility

- Olga Kozhura (Art Historian, Sinologist and PhD Candidate at Tel Aviv University's School of History, Israel), “Co-creating Chinese Identity Through Artistic Means: The Paris Exhibition of Chinese Revolutionary Art in 1934”

- Iliana Mejias-Ojajarvi (Doctoral Researcher University of Helsinki, Finland), “Exhibiting Artistic Circulation: Russian Artists at the Ateneum, 1893–1911”
- Coline Perron (doctorante en histoire contemporaine à l’Université de Strasbourg, France, et doctorante associée au Centre Marc Bloch, Berlin, Allemagne) : « Être étranger et étudiant en art en RDA : entre intégration limitée et mise en scène d’une identité étrangère (années 1960 - 1990) »
- Emilio Pinango (doctorant, Université Sorbonne-Nouvelle, France), ‘ “I Did Not Want to Leave My Country’. Migratory Trajectories and Conditions of Exile: Towards a Cultural History of Venezuelan Visual Artists at the Beginning of the 21st Century”

Vendredi 11 septembre / Friday, September 11

9:30-11:30 am

AUDITORIUM

Panel 5 – Music on the Move : Musical Mobilities and Identities Since the 19th century
Anaïs Fléchet, Barbara L. Kelly, Philippe Gumplowicz, Jean-Sébastien Noël, Martin Guerpin
Moderator : Anaïs Fléchet

- Anaïs Fléchet (Professor of International History, Laboratoire interdisciplinaire en Études Culturelles, Sciences Po Strasbourg, France), « Un piano tropical ? Le marché du piano au Brésil au XIXe siècle et dans le premier XXe siècle »
- Barbara L. Kelly (Professor of Music and Head of the School of Music at the University of Leeds, UK), "Robert Brussel and the Institutionalisation of Artistic Mobility in Interwar France"
- Philippe Gumplowicz (Professor of Musicology, Université Paris-Saclay, RASM-CHCSC, France), « "J'ai deux amours", "Belles, Belles, Belles". Dépayser par la chanson ».
- Jean-Sébastien Noël (Associate Professor of Contemporary History, Littoral, Environnement, Sociétés (LIENSs), UMRi 7266, La Rochelle Université, France), « Mobilités de compositrices et compositeurs au sein des réseaux musicaux de Claude Samuel et d'Harry Halbreich au Festival International d'Art Contemporain de Royan (1965-1977) »
- Martin Guerpin (Professor of Musicology, Université Paris-Sorbonne, Institut de Recherche en Musicologie, France), « Mobilités physiques et identités à l'heure de la digitalisation de la musique. Le cas de la diffusion et de la transmission du chaâbi algérien en France »

ROOM 100

Session 13 – Migration policies

- Elazar Ben-Lulu (Ariel University, Israel), "Queer Aliyah and the Politics of Belonging: LGBTQ+ Jewish Immigration from North America to Israel"
- John W. Bessai (PhD, Independent Scholar, Canada), "Identities in Motion: Settler Federalism, Administrative Circulation, and the Governance of Migration in Canada" (videoconference)

- Chizuru Saeki (Assistant Professor in History and Policital Science at the University of North Alabama, USA), “Immigration to the American South: Case of Japanese migrants in Alabama”

ROOM 50

Session 14 – Gender identities (1)

- Beninio McDonough-Tranza (PhD student in History at the University of Warwick, UK), “Gender, Semi-Colonialism, and the European Imaginary: The Image of Japan and ‘The Mousme’ in European Cultural History c.1880-1905”
- Debbie Ng (PhD student at Roehampton University, UK), “Prejudice as persuasion in Against Neaira: A classical Athenian portrait of immigrant women”
- Mauricio Sanchez Menchero (Universitad Nacional Autonomia de Mexico, Mexico), “The Countervisuality of Migrants: A Cultural History from Women’s Empathy in Mexico (1995-2015)”
- Elizabeth Weinberg (PhD Classics University of St Andrews, UK), “The ‘Sicilian Korē’: Constructing Identity at Women’s Sanctuaries in Greek-Sicily”

ROOM 3.01

Session 15 – Individual and family identities

- Boaz Berger (PhD Candidate in History at The Hebrew University of Jerusalem, Israel), “Torn between a Loyalist and a Patriot: John Singleton Copley's 'Watson and the Shark’ as the Embodiment of Conflicted Identity in the American Revolution”
- Sophia DeLeonibus (PhD Candidate, Yale University, USA), “Rethinking the History of Identity: Erik H. Erikson, Psychoanalysis, and Childhood”
- Samuel Edquist (Professor of History, Mid Sweden University, Sweden), “Family History, Ethnicity and Nationalism in Contemporary Sweden”
- Clara Magny (PhD candidate, Medieval History, Sorbonne Université, France), “Writing David I of Scotland: English and Scottish Identity in Twelfth Century English and Norman Chronicles”
- Goia A. Rossetti (postdoctoral researcher in the Department of History at the University of Sheffield, UK),” ’Ordinariness’, Inclusion and Identity: Anglo-Chinese Childhood in Interwar Britain”

ROOM 3.02

Session 16 – Exiled and refugees

- Vikram Bhardwaj (Associate Professor, Government College Sanjauli, Shimla 6. Himachal Pradesh, India), “Negotiating Exile: Identity, Memory, and Cultural Continuity among Tibetan Refugees in Himachal Pradesh (1959–Present)”
- Titas Krutulys (Doctor of Humanities, currently working at the Lithuanian History Institute, Lithuania), “Representation of War Refugees of World War I in the Press of Interwar Lithuania”
- Jerzy Rohozinski (Independant Researcher, Instytut Pileckiego, Poland), “Pioneer Ethos Among Deportees in Kazakhstan”
- Païvi Soppela (Arctic Centre, University of Lapland, Finland), ‘ “We Didn't Know How Long the Journey Would Take or Where We Would End Up“ ’
- Anne-Kim Tremblay (doctorante en littérature comparée, université de Montréal, Canada) : « Cartographie narrative et storytelling : pour la renégociation d’une heuristique de l’exil des identités tibétaines post-1959 dans les œuvres de la diaspora »

ROOM 3.03

Session 17 – Religious identities

- Roland Lardinois (sociologue, directeur de recherche au CNRS et École des hautes études en sciences sociales, France), « Écrire le mal de l’Inde. Identité nationale et identité religieuse dans les romans d’ingénieurs indiens (États-Unis et Australie) »
- Yi-Sheng LIN (PhD student in History at the École des hautes études en sciences sociales, France), “Return to the Indies: Encountering Religious Minorities through the Huguenot Filter in Jean Chardin’s Travel Writing”
- Olivier Maheo (post-doctorant, université Paris 8 Vincennes - Saint Denis, France), « Voyages imaginaires, migrations réelles et identités fictives : Noble Ali Drew, prophète « maure » et leader africain-américain »
- Hannah. Pöyry (doctoral researcher at the University of Eastern Finland), “From Finnish Peasants and German Theologians to British Missionaries: Transnational Christian Manhood in the First Finnish Religious Periodical Hengellisiä Sanomia (1836-1838)”

11:30-12:30 am

AUDITORIUM

Keynote lecture 2 / Deuxième conférence plénière : Claudia Moatti (Professor Emeritus of Ancient History at Paris VIII University, France) :

“Migration and Identity in Ancient Narrations”

2-4 pm

AUDITORIUM

Panel 6 – Social and religious aspects of identity in Antiquity
Saara Kauppinen, Rosa Kallunki, Joonas Vanhala, Maria Jokela
Moderator: Jasmin Lukkari

- Saara Kauppinen (University of Helsinki, Finland), "Ritual Identities and Agency in the Greek Magical Papyri"
- Roosa Kallunki (Tampere University, Finland), "The Religious Identity of Ancient Roman Children"
- Joonas Vanhala (University of Turku, Finland), " 'I'm a Bad Poet' – Martial's Poetic Self-Representation"
- Maria Jokela (University of Turku / Institutum Romanum Finlandiae, Finland), "Good Emperor, Bad Emperor. Representation of the Roman Emperor in Ammianus Marcellinus"

ROOM 100

Panel 7 – The Impacts of Itinerancy in Eighteenth-Century Britain and Empire
Anna Harrington, Karen Harvey, Ben Jackson, Kate Smith

- Anna Harrington (University of Birmingham, UK), "Parents and proxies: British imperial families and the circulation of familial duty"
- Karen Harvey (University of Birmingham, UK), "Missing Persons: the Sensation of Separation in Eighteenth- Century Britain and Ireland"
- Ben Jackson (University of Manchester, UK), "Circulating Clergy: Clerical Mobility in the Parish, Diocese and Nation"
- Kate Smith (University of Birmingham, UK), "Seeing the Self through the Lens of Lost Objects"

ROOM 50

Session 18 – Gender identities (2)
- Maria S. Adank (Marie Skłodowska-Curie Global Fellow at the University of Verona, Italy, and the University of Chicago, USA), "Elite Women and Restricted Mobility in Early Modern Venice and Verona"
- Teresa Bernardi (MSCA Global Postdoctoral Fellow in the Department of History at Brown University, USA), "Witnessing Mobility: Gender, Networks,

and Social Belonging across the Early Modern Adriatic (17th–18th Centuries)”
- Stefano Calonaci (Associate Professor of Early Modern History at the University of Siena, Italy), “ ‘One Should Not Have Been Born in Florence’: Dynastic Mobility, Emotion, and Identity in the Life of Anna Maria Luisa de’Medici”
- Sofia Warkander (Stockholm University, Sweden), “The Literary Conversation as Intellectual Arena: Disguised Philosophy and Female Learning in Seventeenth-Century French Romance”

ROOM 3.01

Session 19 – Transnational and diasporic identities
- Constantin-Emil Bucur (Assistant Professor / Vice-Dean responsible for students’ affairs, University of Bucharest, Romania), ”The Dynamics of the Academic Diaspora in the Context of the Post-Cold War Migratory Process for Central and Southern European Countries. The Romanian Case”
- Giorgios Charalambous (Phd Researcher, European University Institute, Firenze, Italy), “Cypriot Diasporic Organizations in the United Kingdom: Identity Formation, and Anti-Colonial Politics in the Colony during the 1950s”
- Darel Edvane Ngong Mounguengui (PhD Candidate in Contemporary History University of Poitiers, CRIHAM Laboratory, France), « De l’exil à la diaspora : circulations, identités et engagement politique des Gabonais de France dans l’espace transnational (1990-2023) »
- Emma Pihl Skoog (Senior Lecturer in Archival Science at the Department of Historical and Contemporary Studies, Södertörn University, Sweden), “Those Who Stayed: Genealogy, Emigration, and the Making of Transnational Identity”
- Sophie-Zoé Toulajian (professeure d’histoire en CPGE, docteure en histoire au LARHA, France) : « Une France ré-arménisée ? Migrations arméniennes du Liban en France et mobilisations diasporiques contre la Turquie dans les années 1970 »

ROOM 3.02

Session 20 – Ethnic minorities
- Daniel Gicu (“Nicolae Iorga” Institute of History, Romanian Academy, Romania), “Images of Otherness: Alterity and Identity in Nineteenth-Century Romanian Proverbs”
- Mathieu Miessan (Université Alassane Ouattara de Bouaké, Côte d’Ivoire), « La problématique de l’existence du peuple fante de Côte d’Ivoire »

- Radu Nedici (University of Bucharest, Romania), "Civic Engagement and Identity Dynamics in a Time of Conflict: Shifting Definitions of the Romanian Orthodox in Transylvania between Confession and Nation (Mid-Eighteenth Century)"
- Evgeniya Prusskaya (Research Fellow at the Center for Near and Middle Eastern Studies at the Philipps-Universität Marburg, Germany), "Mobility, Identities and Subjecthood in the Nineteenth-Century Southern Caucasian Borderlands"

ROOM 3.03

Session 21 – Titre ??

- Rémi Assoumou Ngoua (Université de Versailles Saint-Quentin-en-Yvelines/ Paris-Saclay, Centre d'Histoire Culturelle des Sociétés Contemporaines, CHCSC, France), « Du voyage d'un non-retour des fils de Cuba au troisième héritage de Fernando Poo (XIX^{e} siècle)
- Kobus Du Pisani (Extraordinary Professor, North-West University, Potchefstroom, South Africa), "Race as the Determining Factor in the Apartheid System: the Muller Commission (1966-1968) and the Political Exclusion of "Coloureds" in South Africa"
- Evander Ruthieri (Professor of African History at the Federal University for Latin American Integration, UNILA - Brazil, postdoctoral fellow at the University of Potsdam, Germany), "Zulu Identities in Transformation: Literature and History in John Langalibalele Dube's Writings (South Africa, 1871-1946)"

16H30-18H30 / 4.30-6.30 PM

AUDITORIUM
ISCH Congress

ROOM 100
ADHC Congress

Saturday, September 12 / Samedi 12 septembre

9: 30-11:30am

AUDITORIUM

Book launch : *Cultural History for a Changing World*
Jochen Hung, Josephine Hoegaerts, Alessandro Arcangeli, Liisa-Maija Korhonen, Christopher E. Forth, Rachel Gillett, Julie Deschepper, Pieter Huistra.

- Jochen Hung (Utrecht University, Netherlands), Introduction
- Pieter Huistra (Utrecht University, Netherlands) and Jochen Hung (Utrecht University, Netherlands), "The Digital and 'Post-Truth' "
- Josephine Hoegaerts (University of Amsterdam, Netherlands), "Embodiment"
- Rachel Gillett (Utrecht University, Netherlands) and Julie Deschepper (Utrecht University, Netherlands), "Towards Decolonial Cultural History"
- Comments – Alessandro Arcangeli (University of Verona, Italy): Introduction, Christopher E. Forth (University of Kansas, USA): Embodiment, Liisa-Maija Korhonen (University of Helsinki, Finland): (De)colonial Cultural History

ROOM 100

Session 22 – National identities

- Raluca Alexandrescu (Associate professor, Faculty of Political Science, University of Bucharest, Romania), "The Story of the Nation: Natural Frontiers, Identity, and Political Naturalism in Late 19th-Century Romanian Discourse"
- Shen-Bin Chen (doctorant, Université Sorbonne Nouvelle, France), "Shifting Identities: Political Democratization and Cultural Reconfiguration in Taiwan"
- Paul Brown, (Independent Scholar, Sydney, Australia), "Moral Traditions in Circulation: Liberal Leadership, Political Identity, and Cultural Protestantism in Postwar Australia"
- Tamsin Prideaux (Marie-Skłodowska Curie Postdoctoral Fellow at Leiden University, Netherlands), "How to Be a Nation: Armenian Identity Formation in Early Modern Amsterdam and Venice"

- Anca Elisabeta Tatay (Librarian, Library of the Romanian Academy in Cluj-Napoca, Romania), “National Identity before the Nation-State: Romanian Book Printing in Buda (1780–1830) and the Editorial Mediation of Zaharia Carcalechi”

ROOM 50

Session 23 – Finnish identity

- Lisa Aaltonen (Doctoral Reasearcher, University of Helsinki , Finland), “Historical Photographic Record of Finland’s Independence Day in the Helsinki Press, 1919–1944 from the Perspective of Mnenohistory”
- Elina Laakso (PhD Student of Economic and Social History from the University of Helsinki, Finland), “Individual Choice or Community Approval: Relationships Across Class Boundaries in Autobiographical Sources in 20th-Century Finland”
- Raita Merivirta (Adjunct Professor, researcher in the Department of European and World History at the University of Turku, Finland), “The Journey of Rosa Clay, the First Finnish Citizen of African Descent, to Finland and into Finnishness”
- Aino Ollila (Doctoral Researcher, University of Jyväskylä, Finland), “Singleness in the Context of Urbanization in Finland during the 1960s and 1970s ”
- Evelina Wilson (PhD and Postdoctoral Researcher at Åbo Akademi University in Turku, Finland), “Health Duty, Family Obligation, and the Making of Elite Identity in Nineteenth-Century Finland”

ROOM 3.01

Session 24 – Contemporary identities (1)

- Alexandra Coakley (PhD candidate in the Department of History at UC Berkeley, USA), “Letters to the Editors : How Queer Journalists and their Readers Created Global Community in an Epidemic”
- Davide. Paparcone (PhD Student, Dipartimento di Lettere e Beni Culturali Università della Campania “Luigi Vanvitelli”, Italy), ”Forging Italian Neofascist Identity Through Transnational Cultural Networks: Archival Insights from the 1950s-1960s”
- Kara Alexandra Culp (History PhD Student at the University of Texas, USA), “Schooling the Alamo: Mexican American Literary Culture and Education in San Antonio”

- Eva Granados Sanz (Predoctoral Researcher at the University of the Basque Country, UPV/EHU, Spain), "Borderland Children: Building Migrant Identity in Gipuzkoa during the Second Half of the 20th Century"

ROOM 3.02

Session 25 – Contemporary identities (2)

- Fridjob Leemhuis (MF – Norwegian School of Theology, Religion, and Society, Norway), " Bound to be British – The Rebinding of Codex Sinaiticus at the British Museum in 1933"
- Bruno Sanchez Mariante da Silva (Associate Professor of Contemporary History at the University of Pernambuco, Petrolina campus, Brazil), "The Hunger Map: Assistance Policies as Arenas of Identity in Brazil (20th and 21st Centuries)"
- Chloé Maurel (agrégée et docteure en histoire, France), « Remodelages identitaires issus des circulations migratoires favorisées par l'Organisation internationale pour les migrations (OIM) »
- Anna-Leena Perämäki (Postdoctoral Researcher at the Department of Cultural History, University of Turku, Finland), "The Fragmented Identity and Identity Building in Diaries and Other Autobiographical Texts during the German Occupation of Denmark and Norway (1940–1945)"

ROOM 3.03

Session 26 – Territories and identities

- Jennifer R. Cash (Lecturer in History and the Interdisciplinary Collaborative Core at Nanyang Technological University, Singapore), "Histories of Risk, Identity, and Economic Underdevelopment in the Three Rivers Region"
- Ramon Santonja (Universidad de Alicante, Spain) : « Circulations culturelles et identités matérielles : la culture valencienne dans la repopulation de la taha de Marchena (Andalousie, XVIe siècle) »
- Franceska-Cristina Stirbu (PhD. student "Vasile Pârvan" Institute of Archaeology, Bucharest, Romania) and Gabriel Vasile ("Vasile Pârvan" Institute of Archaeology, Bucharest, Romania), "Mobility, Identity, and Biological Histories: Tracing Movement in a Medieval Population from Wallachia"
- Tomasz Wiślicz (professor at The Tadeusz Manteuffel Institute of History of the Polish Academy of Sciences, Warsaw, Poland), "Social Cohesion in an Early Modern Multiethnic and Multicultural Community: the Town of Drohobycz in the Mid-18th Century"

- Gesa Wieczorek (University of Hamburg, Germany), “From Wampy Wasteland to Identity-Shaping National Landscape: The Alföld in 19th-Century Austrian and Hungarian Imagery”

11:30 – 12:30 am

AUDITORIUM

Keynote lecture 3 / troisième conference plénière : Pascal Ory (professor emeritus Paris 1 Panthéon-Sorbonne University, member of the French Academy, France)

« Why We Are Not All Marc Blochs »

Abstracts and biographies

1. Keynotes lectures

Keynote lecture 1 / Première conférence plénière : **Miri Rubin (professor of medieval history, Queen Mary University of London), " Medieval Cities: Assembling Pluralities, Maintaining Borders"**

[9/10, Auditorium, 11:30-12:30 am]

Keynote lecture 2 / Deuxième conférence plénière : **Claudia Moatti (Professor Emeritus of Ancient History at Paris VIII University), "Migration and Identity in Ancient Narrations"**

[9/11, Auditorium, 11:30-12:30 am]

Keynote lecture 3 / troisième conference plénière : **Pascal Ory (professor emeritus Paris 1 Panthéon-Sorbonne University, member of the French Academy), "Why We Are Not All Marc Blochs"**
[9/12, Auditorium, 11:30-12:30 am]

2. Round table discussions / tables rondes

Round table discussion 1 – Cultural History Journals
Table ronde 1 – Les revues d'histoire culturelle
Avner Ben Amos, Claire Blandin, Evelyne Cohen, Christopher E. Forth, Pascale Goetschel, François Robinet, Julie Verlaine
[9/10, Room 100, 9:30–11:30 am]

Dans le cadre du Congrès international organisé conjointement par l'Association pour le développement de l'histoire culturelle et l'International Society for Cultural History (Aubervilliers, 10-12 septembre 2026), cette table ronde entend réfléchir à la manière dont les revues qui s'inscrivent dans le champ de l'histoire culturelle contribuent à en définir les objets, les méthodes et les frontières, voire à structurer un espace scientifique à l'échelle nationale comme internationale.
Elle sera également l'occasion d'interroger les contextes intellectuels, institutionnels et éditoriaux dans lesquels ces revues se sont développées. Au-delà des seules questions organisationnelles, la discussion portera sur les logiques scientifiques, symboliques et matérielles qui ont présidé à leur création et à leur essor.
Les échanges s'organiseront en trois temps. Le premier sera consacré aux conceptions de l'histoire culturelle portées par chacune des revues représentées. Un deuxième temps permettra d'aborder leur inscription dans les débats historiographiques contemporains à partir d'un exemple ou d'un dossier particulièrement significatif. Enfin, un dernier moment portera sur les principaux défis et priorités auxquels elles sont aujourd'hui confrontées, qu'ils soient scientifiques, institutionnels ou matériels, ainsi que sur les perspectives qu'elles envisagent pour l'avenir.

Cette réflexion invitera ainsi à considérer les revues non comme de simples espaces de diffusion des savoirs, mais comme des acteurs à part entière de la production historiographique, de la définition des objets de recherche et de l'internationalisation du champ.

La table-ronde est organisée à l'initiative d'Évelyne Cohen, Pascale Goetschel et François Robinet pour l'ADHC.

Modération : **Évelyne Cohen** (ENSSIB-Université de Lyon) et **Pascale Goetschel** (Université Paris 1 – *Revue d'histoire culturelle – XVIII*e*-XXI*e *siècles*)
Participants : **Avner Ben-Amos** (Tel Aviv University), **Christopher E. Forth** (University of Kansas – Cultural History), **Claire Blandin** (Université Sorbonne Paris-Nord – *Le Temps des Médias*), **Julie Verlaine** (Université de Tours – *Sociétés & Représentations*).

Cultural History – Journal of the International Society for the Cultural History
Cultural History est la seule revue au monde à faire de l'histoire culturelle, dans toute sa diversité, son objet central. Elle mobilise les théories et les méthodologies contemporaines des études culturelles pour éclairer l'étude du passé, dans une perspective à la fois large sur les plans chronologique et géographique. Son principal centre d'intérêt réside dans les modalités selon lesquelles les individus et les groupes ont construit leurs rapports à l'altérité. La revue s'intéresse également à la façon dont les musées et les acteurs du patrimoine s'emparent des débats contemporains en histoire culturelle et y contribuent.
https://www.euppublishing.com/journal/cult
https://www.culthist.net/isch-journal/

French Politics, Culture & Society
French Politics, Culture & Society étudie la France moderne et contemporaine, en intégrant des points de vue en sciences sociales, histoire et analyse culturelle. Elle est publiée avec le soutien de l'Institute of French Studies à New York University (NYU) et le Minda de Gunzburg Center for European Studies à Harvard University.
https://www.berghahnjournals.com/view/journals/fpcs/fpcs-overview.xml
https://shs.cairn.info/revue-french-politics-culture-and-society?lang=fr

Le Temps des Médias
Le Temps des médias, revue de la Société pour l'histoire des médias, publie depuis 2003 des travaux d'analyse sociale, politique, culturelle ou économique des médias, des médiations et des médiateurs. Les médias sont entendus dans une acception large, en allant de l'Antiquité à nos jours : moyens et techniques d'information et de communication, circulation et échange des discours et représentations, industries culturelles, usages et réception, métiers et cultures professionnelles, etc.
Revue d'histoire, Le Temps des médias est ouvert aux recherches en sciences humaines ou sociales qui mobilisent une approche diachronique sur la moyenne ou longue durée, portent une attention particulière aux temporalités ou aux questions mémorielles.
Cette revue à comité de lecture est qualifiante en 22e et en 71e sections du CNU.
https://www.nouveau-monde.net/genre/culture-medias/le-temps-des-medias/
https://shs.cairn.info/revue-le-temps-des-medias?lang=fr&tab=a-propos

*Revue d'histoire culturelle – XVIII*e*-XXI*e *siècles*
Créée en 2020 la *Revue d'histoire culturelle* est spécialisée dans l'histoire culturelle et inscrite dans une perspective historienne ouverte à l'interdisciplinarité. Publiée par l'Association pour le

développement de l'histoire culturelle, la revue semestrielle accueille des contributions en français et en anglais.
https://journals.openedition.org/rhc/

Sociétés & Représentations
Depuis 2010, les Éditions de la Sorbonne publient la revue *Sociétés & Représentations*, créée en 1995. Regards critiques, lectures transhistoriques et approches pluridisciplinaires concourent à éclairer les questions dites « de société ». De la période moderne à l'époque contemporaine, la revue propose chaque semestre des contributions internationales et accueille également des études de jeunes chercheurs au sein du dossier thématique et des rubriques.
Les numéros 1|1995 à 58|2025 sont disponibles en accès conditionnel sur Cairn.
https://www.editionsdelasorbonne.fr/collection/37/societes-representations
https://journals.openedition.org/socrep/

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As part of the International Congress jointly organized by the Association pour le développement de l'histoire culturelle (ADHC) and the International Society for Cultural History (ISCH) (held in Aubervilliers from 10 to 12 September 2026), this roundtable aims to reflect on the ways in which journals operating within the field of cultural history contribute to defining its objects of study, methods, and boundaries, and, more broadly, to structuring the field at both national and international levels.
The discussion will also examine the intellectual, institutional, and publishing contexts in which these journals have developed. Beyond mere organizational issues, attention will be paid to the scholarly, symbolic, and material dynamics that have shaped their creation and growth.
The roundtable will unfold in three stages. The first will focus on the different conceptions of cultural history promoted by the journals represented. The second will explore their engagement with contemporary historiographical debates through the discussion of a particularly significant article, special issue, or editorial initiative. Finally, the third part will address the main challenges and priorities currently facing these journals—whether scholarly, institutional, or material—as well as the perspectives they envisage for the future.
In doing so, the discussion will invite participants to consider journals not merely as vehicles for the dissemination of knowledge, but as key actors in the production of historiography, the shaping of research agendas, and the internationalization of the field.
This roundtable is organized on the initiative of Évelyne Cohen, Pascale Goetschel, and François Robinet on behalf of the ADHC.
Chairs: **Évelyne Cohen** (ENSSIB-Université de Lyon) and **Pascale Goetschel** (Université Paris 1 Panthéon – Sorbonne) – *Revue d'histoire culturelle. XVIIIe–XXIe siècles*)
Participants: **Avner Ben-Amos** (Tel Aviv University), **Christopher E. Forth** (University of Kansas – *Cultural History*), **Claire Blandin** (Université Sorbonne Paris Nord – *Le Temps des Médias*), and **Julie Verlaine** (Université de Tours – *Sociétés & Représentations*).

Cultural History – Journal of the International Society for Cultural History
Cultural History is the only journal in the world that takes cultural history in general as its chief concern, bringing contemporary cultural theories and methodologies to bear on the study of the past, with a broad historical and geographical remit. Its main focus is on the ways in which people in the past orientated themselves as individuals and groups towards others. The journal also explores the ways in which museums and the heritage industry engage with current debates in cultural history.
https://www.euppublishing.com/journal/cult
https://www.culthist.net/isch-journal/

French Politics, Culture & Society
French Politics, Culture & Society examines modern and contemporary France through interdisciplinary perspectives drawn from the social sciences, history, and cultural analysis. The journal is published with the support of the Institute of French Studies at New York University and the Minda de Gunzburg Center for European Studies at Harvard University.
https://www.berghahnjournals.com/view/journals/fpcs/fpcs-overview.xml
https://shs.cairn.info/revue-french-politics-culture-and-society?lang=en

Le Temps des Médias
Le Temps des Médias, the journal of the French Society for Media History, has published scholarship on the social, political, cultural, and economic history of media, mediation, and communication since 2003. The journal adopts a broad understanding of media, ranging from Antiquity to the present day, and encompasses information and communication technologies, the circulation of discourses and representations, cultural industries, practices of reception and use, as well as professional cultures and occupations.
As a historical journal, Le Temps des Médias welcomes contributions from across the humanities and social sciences that adopt a diachronic perspective, pay particular attention to historical temporalities, or address questions of memory. The journal is peer-reviewed and is recognized by the French National Council of Universities (CNU) in both History (Section 22) and Information and Communication Studies (Section 71).
https://www.nouveau-monde.net/genre/culture-medias/le-temps-des-medias/
https://shs.cairn.info/revue-le-temps-des-medias?lang=en

Revue d'histoire culturelle. XVIIIe–XXIe siècles
Founded in 2020, the *Revue d'histoire culturelle. XVIIIe–XXIe siècles* is dedicated to cultural history while promoting a historian's perspective open to interdisciplinary approaches. Published by the Association pour le développement de l'histoire culturelle (ADHC), the biannual journal welcomes contributions in both French and English.
https://journals.openedition.org/rhc/

Sociétés & Représentations
Founded in 1995 and published by Éditions de la Sorbonne since 2010, *Sociétés & Représentations* brings together critical perspectives, transhistorical readings, and interdisciplinary approaches to illuminate contemporary social issues. Covering the period from the early modern era to the present, the journal publishes international contributions twice a year and also provides a forum for emerging scholars through its thematic dossiers and dedicated sections.
Issues 1 (1995) to 58 (2025) are available through Cairn.
https://www.editionsdelasorbonne.fr/collection/37/societes-representations
https://journals.openedition.org/socrep/

Table ronde 2 – Poètes, profanes et amateurs de sciences. Travailler aux frontières de l'histoire des savoirs et de l'histoire culturelle
David Aubin, Nathalie Richard, Hadrien Viraben, Anne-Gaëlle Weber, Caroline Ehrhardt
Moderator: Laurence Guignard and Caroline Ehrardt
[9/10, Auditorium, 2 – 4 pm]

L'histoire des savoirs, telle que la mettent au jour en France les travaux historiographiques récents de Christian Jacob, Stéphane Van Damme ou Jérôme Lamy, est née il y a une petite trentaine d'années dans l'orbite interdisciplinaire des *sciences studies*. Elle a donné lieu à l'émergence d'une histoire sociale et culturelle des sciences, attentive à déconstruire les grands récits des découvertes scientifiques et sa série de figures panthéonisées, et à aborder la production de connaissances comme un champ de pratiques impliquant des acteurs, des gestes, des objets matériels et immatériels. Les savoirs sont ainsi devenus les fruits de pratiques participant de dynamiques sociales et culturelles qu'il s'agissait d'historiciser dans le but de rendre intelligible des « opérations intellectuelles » plus ou moins formalisées et plus ou moins légitimes mais toutes constitutives des activités sociales.

Cette ouverture a fait des savoirs scientifiques, des objets de recherche déjà fortement renouvelés par les *sciences and technology studies*, mais aussi – et c'est ce qui nous intéressera – réappropriés par l'histoire sociale et culturelle, l'histoire de l'art et l'histoire de la littérature. Ces dernières ont fait des sciences des productions intellectuelles accessibles aux méthodes de l'histoire culturelle.

Il en a résulté un élargissement du champ des recherches sur les savoirs scientifiques que cette table ronde souhaite aujourd'hui questionner. Si, en effet, ces travaux ont conservé les traces des approches issues de l'histoire des savoirs, de nombreuses zones de porosités se sont ouvertes avec les objets et les méthodes relevant traditionnellement de l'histoire culturelle.

La table ronde qui est ici proposée veut poser cette question des frontières et réfléchir aux porosités et influences réciproques nouées entre histoire culturelle, histoire des savoirs et histoire des sciences, à des chercheurs et chercheuses qui s'intéressent à des acteurs et des productions savantes situées entre deux mondes : entre science et littérature, entre science et arts, entre sciences et techniques ou à la périphérie des sciences professionnelles. Il s'agira ainsi de questionner l'évolution de cette frontière au travers des objets et des pratiques historiennes qui sont les leurs, et de leur demander ce qui les empêche aujourd'hui (ou non) d'inclure leurs travaux dans le champ de l'histoire culturelle et quel serait le bénéfice d'un tel réagencement ?

La table ronde s'organisera sous la forme d'une série questions croisées qui permettront aux intervenants de dialoguer. Les présentations indiquent leur profil ainsi que les thématiques sur lesquelles ils souhaitent intervenir pour répondre à ce questionnement.

Laurence Guignard est historienne de formation. Elle travaille depuis une quinzaine d'années sur l'histoire de l'astronomie, des images astronomiques, des pratiques d'observation des amateurs et actuellement sur le réseau amateur de la Société astronomique de France présidée par Camille Flammarion. Elle animera la table ronde.

- **David Aubin : « Repenser les catégories du savoir à partir de Camille Flammarion »**

Il est historien des sciences, spécialiste de l'histoire de l'astronomie, des sciences de l'observatoire, des pratiques amateures d'astronomie. Il pilote actuellement le projet ANR « ArchiFlamm. Une popularité astronomique : les archives Camille Flammarion entre sciences et lettres ». Il interviendra à partir de ce terrain actuel de recherche pour réfléchir aux transformations internes à l'histoire des sciences et aux éventuels effets retour d'une histoire sociale et culturelle des sciences. Il évoquera la difficulté que l'on a à caractériser l'apport à l'histoire des sciences et à l'histoire culturelle de Camille Flammarion qui est, comme l'affirme un contemporain, « trop poète pour être savant et trop savant pour être poète ». En tant qu'objet d'étude, Flammarion montre bien la nécessité de repenser les catégories pour réussir à saisir la signification scientifique, culturelle et sociale de son succès.

- **Nathalie Richard : « Interroger les frontières de l'histoire sociale et culturelle à partir des amateurs de sciences »**

Elle est spécialiste de l'histoire des sciences humaines et sociales, de l'histoire de l'archéologie, des amateurs en sciences au XIX^{e} siècle. Elle interviendra sur l'histoire des amateurs entre histoire sociale, histoire culturelle et histoire des savoirs. Son intervention sera une réflexion sur la manière dont des recherches récentes sur les amateurs en sciences, menées à titre collectif et individuel, permettent d'interroger les frontières entre histoire sociale, histoire culturelle et histoire des savoirs.

- **Hadrien Viraben : « Les médecins-artistes, des acteurs entre deux mondes »**

Il est docteur en histoire de l'art, chercheur associé auprès du laboratoire TEMOS (UMR 9016) et membre associé de l'Institut des humanités en médecine (CHUV-UNIL). Ses recherches portent sur l'impressionnisme, le plein air et le travail artistique en amateur aux XIXe et XXe siècles, et l'ont amené à collaborer avec l'histoire des sciences. C'est dans ce cadre interdisciplinaire qu'il poursuit aujourd'hui son projet sur l'histoire du Salon des médecins. Il interviendra sur le médecin-artiste, à la fois professionnel de santé et artiste amateur, qui relève des invisibles d'une histoire de l'art centrée sur des acteurs intégrés aux mondes de l'art professionnel. Il l'est aussi, du point de vue de l'histoire de la santé, dans la mesure où son activité créative prend place hors de l'espace et du temps de son occupation principale. Issue de plusieurs années d'échanges avec des collègues historiens des sciences et de la santé, sa recherche actuelle vise à repenser tout à la fois l'histoire sociale de l'art et l'histoire culturelle, et visuelle, d'une profession savante.

- **Anne-Gaëlle Weber : « Le voyage scientifique entre science et littérature : approche épistémocritique »**

Elle est professeure de littérature comparée à l'université d'Artois. Ses recherches s'inscrivent dans le domaine de l'épistémocritique et portent sur le récit de voyage scientifique, l'écocritique et, plus largement, les articulations des discours littéraires et savants aux XVIIIe et XIXe siècles en Occident. Elle a travaillé sur une histoire croisée des sciences et de la littérature au XIXe siècle, sur le rôle de la « littérature » dans la définition et l'évolution de critères de scientificité (et vice versa) et sur les usages du savant par le littéraire et du littéraire par le savant. Partant de l'étude des écrits d'Alexander von Humboldt et, notamment, de leur réception contemporaine, elle s'interrogera sur la manière dont les humanités environnementales redéfinissent rétrospectivement les frontières entre les champs disciplinaires et, en particulier, entre « science » et « littérature ».

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Round table discussion 2 – Poets, Laypeople and Science Enthusiasts. Working at the Intersection of the History of Knowledge and Cultural History

The history of knowledge, as brought to light in France by the recent historiographical works of Christian Jacob, Stéphane Van Damme and Jérôme Lamy, emerged some thirty years ago within the interdisciplinary sphere of science studies. It gave rise to the emergence of a social and cultural history of science, focused on deconstructing the grand narratives of scientific discovery and its pantheon of celebrated figures, and on approaching the production of knowledge as a field of practices involving actors, actions, and material and immaterial objects. Knowledge thus became the fruit of practices participating in social and cultural dynamics that needed to be historicised in order to make intelligible "intellectual operations" that were more or less formalised and more or less legitimate, but all constitutive of social activities.

This shift has made scientific knowledge, an area of research already significantly transformed by the field of Science and Technology Studies, the area of renewed interest not only within that discipline, but also, and this is what concerns us here, within social and cultural history, art history and literary history. These disciplines have redefined the sciences as intellectual productions that can be analysed using the methods of cultural history.

This has led to a broadening of the scope of research into scientific knowledge, which this roundtable discussion aims to explore. If this research has retained elements of approaches drawn from the history of knowledge, numerous points of overlap have emerged with subjects and methods traditionally associated with cultural history.

The proposed roundtable aims to raise the question of boundaries and to reflect on the interconnections and reciprocal influences between cultural history, the history of knowledge and the history of science. It is open to researchers who are interested in scholars and scholarly works situated between two worlds: between science and literature, between science and the arts, between science and technology, or on the periphery of the professional sciences.

Participants will therefore examine how this boundary has evolved through the objects and historical practices that are theirs, and reflect on what may prevent them today from situating their work within the field of cultural history, and what the benefits of such a reorganisation might be.

The roundtable will take the form of a list of cross-examination questions, enabling the speakers to engage in a dialogue. The speakers' profiles and the topics they want to deal with are outlined in their presentations.

Laurence Guignard is a historian by training. She has been working for some fifteen years on the history of astronomy, astronomical imagery, amateur observation practices, and is currently working on the amateur network of the Société astronomique de France, chaired by Camille Flammarion.
She will chair the round table.

- **David Aubin: "Rethinking the Categories of Knowledge through the Lens of Camille Flammarion"**

He is a historian of science, specialising in the history of astronomy, observatory sciences and amateur astronomy. He is currently leading the ANR ArchiFlamm project: "Astronomical Popularity: the Camille Flammarion archives between science and the humanities". He will draw on this current area of research to reflect on the internal transformations within the history of science and the potential knock-on effects of a social and cultural history of science. He will discuss the difficulty of characterising Camille Flammarion's contribution to the history of science and cultural history, as he is, as one contemporary put it, "too much of a poet to be a scholar and too much of a scholar to be a poet". As a subject of study, Flammarion clearly illustrates the need to rethink categories in order to grasp the scientific, cultural and social significance of his success.

- **Nathalie Richard: "Exploring the Boundaries of Social and Cultural History through the Lens of Science Enthusiasts"**

She specialises in the history of the humanities and social sciences, the history of archaeology, and science enthusiasts in the ninenteenth century.
She will speak on the history of science enthusiasts, situated at the intersection of social history, cultural history and the history of knowledge. Her talk will reflect on how recent research on science enthusiasts, conducted both collectively and individually, enables us to explore the boundaries between social history, cultural history and the history of knowledge.

- **Hadrien Viraben: "Doctor-Artists, Figures Straddling Two Worlds"**

He holds a PhD in art history, is an associate researcher at the TEMOS laboratory (UMR 9016) and an associate member of the Institute for Humanities in Medicine (CHUV-UNIL). His research focuses on Impressionism, plein air painting and amateur artistic practice in the nineteenth and twentieth centuries, and has led him to collaborate with the history of science. It is within this interdisciplinary framework that he is currently pursuing his project on the history of the Salon des Médecins.
He will speak on the "doctor-artist"—both a healthcare professional and an amateur artist—who falls into the category of the "invisible" within an art history centered on figures integrated into the worlds of professional art. From the perspective of the history of health, the doctor-artist is also "invisible" insofar as their creative activity takes place outside the space and time of their main occupation.
The result of several years of dialogue with fellow historians of science and health, his current research aims to rethink both the social history of art and the cultural and visual history of a scholarly profession.

- **Anne-Gaëlle Weber: "The Scientific Journey between Science and Literature: an Epistemocritical Approach"**

She is a professor of comparative literature at the University of Artois. Her research falls within the field of epistemocriticism and focuses on the scientific travel narrative, ecocriticism and, more broadly, the intersections of literary and scholarly discourse in the eighteenth and nineteenth centuries in the West. She has worked on a comparative history of science and literature in the nineteenth century, on the role of "literature" in defining and shaping criteria of scientificity (and vice versa), and on how the scholar utilises the literary and the literary utilises the scholar. Drawing on a study of the writings of Alexander von Humboldt and, in particular, their contemporary reception, she will examine how the environmental humanities retrospectively redefine the boundaries between disciplinary fields and, in particular, between "science" and "literature".

3. PANELS

Panel 1 – Cultural Identities in Graeco-Roman Antiquity
Juha Isotalo, Enni Pentinpuro, Jasmin Lukkari, Suvi Meskus
Moderator: Juha Isotalo
[9/10, Auditorium, 9:30 - 11:30 am]

Panel themes: historical approaches to how cultures, groups, and periods select and define characteristics perceived as common; phenomena of socialization, exclusion and marginalization of groups.
Panel description: This panel examines various approaches to defining cultural identity in Antiquity. The contributions address, for example, the definition of Greek identity through representations of Persians in Greek literature. Roman identity, on the other hand, is investigated from the point of view of the Augustan constructions of "Romanness". Two papers explore how figures such as nymphs and foreign hostages function as vehicles for identity discourse across different narrative genres during the Augustan regime. A unifying theme of these papers is their analysis of cultural identity formation through engagement with the "Other," specifically foreign figures such as Greek nymphs, royal hostages, and Persian enemies. The panel also includes a contribution on Classical Reception, focusing on how ancient architectural ideas have shaped modern Nordic national and architectural identities.

- **Juha Isotalo (doctoral researcher, University of Turku, Finland), "Ancient Greek Compassion for the Enemy"**

The enemies of the Greeks have been given a voice in Ancient Greek literature from the Persians of Aeschylus to the Histories of Herodotus through narrative choices that put the enemies instead of the Greeks themselves into the forefront. Their point of view is observed with sympathy. This paper examines the peculiar compassion Ancient Greek prose writers and playwrights had for their subjects as a tool for their own identity construction.
Juha Isotalo is a doctoral researcher at the University of Turku in Finland working on a thesis *Herodotus as a Narrator and his Subjects Revealing their Truth of the Past*.

- **Enni Pentinpuro (doctoral researcher, University of Helsinki, Finland), "From Greece to Rome— Building a Roman Identity Through Nymphs in Augustan Literature"**

Nymphs are a type of local female deity in Greek and Roman religion and mythology. They are a regular feature of Greek literature and can be met in abundant numbers in Roman literature as well. This paper examines the attributes of Roman nymphs and how Roman nymphs differ from their Greek counterparts. In addition, the local nymphs of Rome and their proximity are used in Roman literature to build a "new" Augustan identity.
Enni Pentinpuro is a doctoral researcher at the University of Helsinki. Her research focuses on different aspects of Roman nymphs in Augustan literature.

- **Jasmin Lukkari (postdoctoral researcher, University of Helsinki, Finland & University of Milan, Italy), "Foreign Royal Hostages in Augustan Discourses of Roman Identity"**

During the Augustan regime, foreign royal hostages who stayed in Rome for several years before returning to their homelands, became part of Augustus' ideological programme and "Romanization" discourse. Augustus sought to construct and define a new form of Roman identity extending beyond the city of Rome itself. This paper examines several ways in which hostages from the Augustan period and earlier were employed within this emerging discourse of Roman identity.

Jasmin Lukkari is a postdoctoral researcher at the University of Helsinki and a visiting scholar at the University of Milan. She specializes in ancient Roman history and historiography.

- **Suvi Meskus (doctoral researcher, University of Jyväskylä, Finland), "From Environment to Identity: The Hippocratic–Vitruvian Tradition and Modern Architectural Discourse"**

In Classical Antiquity, the Hippocratic–Vitruvian tradition understood environmental and bodily conditions as interlocked, making suitability to geography, climate, and inhabitants fundamental to architecture. Architecture sought harmony between the built environment and its inhabitants, thus producing stereotypical simplifications of people and nature. This paper examines how Hippocratic–Vitruvian tradition shaped architecture's role in identity formation beyond antiquity by analyzing writings in The Finnish Architectural Review (1920–1950) and their contribution to modern Nordic national and architectural identity.

Suvi Meskus is a doctoral researcher in the Department of Music, Art, and Culture Studies at the University of Jyväskylä. She is working on a PhD dissertation on the influence of the Hippocratic–Vitruvian tradition on concepts of healthy living in Finnish architectural discourse in the early twentieth century.

Panel 2 " –Migrants, Metrics, Money and the Making of Consumer Identities"

Anja-Maria Bassimir, Axel Schäfer, Atiba Pertilla, Ylva Kreye

Chair and commentator : Rosanne Currarino (associate professor of history at Queen's University in Kingston, Ontario, Canada)

[9/10, room 100, 2 - 4 pm]

The era of mass immigration in the United States coincided with the emergence of mass consumer culture. Between the 1880 and 1920, more people migrated to the U.S. than during the whole period since the founding of the colonies. At the same time, the second industrial revolution generated unprecedented levels of material abundance. While the economic significance of immigrant labor in the ascent of the U.S. to productive powerhouse and industrial behemoth has been widely explored, the cultural history of the relationship between mass migration and the "age of surplus" has rarely been studied. Yet, as Rosanne Currarino and others have argued, debates about migration were at the center of redefining the meanings of "producer" and "consumer" in US culture in the age of abundance.

In this panel, we explore the figure of the "consumer" as a central cultural, political, and socioeconomic category and investigate the significance of immigration debates, as well as immigrant practices, for consumer cultural identities, taxonomies, and policies. In particular, we examine "conceptual entrepreneurs" from business, politics, immigrant associations, academic societies, and government agencies who played an essential role in endowing the category of the consumer with a normative claim to validity on the basis of engaging with the "immigration problem."

- **Axel Schäfer (professor of U.S. History at the Obama Institute for Transnational American Studies at Johannes Gutenberg University Mainz, Germany)** argues that state experts and social scientists provided the bureaucratic expertise for a massive classification machine that made immigrants the main objects of the process of numerical classification, quantification, and metricization in the consumer age. Indeed, they used their analysis of the "immigration problem" to define the American consumer as part of their vision of the politics of consumption.

- **Anja-Maria Bassimir (research associate and postdoctoral researcher at the Obama Institute for Transnational American Studies at Johannes Gutenberg University Mainz, Germany**) looks at early state-sponsored nutrition science to show how the most fundamental way of consumption— the consumption of food and drink—was made into an exercise of good citizenship. Agents and experts working for the United States Department of Agriculture attempted to scientifically determine the right diet, generating sets of data on consumption habits, dismissing foreign diets as sub-par, and recommending dietary standards that reinforced biases against immigrants and low-income people.
- **Atiba Pertilla (research fellow at the German Historical Institute of Washington D.C., USA)** looks at banking practices to show how immigrant communities tried to model consumer identities. He reveals the double-edged sword with which immigrants were judged. If they saved money, they were accused of being stingy, of hoarding, and of keeping money out of the formal financial system. If they didn't save, they were called lazy and irresponsible wastrels. At the same time, immigrant banking created practices and institutions that provided access to consumer markets.
- **Ylva Kreye's contribution (research assistant, lecturer, and PhD candidate in American Studies at the Obama Institute for Transnational American Studies at Johannes Gutenberg University Mainz, Germany)** focuses on the progressive reformer, economist, and Russian Jewish immigrant Isaac Rubinow. Bringing "migrant knowledge" to his study of Bureau of Labor Statistics data, Rubinow offered a more generous take on the role and rights of immigrants in an empire of statistics. She demonstrates that Rubinow's efforts to envision an alternative, and more migrant- and worker-friendly social security system had the unintended effect of normalizing hegemonic ideas of white American consumer culture.

Panel 3 – Culinary Identities and Mobilities from the Eighteenth to the Twenty-First Century

Noora Kallioniemi, Alina Dana Weber
Moderator: Christopher E. Forth
[9/10, Auditorium, 4:30 – 6:30 pm]

This panel examines how everyday food and drink commodities like coffee, sugar and potatoes have shaped cultural and political identities and social practices through their global mobility. Bringing together three case studies spanning from the eighteenth to the twentieth century, the panel explores how various types of identities are constructed not only through ideas and institutions, but through material practises of consumption that connect localities to global circulation.

The panel adopts a cultural-historical perspective in the papers' emphases on the material properties of foods and how they are mobilized in cultural texts, media, and everyday practice. The presenters will address questions such as mobility and origins, how imported commodities —partly with problematic histories of production—become naturalised as part of national or cultural identities, how they intersect with political processes and affect societal changes, and how their global histories are made visible or obscured in this process. Overall, the panel will explore how discourses and practices around foods, when approached as nodes of intersection for social, political, economic, and aesthetic processes, can be used productively in a diversity of historical-cultural inquiries following different methodologies.

- **Weber's paper (Associate Professor of German, Department of Modern Languages and Linguistics, Florida State University, USA) "Gingerbread and Marzipan: Sugar as Agent of Global Flows in E.T.A. Hoffmann's 'Nutcracker and Mouse King'" (1816)** investigates the sugar narrative in German Romantic writer E.T.A Hoffmann's immensely successful, yet little analyzed novella "Nutcracker and Mouse King" (Nussknacker und Mausekönig, 1816). Through close literary readings and cultural-historical contextualizations of the text's Christmas sweets, the paper reveals the latter as targets of Hoffmann's scathing social and political critique of the emerging German middle-class during a historical moment of immense flux. As Weber shows, Hoffmann's text alludes to the Napoleonic wars that the writer experienced first-hand in Saxony. At the same time, the main ingredient of the novella's sweets, sugar, points to sweeping changes tied to global trade that were happening simultaneously. These intersecting military and economic flows ultimately led to the birth of a modern, urban German middle-class exemplified by the nuclear family at the center of the "Nutcracker." However, as Weber shows, Hoffmann represents this class as immature and ill-equipped to meet the era's challenges. The fate of young Marie, the text's protagonist, illustrates that, instead of seizing the fluid moment and forge an independent social and political identity, the emerging German middle-class relapsed into aristocratic fantasies of excess.
- **Forth's paper (Professor of History, Department of History, University of Kansas) "Sartre's Nauseating Body: Thinking Fat and Fatness Historically"** explores the work of Jean-Paul Sartre and Simone de Beauvoir to assess the place of fat and food in their respective ideas and to show how these ideas are echoed in contemporary approaches to embodiment. Special attention will be given to Sartre's own battle with weight and how an (in)ability to overcome fatness related to his insecurities as a man as well as his larger philosophical project. Developing during the 1930s a "horror at growing fat" and of fat people themselves, Sartre confessed to being "terrified of becoming a little bald fat man." Considering the body a burdensome grounding in the "facticity" that binds humans to their own animality and organic life (and therefore to death), Sartre looked upon fatness as a feminizing "surrender and contingency." Through decades of (failed) dieting Sartre sought to free himself from what de Beauvoir called "all the values one could call vital." That Sartre's twentieth-century misgivings tap into deeply ingrained stereotypes about fat bodies and fatty substances, specifically as they engage with anxieties about animality and mortality, raises questions about change and continuity over time when it comes to experiences of the body in the wider material world.
- **Kallioniemi's paper (Postdoctoral Researcher, Department of Cultural History, University of Turku, Finland) "From Staple to Snack: The Potato in Finnish Newsreels and Advertising"** analyses potatoes in Finnish non-fiction short films, including wartime newsreels, educational films and later television commercials. The paper examines how these films depict the changing practices of food production, preparation and consumption and argues that audiovisual media document a key transformation in the cultural meaning of the potato during the twentieth century. In wartime newsreels and educational films of the 1940s, the potato appears as a staple food and a material foundation of survival, closely tied to domestic cultivation and national food security. In the postwar decades, its representation gradually shifts. Television advertising of the 1960s increasingly presents the potato as a processed and industrial food product associated with convenience foods and emerging snack culture. This shift from a basic staple to a processed commodity reveals broader changes in Finnish food culture, as scarcity-era food practices gave way to the consumer-oriented food economy of the welfare state. In the late twentieth century, however, advertising

> also began to reconnect processed potato products with ideas of local production and Finnish agricultural labour. Even when appearing as industrial products such as French fries or potato chips, the potato could thus be framed as a marker of national food culture and domestic production.

Together, the papers in this panel take seriously Jane Dusselier's insight that "knowledge about food is inseparable from social, political, historical, economic, and cultural contexts" that reveal "identity formation [as] a continuous process of developing understandings about oneself and then connecting those insights to larger groups of people" (Dusselier, "Understandings of Food as Culture," Environmental History 14 (2009), 333, 334). In the connections they forge between items from different media, historical eras, local and global cultures, and scholarly approaches and methodologies, they offer insight into the food-related flows and fluidities of identity formation.
Cited work:
Jane Dusselier, "Understandings of Food as Culture," Environmental History 14 (2009), 331–338.

Panel 4 – Circulations, migrations et identité(s) dans l'Antiquité : le rôle de l'hospitalité dans les phénomènes de constructions communautaires
Claire Fauchon-Claudon, Smaranda Marculescu, Ekaterina Nechaeva
Moderator: Claudia Moatti
[9/10, room 100, 4:30 – 6:30 pm]

L'étude des circulations, des mobilités et des migrations dans l'Antiquité méditerranéenne connaît un renouvellement historiographique, caractérisé par l'élargissement des aires culturelles et un décloisonnement régional et chronologique. Depuis les travaux fondateurs de P. Horden et de N. Purcell, les concepts de connectivité et de réseau structurent l'analyse des mobilités antiques et invitent à penser les circulations d'êtres humains, d'idées et de croyances, de biens ou de capitaux au-delà des frontières géographiques, politiques ou civilisationnelles conventionnelles.
Au sein de ce dynamique domaine de recherche, les travaux sur l'hospitalité dans l'Antiquité méditerranéenne analysent les pratiques et les lieux d'accueil des « gens de passage » (C. Moatti), ainsi que les modalités et les enjeux de ce mécanisme de régulation de l'altérité, dans la variété contextuelle des sociétés anciennes. Les pratiques hospitalières antiques (*xenia* grecque, *hospitium* romain, *hospitalitas* tardo-antique, *aksenia* en syriaque) renvoient à une forme d'accueil non rétribuée, privée ou publique, étroitement liée aux circulations, du voyage à l'expatriation et aux migrations libres ou contraintes. Dès ses origines, l'hospitalité constitue un « mécanisme d'amorçage » ou un « processus de familiarisation réciproque » (B. Boudou). Dans la Méditerranée ancienne, elle s'entend avant tout comme mécanisme de régulation de l'étranger (Fauchon-Claudon – Le Guennec 2022), participant à la construction de l'altérité, entre intégration, mise à distance et exclusion de l'hôte.
La confrontation avec l'Autre engendre ainsi nécessairement une réflexion sur l'identité : celle de l'hôte accueillant comme celle de l'hôte reçu. Elle invite aussi à réfléchir aux échelles à prendre en compte dans la constitution des identités (locales, transnationales ou même civilisationnelles), de même que les nombreuses identités intersectionnelles (sociales, civiques, religieuses).
Souvent, en contexte antique, les lexiques de l'hospitalité et de l'extranéité se confondent : « *xenos* » en grec, « *ger* » en hébreu, « *atithi* » en sanscrit signifient autant l'hôte que l'étranger. Philoxénique ou xénophobique, assimilatrice ou « répulsive », l'hospitalité revêt une fonction de mécanisme permettant aux sociétés méditerranéennes antiques de gérer l'intégration, la mise à distance ou le rejet d'un individu ou d'un groupe considéré comme allogène.

En s'intéressant plus spécifiquement à des moments où l'hospitalité est rompue, pervertie ou refusée, ce panel, composé de trois interventions portant sur les mondes romain, juif et perse, entend contribuer aux réflexions portant sur les relations entre migrations, identités et constructions communautaires pour le temps long de l'Antiquité et dans une perspective diachronique. L'hospitalité et les tensions qu'elle suscite permettent de penser les rapports de force, les antagonismes et les crises qui émergent lorsque des individus ou des communautés aux normes distinctes entrent en interaction. Il s'agit alors d'explorer les modalités d'appartenance identitaire, les phénomènes de socialisation, d'exclusion et de marginalisation de groupes, ainsi que les discours ou les conflits suscités par des formes d'identitarisme.

- **Claire Fauchon-Claudon, MCF d'Histoire ancienne à l'ENS de Lyon, HisoMA- ENS de Lyon, « Refuser l'hospitalité dans l'Empire romain (Ier-IVe s.) : un rejet identitaire ? »**

Aux premiers siècles de notre ère, l'Empire romain connaît une mobilité qui atteint un niveau inédit pour l'Antiquité. Les 300 000 km de routes romaines rendent possible des circulations constantes d'hommes et de biens. Présentée selon les sources comme un devoir politique, social, religieux ou moral, l'hospitalité antique n'est cependant pas dénuée de cas de refus d'hospitalité. Cette communication explorera les motifs invoqués pour rejeter l'individu ou le groupe concerné, ainsi que les discours identitaires ou communautaires associés.

- **Smaranda Marculescu, IHRIM - ENS de Lyon, « Hospitalité, identités culturelles et régimes d'appartenance dans le monde romain : la diaspora juive et la négociation de l'altérité dans le judaïsme hellénistique »**

Cette intervention analyse l'hospitalité comme un régime d'appartenance et un dispositif de négociation de l'altérité dans la diaspora juive du monde romain. À partir de la réécriture de scènes bibliques, elle montre comment l'hospitalité devient un espace de circulation entre modèles bibliques et codes grecs. Façonnées par l'expérience migratoire et la transition du monde hellénistique au monde romain, ces conceptions révèlent les tensions entre inclusion et identités et les développements de l'hospitalité en contexte tardo-antique.

- **Ekaterina Nechaeva, professeure d'histoire de l'Orient tardo-antique, Université de Lille, UMR 9028 – HARTIS), « Hospitalité et sélection des étrangers : catégories d'accueil dans l'Iran sassanide face à l'Occident »**

Cette communication analyse les catégories d'individus et de groupes considérés comme désirables et recevables dans l'Iran sassanide, en particulier dans le contexte des relations avec l'Occident romain. Elle s'intéresse à la fois aux mobilités contraintes – captifs de guerre, déportations organisées, politiques de tri et de redistribution – et à l'accueil d'individus d'élite (officiers, administrateurs, spécialistes techniques, intermédiaires diplomatiques), dont l'installation répondait à des besoins précis de l'État sassanide.

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The study of circulation, mobility and migration in Mediterranean Antiquity has undergone significant historiographical renewal, characterized by the widening of cultural areas under consideration and by the dismantling of regional and chronological boundaries. Since the seminal works of P. Horden and N. Purcell, the concepts of connectivity and networks have structured the study of ancient mobility, encouraging scholars to analyse the circulation of people, ideas and beliefs, goods or capital beyond conventional geographical, political or civilizational borders.

Within this dynamic field of research, studies on hospitality in Mediterranean Antiquity have focused on the practices and spaces dedicated to welcoming "people on the move" (C. Moatti), as well as on the modalities and stakes of hospitality as a mechanism for regulating alterity, across the diversity of ancient social contexts. Ancient practices of hospitality (Greek *xenia*, Roman *hospitium*, late antique *hospitalitas*, Syriac *aksenia*) refer to forms of non-remunerated hospitality, whether private or public, closely linked to circulation in all its forms, from travel to expatriation and voluntary or forced migrations. From its earliest manifestations, hospitality functioned as a "trigger mechanism" or a "process of reciprocal familiarization" (B. Boudou). In the ancient Mediterranean, hospitality is best understood as a mechanism for regulating the foreigner (Fauchon-Claudon – Le Guennec 2022), contributing to the construction of alterity through processes of integration, distancing or exclusion.

Confrontation with the "Other" thus necessarily generates reflection on identity, both that of the host and that of the guest. It also invites consideration of the scales involved in the construction of identities (local, transnational, or even civilizational), as well as of multiple or intersecting identities (social, civic, religious). In many ancient contexts, the lexicons of hospitality and foreignness overlap: *xenos* in Greek, *ger* in Hebrew and *atithi* in Sanskrit designate both the host and the foreigner. Whether philoxenic or xenophobic, assimilative or "repulsive," hospitality functioned as a mechanism enabling ancient Mediterranean societies to manage the integration, marginalization or rejection of individuals or groups perceived as allogeneic.

By focusing more specifically on moments when hospitality is broken, distorted or refused, this panel—bringing together three papers on the Roman, Jewish and Persian worlds—aims to contribute to long-term, diachronic reflections on the relationships between migration, identity and community formation in Antiquity. Hospitality, and the tensions it generates, provides a lens through which to analyse power relations, antagonisms and crises that emerge when individuals or communities governed by distinct normative systems interact. The panel thus explores modes of identity-based belonging, processes of socialization, exclusion and marginalization, as well as the discourses and conflicts generated by forms of identitarianism.

Papers

- **Claire Fauchon-Claudon, HiSoMA – ENS de Lyon, "Refusing Hospitality in the Roman Empire (first–fourth c. CE): An Identity-Based Rejection?"**

During the first centuries of the Common Era, the Roman Empire experienced levels of mobility unprecedented in Antiquity. The approximately 300,000 km of Roman roads enabled constant circulation of people and goods. While ancient hospitality is often presented in the sources as a political, social, religious or moral duty, it was not devoid of refusals. This paper explores the motives invoked to reject individuals or groups, as well as the identity-based and communal discourses associated with such refusals.

- **Smaranda Marculescu, IHRIM – ENS de Lyon, "Hospitality, Cultural Identities and Regimes of Belonging in the Roman World: The Jewish Diaspora and the Negotiation of Alterity in Hellenistic Judaism"**

This paper analyses hospitality as a regime of belonging and a device for negotiating alterity within the Jewish diaspora of the Roman world. Through the rewriting of biblical scenes, it shows how hospitality becomes a space of circulation between biblical models and Greek cultural codes. Shaped by migratory experience and by the transition from the Hellenistic to the Roman world, these conceptions reveal tensions between inclusion and identity, as well as developments of hospitality in late antique contexts.

- **Ekaterina Nechaeva, Université de Lille – HARTIS, UMR 9028, "Hospitality and the Selection of Foreigners: Categories of Reception in Sasanian Iran vis-à-vis the West"**

This paper examines the categories of individuals and groups considered desirable and acceptable in Sasanian Iran, particularly in the context of relations with the Roman West. It addresses both forced mobility—war captives, organized deportations, policies of selection and redistribution—and the reception of elite individuals (officers, administrators, technical specialists, diplomatic intermediaries), whose settlement responded to specific needs of the Sasanian state.

Panel 5 – Music on the Move : Musical Mobilities and Identities Since the 19th Century

Anaïs Fléchet, Barbara L. Kelly, Philippe Gumplowicz, Jean-Sébastien Noël, Martin Guerpin
Moderator: Anaïs Fléchet
[9/11, Auditorium, 9:30-11:30 am]

The relationship between music and globalization has been the subject of numerous studies since the 2000s. These studies have examined the mobility of works and repertoires, artists and impresarios, as well as the market for instruments, sheet music, and records. This panel, made up of historians and musicologists, aims to reexamine these concepts by challenging the idea of identity. How does musical mobility shift the boundaries of the senses and create new experiences for listeners?
Based on five case studies devoted to different types of musical mobility, the panel will examine how identities are reconfigured during displacement, including national, religious, ethnic, gender, and socio-professional identities, from the 19th century onward.

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Les liens entre musique et mondialisation ont fait l'objet de nombreux travaux depuis les années 2000, qu'il s'agisse d'étudier la migration des œuvres et des répertoires, celles des artistes et des impresarios ou le marché des instruments, des partitions et des disques. Ce panel, qui associe historiens et musicologues, entend revenir sur ces notions à partir d'un questionnement sur les identités. Comment les mobilités musicales font elles bouger les frontières du sensible ?
À partir de cinq cas d'études consacrés à différents types de mise en circulation de la musique, on interrogera les recompositions identitaires qui se jouent au cours du déplacement – qu'il s'agisse d'identités nationales, religieuses, ethniques, de genre ou socio-professionnelles.

- **Anaïs Fléchet, Professor of International History, Sciences Po Strasbourg, Laboratoire interdisciplinaire en Études Culturelles, « Un piano tropical ? Le marché du piano au Brésil au XIXe siècle et dans le premier XXe siècle »**

Dès les premières décennies du XIXe siècle, le Brésil constitue un marché d'exportation privilégié pour les marchands de pianos européens. À Rio de Janeiro, Salvador de Bahia, São Paulo ou Manaus, des instruments fabriqués dans les ateliers anglais et français, plus rarement allemands ou autrichiens, s'imposent dans les demeures des élites. Symbole de la civilisation européenne, le piano sert à affirmer des hiérarchies sociales, raciales et de genre, dans une société patriarcale et esclavagiste jusqu'en 1888. Mais il sert aussi de porte d'entrée vers de nouveaux répertoires, réductions d'œuvres savantes ou danses populaires, et joue un rôle de premier plan dans la genèse de nouvelles musiques urbaines afro-brésiliennes.
Comment les pianos voyagent ? À partir des livres de ventes de facteurs européens et de marchands de musique brésiliens, ainsi que des premiers enregistrements sur cylindres et sur disques et de fonds photographiques, cette communication retrace le parcours de pianos de part et d'autre de l'Atlantique et interroge les enjeux symboliques et identitaires qui y sont associés.

"Tropicalized Pianos: The Piano Market in Brazil in the 19th and Early 20th Centuries"

From the early 19th century onward, Brazil was a privileged export market for European piano merchants. In Rio de Janeiro, Salvador de Bahia, São Paulo, and Manaus, instruments manufactured in English and French workshops—and, more rarely, in German or Austrian ones—became popular in the elite's homes. A symbol of European civilization, the piano reinforced social, racial, and gender hierarchies in a patriarchal, slave-based society until 1888. It also served as a gateway to new repertoires, reductions of scholarly works, and popular dances, and played a leading role in the genesis of new Afro-Brazilian urban music.
How did pianos travel? The presentation draws on a variety of sources — the sales records of European manufacturers and Brazilian music merchants, early cylinder and disc recordings, and photographic archives — to trace the journey of pianos across the Atlantic and examine the symbolic and identity issues associated with them.

- **Barbara L. Kelly, Professor of Music and Head of the School of Music at the University of Leeds, "Robert Brussel and the Institutionalisation of Artistic Mobility in Interwar France"**

The music critic of *Le Figaro*, Robert Brussel (1874-1940) assumed the directorship of a small independent association affiliated to the French Ministry of Fine Arts, Education and Foreign Affairs in 1922. It was the Association Française d'expansion et d'Exchanges Artistiques (AFEEA), later known as he Association Française d'Action Artistique (AFAA). Brussels was to remain in charge until his retirement in 1938. The association had its roots in a patriotic initiative during the First World War to promote French achievement in the arts abroad. Brussel adapted it for the transition to peace to galvanise the arts to promote mutual understanding between allied, newly constituted and former enemy countries. The AFEEA provided financial and organisational support, liaising with embassies and key patrons in the destination country. It ensured the smooth running of tours by celebrity figures, such as Maurice Ravel and Alfred Cortot and participation in international Exhibitions and Festivals, such as the Exposition Internationale de la musique in Geneva, 1927). This paper focuses primarily on the role musical mobility played in interwar relations and the efforts Brussel made to embed this activity within state functions.*

« Robert Brussel et l'institutionnalisation de la mobilité artistique dans la France de l'entre-deux guerres »

Le critique musical du Figaro, Robert Brussel (1874-1940), prit en 1922 la direction d'une petite association indépendante rattachée au ministère français des Beaux-Arts, de l'Éducation nationale et des Affaires étrangères. Il s'agissait de l'Association française d'expansion et d'échanges artistiques (AFEEA), qui prit plus tard le nom d'Association française d'action artistique (AFAA). Brussel en resta à la tête jusqu'à son départ à la retraite en 1938. L'association trouvait ses racines dans une initiative patriotique lancée pendant la Première Guerre mondiale afin de promouvoir les réalisations artistiques françaises à l'étranger. Brussel l'adapta à la période de transition vers la paix afin de mobiliser les arts pour favoriser la compréhension mutuelle entre les pays alliés, les pays nouvellement constitués et les anciens pays ennemis. L'AFEEA apportait un soutien financier et organisationnel, en assurant la liaison avec les ambassades et les principaux mécènes dans le pays de destination. Elle assurait le bon déroulement des tournées de personnalités telles que Maurice Ravel et Alfred Cortot, ainsi que la participation à des expositions et festivals internationaux, comme l'Exposition internationale de la musique à Genève en 1927. Cette communication se concentre principalement sur le rôle joué par la mobilité musicale dans les relations de l'entre-deux-guerres et sur les efforts déployés par Brussel pour ancrer cette activité au sein des fonctions de l'État.

- **Philippe Gumplowicz (Professor of Musicology, Université Paris-Saclay, RASM-CHCSC, France), « "J'ai deux amours", "Belles, Belles, Belles". Dépayser par la chanson ».**

Alors que la culture de masse se développe à une échelle transatlantique, la chanson de variétés prend le relais de genres lyriques considérés comme mineurs pour offrir des effets de dépaysement à ses auditeurs. Si l'histoire ou la légende de Joséphine Baker ont été largement documentées, on sait peu de choses de l'auteur des paroles de « J'ai deux amours » (1931) et d'un autre grand succès, « Prosper – Yop La Boum, 1935) ». Ces deux chansons, dont l'une mettait en scène le doux déracinement d'une artiste afro-américaine et l'autre le cynisme joyeux d'un souteneur de Montmartre, se situaient à mille lieux de l'objectif que Maurice Barres assignait à l'émotion musicale : « orienter les âmes vers leur patrie originaire ? » Geo Koger (1894-1974), tout comme sa fille Vline Buggy (1926-), elle aussi parolière à succès, notamment pour Claude François (« Belles, Belles, Belles », 1962) ont infléchi à trente années d'intervalle l'imaginaire sonore et affectif de leurs contemporains. Cette communication s'intéressera aux conditions de productions et aux captations idéologiques auxquelles ces deux succès ont donné lieu.

“ ‘J'ai deux amours’ (‘I Have Two Loves’), ‘Belles, Belles, Belles’ (‘Beautiful, Beautiful, Beautiful’). Escape through Song”
As mass culture developed on a transatlantic scale, popular songs took over from lyrical genres that were considered minor. These songs offered listeners a sense of escape. While the story of Josephine Baker is well documented, little is known about the author of the lyrics to ‘J'ai deux amours’ (1931) and another hit, ‘Prosper – Yop La Boum’ (1935). These two songs, one depicting the gentle uprooting of an African-American artist and the other the joyful cynicism of a Montmartre pimp, were far removed from Maurice Barrès's vision of musical emotion. 'to guide souls back to their original homeland'. Geo Koger (1894–1974) and his daughter Vline Buggy (1926-), who were both successful lyricists, notably for Claude François ("Belles, Belles, Belles", 1962), influenced the musical and emotional imagination of their contemporaries thirty years apart. This presentation will focus on the production conditions and ideological implications that gave rise to these two hits.

- **Jean-Sébastien Noël (Associate Professor of Contemporary History, Littoral, Environnement, Sociétés (LIENSs), UMRi 7266, La Rochelle Université, France), « Mobilités de compositrices et compositeurs au sein des réseaux musicaux de Claude Samuel et d’Harry Halbreich au Festival International d’Art Contemporain de Royan (1965-1977) »**

En 1965, le critique Claude Samuel prend la direction artistique du Festival International d’Art Contemporain de Royan, remplacé en 1973 par le musicologue Harry Halbreich. Tous deux mobilisent leurs réseaux pour faire de la cité balnéaire atlantique une vitrine internationale de la création musicale contemporaine, reflet des controverses et des évolutions esthétiques de l’époque. La manifestation trouve immédiatement sa place au sein du calendrier festivalier, entre Donaueschingen, Zagreb, Venise, Varsovie ou Shiraz-Persépolis, dont Samuel est, en parallèle de Royan, le conseiller artistique entre 1967 et 1970. « Festival de compositeurs », selon le mot du chef d’orchestre Maurice Le Roux, le FIAC se distingue par un programme de créations mondiales dont le nombre ne cesse d’augmenter entre 1965 et 1977, attirant compositrices et compositeurs reconnus (Messiaen, Stockhausen, Xenakis, Berio, Jolas), chefs, ensembles et interprètes à la notoriété internationale (Scherchen, Berberian, Richter) et donnant à la jeune génération l’opportunité d’intégrer le marché de création musicale. « Midem de la musique » selon Harry Halbreich, le FIAC a mobilisé pendant treize éditions les réseaux de l’avant-garde internationale (éditeurs discographiques, éditeurs de partitions, impresarii, critiques de la presse spécialisée), se distinguant ostensiblement de l’International Society for Contemporary Music, bénéficiant tardivement du soutien du Conseil International de la Musique à l'UNESCO et dessinant une géographie sélective. En effet, s’il a largement mis en lumière les compositrices et compositeurs américains ou asiatiques (Japonais en particulier), s’il a montré une plus grande circonspection vis-à-vis des avant-gardes issues du bloc de l’Est (leur consacrant en 1971 une programmation dont la réception critique s’est avérée assez sévère), le festival n’a pas suscité de circulations particulières issues des États de l’Afrique postcoloniale. Ainsi, en analysant les mobilités de créatrices et créateurs au sein des réseaux internationaux mobilisés au cours des treize années d’existence du Festival de Royan, cette présentation se propose de contribuer à une micro et macro-histoire socio-économique des avant-gardes musicales des années 1960-1970.

“Mobility of Composers within the Musical Networks of Claude Samuel and Harry Halbreich at the Royan International Festival of Contemporary Art (1965–1977)”
In 1965, critic Claude Samuel assumed the artistic direction of the Royan International Festival of Contemporary Art (FIAC), succeeded in 1973 by musicologist Harry Halbreich. Both of them mobilized their respective networks to make the Atlantic seaside resort an international showcase for contemporary musical creation, reflecting the controversies and aesthetic stakes of the time. The festival quickly secured a place within the international circuit, alongside Donaueschingen Festival, Music Biennale Zagreb, Venice Biennale, Warsaw Autumn,

and Shiraz–Persepolis Festival—for which Samuel simultaneously served as artistic advisor between 1967 and 1970.
Described by conductor Maurice Le Roux as a "festival of composers," the FIAC distinguished itself through an ambitious programme of world premieres, whose number steadily increased between 1965 and 1977. It attracted internationally renowned composers (Olivier Messiaen, Karlheinz Stockhausen, Iannis Xenakis, Luciano Berio, Betsy Jolas), conductors, ensembles, and performers of international stature (Hermann Scherchen, Cathy Berberian, Sviatoslav Richter), while also offering the younger generation opportunities to enter the contemporary music market. Characterized by Halbreich as the "MIDEM of contemporary music," the FIAC mobilized, over thirteen editions, the networks of the international avant-garde—record labels, music publishers, impresarios, and specialized critics—while deliberately distinguishing itself from the International Society for Contemporary Music. It belatedly received support from the International Music Council at UNESCO, and delineated a selective geography of circulation.
Indeed, while the festival prominently highlighted American and Asian composers (especially Japanese), and adopted a more cautious stance toward avant-gardes emerging from the Eastern Bloc—devoting a 1971 programme to them that met with severe critical reception—it did not foster significant circulations from postcolonial African states.
Thus, by analysing the mobility of creators within the international networks activated throughout the thirteen-year existence of the Royan Festival, this paper aims to contribute to both a micro- and macro-socio-economic history of the musical avant-gardes of the 1960s and 1970s.

- **Martin Guerpin (Professor of Musicology, Université Paris-Sorbonne, Institut de Recherche en Musicologie, France), « Mobilités physiques et identités à l'heure de la digitalisation de la musique. Le cas de la diffusion et de la transmission du chaâbi algérien en France »**

Naguère dépendantes de supports physiques (partitions, disques, par exemple) et circulations humaines, les mobilités en musique ont été démultipliées par le développement d'internet à partir de la fin des années 1990. Tout genre musical est désormais partout disponible pour tout un chacun (sur des plateformes telles que Deezer, ou encore Spotify). Disponible, mais aussi transmissible, grâce notamment au développement (à partir des années 2010) de « tutos » gratuits sur Youtube. La digitalisation créée ainsi les conditions d'une déterritorialisation des musiques, d'une multiplication des transferts culturels sans mobilité physique, et par conséquent d'une fluidification accélérée des identités.
L'existence de ces nouvelles potentialités implique-t-elle nécessairement qu'elles sont réalisées ? Et dans quelle mesure permettent-elles de réinterroger la spécificité du rôle des mobilités physiques des musiciens (contraintes ou non) dans la diffusion et la transmission de musique chargées d'un fort potentiel identitaire ?
Afin de répondre à ces questions, je m'appuierai sur l'histoire de la diffusion en France du chaâbi algérien depuis les années 1930, puis je mobiliserai les premiers résultats d'une étude autoethnographique sur la manière dont des musiciens chaâbi m'enseignent cette musique depuis cinq ans. Cette approche permettra de mettre en évidence le rôle paradoxal des mobilités physiques et de la « présence ». Alors même qu'elles favorisent les processus d'appropriation, elles rendent plus sensible la charge d'altérité que peut porter une tradition musicale.
"Physical Mobility and Identities in the Age of Music Digitization: The Case of the Dissemination and Transmission of Algerian Chaâbi Music in France"
For a long time, the mobility of music has exclusively depended on physical media, such as sheet music and records, as well as human circulation. Since the late 1990s, however the development of the internet has made all musical genres available to everyone, everywhere, on platforms such as Deezer and Spotify. Not only is music available, but it can also be transmitted thanks to the development of free tutorials on YouTube since the 2010s. Digitalization has thus created the

conditions for the deterritorialization of music, the multiplication of cultural transfers without physical mobility, and an accelerated fluidification of identities.
Does the existence of these new possibilities imply that they are necessarily realized? To what extent do these new possibilities allow us to reexamine the role of musicians' physical mobility in disseminating and transmitting music with a strong identity potential?
To answer these questions, I will first draw on the history of the dissemination of Algerian chaâbi music in France since the 1930s. Then, I will present the initial results of an autoethnographic study on how chaâbi musicians have taught me this music over the past five years. This approach highlights the paradoxical role of physical mobility and "presence." While they promote processes of appropriation, they also make the otherness that a musical tradition carries more noticeable.

Panel 6 – Social and Religious Aspects of Identity in Antiquity
Saara Kauppinen, Rosa Kallunki, Joonas Vanhala, Maria Jokela
Moderator: Jasmin Lukkari
[9/11, Auditorium, 2 - 4 pm]

This panel explores the definitions of identity of different professional and religious groups in Graeco- Roman societies. Two papers discuss ritual professionals, examining on the one hand, the expressions of agency and identity of ritual practitioners in magical papyri and on the other hand, the religious identity of children who participated in Roman ritual practices. The other two papers analyse the professional identities of a poet and of emperors in the Roman imperial era.

- **Saara Kauppinen, University of Helsinki, "Ritual Identities and Agency in the Greek Magical Papyri"**

By comparing Graeco-Roman literary accusations of magic with ritual practitioners' self-representations in the magical papyri, this paper shows that both stigma and self-claims of magic functioned as strategic tools shaping identity and agency within ritual contexts and wider society.
Bio: Dr. Saara Kauppinen has worked on Greek inscriptions as a researcher at the University of Helsinki and as Assistant Director of the Finnish Institute at Athens, and on magical documents as a Research Fellow at the Finnish Institute in Rome. From February 2026, she will begin work as a project researcher in the project Ancient Toilets – A Cultural History (University of Helsinki), focusing on Greek literary sources and documents, including medicinal and magical texts and inscriptions.

- **Roosa Kallunki, Tampere University, "The Religious Identity of Ancient Roman Children"**

In this paper, I argue that children had certain traits that made them religiously special in Roman antiquity. I call this their religious ontology. Ancient authors frequently described the children participating in religion with particular vocabulary, such as patrimi et matrimi (or ἀμφιθαλεῖς), which meant that both of their parents were alive. In addition, these children were often described as "pure" and "perfect" with varying terminology. These traits combined formed the religious ontology of children that in part constructed the religious identity connected to Roman children.
Bio: Roosa Kallunki is a doctoral researcher in the department of History at Tampere University. She is currently finalizing her doctoral dissertation on children in Roman religion.

- **Joonas Vanhala, University of Turu, ' "I'm a Bad Poet– ' Martial's Poetic Self-Representation"**

This paper examines how the Roman poet Martial (first century AD) construed his poetic persona in his epigrams and what purpose his self-referential anecdotes served. He could be both self-aggrandizing and overly modest about his achievements depending on his literary aims and the context of each poem, and he often compared himself with other poets, both fictitious and real. Martial paints an exceptionally vivid picture of himself as an author and a poetic talent in his poems.
Bio: Joonas Vanhala is a doctoral researcher in the department of Classics at the University of Turku, Finland. He is currently working on a PhD dissertation on ancient Roman insults and stereotypes with a focus on the satirical poems of Martial and Pompeian graffiti.

- **Maria Jokela, University of Turku / Institutum Romanum Finlandiae, "Good Emperor, Bad Emperor. Representation of the Roman Emperor in Ammianus Marcellinus"**

The paper analyses how the fourth century Antiochene historian Ammianus Marcellinus compares the emperors of his own century to those of the first century CE and touches upon the ideals of a masculine, virtuous emperor, while also expressing his own Roman identity.
Bio: Maria Jokela is a doctoral researcher in the department of Classics at the University of Turku, Finland. She is also currently the Wihuri fellow at the Finnish Institute in Rome (Institutum Romanum Finlandiae). She is working on a doctoral dissertation on cultural stereotypes between Rome and Constantinople in Late Antiquity and Early Middle Ages.

Panel 7 – The Impacts of Itinerancy in Eighteenth-Century Britain and Empire
Anna Harrington, Karen Harvey, Ben Jackson, Kate Smith
[9/11, room 100, 2 - 4 pm]

The eighteenth century saw war, trade and empire accelerate the movement of people, goods and ideas across nations and the globe. Such mobility had consequences for how people understood the body, professions, family and the self. The papers that make up this panel will examine the impacts that mobility had on understandings of fundamental aspects of relationships and identities through analyses of sources such as diaries, letters, and literature. In doing so they will seek to uncover how people came to navigate and attend to the questions animated by the movement of people and goods.

- **Anna Harrington, univ. of Birmingham, "Parents and Proxies: British Imperial Families and the Circulation of Familial Duty"**

This paper seeks to explore the practices of parenting from a distance carried out by the families separated by imperial service. Focusing specifically on the families split between Britain and the Indian subcontinent, it will consider the varying work and positionalities of parental "proxies" such as tutors, extended family members, East India Company connections, and South Asian domestic servants. The paper will ultimately argue that these individuals have been overlooked in historical scholarship as vital agents of imperial duty and connection, propping up familial intimacies, ensuring the longevity of the British imperial family, and facilitating the buttressing of British imperial power whilst navigating the precarity of their own lives.

- **Karen Harvey, univ. of Birmingham, "Missing Persons: the Sensation of Separation in Eighteenth- Century Britain and Ireland"**

Separation from loved ones was an increasingly common experience in Britain and Ireland during the eighteenth century. Across both long and short distances, straddling local, regional and national boundaries, and lasting for short and long durations, separation was felt viscerally in body and mind. Friends and relations bemoaned the "anxious", "dismal" and "melancholly minutes" or "tedious & Heavy Hours" they suffered while apart. When missing the loved one for days, weeks or months apart, the present world and one's experience of it was transformed: "ever Since your Absence the room appears dull & gloomy", wrote one father to his daughter. This paper explores the embodied experiences—the feelings and sensations—of separation. It foregrounds the often detrimental impact of separation on physical and emotional health, as well as the ways this might vary depending on the age, gender and relationship of those separated. But the paper also considers the strategies that men and women used to ameliorate the negative embodied consequences of mobility: to lessen the loss of the missing person. Foregrounding these dynamics exposes the fundamentally social self that underpinned this profoundly relational world.

- **Ben Jackson, univ. of Manchester, "Circulating Clergy: Clerical Mobility in the Parish, Diocese and Nation"**

This paper examines the diaries and letters of Protestant clergymen as they recorded their movements around their parishes, their diocese, and throughout the nation. Professional duties of pastoral care, visiting the sick, collecting tithes, and maintaining local order dictated the quotidian movements of the Parish clergy. Beyond the immediate parish boundaries, they travelled frequently between their parishes and their cathedral cities to fulfill ecclesiastical offices and seek preferment from their bishops and patrons. This paper explores the emotional and physical consequences of such an itinerant working life for clergymen's professional identities and how such mobility and circulation between home and parish and parish and diocese determined the clerical life and lifestyle. Studying eighteenth-century clergymen on the move challenges the myth of the lone clergyman in his parsonage study or the idle and greedy rector living off a "fat-goose living".

- **Kate Smith, univ. of Birmingham, "Seeing the Self through the Lens of Lost Objects"**

Alongside manufacture, trade and consumption, in the eighteenth century, objects also circulated due to instances of theft and forgetfulness. The movement of objects through loss, saw goods flow through systems of reclamation built on advertising, descriptions and rewards. Such alternative forms of circulation impacted people's ability to navigate the ongoing project of self-possession crucial to reputation and character. This paper explores how people navigated their claims to personhood and self when their goods were moving beyond their possession and outside of their knowledge.

4. Individual presentations and biographies

Aaltonen, Iisa (Doctoral Reasearcher, University of Helsinki, Finland), "Historical Photographic Record of Finland's Independence Day in the Helsinki press, 1919–1944 from the Perspective of Mnenohistory"
[9/12, Room 50, 9:30-11:30am]

Finland declared independence from Soviet Russia in December 1917. Two years later, December 6 was celebrated for the first time as an official holiday. The character of the day and its ceremonial choreography became established during the 1920s, as did the themes remembered on Independence Day. The purpose of the day was to foster unity in a society divided in the aftermath of the Civil War. Despite this aim, the defeated side, the political left, was slow to embrace the new national day.
The Independence Day programme was reported the following day in the press of the capital city, Helsinki. Photographs of the festivities were also published. On the actual holiday, December 6, newspaper pages were decorated with historical images, since there was not yet journalistic illustration available for the occasion.

The first decades of independent Finland were crucial for building the identity of the new state. This identity was constructed especially through Independence Day celebrations and the symbols attached to them, but also through visualizations of history connected to independence. Only a small portion of the capital's population took part in the festivities. For others, the meanings of the day were conveyed in different ways, for example through newspapers and, increasingly, through radio. In the 1920s, photographs in daily papers became more common, and magazines that invested in abundant illustration gained popularity, becoming part of the new era alongside radio.
By publishing photographs of certain subjects, the Helsinki press shaped the meanings of Independence Day—both by highlighting aspects of the past and by creating new ones. In this way, they contributed to the mnemohistory of independence.
In my presentation, I focus on what kind of memory of independence was kept alive and how this was achieved by the Helsinki press through historical photographs. As a theoretical framework, I will use the concept of mnemohistory. According to Marek Tamm, mnemohistory is the study of the afterlife of events, and it is concerned not with the past as such, but only with the past as it is remembered (Tamm 2015, 3). The memory shared by a community—whether called collective or cultural—has crystallized into various symbols and sites (Nora 1996). Collective memory, in turn, carries the identity of the community. Finland's Independence Day can be interpreted as such a crystallization of collective memory expressing identity, built upon the afterlife of achieving independence.

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Tamm, Marek, *Afterlife of Events. Perspectives on Mnemohistory,* New York, Palgrave Macmillan, 2015.

Abramovici, Laure (PRCE et doctorante, université de la Sorbonne-Nouvelle, France), « Représentations cinématographiques de l'enseignement de l'histoire et de la géographie au sein des établissements scolaires arabophones israéliens : mettre en scène la fabrique de l'allochtonie des Palestiniens de 48 »
[9/10, Room 50, 2-4pm]

Le partage de la Palestine voté par l'ONU en 1947 puis la proclamation de l'État d'Israël en 1948 et la guerre israélo-arabe qui suivit jusqu'en 1949, furent à l'origine de la déportation et de l'exode de près de 750 000 Palestiniens, dont 25 000 à l'intérieur des frontières du jeune État d'Israël, qui furent déplacés et séparés de leurs terres. Au total, ce sont 150 000 Palestiniens qui parvinrent à demeurer en Israël, à qui l'on conféra la nationalité israélienne non sans les placer sous étroit contrôle militaire, les expropriant de 70% de leurs terres, et limitant leurs mouvements à des zones de résidence déterminées jusqu'en 1966.
Cet épisode tragique porte le nom de Nakba (« catastrophe » ou « désastre » en Arabe). L'historiographie israélienne a, jusqu'à une période récente, fait l'impasse sur la responsabilité de ses dirigeants et de ses forces armées d'alors (la Haganah, le Palmach et l'Irgoun notamment) dans la planification et la mise en œuvre de la Nakba, préférant le récit d'un exode volontaire à l'initiative des pays arabes voisins, et allant parfois jusqu'à nier les évènements eux-mêmes. Les travaux de l'historien israélien Benny Morris, suite à la déclassification des archives de la période 1947-1949 à la fin des années 80, notamment les ouvrages *The Birth of the Palestinian Refugee Problem*, 1947–1948 en 1988, et *1948 and After: Israel and the Palestinians* en 1990, puis ceux des Nouveaux Historiens israéliens, ouvrirent la voie à la reconnaissance de la tragédie palestinienne en Israël – dans les milieux éclairés, plutôt laïques et de gauche.
Aujourd'hui, alors que les Palestiniens dits « de 48 » (ou arabes israéliens) représentent 20% de la population israélienne, c'est encore et toujours l'appellation « Guerre d'Indépendance » qui

prévaut pour cette période dans les programmes scolaires, y compris dans ceux suivis au sein des établissements scolaires arabophones qui préparent aux examens nationaux, et où sont scolarisés les descendants des victimes de la Nakba. De même, Jérusalem, cœur brûlant du conflit, y est présentée comme la capitale de l'État d'Israël. Quoique la langue véhiculaire des enseignements soit l'arabe, le seul narratif est le narratif israélien, reprenant l'antique schéma d'une histoire et d'une géographie écrites du point de vue des « vainqueurs ». Cette dichotomie participe à l'exclusion des Palestiniens de 48 de la communauté nationale israélienne, ceux-ci se retrouvant allochtones par rapport au narratif qui cimente l'identité nationale.
Nos recherches portant spécifiquement sur le cinéma, nous avons constaté que les œuvres qui mettent en scène une séquence ou plus au sein d'un établissement scolaire arabophone, et cela quelle que soit l'époque où se déroule la fable, ont recours à la représentation d'une scène problématisant explicitement cette dissonance narrative, qui itère et réitère douloureusement la contradiction entre mémoire familiale et cours d'histoire-géographie ; montrant des enseignants, eux-mêmes Palestiniens de 48 soumis à un régime de vérité aussi étranger à leur mémoire familiale qu'à celle de leurs étudiants, mais contraints, pour amener ceux-ci à l'examen, de s'en faire l'écho. La réussite scolaire étant une étape fondamentale dans le processus d'intégration, il n'est guère surprenant que cette contradiction, impliquant une délégitimation de la mémoire familiale et du narratif palestinien, soit vécue comme un moment paroxystique d'expression de la non-appartenance des Palestiniens de 48 à la société israélienne. C'est, à travers l'analyse d'extraits de *The Time that Remains* d'Elia Sumeiman (2009), Alam de Firas Khoury (2022) et Fièvre méditerranéenne de Maha Haj (2022), que nous nous proposons d'étudier ici les caractéristiques de ce qui nous apparaît être un véritable lieu de fabrique de l'allochtonie des Palestiniens de 48.

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Adank, Maria S. (Marie Skłodowska-Curie Global Fellow at the University of Verona and the University of Chicago), "Elite Women and Restricted Mobility in Early Modern Venice and Verona"
[9/11, Room 50, 2-4pm]

Recent scholarship has increasingly focused on the mobility of foreigners, artisans, and lower-class workers in early modern Northern Italy, highlighting the economic, demographic, and social pressures that compelled individuals—often repeatedly—to move across regional and political borders. In parallel, global history has broadened the perspective on women's mobility. The recent volume *Early Modern Women's Mobility, Authority, and Agency Across the Spanish Empire* (2024) has shown how the expansion of imperial spaces enabled new forms of spatial and social mobility for women of different ranks, reshaping their authority and agency within transcontinental networks. In Italy and southern Europe as well, projects such as Work, Workplaces and Mobility in Preindustrial Italy: A Gender Perspective (University of Padua, Verona, and Urbino, ongoing) and collective volumes like *Women's Voices: Echoes of Life Experiences in the Alps and the Plain (17th–19th Century)* (2023) have illuminated the strategies through which women moved for work, survival, religious motives, and family restructuring, while other initiatives investigate the welfare of migrant women across the Adriatic.

These studies, while essential, tend to privilege mobility as necessity or opportunity. This paper shifts the lens toward an apparently opposite condition: the restricted mobility of elite women in early modern republics. Drawing on research conducted within my current Marie Skłodowska-Curie Global Fellowship project OSpaMa, devoted to the wives of political leaders in Venice and Genoa (16th–18th centuries), it examines patrician women whose movements were not driven by labor or survival but regulated by honor, lineage, and the politics of respectability.

Conduct literature and unpublished archival sources—letters, account books, and wills from Venetian and Veronese private archives—reveal that the higher the social rank, the more strictly mobility was scrutinized. Travel required explicit justification: for what purpose, to which destination, under whose authorization, and with what form of accompaniment? Excluding economic migration, these women moved primarily for health, pilgrimage, or kinship visits, and —more rarely, and especially from the seventeenth century onward—when accompanying husbands serving as rectors, governors, or ambassadors at European courts. In such cases, crossing territorial borders exposed them to new political and social environments, reshaping and at times complicating their civic and familial identities.

By analyzing when, how, and under what conditions patrician women crossed state boundaries —or conspicuously did not—this paper argues that limited mobility was itself a crucial component in the construction of elite female identity. In early modern republics that excluded women from formal political power, immobility functioned as a marker of status, virtue, and belonging. Examining this "static" dimension of mobility offers a new perspective on the interplay between movement and identity, demonstrating that both circulation and constraint shaped the social imagination of gender and citizenship in the early modern Mediterranean world.

Adrianzen Lapouble, Claudia (université de Toulouse Jean-Jaurès, France), « Migrations transatlantiques et parcours transnationaux : le cas de trois cinéastes latinoaméricains en Europe au XXIe siècle »
[9/10, Room 3.02, 4:30-6:30pm]

Les circulations transnationales de professionnels du cinéma constituent un terrain privilégié pour interroger les pratiques sociales, professionnelles et culturelles en contexte interculturel au XXIe siècle. Cette communication propose d'examiner les parcours de trois cinéastes latino-américains vivant et travaillant en Europe : Karim Aïnouz (Brésil–Allemagne), María Isabel Ospina (Colombie–France) et Pablo Agüero (Argentine–France). Leurs trajectoires, marquées par le déplacement pour des raisons diverses, révèlent des tensions, difficultés et possibilités des pratiques culturelles en contexte interculturel. Ces parcours seront ici analysés dans une continuité historique des mobilités artistiques entre Amérique latine et Europe, afin de montrer comment les migrations actuelles réactivent, déplacent ou reconfigurent des schémas plus anciens de circulation culturelle.

- Histoire culturelle et approche transnationale au sein des *cultural studies*

Inscrit dans l'approche interdisciplinaire des *cultural studies*, ce travail accorde un intérêt particulier à l'histoire culturelle dans l'espace transatlantique (Compagnon, Fléchet & Soares, 2017). Les parcours de nos trois cinéastes sont ainsi analysés à la lumière de la longue et complexe histoire qui lie les territoires et aires culturelles de l'Amérique latine et de l'Europe, marquée par l'asymétrie des rapports de force. La migration et ancrage dans un nouveau territoire et les pratiques cinématographiques de ces individus sont en outre observés sous une perspective transnationale (Mattelart, 2007 ; Higbee et Lim, 2010) pour laquelle l'attention portée à l'historicité des pratiques s'avère fondamentale. En effet, leurs parcours s'inscrivent dans l'historicité d'autres migrations artistiques, notamment celles de la période des années 1970 et 1980 — période des dictatures militaires dans plusieurs pays du sous-continent, une génération ayant fortement marqué la manière dont les cinéastes et les cinématographies latino-américaines sont encore aujourd'hui perçus en Europe.

- Méthodologie et corpus

Cette communication s'appuie sur une partie du corpus de notre recherche doctorale (Adrianzen, 2023) — portant initialement sur six réalisateur·ices. Il est composé d'entretiens réalisés entre 2016 et 2021 avec les trois cinéastes, complétés par un corpus documentaire (entretiens publiés, critiques de films et dossiers de production) et une observation de leur parcours entre 2015 et 2023. Ce matériau a permis l'élaboration de portraits inspirés du portrait sociologique (Lahire, 2012), rendant compte des subjectivités migratoires et des médiations culturelles traversant les pratiques. Ces portraits sont ici articulés à une perspective historique plus large évoquée plus haut, celle des échanges culturels entre Europe et Amérique latine qui, au sein de l'espace culturel transatlantique, sont marqués par des siècles de colonisation, d'asymétries (économiques et symboliques) et d'influences croisées.

- Trois trajectoires contrastées

Les parcours de Karim Aïnouz (Brésil–Allemagne), María Isabel Ospina (Colombie–France) et Pablo Agüero (Argentine–France) illustrent trois configurations distinctes de migrations transatlantiques dans le monde du cinéma d'auteur européen. Le carrière de Karim Aïnouz, marquée par des déplacements entre le Brésil, les États-Unis, la France et l'Allemagne, nous permet de voir la construction d’un parcours international avec une filmographie d'abord fortement ancrée au Brésil et une forte présence dans les grands festivals européens, puis des projets en langue anglaise. La trajectoire de María Isabel Ospina, arrivée en France pour des raisons personnelles et sans appui initial d'un réseau institutionnel, met en lumière les difficultés d'insertion d'une jeune professionnelle colombienne dans un milieu hautement compétitif. Le cas de Pablo Agüero, reconnu très tôt dans les festivals pour ses courts métrages puis soutenu par des dispositifs d'aide dédiés aux cinémas du « Sud », montre comment une carrière peut se structurer autour des circuits festivaliers.

Depuis « l’entre-lugar » (Santiago, 2016) transatlantique, cette étude interroge la manière dont ces mobilités artistiques participent à une histoire culturelle des circulations contemporaines entre Europe et Amérique latine. Ces migrations ne relèvent pas seulement du déplacement individuel : elles contribuent à restructurer les imaginaires, les modèles de production et les circuits symboliques d'un espace culturel globalisé, où s'entrelacent héritages coloniaux, stratégies d'intégration et expériences de mise à distance.

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Transnational circulations of cinema professionals provide a privileged terrain for examining social, professional, and cultural practices in intercultural contexts in the twenty-firstst century. This paper proposes to explore the trajectories of three Latin American filmmakers living and working in Europe: Karim Aïnouz (Brazil–Germany), María Isabel Ospina (Colombia–France), and Pablo Agüero (Argentina–France). Their paths, marked by displacement for diverse reasons, reveal the tensions, the difficulties, and the possibilities of cultural practices in intercultural contexts. These trajectories will be analyzed here within the historical continuity of artistic mobilities between Latin America and Europe, showing how current migrations reactivate, displace, or reconfigure longstanding patterns of cultural circulation.

- Cultural History and Transnational Approach within Cultural Studies

Situated within the interdisciplinary framework of cultural studies, this work pays particular attention to cultural history in the transatlantic space (Compagnon, Fléchet & Soares, 2017). The paths of our three filmmakers are thus analyzed in light of the long and complex history linking the territories and cultural areas of Latin America and Europe, marked by asymmetrical power relations. Migration, rooting in new territories, and these individuals' cinematographic practices are further examined through a transnational lens (Mattelart, 2007; Higbee and Lim, 2010), for which attention to the historicity of practices proves fundamental. Indeed, these filmmakers trajectories fit into the historicity of other artistic migrations, particularly those of the 1970s and 1980s—period of military dictatorships in several countries of the subcontinent—a generation that profoundly shaped how Latin American filmmakers and cinematographies are still perceived in Europe today.

- Methodology and Corpus

This proposition draws on part of the corpus from our doctoral research (Adrianzen, 2023)—originally covering six filmmakers. It consists of interviews conducted between 2016 and 2021 with the three filmmakers, supplemented by a documentary corpus (published interviews, film reviews, and production dossiers) and observation of their trajectories between 2015 and 2023. This material enabled the development of portraits inspired by the sociological portrait method (Lahire, 2012), accounting for migratory subjectivities and cultural mediations which are shaping practices. These portraits are here articulated to the broader historical perspective mentioned above, that of the cultural exchanges between Europe and Latin America which, within the transatlantic cultural space, are marked by centuries of colonization, asymmetries (economic and symbolic), and cross-influences.

- Three Contrasting Trajectories

The trajectories of Karim Aïnouz (Brazil–Germany), María Isabel Ospina (Colombia–France), and Pablo Agüero (Argentina–France) illustrate three distinct configurations of transatlantic migrations in the world of European auteur cinema. Karim Aïnouz's path, marked by movements between Brazil, the United States, France, and Germany, leads from a filmography initially strongly rooted in Brazil to a central position in major European festivals, then to increased internationalisation with English- language projects. María Isabel Ospina's trajectory, arriving in France for personal reasons without initial institutional network support, highlights the insertion difficulties faced by a young Colombian professional in a highly competitive milieu. The case of Pablo Agüero, recognised early in festivals for his short films and then supported by aid

programs dedicated to “Southern” cinemas, shows how a career can be structured around festival circuits.
From a transatlantic “entre-lugar” (Santiago, 2016), this study interrogates how these artistic mobilities contribute to a cultural history of contemporary circulations between Europe and Latin America. These migrations are not merely individual displacements: they help restructure imaginaries, production models, and symbolic circuits within a globalized cultural space, intertwining colonial legacies, integration strategies, and experiences of distancing.

Alexandrescu, Raluca (Associate professor, Faculty of Political Science, University of Bucharest, Romania), “The Story of the Nation: Natural Frontiers, Identity, and Political Naturalism in Late Ninenteenth-Century Romanian Discourse”
[9/12, Room 100, 9:30-11:30am]

This paper proposes, lby ooking at the late nineteentth-century Romanian identity narratives, a glimpse in the ways of designing and curating the politicisation of nature and “natural” borders, as well as projecting the nation in the realms of a consubstantial natural environment.
Drawing on conceptual, cultural and environmental history of political ideas (Charbonnier 2021), this proposal interrogates the voices of different kinds of actors involved in staging the nation (Ory 2020, Petrescu 2021), especially writers and public servants. It argues that the naturalisation of the nation was crafted and articulated not only by political institutions but also through a narrative imbued in political naturalism. Hence the mobilization of actors other than historians or professional politicians (backstage political agents, public servants, writers, professors etc.) that are drawing the fertile ground for planting the seeds of the myths around borders.
The proposal aims to trace back how the landscape was transformed from a geographical backdrop into a “semiotic ensemble” indispensable for national survival (Todorova 2018). There is an obvious predilection in choosing the themes of writings, fiction or nonfiction, built around the claiming of national nature and natural borders (Espagne 2018, Calderón Le Joliff 2019). Storytelling, travel writing and nature writing, are among the most powerful ones in terms of shaping the discourse about bodily experiences on the borders. In the discourse of Romanian intellectuals such as Alexandru Vlahuță and V.A. Urechia, nature ceases to be an external object and becomes the “witness” of history, even more, a participant and a guarantor of continuity: politicising nature turns physical geography into the mystical body of the Nation. This “aestheticization of the political” (E. Storm) through landscape is at the time, but not only, a strategy to anchor national identity in something immutable and visible. The Carpathians, and the Danube are more than just borders, they become “sacred frontiers” that define those who belong to the “body of the Motherland”.
Romanian identity is configured through an opposition between the “bad border” (the artificial bureaucracy of empires) and the “good frontier” (mountains and rivers). This sacralisation of the natural, in the framework of a strong political naturalism, functions as “politics of eternity,” (Snyder 2018, Alexandrescu 2025) by attaching identity to a frozen-in-time landscape. The nation is extracted from a vulnerable historical time and placed within a mystical destiny, where geography also becomes a self-defense mechanism against external aggression.
Another way of interrogating the construction of national identity through the political naturalism in the late nineteenth-century Romanian narratives can be found in seeing natural nationalism as an ecological and economic preservation. Caring for nature is perceived as a sign of patriotism that goes hand in hand with a certain reluctance in front of the extractivist tendencies of a certain “capitalism of confiscation” (Orain 2025). The politicisation of resources (forests, mountains) transforms nature into a “protective body” that refuses to be reduced to the status of raw material for the modernization of others. Thus, Romanian political naturalism is not only a poetic metaphor, but an ethical and political project: identity is inseparable from the ecosystem that hosts it, transforming environmental protection into the protection of

sovereignty. This vision also anticipates contemporary dilemmas where identity and ecology intertwine in the face of global challenges.

Assoumou Ngoua, Rémi (Université de Versailles Saint-Quentin-en-Yvelines/ Paris-Saclay, Centre d'Histoire Culturelle des Sociétés Contemporaines, CHCSC, France) : « Du voyage d'un non-retour des fils de Cuba au troisième héritage de Fernando Poo (XIXe siècle)
[9/11, Room 3.03, 2-4pm]

L'histoire de l'Éden du trafic d'esclaves que fut Fernando Poo, province espagnole d'Afrique située sur l'île de Bioko en Guinée espagnole, est ancrée dans le XIXe siècle comme un héritage colonial double, c'est-à-dire britannique et espagnol. A la suite à l'immigration forcée des fils de l'Afrique vers Cuba, et des fils de Cuba vers l'Afrique, en guise de retour à la terre mère, une « co-colonisation », selon le concept de Gilberto Freyre, déboucha sur un rôle majeur des « Cubains » dans un changement multidimensionnel du cœur de l'Atlantique noir. En effet, après la déportation de plus d'un millier de Congos et de ñáñigos sur cette île, ce sont les travaux publics qui connaîtront un essor significatif avant le secteur agraire de la colonie africaine dès 1862. Subséquemment, sur la base des approches historiographique et sociohistorique de Nicolas Offenstadt et Gérard Noiriel, sans omettre une enquête de terrain sur les deux rives de l'atlantique, cette communication met en exergue les éléments représentatifs du troisième héritage colonial de la Guinée espagnole qui est cubain. Il en est ainsi, après la « néo-esclavagisation » des noirs émancipés et la transformation de Fernando Poo en pénitencier, qui interna plusieurs vagues indépendantistes ressortissantes de Guanabacoa, Sancti Spiritus, La Habana, Santiago de Cuba, Remedios etc., avant la chute de la Monarchie espagnole en 1898, évènement qui scelle la victoire du peuple cubain sur la première puissance mondiale que fut l'empire espagnol.

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The history of the Eden of the slave trade that was Fernando Poo, a Spanish province in Africa located on the island of Bioko in Spanish Guinea, is anchored in the nineteenth century as a binary colonial heritage, that is to say British and Spanish. From this point on, following the forced immigration of the sons of Africa to Cuba, and of the sons of Cuba to Africa, as a return to mother earth, a "co-colonization" according to Gilberto Freyre's concept, led to the "Cubans" to play a major role in a multidimensional change of the heart of the black Atlantic. Indeed, after the deportation of more than a thousand Congos and ñáñigos, public works experienced a significant boom followed by the agrarian sector of the African colony as early as 1862. Subsequently, based on the historiographical and socio-historical approaches of Nicolas Offenstadt and Gérard Noiriel, without omitting a survey of land on both sides of the Atlantic, this article highlights the representative elements of the third colonial heritage of Spanish Guinea which is Cuban. This was the case after the "neo-enslavement" of the emancipated blacks and the transformation of Fernando Poo as a Cuban-African penitentiary, where were interned several waves of independentists coming from Guanabacoa, Sancti Spiritus, Havana, Santiago de Cuba, Remedios etc., before the fall of the Spanish Monarchy in 1898. This event marks the victory of the Cuban people over the world's leading power, the Iberian country.

Aubin, David, « Repenser les catégories du savoir à partir de Camille Flammarion »
[9/10, Auditorium, 2-4pm]

Cf. Table ronde 1 - « Poètes, profanes et amateurs de sciences. Travailler aux frontières de l'histoire des savoirs et de l'histoire culturelle »

Bassimir, Anja-Maria (research associate and postdoctoral researcher at the Obama Institute for Transnational American Studies at Johannes Gutenberg University Mainz, Germany)
[9/10, room 100, 2-4pm]
Cf. Panel 2 – « Migrants, Metrics, Money and the Making of Consumer Identities »

Bellon, Tiffany (maître de conférence invitée, chargée de cours à l'UCLouvain, Belgique) :
« Entre compatriotes : se rassembler pour mieux s'exclure ? Réflexions sur les « clubs ethniques » dans l'Empire romain (I^{er} – III^{e} s. de n. è.) »
[9/10, Room 3.01, 2-4pm]

Dans un article sur les communautés étrangères présentes dans la Rome antique, La Piana soulignait la propension – intemporelle – des immigrants à se regrouper selon leur origine commune, favorisant ainsi le maintien des traditions et coutumes anciennes. Envisagées uniquement de la sorte, ces communautés paraissent figées dans un entre-soi. Or, une telle lecture ne rend pas pleinement compte des interactions, des adaptations et des dynamiques d'intégration dans les environnements locaux et globaux, alors même que les sources antiques invitent à dépasser cette vision réductrice.
Dans cette perspective, mes recherches visent à étudier les attestations épigraphiques de « clubs ethniques » (i.e. un groupe de compatriotes qui, hors de leur patrie d'origine, se reconnaissent et se définissent comme tels) et à analyser les logiques identitaires complexes qui les sous-tendent. Pour ce faire, ma réflexion s'articule autour de deux interrogations, qui structureront ma communication :
(1) Dès lors que l'origine commune constitue un marqueur identitaire fondamental pour la collectivité, comment ces compatriotes se définissent et se nomment-ils ?
(2) Dans quelles circonstances ces compatriotes se rassemblent-ils et se donnent-ils à voir ? Agissent-ils exclusivement pour les besoins de leurs solidarités ethniques ? Ou bien les intérêts défendus outrepassent-ils leur collectivité ?
Ainsi, il sera possible de proposer une lecture plus nuancée de ces « clubs ethniques », en les considérant non plus strictement comme des lieux d'entre-soi, mais davantage comme des espaces où la négociation identitaire structure les rapports dynamiques et complexes entre la collectivité et la société d'accueil.

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In an article on foreign communities in ancient Rome, La Piana highlighted the timeless tendency of immigrants to gather according to their shared origin, thereby fostering the preservation of ancient traditions and customs. This view tends to depict them as enclosed communities. However, such an interpretation does not fully account for the interactions, adaptations, and dynamics of integration in local and global contexts—even though ancient sources invite us to move beyond this reductive view.
From this perspective, my research aims to study epigraphic evidence of "ethnic clubs" (i.e. a group of compatriots who, outside their homeland, recognize and define themselves as such), and to explore the complex identity dynamics that underlie them. To this end, my analysis is organized around two main questions, which will structure this communication:

(1) Given that the common origin claimed by these compatriots constitutes a fundamental identity marker for the collective, how do they define and refer to themselves?
(2) Under what circumstances do these compatriots come together and make themselves visible? Do they act exclusively to serve their ethnic solidarities, or do the interests they defend extend beyond their own group, reflecting their integration into the local or even global context?
This allows for a more nuanced interpretation of these "ethnic clubs", considering them not strictly as enclosed communities but rather as spaces where identity negotiation shapes the dynamic and complex relationships between the community and the host society.

Ben Amos, Avner (Tel-Aviv University, Israel) et Shelly Shenhav-Keller (Beit Berl Academic College, Israel), "Anu Museum of the Jewish People in Tel-Aviv: Between Diasporic Identity and National Sovereignty"
[9/10, Room 50, 4:30-6:30pm]

Anu Museum of the Jewish People, which was opened at Tel-Aviv University campus in March 2021, is a new version of the Diaspora Museum that was established in 1978 at the same place. Whereas the Diaspora Museum presented a Zionist historical narrative that underlined the return of the Jewish people to its ancient fatherland, and placed the Jews of the State of Israel at a higher status then diaspora Jews, Anu Museum is based upon the egalitarian concept of Jewish Peoplehood and blurs the difference between diaspora Judaism and Zionism. The museum refrains from offering any essential definition of Jewish identity, and assumes the equality of all Jews based on their wish to belong to the Jewish people. While the egalitarian dimension of the museum should be recommended, one should also consider the shortcomings of this approach: a denial of the political dimension of the actions of the Jewish citizens of Israel, the portrayal of the state as an exclusively Jewish State, while ignoring its Palestinian citizens, and the effacement of the difference between Israel and the Occupied Palestinian Territories. In this two-part paper we intend to analyze the meaning of the museum while combining diachronic and synchronic approaches: first, the history of the Diaspora Museum, its crisis during the 2000s and the birth of the Anu Museum; second, an analysis of the permanent exhibition of the Anu Museum, using critical museology theory.

Ben-Lulu, Elazar (Ariel University, Israel), "Queer Aliyah and the Politics of Belonging: LGBTQ+ Jewish Immigration from North America to Israel"
[9/11, Room 100, 9:30-11:30am]

This study examines the motivations and self-perceptions of LGBTQ+ Jewish individuals who immigrated from North America to Israel, with a particular focus on Tel Aviv as a queer urban center. Rather than representing the fulfillment of an ethnonational Zionist project or a primarily religious or spiritual attachment to the "Holy Land," this form of queer Jewish immigration is better understood as a search for safety, visibility, and belonging within a global queer geography. Tel Aviv emerges not only as a national space, but as a transnational queer hub that promises relative protection, community, and cultural recognition.
Building on previous scholarship that has mapped the historically resonant intersections between Jewishness and queerness—between homophobia and antisemitism, and between queer theory and critical theorizations of Jewishness—this study clarifies what this specific mode of migration reveals about immigration more broadly. It shows how LGBTQ+ olim illuminate transnational trajectories of movement, desire, and affiliation among global gay communities, challenging nation-centered models of migration.
Through an analysis of queer Jewish immigrants' perceptions and narratives, the study demonstrates how space and place function as powerful organizing concepts for imagining citizenship, peoplehood, and belonging. These narratives reveal how belonging is negotiated not

only through legal or national frameworks, but through affective, cultural, and sexual politics of space. Ultimately, this movement foregrounds the intersection of sexuality, gender, and ethnonationality, exposing the tensions between liberal queer aspirations and the normative demands of the nation-state.

Bernardi, Teresa (MSCA Global Postdoctoral Fellow in the Department of History at Brown University, USA), "Witnessing Mobility: Gender, Networks, and Social Belonging across the Early Modern Adriatic (seventeenthth–eignteenth Centuries)"
[9/11, Room 50, 2-4pm]

How did migrants, particularly women, access social rights, protection, and recognition in the early modern period? What social practices and networks enabled them to mobilize resources across political and cultural borders?
Focusing on the multiethnic and translocal context of the Republic of Venice, this paper approaches human mobility through the analysis of practices of belonging. To do so, it shifts attention from migrants themselves to their witnesses—those who testified on their behalf before Venetian judicial institutions, particularly in matrimonial investigations.
Through an analysis of oral testimonies, the paper challenges three long-standing scholarly assumptions: first, the figure of the forestiero as an outsider with weak local ties, typically understood in relation to religious or place-of-origin communities; second, the notion of women's mobility as geographically limited and supported by fragile networks; and third, the understanding of reputation (fama) as a strictly local form of social recognition.
Witness statements reveal social belonging as a relational and negotiated process, deeply shaped by circulation and institutional mediation, and show how reputation functioned as a translocal form of recognition for people on the move. Migrants—especially women—strategically used and narrated neighborhood relations alongside translocal social ties in order to claim rights, protection, and economic resources.
By analyzing the language and socio-legal function of witness statements across various institutional settings, this research offers new insights on the vital role of women's and gendered networks in shaping migration experiences and forms of belonging in early modern urban societies.

Berger, Boaz (PhD candidate in History at The Hebrew University of Jerusalem, Israel), "Torn between a Loyalist and a Patriot: John Singleton Copley's 'Watson and the Shark' as the Embodiment of Conflicted Identity in the American Revolution"
[9/11, Room 3.01, 9:30-11:30am]

In 1778, the painter John Singleton Copley (1738-1815) achieved his lifelong dream when his masterpiece, "Watson and the Shark" (1778), finally brought him the acclaim and recognition as a great artist in the British cultural world. In this presentation, I argue that this "achievement" was a tragically ironic one, as this artwork might have fulfilled his professional ambition, but its content portrays his deepening anxieties and convulsions from the "civil war" tearing apart the British Atlantic world—as his own identity was torn between his American birthplace and his new British Home.
The allegorical nature of this painting, inspired by the real-life event of Brook Watson being salvaged from a shark attack in Havana, Cuba, could be fully understood through its historical context. Throughout his early life, Copley despised his "backward" colonial environment, limiting his skills to functioning simply as a craftsman rather than a great artist. Always aspiring to move to the "civilized" European world, where he could transcend as an artist, he pursued his dream in 1775 when he crossed the Atlantic, and achieved it in 1778 with "Watson and the shark" becoming a sensation. But as Copley left America, his personal and family life became embroiled

in the ensuing contest between loyalists and patriots. From his personal record, we can see his ever-growing recoil about the ongoing conflict, as only when he left his homeland did he for the first time recognize his attachment to it.

With this insight in hand, I offer a reading of the painting as an expression of the internal turmoil of an immigrant amid a cross-Atlantic civil war, contending with his dual identity as he laments the violence that consumes both sides. Analysing Copley's multi-layered account of the event, framing the structures and ships of the Havana bay, the composition of the sailors, Watson, and the Shark, his cultural illusion to classical and Christian artwork, the decision to anchor the painting in the figure of a black sailor and the emotive charge exhibiting in the different character expression, all allows us to understand the complex experience of an indvidual torn between two revealing identities as he migrates within an empire at internal war. This moment of crisis, remarkably, becomes only the starting point of Copley's journey through the American-British identity spectrum, as he offers us one last surprise five years later, in 1783. After hearing the news of King George III's declaration, recognizing American independence, Copley's own journey could finally come to an end; as he returned to a version of the painting, and painted the new American flag over one of the ship's East India one he marked the end of his transition from rejecting to accepting his own American identity. It was only then that he arrived at the peak of his influence in Britain, now a separate identity. Thus, Copley's painting(s) reveal to us the mental process of unmaking and remaking of emigration identity in a time of crisis.

Bessai, John W. (PhD, Independent Scholar, Canada), "Identities in Motion: Settler Federalism, Administrative Circulation, and the Governance of Migration in Canada" (videoconference)

[9/11, Room 100, 9:30-11:30am]

This paper advances a state-theoretical contribution to the conference theme "Identities, Circulations, Migrations" by treating circulation as a constitutive condition of governance in settler polities. Institutions govern through patterned movement: the movement of persons across borders and jurisdictions, the movement of files and evidence through administrative circuits, and the movement of authoritative interpretations through courts, legislatures, and policy guidance. These circulations produce identity as an institutional outcome. They also organize migration as a field of differentiated access, credibility, and risk. The paper asks how these circuits distribute the capacity to move, settle, work, and claim protection, and how those distributions harden into ordinary institutional common sense across the nineteenth, twentieth, and twenty-first centuries.

I formalize this durability through the Canadian aporetic condition, a recurring field of governance tensions that shapes political belonging through sovereignty and jurisdiction, recognition and hierarchy, and rights-based claims joined to security rationalities. The paper develops the concept of circulatory governance to name the procedural work through which institutions route people and claims. Circulatory governance includes jurisdictional routing in federalism, documentary routing in migration administration, and interpretive routing in legal and policy discourse. These routings stabilize legibility for the state, and they remain sites of contestation for those whose lives are sorted by these circuits.

The theoretical frame combines critical state theory with settler colonial analysis. Phil Henderson's analysis of Canadian federalism emphasizes how racial regimes and constitutional whiteness consolidate conquest and exclusion through constitutional form. Fred Burrill's settler order framework connects colonial domination to class formation and social reproduction, clarifying how land-based advantage and labour discipline cohere as an everyday order. Adam J. Barker supplies a long-duration account of settler space as an ongoing production of place through infrastructure, violence, law, and narrative. Bob Jessop's strategic-relational approach specifies how institutions privilege some actors, strategies, and claims through procedural selectivities that become routine.

Empirically, the paper reconstructs two linked circuits in which identities, circulations, and migrations co-produce one another—the first concerns constitutional authority. Federalism distributes jurisdiction, resources, and interpretive power across scales, and these distributions shape which claims become recognized as constitutional. The second circuit concerns migration governance. Citizenship and immigration regimes routinize identity through documentation, eligibility criteria, evidentiary thresholds, and security screening practices, including how categories such as residence, admissibility, and risk circulate across agencies and time. Across both circuits, administrative circulation functions as a technology of legitimacy because it presents allocation as an orderly procedure while the grounds of sovereignty and belonging remain contested.
Methodologically, the paper combines strategic-relational state theory with cultural history and conceptual genealogy. It draws on constitutional and policy texts, parliamentary and administrative records, and selected jurisprudence as primary sources that register how categories travel, stabilize, and become common sense. The source base also includes committee reports, operational manuals, and administrative guidance that operationalize legal categories into routine decisions. The analysis tracks how files, forms, and decisions translate mobility into administrative status and how constitutional discourse translates conquest into institutional normality. It also examines the cultural history of explanation: the public narratives through which institutions frame circulation as fairness, neutrality, and order.
The paper contributes a portable vocabulary for cultural historians working on identity and mobility. It shows how identity becomes durable through institutional circulation and how migration becomes governable through administrative movement. It also clarifies why these tensions persist in settler polities: circulation stabilizes administrative legibility while the grounds of authority remain contested. The argument supports comparative work beyond Canada by offering a state-theoretical account of how federal arrangements, racial regimes, and migration governance operate as mutually reinforcing circuits of circulation.

Bhardwaj, Vikram (Associate Professor, Government College Sanjauli, Shimla 6. Himachal Pradesh, India), "Negotiating Exile: Identity, Memory, and Cultural Continuity among Tibetan Refugees in Himachal Pradesh (1959–Present)"
[9/11, Room 3.02, 9:30-11:30am]

The forced migration of Tibetans following the Chinese annexation of Tibet in 1959 represents one of the most significant refugee movements in postcolonial Asia. While much scholarship has focused on Tibetan exile leadership in Dharamshala and the geopolitical dimensions of exile, fewer studies have examined the long-term cultural history of Tibetan settlement in Himachal Pradesh as a lived process of identity negotiation, cultural continuity, and adaptation. This paper situates Tibetan forced migration within the broader cultural-historical framework of identities, circulations, and migrations, examining how exile has shaped Tibetan collective identity across generations in the Indian Himalayan context.
Drawing on cultural history methodologies, this study explores how Tibetan refugees in Himachal Pradesh constructed, preserved, and transformed systems of identity representation under conditions of displacement. The paper argues that exile did not simply suspend Tibetan cultural life but reconfigured it through institutions, rituals, language practices, spatial organization, and everyday social interactions. Settlements in Dharamshala, McLeod Ganj, and other parts of Himachal Pradesh emerged as spaces of cultural reproduction where religion, education, and memory became central to sustaining a shared sense of belonging in the absence of territorial sovereignty.
The paper examines the role of key institutions—monasteries, schools administered by the Central Tibetan Administration, cultural centres, and refugee governance mechanisms—in mediating identity formation. These institutions functioned not only as sites of preservation but

also as arenas of cultural circulation, connecting local Tibetan communities to transnational networks across India, Nepal, Europe, and North America. Through curricula, religious instruction, commemorative practices, and public rituals, they produced narratives of loss, resilience, and continuity that shaped both collective memory and political consciousness.
Particular attention is paid to the intersection of exile identity with generational change. While the first generation of refugees experienced displacement as trauma and rupture, subsequent generations have negotiated more fluid identities shaped by Indian educational systems, economic participation, and global cultural flows. This paper analyses how young Tibetans in Himachal Pradesh navigate competing forms of belonging—Tibetan, Indian, diasporic, and global—while remaining anchored in narratives of exile and return. These negotiations reveal tensions between cultural preservation and adaptation, highlighting moments of inclusion, marginalization, and identity conflict within both Tibetan and host-society contexts.
The study also addresses the role of Indian state policies and local socio-cultural environments in shaping Tibetan refugee life. Himachal Pradesh's Himalayan geography, religious pluralism, and historical patterns of mobility provided a relatively conducive environment for Tibetan settlement. At the same time, the paper examines how legal ambiguities surrounding citizenship, mobility, and political participation have influenced Tibetan experiences of exclusion and belonging. These dynamics underscore the complex relationship between refugees, host states, and cultural identity formation.
By situating Tibetan exile in Himachal Pradesh within the longue durée of cultural history, this paper contributes to broader discussions on forced migration, identity construction, and cultural resilience. It challenges static notions of refugee identity by emphasising mobility, circulation, and institutional mediation as central to cultural continuity. The Tibetan case demonstrates how exile can generate dynamic cultural forms rather than cultural stagnation, producing identities that are simultaneously rooted in memory and responsive to changing historical conditions.
Ultimately, the paper argues that Tibetan refugee settlements in Himachal Pradesh represent a distinctive cultural landscape of exile—one where identity is continuously negotiated through institutions, practices, and transnational connections. In doing so, it offers insights into the cultural history of migration and displacement, aligning closely with the congress themes of identity, circulation, and mobility in historical perspective.

Blanchaert, Léon (doctoral student in contemporary history at the École des hautes études en sciences sociales, France) : « La circulation d'une identité dans l'espace et le temps. Les utilisations contemporaines du Bund socialiste juif »
[9/10, Room 50, 4:30-6:30pm]

Ces dernières années, une organisation politique fondée en 1897 a suscité un regain d'intérêt inattendu parmi les militants, les journalistes, les intellectuels et les publics politiquement engagés aux États-Unis : le Bund socialiste juif. Pour beaucoup, ce renouveau représente plus qu'une curiosité historique. Il offre un moyen de redécouvrir le passé afin d'articuler de nouvelles formes d'identité politique contemporaine. Cet article examine les raisons et les paradoxes de ce phénomène, en utilisant le Bund comme étude de cas pour étudier la fonction du passé dans la construction des identités politiques et la circulation des idées dans l'espace et le temps.
Le contexte de ce renouveau est façonné par la politique contemporaine aux États-Unis. En 2026, Zohran Mamdani a remporté les primaires démocrates à New York aux côtés de Brad Lander, soutenu par Jews for Racial and Economic Justice (JFREJ). La victoire de ce ticket ouvertement socialiste a ouvert la voie à la mairie de la plus grande ville des États-Unis – et de la plus grande ville juive du monde. Elle fait suite à d'autres succès presque remportés, tels que les campagnes présidentielles de Bernie Sanders, la montée de l'alt-right pendant la présidence de

Donald Trump, le massacre de la synagogue de Pittsburgh, la croissance d'un vaste mouvement de solidarité avec la Palestine – Jewish Voice for Peace – et la campagne de déportation massive.
Dans ce contexte, des auteurs et commentateurs issus d'horizons divers ont cherché à redécouvrir et à revaloriser différentes traditions de la gauche juive américaine[1]. Au cours des dernières années, les références explicites au Bund se sont multipliées bien au-delà des cercles historiographiques. Naomi Klein et Astra Taylor, par exemple, ont évoqué le Bund, présentant le concept de *doykayt* (« ici-té) comme un modèle pour un projet politique portable, antinationaliste et ancré dans la solidarité[2]. Molly Crabapple s'apprête à publier en 2026 un livre très attendu sur le sujet[3]. Bien que solidement ancré dans la recherche archivistique, cet ouvrage adopte un style narratif qui réinterprète explicitement l'histoire du Bund à travers des comparaisons. Un long éditorial publié par *Verso* en 2025 présentait également le Bund comme une tradition rare, à la fois explicitement juive et résolument antisioniste[4] — sans doute l'une des principales raisons de son regain d'intérêt.
Ces réinterprétations rouvrent des questions historiographiques qui ont elles-mêmes été façonnées par les sensibilités politiques des décennies qui ont suivi la Seconde Guerre mondiale et le *khurbn*, l'extermination par les nazis qui a mis fin à l'existence des masses juives en Europe de l'Est. Le caractère transnational désormais souligné par les auteurs contemporains n'est pas une projection anachronique, mais une caractéristique intrinsèque de l'histoire du Bund, fondée sur la circulation transfrontalière des militants, des idées et des ressources[5]. Les socialistes Yiddish[6] du Lower East Side, restent intégrés dans des réseaux transatlantiques denses[7]. Cependant, ce même transnationalisme a également généré des tensions qui risquent d'être négligées. L'identité politique bundiste s'est construite autour du concept d'« ici », mais elle était soutenue par un grand nombre de migrants qui s'étaient installés dans un « ici » nouveau et différent. En 1917, B. Charney Vladek se décrivait de manière célèbre comme ayant son âme en Russie et son corps en Amérique. Des décennies plus tard, un sentiment cohérent mais différent caractérisait le Comité juif du travail, impliqué dans le sauvetage des Juifs de l'Europe nazie et facilitant leur réinstallation aux États-Unis. À ce moment-là, le cœur avait traversé l'Atlantique. En conséquence, le récit dominant du Bund, reconstitué principalement à partir des archives du YIVO – miraculeusement préservées malgré l'occupation nazie de Vilna – a inévitablement marginalisé ceux qui, à Minsk comme à New York, avaient choisi de rejoindre la révolution bolchevique et considéraient comme légitime l'absorption du Bund dans le mouvement communiste[8]. De même, si l'opposition au sionisme a été une caractéristique du Bund depuis sa création, les conditions historiques radicalement différentes qui se sont développées au cours du XXe siècle incitent à la prudence lorsqu'il s'agit d'établir des parallèles directs entre les conflits linguistiques – yiddish contre hébreu – ou l'opposition à la migration vers la Palestine qui ne reposait pas toujours sur une critique anticolonialiste pleinement articulée.
Aborder le *doykayt* et d'autres concepts bundistes à travers le prisme koselleckien, attentif à la contemporanéité du non-contemporain, peut donc s'avérer un exercice fructueux. Cela peut en effet aider à imaginer de nouvelles formes de terrain d'entente pour les Juifs américains au-delà des cadres politiques existants. Une telle entreprise nécessite toutefois un engagement franc avec le passé, qui reconnaisse ses tensions, ses discontinuités et, parfois, ses incommensurabilités.

[1] Balthaser, Benjamin. 2025. *Citizens of the Whole World*. Verso Books.; Zuckerman, Marvin S. 2022. "The Spirit of Yiddish Socialism - Dissent Magazine." *Dissent Magazine*. December 21, 2022. https://shorturl.at/xynvy
[2] Klein, Naomi, Astra Taylor. 2025. "The Rise of End Times Fascism." *The Guardian*. The Guardian. April 13 2025
[3] Crabapple, Molly. 2026. *Here Where We Live Is Our Country*. Bloomsbury Publishing.
[4] "The International Jewish Labor BUND and the State of Israel." 2025. *Verso*. March 12, 2025. https://shorturl.at/RLyME

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In recent years, a political organization founded in 1897 has attracted renewed and unexpected attention among activists, journalists, intellectuals, and politically engaged audiences in America: the Jewish Socialist Labor Bund. For many, this revival represents more than a historical curiosity. It offers a way to rediscover the past in order to articulate new forms of contemporary political identity. This paper examines the reasons for—and the paradoxes within—this phenomenon, using the Bund as a case study to investigate the function of the past in the construction of political identities and the circulation of ideas in space and time.

The context of this revival is shaped by contemporary politics in the United States. In 2026, Zohran Mamdani won the Democratic primaries in New York City running alongside Brad Lander, supported by Jews for Racial and Economic Justice (JFREJ). The victory of this openly socialist ticket opened the path to the mayoralty of the largest city in the United States—and the largest Jewish city in the world. This followed earlier near-successes, such as Bernie Sanders's presidential primary campaigns, the rise of the alt-right during Donald Trump's presidency, the Pittsburgh synagogue massacre, the growth of a large movement of solidarity with Palestine—Jewish Voice for Peace—the mass deportation campaign.

Within this landscape, authors and commentators from diverse backgrounds have sought to recover and revalorize different traditions of the American Jewish left[1]. Over the last few years, explicit references to the Bund have multiplied well beyond historiographical circles. Naomi Klein and Astra Taylor, for example, have invoked the Bund in public talks and in a widely circulated article, presented the concept of *doykayt* ("hereness") as a model for a political project that is portable, anti-nationalist, and rooted in solidarity[2]. Molly Crabapple is set to publish in 2026 a long-awaited book on the subject[3]. While firmly grounded in archival research, the work adopts a narrative style that explicitly reinterprets Bundist history through comparisons. A long editorial published by Verso in 2025 similarly framed the Bund as a rare tradition that was at once explicitly Jewish and resolutely anti-Zionist[4]—arguably a key reason for its renewed appeal.

These reinterpretations reopen historiographical questions that were themselves shaped by the political sensitivities of the decades following World War II and the *khurbn*—the extermination by the Nazis, that put an end to the existence of the Jewish masses in Eastern Europe.

The transnational character now emphasized by contemporary authors is not an anachronistic projection but an intrinsic feature of the Bund's history grounded in the circulation of militants, ideas, and resources across borders[5]. Yiddish socialists[6] of the Lower East Side, remained embedded in dense transatlantic networks[7]. Yet this very transnationalism also generated tensions that risk being overlooked. Bundist political identity was built around Hereness, yet was sustained by large numbers of migrants who had relocated to a new and different "here." In 1917, B. Charney Vladek famously described himself as having his soul in Russia and his body in America. Decades later, a coherent but different feeling characterized the Jewish Labor Committee, involved in rescuing Jews from Nazi Europe and facilitating their resettlement in the United States. At that point, the heart had crossed the Atlantic. As a consequence the dominant narrative of the Bund, reconstructed mainly through YIVO archives—miraculously preserved despite the Nazi occupation of Vilna—inevitably marginalised those who, in Minsk as well as in New York chose to join the Bolshevik Revolution and considered the absorption of the Bund into the Communist movement legitimate[8]. Similarly, while opposition to Zionism was a defining feature of the Bund from its inception, the radically different historical conditions that unfolded over the twentieth century call for caution in drawing direct parallels. Conflicts over language—Yiddish versus Hebrew—were central, yet the Bund was not alone among Yiddishist movements, and resistance to migration to Palestine was not always grounded in a fully articulated anti-colonial critique.

Approaching *doykayt* and other Bundist concepts through a Koselleckian lens—attentive to the contemporaneity of the non-contemporaneous—can thus be a productive exercise. It may indeed help imagine new forms of common ground for American Jews beyond existing political frameworks. Such an endeavor, however, requires a frank engagement with the past: one that acknowledges its tensions, discontinuities, and, at times, its incommensurabilities.

Bozia, Eleni (PhD in Classical Studies and Digital Humanities, Department of Classics, University of Florida, USA), ' "Where Are You Really From?' Language as Homeland and Identity Negotiator from Greco-Roman Antiquity to the Present"
[9/10, Room 3.01, 9:30-10:30am]

This paper examines the relationship between language, belonging, and identity formation by placing the Greco-Roman world of the High Roman Empire in dialogue with modern experiences of migration and cultural negotiation. Starting from a contemporary question: "Where are you really from?" the study foregrounds language as a primary marker through which identity and belonging can be assessed, contested, and negotiated across time. While often perceived as a modern concern, the paper argues that such dynamics were already central to the lived experience of Imperial Roman subjects, whose mobility, legal status, and cultural affiliations challenged inherited notions of nativeness and ethnic origin.

Modern countries articulate ideals of unity through diversity, yet these formulations often mask tensions between inclusion and exclusion. Drawing on sociological, philosophical, and cultural-historical scholarship, the paper situates contemporary debates on immigration, citizenship, and language requirements within a longer intellectual genealogy. In particular, it interrogates prescriptive models of belonging against the backdrop of ancient Athenian autochthony and then Levi-Strauss and Derrida that rely on origin, ancestry, and instead proposes a framework that recognizes identity as layered, mobile, and continuously constructed.

Language occupies a pivotal role in this discussion. Beyond its function as a communicative tool, language operates as a symbolic and social boundary, capable of both facilitating integration and enforcing exclusion. Modern naturalization policies that impose linguistic proficiency requirements reveal the extent to which language has become a gatekeeping mechanism, even though it remains, by definition, acquirable and translatable. To illustrate the affective and existential dimensions of linguistic migration, the paper turns briefly to modern literary testimonies, such as Ágota Kristóf's, a Hungarian writer who lived in Switzerland and wrote in French reflections on writing in French and Jhumpa Lahiri's, a British-American author known for her short stories, novels, and essays in English and, more recently, in Italian, following her voluntary immersion in Italian. These cases demonstrate how language can function not merely as an instrument of assimilation, but as a site of self-fashioning and creative reorientation.

Against this contemporary backdrop, the paper focuses on the Roman Empire as a historical laboratory of mobility and cultural circulation. The Empire fostered unprecedented movement of people across vast territories, culminating in the extension of Roman citizenship to all free inhabitants in 212 CE. Yet legal inclusion did not erase cultural differentiation. Instead, language—especially Greek—emerged as a principal medium through which Imperial subjects articulated status, education, and belonging. Greek functioned not as an ethnic marker, but as a cultural and intellectual one, allowing individuals of diverse origins—Syrians, Gauls, Asians, Africans—to participate in a shared literary and rhetorical world.

Central to this process was the revival and transformation of Attic Greek. No longer tied exclusively to Athenian birth or Classical lineage, Atticism evolved into a cultural practice that signaled paideia rather than provenance. Through engagement with authors such as Dionysius of Halicarnassus, Favorinus, Lucian, Dio Chrysostom, and Aelius Aristides, the paper demonstrates how language became the primary criterion for identity and belonging of non-native speakers and naturalized citizens within the Roman Empire. These authors actively

undermined rigid notions of autochthony and reframed belonging as a matter of language education, performance, and cultural participation.
Ultimately, the paper argues that the Roman Empire developed a model of belonging based on cultural circulation rather than territorial fixation. Language functioned as both a vehicle and a symbol of this process, enabling individuals to transcend local origins and participate in a cosmopolitan community. By situating ancient linguistic practices alongside modern reflections on migration and belonging, the paper demonstrates that identity has long been shaped not by static roots, but by movement, adaptation, and the conscious choice of cultural affiliation. In doing so, it contributes to broader cultural-historical debates on how societies negotiate diversity, continuity, and change across time.

Brown, Paul (Independent Scholar Sydney, Australia), "Moral Traditions in Circulation: Liberal Leadership, Political Identity, and Cultural Protestantism in Postwar Australia" [9/12, Room 100, 9:30-11:30am]

This paper examines how moral traditions rooted in Protestant culture circulated through Australian political leadership in the postwar period, shaping political identity, civic belonging, and narratives of national purpose. Focusing on the leadership of Robert Menzies (1949–1966) and John Howard (1996–2007), it adopts a cultural-historical approach to explore how inherited ethical frameworks were transmitted, adapted, and reinterpreted across time in response to social, demographic, and political change.
Rather than treating moral tradition as either static inheritance or religious doctrine, the paper conceptualises it as a circulating cultural resource—a shared ethical vocabulary that moved through political rhetoric, policy justification, and public memory. These moral circulations informed how leaders articulated authority, legitimacy, and national identity in a liberal democratic context.
In the Menzies era, political leadership was embedded within a cultural environment shaped by Protestant assumptions concerning duty, thrift, responsibility, and social order. Menzies' appeal to the "forgotten people" articulated a moral vision that linked middle-class aspiration with civic obligation, embedding political authority within an ethical narrative of restraint and social cohesion. These assumptions circulated widely through institutions such as education, voluntary associations, and immigration policy, shaping postwar identity formation during a period of significant social reconstruction and population movement.
The paper then turns to John Howard as a later case study of moral re-circulation under conditions of secularisation and cultural pluralism. While Howard largely avoided overt religious language, his leadership drew upon many of the same ethical repertoires—home, family, work, responsibility, and national memory—translated into civic and cultural terms. In this context, moral tradition did not disappear but was reframed, enabling its continued circulation within a more diverse and secular society.
By analysing Menzies and Howard comparatively, the paper highlights how moral traditions circulate across generations rather than across borders alone. Such temporal circulation parallels wider cultural-historical studies of migration and movement, suggesting that ethical frameworks, like people and ideas, are mobile and adaptable. These circulations shape political identity by providing shared narratives through which communities understand belonging, responsibility, and authority.
Methodologically, the paper draws on close textual analysis of speeches, memoirs, interviews, and policy debates, situating Australian leadership within a broader anglosphere context. It argues that attention to moral circulation enriches cultural-historical understandings of identity, migration, and belonging, and offers insight into the enduring relationship between tradition and political authority in modern liberal societies.

Brunello, Giulia (Assistant Researcher for Cultural History and Historical Anthropology, MSCA Postdoctoral fellow, Faculty of the Arts, University of Ljubljana, Slovenia), "Around the World on the Flying Trapeze. The Ethair Family on Tour with the Great Circuses in the nineteenth Century"
[9/10, Room 3.03, 9:30-10:30am]

Examining the career of a nineteenth-century circus family sheds light on the movement of individuals who crossed borders while carrying with them knowledge, techniques, fashions, objects, and ideas. By its very nature, the circus was mobile and transnational, operating across regions and empires. Adopting a micro-historical approach within a global history framework, this paper investigates the lives and artistic activities of the English couple Stephen and Mary Ethair, who, together with their children, joined major European circuses and, between 1850 and 1880, travelled worldwide: from Paris to New York, from cities of the Habsburg Empire to the British colonies.
Born in England, Stephen and Mary Ethair began their careers with French impresario Henri Franconi's circus in London. A lithograph dated 1847 depicts Mary Ethair, not yet thirty years old, performing feats of skill with her three young children, all under the age of ten. Mary is lying on a large cushion with her legs raised vertically, supporting her two sons, Charles and Steve, seated upon her feet, while the youngest child, Rose, only six years old, balances with her feet on her brothers' shoulders, together forming a human pyramid.
During the 1850s, the Ethair family followed major circus companies, such as Cooke's Circus, on tours in France and England, combining equestrian performances with acrobatic acts. For a period, Stephen toured independently with his family across Europe, travelling to Vienna, Pest, Moravia, Königsberg in Prussia, and Venice, Trieste and Florence in Italy. Subsequently, the Ethairs joined the New York Circus and Circus Renz, both of which enjoyed considerable success in Vienna, Moravia, and Pest, offering audiences not only pantomimes and gymnastic, acrobatic, and equestrian vaulting, but also performances featuring trained elephants. In 1862, while working with the Franklin International Circus, the Ethair family performed in Cape Town and Calcutta, travelling via the island of Mauritius.
The repertoire of the Ethair company adapted to changes within the family. When the older children learned to perform with Arabian horses to the rhythm of waltzes and began working as equestrians in the leading European circuses, the parents were left with their younger sons only. As a result, equestrian acts were abandoned in favour of gymnastic and acrobatic exercises, alongside musical performances, pantomimes, and clown acts.
The itineraries of the Ethair family reveal global interconnections and forms of circulation enabled by infrastructures and networks of relationships linking performers, impresarios, and political and cultural milieus. Reports in periodicals record the diverse reactions of audiences: amazement turning into growing enthusiasm as spectators followed leaps and pirouettes performed on the back of a galloping horse; admiration for the contortions of the young clowns; "shivers down the spine" when watching aerial performances on the trapeze and rings; and laughter in response to clown pantomimes. In short, intense emotions and entertainment. Yet did the repertoire adapt to audience expectations? Did different publics respond to or appreciate performances in distinct ways?
The circus repertoire—reconstructed through periodicals, posters, and administrative documents— makes it possible to observe the specificities of reception among audiences of different languages, tastes, artistic ideals, expectations and cultural horizons (including ideas of beauty, representations of the body, and images of femininity and masculinity). The research asks whether and how the repertoire underwent adaptations and transformations in different geographical, social, and cultural contexts; how fashions circulated between centres and peripheries, empires and colonies; and finally, whether processes of cultural hybridisation,

appropriation, and exoticisation can be identified in acts and performances, as well as in costumes and music.

Bucur, Constantin-Emil (Assistant Professor / Vice-Dean Responsible for Students' Affairs, University of Bucharest, Romania), "The Dynamics of the Academic Diaspora in the Context of the Post-Cold War Migratory Process for Central and Southern European Countries. The Romanian Case"
[9/11, Room 3.01, 2-4pm]

The last three and a half decades have been marked by an obvious interest in the diaspora in general and the academic diaspora in particular. The formula, often used in the broader context of "brain drain", refers to migrants who work in the intellectual, academic and cultural elites of the host country. In this regard, studies have been conducted around the world whose objectives were to analyze the characteristics of these communities and their relationship with their countries of origin. Our approach aims to continue the specialized concern at a global level regarding this niche, in relation to the Romanian context. Thus, having as a case study researchers and teachers from the Romanian space, the central purpose of the paper is an exploratory one. On the one hand, it aims to understand the characteristics of the Romanian academic diaspora in Italy and Spain and its relevance for Romania. On the other hand, the approach will attempt to provide an overview of the ways in which the interest of various institutional actors in the host country towards diasporic communities is manifested.

Calonaci, Stefano (Associate Professor of Early Modern History at the University of Siena, Italy), ' "One Should Not Have Been Born in Florence': Dynastic Mobility, Emotion, and Identity in the Life of Anna Maria Luisa de' Medici"
[9/11, Room 50, 2-4pm]

The mobility of queens and princesses through marriage has long been recognized as a central mechanism of dynastic politics in early modern Europe. Scholars have examined these transfers in terms of diplomatic strategy, confessional balance, succession politics, and the circulation of artistic and cultural models across courts. Yet the emotional dimension of such relocations—and their impact on the construction of personal and dynastic identity—remains comparatively less explored.

This paper focuses on an emblematic but understudied figure: Anna Maria Luisa de' Medici (1667–1743), Electress Palatine and last descendant of the Medici dynasty. In 1691 she left Florence for Düsseldorf to marry Johann Wilhelm of the Palatinate, entering a foreign political and cultural environment at a moment when the future of her dynasty was increasingly uncertain. Her relocation, though politically strategic, generated a sustained emotional negotiation with distance, displacement, and belonging.

Drawing on her correspondence, particularly with Cardinal Francesco Maria de' Medici, the paper reconstructs a rich emotional landscape marked by irony, homesickness, cultural comparison, and disciplined self-awareness. Her remark that certain northern cities could seem beautiful "only to someone not born in Florence" encapsulates both nostalgia and civic pride. Far from being a passive dynastic instrument, Anna Maria Luisa emerges as a woman of strong personality, sharp wit, and critical sensibility, capable of transforming emotional experience into cultural and political positioning.

The paper argues that her years in the Palatinate intensified rather than weakened her Tuscan identity. Mobility did not dissolve belonging; it sharpened it. Upon her return to Florence in 1717, and especially during the final years of Medici rule, the emotional memory of exile informed her role as guardian of dynastic heritage and civic memory. Her later actions in safeguarding the

Medici collections can thus be reread as rooted not only in political calculation but also in a long process of identity consolidation shaped by cross-border movement.
By situating this case alongside other dynastic relocations, the paper contributes to a broader reflection on how elite female mobility generated complex emotional responses that, in turn, shaped political identity at moments of dynastic transition.

Cash, Jennifer R. (Lecturer in History and the Interdisciplinary Collaborative Core at Nanyang Technological University, Singapore), "Histories of Risk, Identity, and Economic Underdevelopment in the Three Rivers Region"
[9/12, Room 3.03, 9:30-11:30am]

This paper looks at the way "risk" attaches to portrayals of collective identities in the "three rivers region" between the Prut, Dneister, and Danube rivers. The underdevelopment of this region, falling within the borders of present-day Romania, Moldova, and Ukraine, is—like much of Southeastern Europe—frequently associated in popular culture (as well as economic studies) with peoples whose behaviors are either too risky (irrational) or not risky enough (risk-averse). Similarly, trajectories of movement and migration are depicted within the vocabularies of risk, with little attention to empirical experience or memory of risks in the region—which have been substantial over the past century. This paper therefore juxtaposes representations of local communities with historical and ethnographic studies to ask how risks related to longer- and shorter-term experiences with—e.g.- wars, state formation and collapse, and environmental uncertainties—have informed the development and expression of local identities.

Charalambous, Giorgios (Phd Researcher, European University Institute, Firenze, Italy), "Cypriot Diasporic Organizations in the United Kingdom: Identity Formation, and Anti-Colonial Politics in the Colony during the 1950s"
[9/11, Room 3.01, 2-4pm]

The Cypriot diaspora in the United Kingdom is one of the largest communities of Cypriots outside the Republic of Cyprus and the island. The Cypriot diaspora is the result of massive migration flows of Greek Cypriots and Turkish Cypriots to the United Kingdom from the late 1920s until the late 1980s. The main factors pushing Cypriots to migrate were economic. However, the troubled history of Cyprus, with the political events of the twentieth century, was an additional push factor for Cypriots to choose the long journey of migration. Cypriots chose the United Kingdom, especially London, because they were British colonial subjects, which allowed them to travel throughout the empire with the proper papers.
If we look more closely at the first half of the twentieth century in Cypriot history, we will find that colonialism, as another system of identity formation, generated new data on the island, whilst the rise of nationalism in both communities brought new political realities. Since the 1930s, Cypriot immigrants in the United Kingdom—especially in London—have tried to maintain their links to Cyprus by becoming active in organizations/associations and clubs, building their own churches, and trying to influence and enlighten British society about the political situation in Cyprus. Throughout the twentieth century, Cypriot organizations functioned as spaces for the formation and negotiation of hybrid identities, mainly ethnic/national and political.
This abstract examines how Greek and Turkish Cypriot organizations and associations in the UKpolitical and cultural—acted as central arenas for the formation, promotion, and preservation of ethnic/national and political identities. Additionally, it shows how the anti-colonial struggle in Cyprus (1955–59) was reflected within the Cypriot community residing in the colonial power, the

UK. Archival material from various organizations, as well as from the British government itself, which closely monitored Cypriot activities, shows a significant increase in the political and cultural activities of Cypriot organizations in the United Kingdom. These facts prove that these associations served as transnational extensions of the Cypriot politics.
Through the archives and the existing literature, we can see that the existence and activities of Cypriot organizations before the Republic of Cyprus in 1960 and the division in 1974, especially during the anti-colonial struggle, laid the foundations for the formation of ethnic and political identities in the Cypriot community. The reason was the political and social agitation in Cyprus (1950s) that intersected with the lived experiences of Cypriot migrants in the UK. On the one hand, we have the intense efforts of the Greek Cypriots to explain, in political and national terms, the need for Cyprus to unite with Greece, seeking to prove the island's Greekness. On the other hand, we have the mobilization of Turkish nationalism in the Turkish Cypriot community, which proposes the division of the island and invokes Turkish identity to prove that it is part of the Turkish nation.
In conclusion, the period of anti-colonial struggle in Cyprus represented the culmination of all previous efforts by Cypriots to break free from their identity as colonial subjects and to fulfill their national aspirations as expressed by each community separately. An additional purpose of this abstract is to focus on the importance of mechanisms for formatting and maintaining ethnic and political identity within immigrant communities. In times of tension and conflict, these mechanisms act as links to migrants' homelands while also serving as transnational satellites of the political agendas in their host countries. The Cypriot case is noteworthy, as we are talking about mechanisms that transferred anti-colonial sentiment within the colonial power itself, while at the same time creating a collective consciousness around hybrid identities during periods of political conflict.

Ciarini, Alessio (PhD Candidate in Antropologia del Mondo Antico at the University of Siena, Italy), "Dialect, Identity, and State Control: Explaining the Dorian Case without Migration"
[9/10, Room 3.01, 9:30-10:30am]

It was once believed that the Dorians, one of the four "major groups" of the Hellenic family, migrated from central Greece into the Peloponnese at the end of the Late Bronze Age, destroying the Mycenaean civilization or occupying its ruins after its collapse. This reconstruction has since been abandoned by most scholars due to the absence of archaeological evidence and the substantial historical unreliability of the migration narratives preserved in ancient sources. It is now generally assumed that Dorian identity is a later construction, likely developed in the context of Archaic Sparta.
However, in the absence of a mass migration, how can we explain the evolution of the Greek dialect landscape between the end of the Mycenaean period and the beginning of the Late Geometric period? This paper proposes to interpret these linguistic and social changes in light of the policies of social and demographic control implemented by agrarian states in antiquity, using two comparative case studies: the spread of Luwian within the Hittite Empire and that of Aramaic in the Assyrian Empire. Through a controlled historical comparison, this paper uses better-documented Near Eastern cases to model possible mechanisms of linguistic change in early Greece, arguing that forced migrations and deportations could shape the social environment as profoundly as external invasions. By examining how state mechanisms influenced linguistic circulation and the formation of group identities, the study offers a cultural-historical framework for understanding transformations in ancient Greek dialects and communities.

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Chen, Shen-Bin (doctorant, Université Sorbonne-Nouvelle, France), “Shifting Identities: Political Democratization and Cultural Reconfiguration in Taiwan”
[9/12, Room 100, 9:30-11:30am]

Since 1949, the term "Taiwan" has no longer referred to a geographical space, but has gradually evolved to refer to a political entity that is not recognized on the international stage, but is actually under the control of the Republic of China. Over several centuries, the gradual arrival of Han migrants—primarily from Fujian (福建) and Guangdong (廣東)—led to a relative decline in the proportion of Austronesian indigenous populations. These migration processes were accompanied by cultural influences from the Chinese mainland, which progressively changed the island’s cultural landscape. The occupation of Japan from 1895 marked the beginning of a fifty-year period of colonial rule characterized by profound political, social, and cultural transformations, during which a distinct Taiwanese consciousness gradually took shape. The languages, religions, and social practices introduced by generations of migrants became intertwined with Indigenous cultures and were later reconfigured through interaction with the modern cultural forms and institutions inherited from Japanese colonial rule.
Following the Second World War, the retreat of Kuomintang (國民黨, the KMT) to Taiwan was accompanied by the imposition of martial law and the establishment of a one-party authoritarian regime. In this context, the multiple cultural layers produced by the island’s plural historical experiences were largely marginalized by the official discourse of “Chinese culture” promoted by the KMT, which sought to situate Taiwan within a China-centered cultural continuum. Under authoritarian rule, cultural policy sought to emphasize an official vision of Chinese culture through the homogenization of cultural representations, while restricting the public expression of local experiences. From the 1970s onward, however, the Republic of China’s deepening diplomatic isolation and the rise of domestic opposition movements gradually undermined the regime’s legitimacy. Political reforms initiated during the Chiang Ching-kuo (蔣經國) era and subsequently advanced under Lee Teng-hui (李登輝) paved the way for an institutionalized democratic transition, marked by the introduction of direct presidential elections in 1996 and the first peaceful transfer of power through electoral alternation in 2000.
Within the broader context of Taiwan’s political democratization, cultural policy likewise underwent a significant transformation. The establishment of the Council for Cultural Affairs in 1981, followed by the expansion of local cultural centers from the late 1980s onward, signaled a gradual shift from a highly centralized model of cultural governance toward more participatory and decentralized forms. These political and cultural changes facilitated the recognition of cultural diversity and the localization of public cultural policy, as cultural practices increasingly

moved from the center to local communities. Culture thus emerged as a crucial vehicle for democratic consolidation and identity formation in Taiwan. It became a central arena of identity negotiation, within which relationships between past and present, center and periphery, and state and society have been continually redefined.

This study addresses the following questions: How has the culture in Taiwan been disseminated, selected, and reshaped through state cultural policies under different political regimes? What role does the state play in the construction of cultural identity, and how does this role change in the context of democratization? In a landscape marked by diverse and often competing memories, does Taiwanese cultural identity emerge through processes of integration, substitution, or juxtaposition of cultural narratives? To address these questions, the study adopts a comparative approach focused on two museum institutions: the National Museum of History in Taipei and the National Museum of Taiwan History in Tainan. By comparing the historical narratives produced by these institutions, the study examines the politics of identity embedded in representations of the past and traces a broader shift from a narrative centered on "legitimate China" toward one that increasingly foregrounds Taiwan's own historical experiences.

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Depuis 1949, le terme « Taïwan » ne renvoie plus seulement à une réalité géographique, mais tend à désigner une entité politique reconnue dans le cadre international et placée sous le contrôle effectif de la République de Chine. Depuis plusieurs siècles, l'arrivée progressive de migrants Han, principalement originaires du Fujian 福建 et du Guangdong 廣東, a entraîné un déclin relatif des populations autochtones austronésiennes. À ces mouvements migratoires se sont ajoutées des cultures venues du continent, qui ont progressivement transformé le paysage culturel insulaire. La cession de Taïwan au Japon en 1895 inaugure une période de domination coloniale de cinquante ans, marquée par de profondes transformations politiques, sociales et culturelles, au cours de laquelle se développe progressivement une conscience identitaire taïwanaise. Les langues, les religions et les pratiques sociales apportées par plusieurs générations de migrants se sont entremêlées aux cultures autochtones, puis recomposées avec les formes culturelles modernes et les institutions héritées de la colonisation japonaise.

Après la Seconde Guerre mondiale, le repli du Kuomintang 國民黨 à Taïwan s'accompagne de l'instauration de la loi martiale et d'un régime de parti unique. Dans ce contexte, les différentes strates culturelles issues de l'histoire plurielle de l'île sont largement ignorées par le discours officiel de la « « culture chinoise » promu par le Kuomintang, lequel cherche à inscrire Taïwan dans une continuité culturelle chinoise. Sous le régime autoritaire du Kuomintang, les politiques culturelles visent à homogénéiser les représentations culturelles et à limiter l'expression publique des expériences locales. À partir des années 1970, l'isolement diplomatique de la République de Chine croissant et la montée des forces d'opposition de intérieur de l'île contribuent toutefois à affaiblir progressivement la légitimité du régime. Les réformes politiques engagées sous Chiang Ching-kuo 蔣經國, puis poursuivies sous Lee Teng-hui 李登輝, ouvrent la voie à une transition démocratique institutionnalisée, dont les étapes majeures sont l'élection présidentielle au suffrage universel direct en 1996 et les alternances pacifiques du pouvoir pour la première fois en 2000.

La création du Conseil des affaires culturelles en 1981, puis le développement des centres culturels locaux à partir de la fin des années 1980, témoignent d'un déplacement progressif d'un modèle de gouvernance culturelle fortement centralisé vers des formes plus participatives et décentralisées. Ces évolutions culturelle et politique favorisent la reconnaissance de la diversité culturelle et l'ancrage local des politiques culturelles, les pratiques culturelles se déployant désormais davantage à l'échelle des territoires. Les cultures deviennent ainsi des vecteurs essentiels de la construction démocratique et de l'affirmation identitaire à Taïwan. Elles

s'imposent comme espaces centraux de négociation identitaire, dans lesquels les rapports entre passé et présent, centre et périphérie, État et société sont constamment redéfinis.
Cette recherche s'articule autour de plusieurs questions fondamentales : comment la culture taïwanaise circule-t-elle, est-elle sélectionnée et redéfinie sous des régimes politiques successifs ? Quel rôle l'État joue-t-il dans la construction de l'identité culturelle, et comment cette influence évolue-t-elle avec la démocratisation ? Dans un contexte de pluralité mémorielle, l'identité culturelle taïwanaise résulte-t-elle d'un processus d'intégration, de substitution ou de juxtaposition de récits culturels ? Afin de répondre à ces interrogations, l'étude adopte une approche comparative centrée sur deux institutions muséales majeures : le Musée national d'histoire à Taipei et le Musée national d'histoire de Taïwan à Tainan. La comparaison de leurs récits historiques permet d'analyser les enjeux identitaires liés à la représentation du passé et de mettre en lumière le passage progressif d'un récit centré sur la « Chine légitime » à une valorisation accrue des expériences historiques propres à Taïwan.

Coakley, Alexandra (PhD candidate in the Department of History at UC Berkeley, USA), "Letters to the Editors: How Queer Journalists and their Readers Created Global Community in an Epidemic"
[9/12, Room 3.01, 9:30-11:30am]

In the summer of 1981, San Francisco's longest-running queer newspaper, the Bay Area Reporter, published a 100-word article in its then modest medical news section announcing the emergence of a mysterious illness affecting the gay community. The small, independent press—mainly circulated in the bars, bookstores, and bathhouses of San Francisco's historically gay Polk Gulch neighborhood—was the first U.S. media outlet to identify a new virus and disease that the Centers for Disease Control and Prevention would later call HIV/AIDS. Although traditional public health institutions neglected to respond with proportionate urgency to the spreading epidemic, papers like the Bay Area Reporter and other queer papers across the globe stayed ahead of mainstream reporting on the disease, and began to transform into vital exchanges of medical news and advice. From the emergence of HIV/AIDS in the early 1980s through the advent of the internet and digital publishing (a sea change many queer papers navigated more successfully than major city and national newspapers), local queer journalists and their readers moved to build a global informational bulwark against disease.
What role did small, local newspapers play in gay communities' battle to end a global health crisis? How did tiny neighborhood publications build an international information network and cultural exchange that thrived throughout and beyond the worst impacts of HIV/AIDS? My paper, "Open Forum: How Queer Journalists and Their Readers Created Global Community Through a Pandemic" seeks to trace the ways that local journalism in gay communities around the world radically reimagined their neighborhood publications as virtual sounding boards to navigate an escalating health calamity. Across national borders, queer journalists tailored their coverage to better serve the range of experiences that their readers suddenly shared amidst a plague, ramping up reporting on medical research, expressions of personal and collective grief, protest art, intra-community debate over the wider political cause undergirding AIDS activism, and resources for queer institution building. While major newspapers ran stories stigmatizing and marginalizing those who contracted HIV and died from AIDS, tiny newspapers that had served their local communities for decades leaned on a new and robust transnational network for health information, advocacy, and new coalitions for identity formation.
The story of international AIDS activism and the provocative protests that the AIDS Coalition to Unleash Power (ACT UP) brought to the streets of New York, Paris, London, and elsewhere is better known than the international queer press movement. Founded by playwright Larry Kramer in 1987, ACT UP's primary goal was to expose the homophobic inaction of public health institutions and secure accessible treatment for the disease. ACT UP deployed powerful protest

stunts; its members staged "die-ins" in the middle of busy intersections, spilled fake blood on the doorsteps of public health offices, and once draped an enormous makeshift condom over the home of a U.S. senator. Crucially, the organization successfully lobbied the FDA and pharmaceutical industry to fast-track better treatment for AIDS. But the new treatments were also prohibitively expensive as the expedited approval process prompted pharmaceutical companies to lobby for trade and price protections supported by policymakers. Drug prices made ACT UP's primary goal—universal access to AIDS treatment—impossible, and many members who felt that more resources should be allocated to issues like fair housing for AIDS sufferers, universal healthcare, global treatment distribution, and medical research that did not sideline women, sex workers, and communities of color began breaking away from ACT UP altogether, with the main New York chapter splitting apart in 1991-1992.

Queer newspapers diligently narrated these events, with many of their staff and readers taking part in ACT UP and other organized protest campaigns themselves, but my research suggests that the press movement, in its own right, and the daily contributions of its writers, editors, and readers, was a critical virtual community-building space in the history of international queer solidarity, beyond the years in which ACT UP captured wider international attention. This paper will foreground journalists in the story of AIDS activism to explore the organization, reach, and impact of the interconnected communities that developed around queer newspapers. Highlighting the formation of identity during the international queer press movement has the potential not only to expand the definitional scope of the wider movement to end the disease, but also to situate political responses to AIDS within other overlapping developments of the time: the rise in popularity of small alternative publications amid the crisis of mainstream newspapers losing readership, the emergence of new virtual communities alongside the growth of digital information technology, and growing cross-border solidarity among historically marginalized communities.

Coladonato, Valerio (Associate Professor in Film Studies at Sapienza University of Rome, Italy) and Damiano Garofalo (Associate Professor in Film & Television History at Sapienza University of Rome, Italy), "Italian Cinema, Postwar Identity, and the Neorealist Myth: Challenging the Canon through the Circulation of *Paisà*"
[9/10, Room 3.02, 4:30-6:30pm]

Our paper revisits the making and reception of the film *Paisà* (1946), through a comparative discussion of the itineraries of Roberto Rossellini and Klaus Mann, and its reception among French and U.S. audiences. Through this approach, we aim to question the enduring myth of the exclusive "Italianness" of neorealism. Moving beyond the auteurist framework, which positions Rossellini as the leader of a self-contained postwar cinematic school, we aim to reconstruct a dense transnational nexus linking circulation contexts, reception cultures, and the migration of both film professionals and audiences.

Drawing on previously unexplored archival materials from Italy, France, Great Britain, and the United States, we foreground Klaus Mann's overlooked contribution to *Paisà*, to situate it within broader networks of exile, military service, and cultural mediation. At the same time, we reassess Rossellini's role through the lens of production practices, with special attention to evidence pointing to the role of the Allied Control Commission's influence in the postwar period.

In line with recent scholarship, we position neorealism as a phenomenon shaped by both intentional and unintentional forms of transnationalism. On the level of production, *Paisà* emerges from encounters between Italian filmmakers, the U.S. Army, and writers whose trajectories cut across national frameworks (in particular Klaus Mann and Alfred Hayes). On the level of circulation, we analyze the film's distribution channels, as well as Rossellini's reception in France and across the Atlantic—where large groups of Italian immigrants shaped the expectations for Italian films' cultural impact. Despite neorealism being rapidly identified, promoted, and mythologized as a "new Italian school," this more nuanced historical reconstruction shows how it articulated conflicted perspectives on liberation, occupation, and reconstruction.

Focusing on the film's transatlantic intermediaries, we will argue that *Paisà* came to occupy an ambivalent space, where production practices and reception discourses intersect and partially obscure one another. By juxtaposing Rossellini's canonical trajectory with Mann's marginalization, we will propose a reassessment of neorealism not as a bounded national style, but as a contingent, transnational formation emerging from postwar itineraries, asymmetrical power relations, migration cultures, and unstable cultural affiliations.

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Corriou, Morgan (maîtresse de conférence, université Paris 8 Vincennes - Saint Denis, France) : « The Circulation of Egyptian Films in France in the Age of Decolonisation »
[9/10, Room 3.02, 4:30-6:30pm]

During the 1930s, Egyptian films achieved immense popularity in North Africa, where French colonial policy hindered the development of a national film industry. In a public sphere that restricted media expression in Arabic, the screening of these films, along with the circulation of their songs on records and radio, regularly gave rise to political demonstrations. Initially distributed by Lebanese and Algerian entrepreneurs, these films soon crossed the Mediterranean in the wake of student and labour migrations.

This paper examines the circulation of Egyptian films in metropolitan France at a time marked by decolonisation struggles and in the aftermath of the Suez Canal crisis, which disrupted exchanges between Egypt and France. While France today prides itself on being the world's leading market in terms of the diversity of film directors' nationalities, owing to an ambitious cinema policy, this contribution seeks to write a different history of the circulation of foreign cinemas in the country—one that foregrounds the role of migration, far removed from the traditional frameworks of legitimate cinephilia that have largely preoccupied academic research.

The paper first reconstructs the landscape of distribution companies, considering both their economic organisation and the sociology of distributors. Particular attention is paid to the role of Maghrebi Jews in the importation of Egyptian films into France, through the cases of Francorex (André and Pierre Bensimon) and Films Régent (Jacques Haïk). More specifically, it examines the processes of transition in which firms that had developed within a colonial economy became engaged during the era of independence—especially as colonial authorities in the post-war period encouraged the relocation of many such companies to metropolitan France.

The paper also maps the cinemas screening Egyptian films, situating the place of this cinema within overall programming and focusing on the composition of audiences and their viewing practices, in a context of intense police surveillance. The paper further examines the role of exhibitors, their sometimes stereotyped perceptions of "North African" audiences, as well as the relationships they forged with their spectators, and, in some cases, with Algerian revolutionaries.

Finally, it turns to the catalogue of films screened and their reception by audiences. The poor quality of the prints and the age of films shown repeatedly irritated audiences who felt marginalised. Accusations concerning the superficiality of the plots also proliferated, at a time when more politically engaged Arabic-language film production was developing in Egypt, Algeria, and Syria, yet struggled to find a place in French cinemas, notably as a result of censorship.

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Les films égyptiens conquièrent, durant les années 1930, une immense popularité dans les pays du Maghreb où la politique coloniale française freine le développement d'une production cinématographique nationale. Dans un espace public qui limite l'expression médiatique en langue arabe, la projection de ces films, ainsi que la diffusion de leurs chansons sur les disques et à la radio, donnent régulièrement lieu à des manifestations politiques. Ces films, distribués dans un premier temps par des entrepreneurs libanais et algériens, traversent bientôt la Méditerranée dans le sillage des migrations d'études et de travail.
Dans cette communication, nous nous intéresserons à la circulation des films égyptiens en France métropolitaine à l'heure de la décolonisation et dans le sillage de la crise du canal de Suez qui interrompt les échanges entre l'Égypte et la France. Alors que le pays se targue aujourd'hui d'être le premier marché au monde en termes de diversité de nationalités des réalisateurs, grâce à une ambitieuse politique du cinéma, il s'agit d'écrire ici une autre histoire de la circulation des cinématographies étrangères dans l'Hexagone, en mettant au premier plan le rôle des migrations – loin des cadres traditionnels de la cinéphilie légitime qui ont principalement intéressé la recherche académique.
Nous nous attacherons d'abord à faire le tableau de ces sociétés de distribution, tant du point de vue de leur organisation économique que de la sociologie des distributeurs. Nous nous intéresserons notamment au rôle des Juifs maghrébins dans l'importation des films égyptiens en France, à travers l'exemple de Francorex (André et Pierre Bensimon) et de Films Régent (Jacques Haïk). Nous souhaitons plus spécifiquement interroger les processus de transition dans lesquels s'engagent, à l'ère des indépendances, des firmes qui s'étaient développées dans le cadre d'une économie coloniale – dans l'après-guerre, les autorités coloniales avaient ainsi poussé à la relocalisation de nombre de ces entreprises en France métropolitaine.
Il s'agit également de dresser une carte des salles projetant des films égyptiens, en mettant en perspective la place de ce cinéma dans la programmation et en nous attachant à la composition des publics et à leurs pratiques, dans un contexte de fort contrôle policier. Nous examinerons également le rôle des exploitants, leur vision parfois stéréotypée des publics « nord-africains »,

mais aussi les relations qu'ils ont pu nouer avec leurs spectateurs, voire avec des révolutionnaires algériens.
Enfin, nous nous pencherons sur le catalogue des films diffusés et leur réception par les spectateurs. La faible qualité des bobines et l'ancienneté des films vus et revus irritent des publics qui s'estiment relégués. Les accusations contre la superficialité des intrigues fusent également, alors que se développe, en Égypte, en Algérie ou en Syrie, une production de langue arabe plus engagée, qui peine à trouver sa place dans les salles françaises, notamment à cause de la censure.

Culp, Kara Alexandra (History PhD Student at the University of Texas, USA), "Schooling the Alamo: Mexican American Literary Culture and Education in San Antonio"
[9/12, Room 3.01, 9:30-11:30am]

The Chicano Movement, a social movement where Mexican Americans fought for their civil rights in the 1960s and 70s, had a strong base in the city of San Antonio, Texas. Located in the central southern United States and only 240km from the Mexican border, it was a cradle of Mexican American civil rights. It was home to a number of chapters of influential organizations such as La Raza Unida Party and the Mexican American Youth Organization (MAYO), and was a cultural center for the Mexican American population. It was also the home of the *Chicano Times*, a newspaper created by and for Mexican Americans in order to distribute information about the social issues that were important to them. In the U.S., Mexican Americans had historically faced a variety of discriminatory practices, including economic and social stratification as well as being placed in segregated schools and neighborhoods. Due to its history and location, San Antonio served as the ideal battleground for Mexican Americans to define their cultural identity and establish their movement. The city demonstrates that Texas, a part of the United States traditionally viewed as politically conservative, has a strong history of radical progressive thought. This is shown through the activist-centered literature that the community developed to counter the dominant narratives present in other publications.
In my paper, "Schooling the Alamo: Mexican American Literary Culture and Education in San Antonio", I present a community-based microhistory of San Antonio's Mexican American population in the 1970s. Mexican Americans are a population that is both deeply entrenched in the land they call home and uniquely transnational. The group includes those who have lived in the area long pre-dating U.S. colonialism, with a mix of Indigenous and Hispanic ancestry, as well as immigrants from other parts of Mexico. While existing works such as *"We Want Better Education!" The 1960s Chicano Student Movement, School Walkouts, and the Quest for Educational Reform in South Texas* by James B. Barrera do cover parts of the Chicano Movement in San Antonio, this paper is specifically centered around an examination of culture through writing, analyzing how Mexican Americans present themselves and their education in their own words, like the newspaper the *Chicano Times*, as compared to those from the dominant American culture such as the San Antonio Register. It is couched in a methodology of source criticism, where I analyze the biases present within documents depicting the same people, places, and events. I argue that there was a substantial difference in how Mexican Americans viewed themselves and their schooling as compared to the politically U.S.-dominant culture in the city, including the topic of bilingual education, which the *Chicano Times* presented positively, while the Register viewed it as a "problem."
In addition, I aim to connect this history to larger historical events by placing it chronologically within important national legal developments relevant to Mexican Americans of the period, such

as the Bilingual Education Acts of 1968 and 1974, which changed federal policy to allow and fund schooling in both English and non-English languages, as well as court cases such as Cisneros v. Corpus Christi ISD (1971) and San Antonio Independent School District v. Rodriguez (1973), which dealt with the Mexican American population directly. This framework will allow the analysis of newspapers to serve as a method through which to view the implementation of federal legal rulings on the local Mexican American population in San Antonio, using cultural history as a lens to see how they viewed the same developments as compared to the dominant American population. It will demonstrate the cultural self-determination the population engaged in and its perspectives on and resistance to unjust educational practices.

De la Blanchardière, Malo (doctorant université Paris-Saclay / université de Genève) : « Concerts humanitaires et construction d'identités transnationales (1971-2005) »
[9/10, Room 3.02, 2-4pm]

Depuis le début des années 1970, les concerts humanitaires se sont imposés comme des dispositifs centraux de mobilisation des musiques populaires sur la scène internationale[1]. Généralement appréhendés à travers deux fonctions principales – la levée de fonds et la sensibilisation de l'opinion face à des crises humanitaires – ils sont plus rarement envisagés comme des dispositifs de production d'identités collectives. Cette communication propose, dans le sillage des réflexions de l'historienne Lucy Robinson[2], de déplacer le regard en montrant que les concerts humanitaires remplissent une troisième fonction, largement sous-estimée : la fabrication d'une identité transnationale de la générosité.
Inscrite dans une histoire culturelle attentive aux circulations transnationales[3], cette communication envisage le concert humanitaire comme un dispositif relationnel, dans lequel les artistes sur scène manifestent un premier don en se produisant gratuitement, afin de solliciter un second don auprès des (télé)spectateurs. Au-delà de leurs fonctions caritatives, les concerts humanitaires peuvent être appréhendés comme des objets culturels à part entière, où se donnent à voir et à entendre des formes spécifiques de mobilisation, de don et d'identification collective. Cette identité de la générosité, ainsi spectacularisée, se construit toutefois en miroir d'une autre identité, tout aussi structurante : celle des victimes humanitaires, fréquemment représentées à travers des figures génériques de la souffrance et silenciées au sein des « dispositifs musicaux humanitaires »[4].
Cette communication fait l'hypothèse que le concert humanitaire institue une relation de bienfaisance structurée par de fortes asymétries symboliques, révélatrices des rapports de pouvoir à l'œuvre dans l'humanitaire international[5]. Par la mise en scène du don, ces événements contribuent à la constitution d'une communauté transnationale de donateurs, tandis que les victimes des crises humanitaires apparaissent moins comme des sujets historiques que comme des figures impuissantes.
Pour étayer cette analyse, la communication s'appuie sur trois études de cas historiques : le Concert pour le Bangladesh organisé par George Harrison en 1971, le Live Aid en 1985, et les concerts Live 8 en 2005. Inscrits dans des contextes historiques distincts, ces trois moments permettent de saisir à la fois les continuités et les recompositions de ces identités humanitaires transnationales sur plus de trois décennies. Le Concert pour le Bangladesh inaugure un modèle de mobilisation musicienne articulant engagement artistique, émotion collective et solidarité à distance, tout en installant une première grammaire de représentation des victimes. Le Live Aid marque une étape décisive par son ampleur et la consolidation d'un public sans frontières réuni autour d'une même expérience émotionnelle. Les concerts Live 8, enfin, inscrivent cette identité humanitaire dans un cadre plus explicitement politique, tout en reconduisant des dispositifs de représentation largement hérités des années 1980. Ces trois moments permettent également d'analyser l'évolution des formats, des dispositifs scéniques et médiatiques, ainsi que des publics

mobilisés, dans un contexte de transformations profondes de l'industrie musicale et des régimes de sensibilité humanitaire.

L'analyse repose sur une historiographie en renouvellement et un corpus de sources variées, notamment des archives inédites issues d'organisations humanitaires, de producteurs de concerts et d'acteurs du monde musical, ainsi que des sources médiatiques (presse musicale, captations des concerts). Ce travail s'adosse également à une série d'entretiens réalisés avec des producteurs, artistes et spectateurs impliqués dans ces concerts. Cette approche permet d'entrer dans la fabrique concrète des concerts humanitaires, en restituant les logiques des acteurs, les effets médiatiques et les arbitrages symboliques qui président à la mise en musique du don.

L'examen croisé des discours sur scène, des répertoires musicaux et des images diffusées montre que, si la musique joue un rôle central comme vecteur de mobilisation en transformant la compassion transnationale en performance publique, elle contribue également à figer les victimes dans une identité exclusive de souffrance. Ces dispositifs ont durablement contribué à structurer les imaginaires humanitaires, invitant à réfléchir aux effets culturels et politiques de la spectacularisation de la solidarité.

En définitive, cette communication entend montrer que le concert humanitaire constitue un observatoire privilégié pour penser conjointement identités, circulations et rapports de pouvoir symboliques. À travers la musique, ces événements produisent une identité transnationale singulière, celle d'un Nord généreux au chevet d'un Sud souffrant, donnant à voir certaines tensions constitutives de l'humanitaire contemporain entre solidarité et charité.

[1] Par « concert humanitaire », nous entendrons le regroupement ponctuel de musiciens populaires sous la forme de prestations scéniques dans le but premier de récolter des fonds et de sensibiliser l'opinion publique en réponse à une crise humanitaire. Voir Yasmine Carlet, Jean-Marie Seca, « Vingt ans de Live Aid : comment le charity rock a-t-il transformé l'engagement politique en musique populaire ? », *Les cahiers de psychologie politique*, n° 7, juillet 2005.

[2] Lucy Robinson, « Putting the Charity Back into Charity Singles: Charity Singles in Britain, 1984–1995 », *Contemporary British History*, vol. 26, n° 3, 2012, p. 408.

[3] Nous comprendrons le terme de « circulations » à partir des travaux de Pierre-Yves Saunier et de Stefanie Gänger. Voir Pierre-Yves Saunier, « Circulations, connexions et espaces transnationaux », *Genèses*, vol. 57, n° 4, 2004, p. 110-126 ; Stefanie Gänger, « Circulation: Reflections on Circularity, Entity, and Liquidity in the Language of Global History », *Journal of Global History*, vol. 12, 2017, p. 303-318.

[4] Luis Velasco-Pufleau, « Quand les célébrités s'exhibent : régimes de visibilités et abandon de la justice sociale dans les chansons humanitaires », in Sébastien Farré, Jean-François Fayet, Bertrand Taithe, *L'Humanitaire s'exhibe (1867-2016),* Georg éditeur, 2022, p. 370.

[5] Reebee Garofalo, « Understanding Mega-Events. If We Are the World, Then How Do We Change It? », in *Rockin' the Boat: Mass Music and Mass Movements*, Boston, South End Press, 1992, p. 15-36.

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Since the early 1970s, benefit concerts organised in response to humanitarian crises have established themselves as central vehicles for the mobilisation of popular music on the international stage[1]. Usually approached through two main functions—fundraising and public awareness-raising—they have more rarely been analysed as vehicles for the production of collective identities. Drawing on the reflections of historian Lucy Robinson[2], this paper shifts the focus by arguing that benefit concerts fulfil a third, largely underestimated function: the construction of a transnational identity of generosity, understood as a shared moral identification.

Situated within a cultural history attentive to transnational circulations[3], this paper approaches the benefit concert as a relational "dispositif", in which artists on stage perform an initial donation by appearing free of charge so as to elicit a secondary donation from (televised) audiences. Beyond their charitable purposes, benefit concerts can thus be understood as cultural objects in their own right, staging specific forms of mobilisation, giving, and collective identification. This spectacularised identity of generosity is nonetheless constructed in relation to another, equally structuring identity, that of humanitarian victims, who are frequently represented through generic figures of suffering, leaving little room for differentiated social, political, or cultural identities[4].

This paper advances the hypothesis that benefit concerts establish a relationship of giving structured by strong symbolic asymmetries, revealing power relations at work in international humanitarianism[5]. Through the staging of giving, these events contribute to the formation of a transnational community of donors, while victims of humanitarian crises appear less as historical subjects than as figures deprived of agency.

To substantiate this analysis, the paper draws on three historical case studies: the Concert for Bangladesh organised by George Harrison in 1971, Live Aid in 1985, and the Live 8 concerts in 2005. Embedded in distinct historical contexts, these three moments make it possible to grasp both the continuities and the reconfigurations of transnational humanitarian identities over more than three decades. The Concert for Bangladesh inaugurated a model of musical mobilisation combining artistic commitment, collective emotion, and long-distance solidarity, while establishing an initial grammar for representing humanitarian victims. Live Aid marked a decisive turning point through its scale and the consolidation of a public without borders brought together around a shared emotional experience. The Live 8 concerts, finally, inscribed this humanitarian identity within a more explicitly political framework, while reproducing representational "dispositifs" largely inherited from the 1980s. Taken together, these cases also allow for an analysis of the evolution of formats, stage and media "dispositifs", and mobilised publics, against the backdrop of profound transformations in the music industry and in regimes of humanitarian sensibility.

The analysis is grounded in a renewing historiography and a diverse corpus of sources, including previously unexploited archives from humanitarian organisations, concert producers, and actors in the music world, as well as media sources such as the music press and concert recordings. It also draws on a series of interviews conducted with producers, artists, and audience members involved in these events. This approach makes it possible to examine the concrete making of benefit concerts by reconstructing actors' logics, media effects, and the symbolic negotiations that shape the musical staging of giving.

A cross-analysis of on-stage discourses, musical repertoires, and circulating images suggests that, while music plays a central role as a vector of mobilisation—transforming transnational compassion into public performance—it also contributes to fixing victims within an exclusive identity of suffering[6]. These "dispositifs" have contributed, over the long term, to shaping humanitarian imaginaries, inviting reflection on the cultural and political effects of the spectacularisation of solidarity[7].

In conclusion, this paper suggests that the benefit concert constitutes a privileged observatory for thinking jointly about identities, circulations, and symbolic power relations. Through music, these events produce a distinctive transnational identity—that of a generous Global North responding to a suffering Global South—thereby illuminating some of the constitutive tensions of contemporary humanitarianism between solidarity and charity.

[1] By "benefit concert," this paper refers to the occasional gathering of popular musicians in the form of live performances, primarily aimed at raising funds and mobilising public awareness in response to a humanitarian crisis. See Yasmine Carlet, Jean-Marie Seca, « Vingt ans de Live Aid :

comment le charity rock a-t-il transformé l'engagement politique en musique populaire ? », *Les cahiers de psychologie politique*, n° 7, July 2005.
[2] Lucy Robinson, « Putting the Charity Back into Charity Singles: Charity Singles in Britain, 1984–1995 », *Contemporary British History*, vol. 26, n° 3, 2012, p. 408.
[3] The term "circulations" is used here in reference to the work of Pierre-Yves Saunier and Stefanie Gänger. See Pierre-Yves Saunier, « Circulations, connexions et espaces transnationaux », *Genèses,* vol. 57, n° 4, 2004, p. 110- 126 ; Stefanie Gänger, « Circulation: Reflections on Circularity, Entity, and Liquidity in the Language of Global History », *Journal of Global History*, vol. 12, 2017, p. 303-318.
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DeLeonibus, Sophia (PhD candidate, Yale University, USA), "Rethinking the History of Identity: Erik H. Erikson, Psychoanalysis, and Childhood"
[9/11, Room 3.01, 9:30-11:30am]

Despite its omnipresence in contemporary culture, the term identity has a relatively recent history: identity only became an ontological idea, a word to describe the depth of the human self, in the context of new psychoanalytic writings in the midcentury United States. This paper explores identity's emergence in the writings of psychoanalyst and public intellectual Erik H. Erikson, whose model of the eight-stage human life cycle centered around the adolescent "identity crisis" became so influential in American culture during the 1950s that it introduced the language of "identity" and "identity crisis" into lay speech and endures to this day in the pages of psychology and child development textbooks. I focus especially on the cultural context that inspired Erikson to formulate his famous life cycle model: pervasive political and social concerns over juvenile delinquency, which critics worried was a sign of psychological and developmental decline in the nation's youth generation.
This paper argues that we cannot fully understand the emergence and ensuing popularity of the idea of identity without attending to questions of race, gender and sexuality. I assess Erikson's identity as a new conceptualization of subjectivity rooted in gender and ask how this idea became the normative framework to explain child development amidst cultural and political concerns about how to raise "healthy" American children. I show that race and the desire to preserve a racialized understanding of American "character" was central to Erikson's vision of identity, which he developed by uniting the psychoanalytic tradition of ego psychology with the anthropological insights of the culture-and-personality school. I also detail Erikson's significant departure from traditional psychoanalytic understandings of childhood. Breaking from Sigmund Freud, who saw "infantile sexuality" as the driver of childhood, Erikson saw a child's formation of an identity as the most fundamental aim of childhood. But, in predicating the acquisition of identity on a child's socialization into the correct sex role, I argue that Erikson gendered identity and presented sexuality as an adolescent outcome born of childhood gender development. By tracking identity's emergence in Erikson's writings and their ensuing popularity in American postwar cultural and political commentary, I contend that identity is not a universal signifier of selfhood, but a historical concept intimately connected to a specific arrangement of gender, sexuality, and race.

Delucchi, Martina (Honorary Research Fellowship at the University of Bristol, UK), "Between Ceteians and Mysians: Migration, Identity, and Cultural Translation" (videoconference)

[9/10, Room 3.01, 2-4pm]

The figure of the Graeco-Anatolian hero Telephus occupies a liminal position in the mythical and cultural geography of the ancient Mediterranean. This liminality is most evident in the earliest tradition, which associates him not with the Mysians, as later sources do, but with the enigmatic Ceteians (Κήτειοι), mentioned in the Odyssey as the people who follow Telephus' son Eurypylus to Troy (Od. 11.516–521). This paper argues that the Ceteians constitute a crucial yet underexplored case study for cultural historians interested in the intersection of migration, identity formation, and narrative circulation in the early Greek world.

Drawing on literary, linguistic, and historical evidence, I argue that the Ceteians should be understood not as a marginal ethnonym or poetic curiosity, but as the trace of an early, regionally embedded identity formation rooted in Aeolian migrations to Asia Minor. In the Odyssey, Telephus appears as an Anatolian sovereign without Greek genealogy, ruling over the Ceteians rather than the Mysians; this sharply contrasts with the later tradition that recasts him as the son of Heracles and Auge, the Arcadian Princess of Tegea, and then king of Mysia through a putative father. The coexistence of these traditions reflects a moment of cultural negotiation in which local Anatolian, Aeolian Greek, and pan-Hellenic frameworks of belonging were articulated through myth.

The paper situates the Ceteians within the broader phenomenon of early Greek mobility in the eastern Aegean. Rejecting assumptions of fixed ethnic identities, it adopts a cultural-historical approach that treats ethnonyms as dynamic labels produced by contact, settlement, and narrative selection. The Ceteians emerge as a hybrid identity formed through interaction between incoming Greek-speaking populations and pre-existing Anatolian social structures, reflecting both population movements and the need to conceptualize new communities outside established Greek categories.

Methodologically, the paper combines close reading of Homeric and archaic poetry with historical linguistics and comparative ethnography, focusing on the ethnonym "Ceteians" and its disappearance from later literary traditions. This disappearance is interpreted as part of a broader process of identity consolidation, whereby local or region-specific groups were absorbed into more stable entities, such as the Mysians. The reconfiguration of Telephus' identity —from Anatolian king of the Ceteians to Greek hero and ruler of Mysia—illustrates how myth functioned as an instrument of cultural translation, integrating diverse populations into shared narrative frameworks.

By treating myth as a form of cultural evidence rather than literary residue, the paper adopts a cultural-historical perspective on identity formation in contexts of mobility, and by foregrounding the Ceteians, it contributes to debates on identity as historically contingent and representational rather than fixed. It shows how early Greek myth preserves traces of transitional identities that nonetheless shaped cultural memory and highlights the epistemological challenges of reconstructing cultural history in periods marked by intense mobility and yet fragmentary evidence.

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Dobre, Manuela (Senior Lecturer, University of Bucharest, Romania), "Political Identity and Alterity in fifteenth Century Byzantine Historical Sources"
[9/10, Room 3.01, 4:30-6:30pm]

The fifteenth century, more precisely the period between the beginning of the reign of Manuel II Palaiologos (1391) and the conquest of Constantinople by the Turks (1453), was a time of accelerated decline for the Byzantine state. Lacking any real capacity to determine its own destiny, Byzantium became the object rather than the subject of events unfolding in the Balkans and the Mediterranean region. These were hectic times, both politically and religiously, when continuous territorial gains by the Ottoman Turks made even more pressing the need for Western help which the Pope was able to deliver in exchange for concessions by the Eastern Church. People reacted, but each according to their social status, level of education, and interests. A segment of Byzantine society became less intolerant of Westerners, beginning to look to the West as its sole source of military aid.

Having the image of the Other as a topic for our study, it is necessary to examine the alterity in connection to the identity, first to define the Byzantine citizen's typical features before taking the Other into discussion. During their empire's existence, the Byzantines defined themselves in connection to the realities that the Byzantine world's unity relied on, which is the State, the culture, and the Church. In these circumstances, our presentation aims to capture, starting from the writings of fifteenth century historians, the way the Western Christians were viewed by the Byzantines, as well as the vision of the Greeks regarding the elements that defined their own political identity. In a period of increasing crisis, under the constant threat of the Ottomans, can it still be said that the Byzantines remained faithful to the idea that had constituted the main ideological foundation of the state's organization for eleven centuries? Did they still consider that the existence of their monarchy, the centre of the known universe and heir to the Roman empire of ntiquity, was the expression of divine will and represented the earthly copy of the heavenly kingdom? To what extent did Byzantine authors emphasize the Roman past to legitimize their claim to a Roman identity? How was the Western world perceived by Byzantine authors and to what extent do the sources from this period truly reflect the desire for closer ties with the West? These are the most important questions, which we will answer in our paper, through a comparative analysis of the sources from the first half of the fifteenth century.

The large number of the sources required us to operate a selection and to choose some emblematic works, in order to have a representative and, at the same time, homogeneous sample. Therefore, our analysis has as its starting point the writings of the historians Georgios Sphrantzes, Doukas, Laonikos Chalkokondyles or Kritoboulos of Imbros, as well as some historical works written by outstanding representatives of the Eastern Church, such as Metropolitan Symeon of Thessaloniki or the grand ecclesiarch Silvestre Syropoulos.

Du Pisani, Kobus (Extraordinary Professor, North-West University, Potchefstroom, South Africa), "Race as the Determining Factor in the Apartheid System: the Muller Commission (1966-1968) and the Political Exclusion of "Coloureds" in South Africa"
[9/11, Room 3.03, 2-4pm]

Under apartheid, the South African population was divided into four main race groups: White, Bantu (black), Coloured (mixed-race) and Indian (Asian). The Coloured population consisted of a variety of subgroups. Differentiation between white and coloured people in South Africa in the social, economic and political spheres started in colonial times.

From 1948 the apartheid rulers, with the objective of consolidating the political control of the white minority, worked towards the abolition of the representation for black and coloured people in the central Parliament. In the 1950s those coloured people who still had voting rights were removed from the common voters' roll. In the 1960s, during the terms of office of prime

ministers Verwoerd and Vorster, moves were made by the government to set the coloured people on a course of "parallel development" by creating a Coloured Representative Council (CRC), a subordinate legislative body, for them.
A parliamentary commission, the (Louwrens) Muller Commission, was formed in 1966 to hear evidence from stakeholders and make recommendations regarding the political future of the coloured population. It received and heard evidence and completed its report in 1967, which was tabled in Parliament in 1968. The majority of the commission members were from the ruling National Party and chose to ignore the pleas from the coloured population to retain representation for them in Parliament. They recommended that the proposed CRC should be established. The majority of the coloured population rejected the CRC, which started functioning in 1969. It was a total failure and was abolished after only two terms of office.
This paper aims to analyse the evidence brought before the Muller Commission, the Commission's interpretation of that evidence and its eventual recommendations as a case study of how the apartheid state as a racial oligarchy tried to enforce a phoney racially based identity upon a diverse population group. The Muller Commission as agent of the apartheid regime gave preference to racial distinctions rather than cultural similarities (language, religion, etc) to exclude the coloureds from political power.
South Africa since 1910, but especially in the apartheid era (1948-1994), is a perfect example of how the rulers in a racial oligarchy manipulate race as an element of group identity to consolidate their power. Many other elements of identity formation, e.g. language, religion and history, were present in the relations between the white and coloured population groups in South Africa, but the apartheid rulers chose to make race the deciding factor. How this is evident from an analysis of the dealings of the Muller Commission is the focus of the proposed paper.

Duranti, Marco (University of Verona, Italy), "*Insula romana* or Germanic Island? The Controversial Identity of Early Modern England"
[9/10, Room 3.01, 4:30-6:30pm]

This paper reconstructs the debate that unfolded in early modern England concerning the ethnic origins of the nation, as shaped by the reception and interpretation of ancient authors. It focuses in particular on a comparison between the two most relevant antiquarians of Elizabethan and Jacobean England, William Camden (1551-1623) and Richard Verstegan (1550-1640).
As early modern culture celebrated its inheritance from Graeco-Roman antiquity, neo-Latin countries, such as Italy, France and the Iberic peninsula, felt entitled to claim a more glorious past than other countries which had lain outside the Roman empire, like Germany (for the most part) or Norther Europe. England occupied an intermediate position, as on the one hand it had been part of the Roman world, on the other it had been in a peripheral position. Moreover, in late antiquity the island had been invaded by Germanic peoples, profoundly transforming its cultural and ethnic landscape. Its language itself was Germanic in origin. Consequently, English antiquarians seeking to enhance the prestige of their nation could either emphasise its connections to Roman antiquity or defend the dignity of its so-called barbarian Anglo-Saxon ancestors.
This latter strategy was resolutely adopted by Verstegan in his *Restitution of Decayed Intelligence* (1605), in which he argued that the English were descendants of the ancient Germans, who had been portrayed with admiration in Tacitus' Germania. Like his colleagues in Germany, Verstegan skilfully exploited a favourable depiction of the Germans found in a Roman author—an unquestionably authoritative source for early modern readers. Verstegan also rejected two other theories on the origins of the English people. The first was the Trojan genealogy through the Trojan prince Brutus, popularised by Geoffrey of Monmouth's Historia Regum Britanniae (twelfth c.). The second posited a derivation of the Saxons from the Sacae, an Asiatic people mentioned by ancient authors (e.g. Hdt. 7.64; Plin. HN 6.50). This latter theory had been advanced in

Johannes Carion's Chronicon, as reworked and reedited by Philipp Melanchthon in 1558, alongside the claim of the Asiatic origins of Germans in general, who were supposed to derive from the Persian tribe of Germanioi mentioned by Herodotus (1.125). Against these theories, Verstegan reaffirmed Tacitus' notion of German autochthony and admitted only a single migration, namely that of the Anglo-Saxons from Germany to England. He further asserted the ethnic purity of the English people. Verstegan's work thus inaugurated a tradition of closely associating England with the German world, in the name of racial purity—a tradition that would reach its most notorious expression nearly three centuries later in Houston Stewart Chamberlain's *The Foundations of the Nineteenth Century* (*Die Grundlagen des neunzehnten Jahrhunderts*, 1899).

By contrast, the views of the other main antiquarian of the age, William Camden, were more nuanced, and I argue that the decisive factor are the different addressees of his works. On the one hand, his *Remaines concerning Englande* (first published in 1605), written in English for a domestic readership, offered an idealized portrayal of the Anglo-Saxons. On the other hand, his *Britannia* (repeatedly published with additions between 1586 and 1607), presented a more ambivalent picture. Being written in Latin for continental scholars steeped in classical culture, it called England *insula romana*. Nevertheless, it also sought to rehabilitate the Anglo-Saxons in the eyes of learned Europeans. Both the Latin and the Anglo-Saxon contribution to the English history were increasingly and incoherently emphasised in later editions of *Britannia*, resulting in contradictory statements, particularly with regard to the ethnic composition of the English people.

By examining the question of English ethnic origins as a case study, this paper explores the ways in which collective identities are constructed within specific cultural frameworks that regulate the perceived prestige of nations. It shows how notions of autochthony, migration, integration, and separation may be variously mobilized to legitimize one's country, as well as to foster internal cohesion through a shared claim to prestige and strength.

Durovic, Uros (pre-PhD Researcher in Ethnomusicology, based in Serbia), "Tracing the History of BSCM Pop-Folk Studies: From Kitsch Nationalism to Post-National Belonging" [9/10, Room 3.02, 2-4pm]

Understanding what "our" music means for people from Bosnia and Herzegovina, Serbia, Croatia and Montenegro (BSCM) in diasporic contexts requires looking beyond top-down identity labels. After the disintegration of Yugoslavia, speakers across the BSCM area continued to share a pluricentric language and a strong sense of cultural proximity, often expressed through pop-folk music written in that language. Existing labels such as "Yugo" or "Balkan" capture part of this phenomenon but fail to reflect how belonging is negotiated in everyday cultural practices.

My broader project, Beyond "Balkan" and "Yugo", examines how music functions as a practice through which post-national and post-state identities are negotiated, enacted and made meaningful. Vienna, as a major site of post-Yugoslav migration, provides a particularly productive context where national boundaries are both transcended and reworked through musical practices.

To situate this broader research project, this paper traces the history of scholarship on BSCM pop-folk music. Early post-Yugoslav studies often dismissed the genre as kitsch, while later work examined sexuality, national identity and online culture. More recent scholarship has shifted towards migration, diasporic communities and the construction of transnational identities. This paper maps key trends in the literature through the operationalisation of keywords, demonstrating how research priorities and methods have changed over time. Keywords were systematically organised thematically to illustrate shifts in scholarly focus, from nationalism to transnational identities.

This mapping serves two aims: to show how scholarly frameworks shaped earlier understandings of pop-folk, and to justify a practice-oriented approach that foregrounds everyday musical life in diasporic settings.

Edquist, Samuel (Professor of History, Mid Sweden University, Sweden), "Family History, Ethnicity and Nationalism in Contemporary Sweden"
[9/11, Room 3.01, 9:30-11:30am]

Genealogy, or family history, has in many countries become the most common way to engage with the past. It reflects a democratisation and broadening of historical interest from the 1960s onward. In my presentation, I focus on ideas about ethnicity and nationalism that are (re)produced in contemporary family history, drawing on results from an ongoing research project on the family history movement in Sweden[1]. Largely, my data consists of personal genealogy stories uploaded in 2024 and 2025 to the digital memory collection Min släktresa ("My family journey"), organised by the Swedish cultural history museum Nordiska museet in cooperation with the research project[2].

Identity formation in family history research is multifaceted—the driving forces for engaging in family history stem from many different motivations. Among the circa 350 respondents who uploaded their stories to Min släktresa, many view genealogy primarily as a hobby, enjoying the puzzle-solving and detective work of collecting names and data as much as the historical interest or the connection with real relatives. However, there is no contradiction between a hobby and a historical interest; many mention both motivations.

As in all other forms of engagement with history and heritage, there are profound ideological dimensions in family history research. Almost by definition, it reflects or challenges ideas on what it means to be a "family" and other aspects of kinship, which usually have strong implications for gender ideologies. But there are also aspects of family history that produce, reproduce, and challenge territorial and ethnic identities[3]. Numerous respondents in the Swedish Min släktresa collection relate their findings and research interests to ethnic and national categories. While a few respondents argue in an openly ethnocentric manner, the more typical way is to express interest in finding relatives of other ethno-national backgrounds than their own.

Comparisons with earlier investigations indicate that ethno-national discourse has strengthened in Swedish genealogy since 2000. This study shows DNA testing, which has introduced a biological dimension, has played a key role in this shift. Previously, genealogy relied only on written and oral sources. DNA testing companies typically present results in ethnic categories, often with stereotypical narratives about national or ethnic backgrounds[4]. About half the respondents mention taking a DNA test. Many emphasise, for example, being "7% Sami" or "20% Finnish."

These findings suggest DNA testing has normalised ethnic thinking in genealogy, highlighting a new contribution to identity construction studies.

However, the "ethnic turn" in family history cannot only be explained by DNA testing. In nationalism studies, there is an ongoing discussion that nationalism in the twenty-first century seems more vital than ever[5], and in Sweden, there has been a general upsurge of explicit nationalism in the political debate in recent years. The ethno-national discourses among contemporary Swedish family historians must be put into this wider context. It is rightly observed that nationalism as an ideology is just as dominant as ever, and that it, in most cases, is reproduced in its everyday, "banal forms". Everyday nationalism is typically combined with phenomena that are considered "good", such as internationalism, democracy, and multiculturalism[6].

In contemporary family history, most among the ethnic Swedish majority seem to welcome a multicultural background, including categories (e.g., Travellers) that were until recently overwhelmingly stigmatised. Many respondents claim they have found new communities and feel “at home” in them. Another interesting phenomenon is a kind of “ethnicity desire”: a longing to belong to a specific group, often with the hope that genealogy will confirm it (typically, the respondent sees evidence of relatives interacting with Sami people and hopes to find direct family ties to them). These tendencies contrast with earlier studies on Swedish family history and Swedish nationalism. Until recently, almost the only non-Swedish background considered positive was Walloon heritage, stemming from immigrant Walloon blacksmiths in seventeenth-century Sweden (in national historiography often seen as the mythical foundation of Swedish industrialisation and modernisation).

[1] [online] https://maw.wallenberg.org/en/project/role-played-unexpected-kinship-identity-and-memories
[2] Min släktresa, [online] https://minnen.se/tema/minslaktresa).
[3] See e.g. Tanya Evans, *Family History, Historical Consciousness and Citizenship* (London 2021); Catherine Nash, *Of Irish Descent: Origin Stories, Genealogy, and the Politics of Belonging* (Syracuse, N.Y. 2008).
[4] Alondra Nelson, *The Social Life of DNA: Race, Reparations, and Reconciliation After the Genome* (Boston 2016); Karen Ann Blom, *Ordinary people, meaningful pasts – Negotiating narratives in public pedagogical spaces of family history research* (Jönköping 2024).
[5] Siniša Malešević, *Nation-States and Nationalisms: Organisation, Ideology and Solidarity* (Cambridge 2013).
[6] Michael Billig, *Banal Nationalism* (London 1995); Sophie Duchesne, ”Who’s afraid of Banal Nationalism?”, *Nations and Nationalism* 24:4 (2018), 841–856.

Fauchon-Claudon, Claire (MCF d’Histoire ancienne à l’ENS de Lyon, HisoMA- ENS de Lyon, France) « Refuser l’hospitalité dans l’Empire romain (Ier-IVe s.) : un rejet identitaire ? »
[9/10, room 100, 4:30-6:30pm]
Cf. Panel 4 - Circulations, migrations et identité(s) dans l’Antiquité : le rôle de l’hospitalité dans les phénomènes de constructions communautaires

Fléchet, Anaïs (Professor of International History, Laboratoire interdisciplinaire en Études Culturelles, Sciences Po Strasbourg, France), “Tropicalized Pianos: The Piano Market in Brazil in the 19th and Early 20th Centuries”
[9/11, Auditorium, 9:30-11:30am]
Cf. Panel 5 – Music on the Move : Musical Mobilities and Identities Since the 19th century

Fhima, Catherine (École des hautes études en sciences sociales, Centre de recherches historiques, France), « Don et contre-don : l’expérience des identités d’écrivains juifs en temps de crise en France (1880-1930) »
[9/10, Room 50, 4:30-6:30pm]

Entre 1880 et 1930 en France, les Juifs sont une minorité qui est consciente de vivre à l’intérieur d’un cadre national où la relation dialectique entre « établis » et « non établis » (*insiders/outsiders*) est effective (Elias, 1991). Pour ces Juifs issus de familles installées de longue date ou venus plus tardivement se réfugier en France pour fuir la pauvreté et l’antisémitisme de leurs pays d’origine, d’Europe de l’Est notamment, se penser comme Juifs et porter cette identité face à l’altérité non juive est une question structurelle inscrite dans une différence qui induit une expérience spécifique. Cette interrogation est vécue comme une obligation de se définir au-delà des identités assignées par la majorité, assignations dont la force varie en fonction des conjonctures.
Au caractère composite des origines s’ajoute celui des modes de vie et des cadres de pensée dans lesquels agissent les Juifs à cette période. Être en France, vivre en France, être citoyen,

briguer la naturalisation ou se sentir étranger malgré la citoyenneté, tous ces rapports étroits à la nation revêtent un caractère particulier qu'on doit prendre en compte, notamment dans des temps de crises comme l'affaire Dreyfus ou la Première Guerre mondiale.
Notre proposition de communication repose sur l'étude d'un milieu spécifique : celui des écrivains juifs, étude fondée sur des sources diverses (correspondances, revues, œuvres). Notre hypothèse de travail est la suivante. Les identités fabriquent les êtres par le truchement d'un trouble (Fhima, 2019) qui instille des « façons d'être-au-monde » (Bauman, 2010), et qui sont aussi un faire. Pour des écrivains, ce « faire » consiste en une écriture, en une inscription littéraire en accord avec cette écriture, et en la mise en place de modes d'action politique liés à celle-ci. On montre alors que l'identité de ces écrivains se forge à partir d'un habitus juif et d'un habitus français (qui n'est pas à entendre seulement comme incarnation de la citoyenneté). Ces deux identités intriquées se nourrissent d'une même intériorisation des imaginaires liés à la France tels qu'ils se sont peu à peu inscrits dans les esprits depuis la Révolution française et le décret d'émancipation des Juifs de septembre 1791, et ce dans toute l'Europe, au Maghreb et au Proche-Orient. Nous proposons d'interpréter cette émancipation à travers un modèle, celui qu'offre Marcel Mauss dans son *Essai sur le don*, sociologue lui-même issu de ce processus d'émancipation. Sa théorie du don et du contre don permet en effet de donner sens, entre la Révolution française et les années 1930, aux identités de ces écrivains qui sont à la fois juifs et français, au sens de l'incorporation des valeurs françaises.
En première partie, on posera la configuration d'écrivains étudiés ; dans une deuxième partie, on montrera en quoi le processus d'émancipation est un don en tant que « transfert de propriété » (la France) qui appelle un contre-don des Juifs, mis à mal par le contexte de crise de l'affaire Dreyfus lorsque les campagnes antisémites prétendent faire obstacle à ce contre-don. La Première Guerre mondiale offre l'occasion d'un contre-don total, dans lequel il faut inclure cet essai de Marcel Mauss publié précisément après la guerre. Une dernière partie examinera le roman de Jean-Richard Bloch, *...Et Compagnie*, publié en 1918, en tant qu'exemplification significative de l'*Essai* de Marcel Mauss, en application-miroir de cet essai, la littérature dans ce cas, précédant la science.
En conclusion, on défendra la valeur heuristique du modèle de Mauss pour comprendre la relation dialectique entre l'étranger et le pays d'accueil.

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Marcel Mauss, « Essai sur le don. Forme et raison de l'échange dans les sociétés archaïques », dans *L'Année sociologique*, 2nde série, 1923-1924, repris dans *Sociologie et anthropologie*, Paris, PUF, 1999.

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Between 1880 and 1930 in France, Jews were a minority who were aware that they lived within a national framework where the dialectical relationship between "insiders" and "outsiders" was a reality (Elias, 1991). Some of them came from families that had been settled for a long time, the others had come later to seek refuge in France to escape poverty and anti-Semitism in their countries of origin, particularly in Eastern Europe. In any case, thinking of themselves as Jews and bearing this identity in the face of non-Jewish otherness was a structural issue rooted in a difference that led to a specific experience. This question is experienced as an imperative to define oneself apart from the identities assigned by the majority, assignments whose force varies according to circumstances. In keeping with the diversity of their origins, Jews during this period also had diverse lifestyles and ways of thinking. Being in France, living in France, being a citizen, seeking naturalization, or feeling like a foreigner despite citizenship—all these close relationships with the nation took on a special character that must be considered, particularly in times of crisis, such as the Dreyfus affair and World War I.

Our proposal is grounded in the study of a specific milieu, that of Jewish writers, using a variety of sources (correspondence, journals, works). Our research hypothesis is as follows. Identities shape individuals through a process of trouble (Fhima, 2019) that instills “ways of being” in the world (Bauman, 2010), which are also a doing. For writers, this “doing” consists of writing, of creating literary style in accordance with this writing, and of implementing modes of political action tied to it. We then show that the identity of these writers is forged from a Jewish habitus and a French habitus (which is not to be understood solely as the embodiment of citizenship). These two intertwined identities are nurtured by the same internalization of the imaginaries associated with France, as they have gradually become ingrained in people’s minds since the French Revolution and the decree emancipating Jews in September 1791, throughout Europe, the Maghreb, and the Middle East. We interpret this emancipation through a model offered by Marcel Mauss in his *Essai sur le don (The Gift*), a sociologist who himself is a product of this Jewish emancipation. Considering the period between the French Revolution and the 1930s, Mauss’s theory of gift and counter-gift gives meaning to the identities of those writers who were both Jewish and French, in the sense of having incorporated French values.

In the first part, we will outline the configuration of the writers studied; in the second part, we will show how the process of emancipation was a gift in the form of a “transfer of property” (France) that called for a counter-gift from the Jews, undermined by the context of the Dreyfus affair crisis when anti-Semitic campaigns tried to prevent this counter-gift. World War I provided an opportunity for a total counter-gift, which must include this essay by Marcel Mauss, published precisely after the war. A final section will examine Jean-Richard Bloch’s novel, *…Et Compagnie*, published in 1918, like Mauss’s *Essai*. We will show that this novel can also be read as being structured by the model of gift and counter-gift, thus offering a kind of mirror to Marcel Mauss’s *Essai* whereby, in this case, literature preceded science.

In conclusion, we defend the heuristic value of Mauss’s model for understanding, more generally, the dialectical relationship between foreigners and their host countries.

Forth, Christopher E. (Dean's Professor of History, The University of Kansas, USA)
[9/10, room 100, 9:30-11:30am]
Cf. Round table discussion 1 / Table ronde 1 – Cultural History Journals/ Les revues d’histoire culturelle
[9/10, Auditorium, 4:30-6:30pm]
Cf. Panel 3 “ –Coffee, Sugar and Potato – Identities and Culinary Mobilities from the Eighteenth to the Twenty-First Century”
[9/12, Auditorium, 9:30-11:30am]
Cf. Book launch : *Cultural History for a Changing World*

Gicu, Daniel (“Nicolae Iorga” Institute of History, Romanian Academy, Romania), “Images of Otherness: Alterity and Identity in Nineteenth-Century Romanian Proverbs”
[9/11, Room 3.02, 2-4pm]

Although the extent to which constructing identity has drawn upon alleged contrasts between “our” kind of people and those perceived and represented as different varied historically, the Other has always been a mirror in which to see “ourselves”. Therefore, my study, concerned with

the problem of how ethnic minorities were represented in the Romanian proverbs from the second half of the nineteenth century to the beginning of the twentieth century, will also address the effects the process of constructing a national identity, that took place in Romania in the second half of the nineteenth century, had on the way in which ethnic groups were stereotyped in proverbs.
Folklorists, philologists and social historians have occupied themselves for a long time with tracing the origin, history, dissemination, and meaning of individual proverbs and their variants. For them, proverbs do, at least to a degree, reflect the attitudes or worldview of various social classes at different periods. But care must be taken when considering the ethnic proverbs as reflecting the coordinates of the identity of the nineteenth-century Romanian peasants. Whose worldview are Romanian ethnic proverbs really expressing? Is it that of the peasants or of the middle- and upper-class collectors of proverbs, who were likely to alter their material?
My presentation will try to offer an answer to these questions by analyzing how ethnic proverbs were used in everyday life, and the way this usage changed their meaning. The starting point of my analysis will be a valuable and coherent corpus of documents: three manuscripts with responses to a questionnaire from 1878 regarding the peasants' traditional system of unwritten laws. Among the 400 questions of the questionnaire, several addressed directly the peasants' perception of different ethnic minorities such as Germans, Hungarians, Greeks, Turks, Russians, Bulgarians, Serbs, Armenians, Jews and Gypsies. By comparing these answers with the proverbs collected in Romania at the end of the nineteenth century, I will try to trace in detail how the ethnic stereotypes found in proverbs influenced the Romanians interaction with ethnic minorities in day-to-day practice.

Granados Sanz, Eva (predoctoral researcher at the University of the Basque Country, UPV/EHU, Spain), "Borderland Children: Building Migrant Identity in Gipuzkoa during the Second Half of the Twentieth Century"
[9/12, Room 3.01, 9:30-11:30am]

In *Borderlands/La Frontera*, Gloria Anzaldúa reflected on Chicano identities, understood as a way of inhabiting the border: a border between countries, between races, between languages, a crossroads where "one cancels out the other" and we end up "being zero, nothing, nobody" (Anzaldúa, 2016:115). For the border to exist, there must be a conflict, a context of identity antagonism where one's identification stems from the negation of the other. That is why it makes sense to understand border identity as a subjectivity different from those produced on either side of the border.
Based on oral history and the collection and analysis of life stories, I propose to examine migrant identities from the perspective of the history of emotions and memory studies. This will involve understanding emotions as the defining element between objects and subjects, which will give rise to the construction of both. The contribution of memory studies lies in the understanding that each subject constructs their history using the tools available to them in order to give coherence to their own life and soften the discomforts and contradictions inherent in the human experience. Therefore, the aim of this paper is to transfer Gloria Anzaldúa's concept of the border and the study of emotions and memory to the analysis of the construction of identities in the context of migration between Spain and the Basque Country, and specifically the province of Gipuzkoa, in the second half of the twentieth century.
According to Diaz Freire (2001), Basque nationalism, since its founding by Sabino Arana in the nineteenth century, created a Basque body that was antagonistic to the "maketo" body, the Spanish who inhabited their territory. This Basque body was created defensively, based on a hygienist logic of "avoiding contamination by foreigners". Many of these rejections and phobias remained entrenched in popular culture until the mid-twentieth century. In the context of mass migration from Spanish rural areas to Basque industries, further exacerbated by the

dictatorship's repression of Basque culture, these rejections resurfaced and became more noticeable. In our analysis, we will look at how settlement in working-class neighbourhoods gave rise to specific sociabilities and identities, the role that learning the local language—Basque—played in the identity of the new arrivals, and how coexistence with political conflict shaped ways of engaging in politics, feeling and living beyond the native-migrant binary.
Finally, the paper will also examine the transmission of these border identities within families, tracing how generations operate in the construction of identities and what possible identity paths are available to the children of "maketas" and Koreans.

Guerpin, Martin (Professor of Musicology, Université Paris-Sorbonne, Institut de Recherche en Musicologie, France), "Physical Mobility and Identities in the Age of Music Digitization: the Case of the Dissemination and Transmission of Algerian Chaâbi Music in France"
[9/11, Auditorium, 9:30-11:30am]
Cf. Panel 5 – Music on the Move : Musical Mobilities and Identities Since the 19th century

Gumplowicz, Philippe (Professor of Musicology, Université Paris-Saclay, RASM-CHCSC, France), ' "J'ai deux amours') 'I Have Two Loves' ,('Belles, Belles, Belles') 'Beautiful, Beautiful, Beautiful'). Escape through song"
[9/11, Auditorium, 9:30-11:30am]
Cf. Panel 5 – Music on the Move : Musical Mobilities and Identities Since the 19th century

Harrington, Anna (University of Birmingham, UK), "Parents and Proxies: British Imperial families and the Circulation of Familial Duty"
[9/11, Room 100, 2-4pm]
Cf. Panel 7 – The Impacts of Itinerancy in Eighteenth-Century Britain and Empire

Harvey, Karen (University of Birmingham, UK), "'Missing Persons: the Sensation of Separation in Eighteenth- Century Britain and Ireland"
[9/11, Room 100, 2-4pm]
Cf. Panel 7 – The Impacts of Itinerancy in Eighteenth-Century Britain and Empire

Haziza, Typhaine (université de Caen – Normandie ; HisTeMé, UR 7455, France) : « Boire l'eau du Nil ou du Choaspès : Identité, domination politique et "principe d'incorporation" chez Hérodote »
[9/10, Room 3.01, 2-4pm]

Vers le milieu du V^{e} siècle avant notre ère, Hérodote – considéré comme le Père de l'histoire, et, à bien des égards, de l'ethnographie – visite une partie du monde connu de son époque. Soucieux d'expliquer les causes des Guerres médiques qui ont opposé l'immense empire perse à une partie du monde grec, mais aussi de présenter « les résultats de son enquête, afin que le temps n'abolisse pas les travaux des hommes et que les grands exploits accomplis soit par les Grecs, soit par les Barbares, ne tombent pas dans l'oubli » (Proème), l'historien grec est une source précieuse sur les peuples non grecs, leurs cadres de pensée et leurs coutumes, d'autant qu'il utilise volontiers des témoignages locaux pour son enquête. Parmi les thèmes transversaux des *Histoires*, l'alimentation (boissons comprises) est une bonne entrée pour étudier les sociétés antiques, tout comme le regard grec sur l'Autre (voir Haziza 2025, mémoire inédit d'HDR). En tant que « fait social total » (au sens de Mauss), l'alimentation permet d'étudier en profondeur une société. Les socio-anthropologues de l'alimentation privilégient la notion de « fait alimentaire » qui a l'avantage de prendre en compte non seulement les aliments incorporés, mais aussi toutes les dimensions liées à la complexité bio-psycho-anthropologique du mangeur humain (voir

Poulain, 2022). Si boire et manger sont des nécessités biologiques pour l'homme, l'alimentation d'un individu et, plus encore celle d'un groupe social, n'en est pas moins révélatrice de choix culturels et de l'identité d'un groupe institué. Privilégiant une démarche transdisciplinaire, cette communication se propose d'aborder cette question de l'identité, en la mettant en relation avec celles de domination politique et d'incorporation alimentaire, à travers deux études de cas. La première porte sur l'Égypte, à laquelle Hérodote consacre un livre entier sur les neuf de ses Histoires. S'intéressant tout particulièrement à la géographie du pays et à son fleuve, le Nil, il s'appuie sur un oracle d'Ammon de Siwa pour étayer sa propre définition de l'Égypte (II, 18). Or, ce dernier soutient que les habitants des villes de Maréa et d'Apis, situées à la limite de la Libye, doivent se soumettre aux tabous égyptiens, étant donné qu'ils boivent l'eau du Nil. Après avoir rappelé l'importance du Nil dans la pensée égyptienne, cette communication proposera d'analyser l'anecdote rapportée par l'historien grec par le prisme du « principe de l'incorporation », théorisé en particulier par le sociologue Claude Fischler. Selon ce principe, l'incorporation alimentaire peut non seulement agir sur le caractère de celui qui la pratique, mais elle peut également revêtir une dimension identificatoire et politique, surtout quand elle concerne une communauté et non un simple individu. Nous verrons ainsi que boire de l'eau du Nil ne fait pas seulement des habitants de Maréa et d'Apis des Égyptiens, ainsi que l'affirme clairement l'oracle d'Ammon, mais, de manière sous-jacente, cela justifie la domination politique de Pharaon sur cette population, en dépit de leur sentiment d'appartenance au monde libyen et du fait qu'ils ne parlent pas la même langue. Dans le prolongement de cette démonstration, le deuxième exemple s'attachera à l'analyse d'un passage (I, 188) concernant une coutume du Grand Roi perse en campagne : celle de ne boire que l'eau du fleuve Choaspès. Celle-ci pourrait sembler, à première vue, très anecdotique, mais se révèle en fait extrêmement importante par l'idée qu'elle véhicule de la conception du pouvoir du souverain perse, thématique au cœur des préoccupations d'Hérodote. Dans les deux cas, le fait alimentaire sert non seulement à « faire société », mais également, pour les souverains, à dominer celle-ci, métaphoriquement, comme de manière performative, par le biais de la pensée magique. Il sera également intéressant de confronter le regard grec, en l'occurrence celui d'Hérodote qui prône un relativisme culturel, aux modes de pensée locale sur les questions de l'identité et de la domination politique.

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In the mid-fifth century BCE, Herodotus—considered the Father of History and, in many respects, of Ethnography—visited part of the known world of his time. Keen to explain the causes of the Greco-Persian Wars that pitted the vast Persian Empire against part of the Greek world, but also to present "the results of his investigation, so that time would not abolish the works of men and so that the great deeds accomplished by either the Greeks or the Barbarians would not fall into oblivion" (Proem), the Greek historian is a valuable source of information on non-Greek peoples, their ways of thinking and their customs, especially as he readily uses local accounts for his research. Among the cross-cutting themes of the *Histories*, food (including beverages) is a good starting point for studying ancient societies, as is the Greek view of the Other (see Haziza 2025, unpublished HDR thesis). As a "total social fact" (in Mauss's sense), food allows for an in-depth study of a society. Socio-anthropologists of food favor the notion of "food fact", which has the advantage of taking into account not only the food consumed, but also all the dimensions related to the bio-psycho-anthropological complexity of the human eater (see Poulain, 2022). While eating and drinking are biological necessities for humans, the diet of an individual, and even more so that of a social group, is nonetheless revealing of cultural choices and the identity of an established group. Taking a transdisciplinary approach, this paper aims to address the question of identity, linking it to those of political domination and food incorporation, through two case studies. The first focuses on Egypt, to which Herodotus devotes an entire book of his nine *Histories*. With a particular interest in the geography of the country and its river, the Nile, he draws on an oracle of Ammon of Siwa to support his own definition of Egypt (II, 18). The oracle maintains that the inhabitants of the cities of Mareah and Apis, located on the border with Libya, must submit to Egyptian taboos, given that they drink water from the Nile. After recalling the importance of the Nile in Egyptian thought, this paper will analyse the anecdote reported by the Greek historian through the prism of the “principle of incorporation”, theorised in particular by the sociologist Claude Fischler. According to this principle, food incorporation can not only influence the character of those who practise it, but can also take on an identificatory and political dimension, especially when it concerns a community rather than a single individual. We will thus see that drinking water from the Nile not only makes the inhabitants of Maréa and Apis Egyptian, as the oracle of Ammon clearly states, but also, in an underlying way, justifies Pharaoh's political domination over this population, despite their sense of belonging to the Libyan world and the fact that they do not speak the same language. Following on from this demonstration, the second example will focus on the analysis of a passage (I, 188) concerning a custom of the Persian Great King on campaign: that of drinking only water from the river Choaspes. At first glance, this may seem very anecdotal, but it is in fact extremely important because of the idea it conveys about the Persian sovereign's conception of power, a theme central to Herodotus' concerns. In both cases, food serves not only to “build society”, but also, for sovereigns, to dominate it, both metaphorically and performatively, through magical thinking. It will also be interesting to compare the Greek perspective, in this case that of Herodotus, who advocates cultural relativism, with local ways of thinking about issues of identity and political domination.

Intropido, Alessandro (PhD Student in Classics Ancient History at the University of British Columbia, Canada), “Achaians in the Greek West: How The Achaian Poleis of Southern Italy Embodied Achaian Identity”
[9/10, Room 3.01, 9:30-10:30am]

The study of identity in ancient Greece tended to concentrate focus on ethnic identity. During the 1990s-2000s, scholarship increasingly explored this topic, largely because of multiple ethnic-based conflicts in Europe and Africa. Spearheading such a revival in research, Jonathan Hall (*Ethnic Identity in Greek Antiquity* 1997; Hellenicity 2002) brought ethnic identity at the centre of scholarly debates in Classical Studies. In so doing, Hall argued that local and collective identities had more relevance to the communities than a Panhellenic identity.
This paper tackles the ethnic identity of the Achaian poleis (city-states) of southern Italy (Sybaris, Kroton, Metapontion, Kaulonia, and Terina), challenging the idea that these cities shared a common sense of belonging on the basis of their (supposed) geographical origin, i.e. Achaia in the northwestern Peloponnese. The Achaian poleis of southern Italy were founded between the eighth and sixth centuries BCE, during the historical process of migration traditionally known as “Greek colonisation.” Scholars have long studied these communities, their histories, and their identities by applying the framework of modern European colonialism to this ancient phenomenon. Thus, the “colonies” are thought to replicate the social, political, and religious system of their founding cities. The geographical origin of those “colonies” is therefore the main parameter of identification, resulting, for example, in classifying the Achaian poleis of southern Italy as such because their founders supposedly came from the Achaia region in the northwestern Peloponnese.
This classification, however, is problematic, since the ethnic designation Achaian covers a wide semantic range as it has evolved through time. Moreover, it activates cultural as well as geographical references, sometimes simultaneously. In the Greek world, the adjective Achaian began as the identity of the Homeric Greeks fighting under Agamemnon’s command in the Iliad. While the Homeric reference is ever present, it was then expanded to primarily refer to classical Achaia, the geographical region in the northwestern Peloponnese. In Hellenistic times, the

Achaian League granted ethnic citizenship to poleis not physically located within the region. Finally, under the emperor Augustus, the majority of Greece became the Roman province of Achaia. Moreover, the term Achaia was also used to designate the region in Thessaly, where Achilles came from, i.e. Achaia Phthiotis. Although scholarship has ignored these mythical references, they were possible points of cultural reference as much as the geographical references.
In this paper, I will challenge the traditional approach to the study of the identity of the Achaian poleis of southern Italy. Rather than assuming a connection to the northwestern Peloponnese, I argue that these communities embodied and referenced a mythical Achaian identity. By examining the religious and mythical heritage of these sites, it becomes clear that the identity references are to the Homeric Achaians and/or Achaian Phthiotis.
I adopt Jenkins' (Social Identity, 20144 [1996]) concept of "identification," which assumes a conscious and active process of distinction of an individual or community by an external entity. Instead of considering the external perspective to the communities, I try to explore the internal view of the poleis to better understand how they constructed their identity in response to their relationships with other Greeks and with indigenous communities. Identity is thus defined as a continuous discursive process within any community and as something which is situational and multifaceted. Based on rich and new data collection through literary, archaeological, and epigraphical sources, this paper provides a novel analysis of the various myths and religious connections that were activated by the considered cities to claim their Achaian identity, in order to show that the Peloponnesian Achaia is not their point of cultural reference.

Isotalo, Juha (Doctoral Researcher, University of Turku, Finland), "Ancient Greek Compassion for the Enemy" [9/10, Auditorium, 9:30-11:30am]
Cf. Panel 1 – Cultural Identities in Graeco-Roman Antiquity

Jackson, Ben (University of Manchester, UK), "Circulating Clergy: Clerical Mobility in the Parish, Diocese and Nation"
[9/11, Room 100, 2-4pm]
Cf. Panel 7 – The Impacts of Itinerancy in Eighteenth-Century Britain and Empire

Jokela, Maria, (University of Turku / Institutum Romanum Finlandiae, Finland), "Good Emperor, Bad Emperor. Representation of the Roman Emperor in Ammianus Marcellinus"
[9/11, Auditorium, 2-4pm]
Cf. Panel 6 – Social and religious aspects of identity in Antiquity

Jin, Vivian (Postdoctoral Fellow for Global Perspectives on Society at NYU Shanghai, China), "Un/Named: Dido, Cleopatra, and the Cultural Politics of Memory in Virgil's Aeneid"
[9/10, Room 3.01, 2-4pm]

This paper explores naming and non-naming as cultural practices through which identity, memory, and historical visibility are negotiated in Augustan Rome. Focusing on two female figures in Virgil's Aeneid—Dido and Cleopatra—it argues that onomastic choice functions not merely as a literary detail but as a mechanism of cultural memory, shaping how figures are remembered, circulated, or effaced within imperial narratives. By examining how Virgil deploys names, titles, and anonymity, the paper situates epic poetry as an active participant in the cultural production of identity.
Dido, the Carthaginian queen, is marked by a distinctive doubleness of name. Alongside her familiar Latin title regina, Virgil introduces her Phoenician name Elissa, which appears only three times in the epic and always at moments of rupture: Aeneas' attempted farewell, Dido's final invocation before death, and Aeneas' retrospective vision at the opening of Book 5. These

carefully positioned appearances align Elissa with acts of remembrance, estrangement, and narrative closure. The name's foreign sound and restricted usage create an effect of distance even as it signals memory, allowing Virgil to sustain Dido's emotional presence while simultaneously circumscribing her place within the poem's forward-moving imperial trajectory.

Cleopatra offers a striking counterpoint. Although she appears vividly on the shield of Aeneas in Book 8, at the climactic depiction of Actium, she is never named. Instead, she is identified only through roles and attributes—regina, Aegyptia coniunx, the sistrum she carries—her identity visually unmistakable but verbally withheld. This absence is not accidental. By denying Cleopatra a proper name, Virgil transforms her into a figure of spectacle rather than memory, absorbed into the iconography of imperial victory rather than preserved as an individual subject. Her anonymity contrasts sharply with Dido's lingering onomastic trace and reveals how naming participates in the selective preservation and suppression of historical figures.

The paper argues that this asymmetry reflects broader cultural dynamics in Augustan Rome, where identity circulated through multiple media and where memory was shaped as much by omission as by commemoration. Naming, in this context, becomes a cultural act: to name is to grant narrative endurance; to withhold a name is to limit the terms under which a figure can be remembered. By placing Dido's name at moments of emotional and mnemonic intensity while rendering Cleopatra visually present yet verbally absent, Virgil calibrates differing modes of cultural remembrance. Dido is mourned and remembered, even as she is left behind; Cleopatra is rendered visible only as an emblem of defeat, her individuality dissolved into imperial display.

Situating these literary strategies within a cultural-historical framework, the paper shows how epic poetry contributes to the circulation of identities under empire. It highlights the interaction between literary form and historical memory, demonstrating how techniques of naming, omission, and visual framing participate in larger processes of cultural classification and identity formation. In doing so, the paper advances a literary-cultural history of naming that foregrounds epic as a site where identities are not merely represented, but actively produced, negotiated, and constrained.

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Kallioniemi, Noora (Postdoctoral Researcher, Department of Cultural History, University of Turku, Finland)
[9/10, Auditorium, 4:30-6:30pm]
Cf. Panel 3 – Coffee, Sugar and Potato – Identities and Culinary Mobilities from the Eighteenth to the Twenty-First Century

Kallunki, Roosa (Tampere University, Finland), "The Religious Identity of Ancient Roman Children"
[9/11, Auditorium, 2-4pm]
Cf. Panel 6 – Social and Religious Aspects of Identity in Antiquity

Kanstrup Christensen, Kristian (University of Stellenbosch, South Africa), "The Ethnogenesis of the Batavi"
[9/10, Room 3.01, 4:30-6:30pm]

This paper investigates the identity formation of a local community in the ancient world resulting from two major formative experiences: geographic relocation and sustained military service. Near the end of the firsst century BC, a prince of the Chatti and his followers were brought from beyond the Rhine by the Romans and settled along the Lower Rhine, a region largely depopulated by Caesar's campaigns a generation earlier. While some survivors of earlier populations may have mixed with the newcomers, archaeological evidence for both house types and material goods sharply differentiates the new community (known as the civitas Batavorum) from its predecessors in the area, aligning much more closely with communities beyond the Rhine.

Poor in natural resources but praised in Imperial ethnography for the ferocity of its inhabitants, the Batavian community was granted immunity from state tax in return for providing the Roman army with troops. This recruitment was extensive: at any one time in the first century AD some 5,500 Batavians served in the military, drawn from a total population estimated by archaeologists to have numbered perhaps 35,000. Fragments of military equipment is almost ubiquitous in Batavian settlements, presumably testifying to a notable proportion of the civilian population being made up of returning veterans. The effects on the local community were dramatic. Material culture associated with the Roman army, from colour-coated beakers to porticoes to coinage to wine and olive oil amphorae spread with a rapidity that far outpaced other provincial societies. Yet where the first and second centuries saw arable agriculture expand across Roman North-West Europe, supporting a new world of flourishing of cities and villas, the continuous drain on manpower in the civitas Batavorum manifested in a local economy that remained dominated by stockbreeding. The Lower Rhine had few villas and its sole urban centre, Noviomagus (modern Nijmegen), lacked many of the amenities associated with Mediterranean urbanism. In blunt terms, the Batavians would have seemed "more Roman" than other provincials in some aspects and "less Roman" in others.

Little writing is preserved from the civitas Batavorum, yet the material remains nonetheless provide clues of how the inhabitants made sense of their community. Most striking are several local initiatives that seem to deliberately recall the pre-Roman Iron Age. Grave deposits show old-fashioned fibula designs undergoing a resurgence, and their pottery assemblages are noteworthy for the abundance of black-grey terra nigra beakers. The latter are reminiscent of an Iron Age drinking culture associated with pre-Roman warrior elites and therefore largely abandoned by other provincial communities in Roman North-West Europe. For the internment of the dead, the Batavians continued neither the practices of the earlier inhabitants of the Lower Rhine nor those of communities beyond the Rhine, instead drawing inspiration from the landscape of their new home and raising burial mounds that emulated those in use in the area from c. 1100 to 400 BC.

Where other provincials strove to emulate the civilian culture of the Imperial elite, the Batavians rapidly adopted the material culture of the Roman military. Yet they appear to consciously have played up their ethnographic stereotype of barbarian ferocity by mixing it with local elements that even other north-west Europeans would have seen as antiquated. This same duality is seen in their Roman-era temples where their chief god, Magusanus, was depicted as a variant of Hercules yet worshipped with ritual feasts and weapon-offerings, once again practices abandoned by most other provincials after the Roman conquest had rendered the Iron Age warrior culture obsolete.

In sum, the civitas Batavorum makes possible a detailed study of identity in a strikingly discrepant community of the distant past. The sense of belonging to the Batavian community was an experience influenced not only by migration, but also by the search for a place within a new, imperial order.

Kauppinen, Saara (University of Helsinki, Finland), "Ritual Identities and Agency in the Greek Magical Papyri"
[9/11, Auditorium, 2-4pm]
Cf. Panel 6 – Social and Religious Aspects of Identity in Antiquity

Kelly, Barbara L. (Professor of Music and Head of the School of Music at the University of Leeds, UK), "Robert Brussel and the Institutionalisation of Artistic Mobility in Interwar France"
[9/11, Auditorium, 9:30-11:30am]
Cf. Panel 5 – Music on the Move : Musical Mobilities and Identities Since the 19th century

Kokko, Laura (Doctoral Candidate in Cultural History at the University of Turku, Finland), "Author Volter Kilpi and the Emergence of a Hard-of-Hearing Identity in 1930s Finland"
[9/10, Room 3.02, 9:30-10:30am]

Although hard-of-hearing people constitute a relatively large proportion of the population, the specific and fluid identity of hard-of-hearing individuals has only become a subject of scholarly inquiry in recent decades. Researchers have sought ways to conceptualise how experiences of hearing loss emerge at the invisible boundary between hearing and deafness. Hard-of-hearing individuals often identify alternately with hearing and deaf worlds, a dynamic that has contributed to the delayed and complicated formation of a distinct group identity. As the hard-of-hearing population is highly heterogeneous, the defining characteristics of the group must remain particularly inclusive. Vivian W. Leigh has suggested that, rather than constructing a singular theory of hard-of-hearing identity, attention should be paid to the specific ways in which individuals and environments interact to create unique social identities.
The emergence of a hard-of-hearing identity in Finland by the 1930s is examined through the life and experiences of author Volter Kilpi (1874–1939). Kilpi's experiences allow for an exploration of how a community of experience contributed to the development of a hard-of-hearing identity. The analysis draws on Kilpi's private archive as well as contemporary public discussions of hearing loss. Kilpi was one of the founding members of the Finnish Federation of Hard of Hearing in 1930.
Kilpi's hearing loss emerged at the intersection of hearing and deaf worlds, becoming socially meaningful in situations where it was perceived as a deviation from established norms. For instance, Kilpi was deemed an unsuitable candidate for the position of director of the National Theatre on the grounds of his "impaired hearing." Such experiences situate Kilpi within broader discussions in the history of disability concerning dis/ability and social exclusion.
The Finnish author Volter Kilpi published his early works in the early twentieth century but, discouraged by poor sales, focused on a career as a librarian, returning to literature only in the 1930s with his most renowned works, the Archipelago series, whose modern form and linguistic richness have led scholars to compare him to Marcel Proust and James Joyce. Kilpi's position in Finnish literary life has been ambivalent. He and his works were respected but perceived as distant. This raises the question of what hearing loss has meant for perceptions of Kilpi as an author.
Kilpi had been hard of hearing since his youth. Although he never received a definitive diagnosis, current medical knowledge suggests that he suffered from otosclerosis. Kilpi himself addressed his hearing loss in his writings only until the 1930s, when he began to analyse his hearing loss observing both its limiting and enriching effects.

In the final year of his life, Kilpi wrote a letter to his friend analysing the enriching effects of his hearing loss on the literary form of his works. In this letter hearing loss appears as a creative force, functioning as a key stimulus for the development of an increasingly expressive language capable of conveying rapidly shifting mental images. Kilpi describes how, as hearing loss excluded him entirely from spoken exchanges in conversations, he began to read interaction visually.
I argue that although hearing loss entailed discrimination, social exclusion, and insecurity in Kilpi's life, by the 1930s his relationship to his own hearing loss had become accepting and self-aware in a manner that bears resemblance to the contemporary concept of Deaf Gain, in which deafness and hearing loss are understood as forms of richness and as valuable aspects of human diversity.

Kozhura, Olga (Art historian, Sinologist and PhD Candidate at Tel Aviv University's School of History, Israel), "Co-creating Chinese Identity Through Artistic Means: The Paris Exhibition of Chinese Revolutionary Art in 1934"
[9/10, Room 3.03, 4:30-6:30pm]

The exhibition "Peintres et graveurs de la Chine révolutionnaire" took place in Paris in March 1934 and became the first and only presentation of Chinese leftist art in interwar Europe. It featured ninety woodblock prints, oil paintings, and drawings, "using this exhibition as an opportunity to give people insight into the society we live in", as the Chinese artists declared in the catalogue. Thus, the exhibition's aims extended far beyond artistic considerations, seeking to provide Western audiences with a new perspective on Chinese identity that challenged the prevailing image as an ancient and traditional country—an image largely reinforced during these same years through European exhibitions of Chinese antiquities and ink paintings.
This paper illuminates how the exhibition "Peintres et graveurs de la Chine révolutionnaire" became an international project from artistic, organizational, and cultural perspectives. Chinese leftist artists synthesized European proletarian artistic trends from the early twentieth century with locally specific content to create revolutionary art that would be comprehensible to international audiences in both form and content. Being constantly under political pressure and censorship from the Nationalist authorities, they could hardly make their art circulate both in China and abroad. However, a group of transnational agents, particularly two American women journalists, Helen Foster Snow and Ida Treat, who mobilized their networks to collect, transport, and exhibit the artworks in Europe, made the exhibition possible. Together with Chinese artists and intellectuals such as Wang Junchu (aka Hu Man) and Lu Xun, they selected the artworks, thereby participating in shaping Western audiences' reception of China. At the same time, the French press contributed to this image construction by providing interpretations of the exhibition's content. Together, these actors aimed to redefine the image of China and made an impact on the development of revolutionary culture.
This paper reveals how cultural exchange between China and the West operated in the 1930s through networks of committed individuals and political groups that created channels for revolutionary culture to circulate globally. By examining these transnational artistic networks, it raises questions about the role of Chinese and Western intermediaries in shaping global perceptions of China and redefining China's identity.

Kreye, Ylva (Research Assistant, Lecturer, and PhD Candidate in American Studies at the Obama Institute for Transnational American Studies at Johannes Gutenberg University Mainz, Germany)
[9/10, room 100, 2-4pm]
Cf. Panel 2 – Migrants, Metrics, Money and the Making of Consumer Identities

Krikona, Eleni (Postdoctoral Researcher at KU Leuven, Belgium), "Historiography Across Borders: Dionysius of Halicarnassus and the Mediation of Greek and Roman Identities"
[9/10, Room 3.01, 9:30-10:30am]

When Dionysius of Halicarnassus arrived in Rome in the 30s BCE, he entered a city transforming from the turbulence of civil war into the emerging order of the Augustan regime. A Greek intellectual from Asia Minor, he embodied the mobility of people, languages, and ideas that characterized the late Hellenistic Mediterranean. His Roman Antiquities, composed in Greek for a Hellenic readership, turns this experience of migration and cultural encounter into a historiographical project: to narrate Rome's early history in a way that reconciles Greek cultural traditions with Roman political ascendancy.
This paper examines Dionysius's Roman Antiquities as a work of historiography "across borders," in which the crossing of physical and cultural frontiers becomes a central mode of historical understanding. Writing as both an outsider and a participant within Rome's intellectual milieu, Dionysius sought to mediate between two powerful traditions of collective identity: Greek cultural self-definition and Roman civic ideology. By portraying Rome's origins as continuous with the moral and institutional heritage of Greece, he constructed a shared civilizational narrative that integrated Rome into the Greek historical continuum, while simultaneously granting Greek culture new relevance within a Roman world.
Methodologically, Dionysius's approach reveals how historiography could serve as an instrument of cultural translation. His reworking of Greek historiographical models from Thucydides' moral didacticism to Polybius's political analysis demonstrates an effort to adapt Greek critical categories to Roman material. Concepts such as autochthony, civic virtue, and constitutional development were recast to make sense of Rome's institutions and myths of origin. In doing so, Dionysius transformed Greek historiography into a transnational medium for articulating the political and ethical values of a new, interconnected Mediterranean order.
For Dionysius's Greek audience, this synthesis offered a way to accept Roman power without surrendering cultural prestige: Rome could be understood as the latest and most successful embodiment of Greek paideia. For Roman readers—if only implicitly—it provided a dignified genealogy that linked Roman virtue to Greek exempla. The Roman Antiquities thus operates simultaneously as a work of historical reconstruction and as an act of identity mediation, reframing both Greekness and Romanitas (Romanness) through their mutual reflection.
By situating Dionysius's historiography within the broader context of late Republican and early imperial cultural mobility, this paper argues that his work represents one of the earliest and most deliberate attempts to write history beyond the confines of ethnic or civic identity. The Roman Antiquities transforms mobility—geographical, linguistic, and intellectual—, into a principle of historical coherence. Dionysius's position as a migrant historian is therefore not incidental to his method but constitutive of it: he turns the experience of crossing borders into a model for understanding how civilizations themselves are formed through contact, adaptation, and reinterpretation.

Krutulys, Titas (Doctor of Humanities, currently working at the Lithuanian History Institute, Lithuania), "Representation of War Refugees of World War I in the Press of Interwar Lithuania"
[9/11, Room 3:02, 9:30-11:30 am]

This paper is about a nationalistic society's perception of refugees and tries to answer how the story about World War I refugees was narrated and why it was rejected and excluded from the grand narrative of Lithuanian history. The aim of the paper is to analyze the representation of the war refugees of World War I in the Lithuanian periodicals of the interwar period. The problem of the topic of war refugees is linked with an argument established in historiography that World War I and related problems had been ignored and underrated by Lithuanians at this time. Meanwhile, the Lithuanian organizations protecting war refugees were most influential during the war and, alongside active Lithuanians, gave rise to at least several political parties, having made a considerable contribution to the declaration of Lithuania's independence. The research included twelve periodicals, i.e. the daily newspapers and magazines that were most popular in interwar Lithuania. The texts that appeared in said periodicals are analyzed grouped under the political ideology or sphere of interest represented by specific periodicals: Christian democratic, social democratic, nationalist, and peasant populist. The publication addressing the history of war, Karo archyvas, is discussed separately.

The following conclusions were drawn in the research: during the interwar period, the periodicals covered the topic of war refugees very fragmentarily; they were dominated by the memoirs of the representatives of a political and military elite, whereas fragmentary information on the topic could be found in texts of a more general type. Such disregard of the topic of war refugees is associated with the incapacity to draw attention to this topic in the nationalist discourse, which was dominated by the activities of politicians who stayed in Lithuania and by the Declaration of Independence, which overshadowed the tragedy of war. Different political ideologies saw the topic of war refugees differently: it was least covered by the Social Democrats who evaluated war refugees as pro-Russian opportunists only a small part of whom returned to Lithuania and contributed to the building of the new state. They followed the Marxist ideology according to which the problems of Lithuanian emigration were insignificant compared to the fight between the bourgeoisie and workers. Guided by the values of democracy and humanism, the Peasant Populists paid more attention to the sufferings of refugees, their withdrawal and life in Russia under complicated conditions; they also exploited the refugee topic to highlight the positive qualities of their political leaders. The Christian Democrats usually only wrote about refugees in the party press intended for internal purposes; they placed much emphasis on the actions taken by Catholics in the protection of war refugees by considering them the roots and conditions of the Christian social policy, which eventually turned this party into political leaders during the interwar period. TheNationalists' press, which scorned political parties as failing to reflect the aspirations of the nation, attempted to show war refugees as a homogeneous group fighting actively for Lithuania's independence, whereas the non-party Lithuanian War Relief Society, preoccupied with refugee protection, became the principal builder of the state of the Lithuanian nation. The serial research publication Karo archyvas was exceptional, as it paid most attention to the topic of war refugees. It concentrated on the collective memory of soldiers, which resulted in the nationalistically loaded narratives favourable to the authoritarian regime of the Nationalists. Overall the First Republic of Lithuania ignored the narrative of refugees as wartime migration was seen as an uncomfortable fact for nationalists, while other national minorities (especially jews and Poles) were seen as unimportant for building a nation-state.

Laakso, Elina (PhD Student of Economic and Social History from the University of Helsinki, Finland), "Individual Choice or Community Approval: Relationships Across Class Boundaries in Autobiographical Sources in Twentieth-Century Finland"
[9/12, Room 50, 9:30-11:30am]

The twentieth century has been regarded as an era of companionate marriages and free mate selection. Recent international research challenges these notions, highlighting the diversity of couples and family relationships. While possibilities to choose a partner freely broadened, boundaries of various communities still limited free mate selection. For instance, relationships

across boundaries of social class could provoke disapproval, which often hindered the formation of unions. However, cross-class relationships could also be greeted with acceptance and encouragement.
As part of my article-based dissertation, I examine how diverse individuals living in cross-class heterosexual relationships have described formation of and living in these unions in their autobiographies in twentieth-century Finland. Mobility between social classes was the highest in the world in Finland from 1950s to 1980s. Remarkable structural change and educational expansion moved people not only between social classes, but also locations within and beyond Finnish borders. Against this backdrop, I analyse how and by whom class identities, their intersections and crossings are articulated and defined in the autobiographies. I argue labels and definitions imposed on individuals were not straightforwardly accepted and reproduced. Instead, class identities assigned to self and others in relationships were accepted, rejected, negotiated and reflected in various ways.
My rich and diverse research data consists of 566 autobiographies by women and 364 autobiographies by men, collected by the Finnish Literature Society's archive and its partners in the early 1990s. By systematically selecting and analysing autobiographies that discuss cross-class relationships, I explore the ways individuals from different generations and backgrounds approach the subject. I argue various subtle notions of lived and experienced class difference come under discussion both by the individuals' self-reflection and the remarks of others, underlining the autobiographers' tacit awareness of contemporary relationship norms and deviations.

Larusson, Hrafnkell (postdoctoral researcher at the University of Iceland), ' "The Country I emigrated from no Longer Exists!' Migration, Adaptation and Identity of an Icelandic Immigrant in Canada"
[9/10, Room 50, 2-4pm]

In 1903 a 41-year-old man emigrated with his wife and children from Iceland to Canada. Guðmundur Jónsson (1862–1950), carpenter and former farmer in East Iceland, was among thousands of Icelanders that, in the final decades of the nineteenth century and in the first decade of the twentieth, made this journey and never returned. During the last two decades of his life Guðmundur became very active writing letters to Icelanders, home and abroad. These letters give a valuable insight into his views and experiences of migrating and adapting to a different society.
In the book *Imaginary Homelands* the writer Salman Rushdie portrays the longing many people experience after moving away from their homeland to a distant country. These kinds of feelings are repeatedly revealed in the letters that Guðmundur wrote. In this lecture I will analyse his writings after he moved to Canada from the perspective of transnationalism and identity. Did Guðmundur culturally see himself belong to the country he lived in, the country he emigrated from, both countries or neither?

Lardinois, Roland (sociologue, directeur de recherche au CNRS et EHESS, France) : « Écrire le mal de l'Inde. Identité nationale et identité religieuse dans les romans d'ingénieurs indiens (États-Unis et Australie) »
[9/11, Room 3.03, 9:30-11:30am]

Le développement du secteur informatique en Inde, à partir des années 1980, s'est accompagné d'une croissance du nombre des écoles d'ingénieurs afin de produire en masse une main d'œuvre à même de répondre aux demandes du marché en Inde et à l'étranger (Lardinois et Gadéa 2022). De manière inattendue, l'une des conséquences de ces transformations a été la production de ce que je nomme des *engineerings novels*, une littérature d'ingénieurs (Lardinois

2025). Il s’agit d’œuvres de fiction à composante autobiographique, écrites en langue anglaise (plus rarement en hindi ou tamoul par exemple) par des diplômés en ingénierie dont les héros, plus souvent des garçons que des filles, sont étudiants dans des écoles d’ingénieurs ou travaillent dans le secteur informatique. L’auteur le plus lu dans la catégorie des écrivains-ingénieurs est Chetan Bhagat que l’on peut considérer comme le créateur du genre des *engineering novels* (Lardinois 2021, 2025). Ces auteurs transposent sur le terrain de la fiction des interrogations dont ils sont porteurs sur le sens de leur engagement dans cette profession. En cela, ces romans sont en résonance avec les discours entrepreneurials et étatiques qui projettent la figure du *software engineer* indien comme un modèle de réussite personnelle et de fierté collective. Ce qui est en jeu, dans la réalité autant que dans l’imaginaire de ces fictions, ce sont des questions d’identité nationale, implicitement hindoue, car ces ingénieurs sont majoritairement issus de bonnes castes.

Lorsque ces romans sont écrits par des ingénieurs expatriés dans les pays du monde occidental, un thème spécifique émerge, celui du rapport à l’Inde comme pays d’ancrage familial, culturel, religieux, menant les héros à questionner leur identité nationale et religieuse à transmettre à leurs enfants, soulevant ainsi la question de leur retour au pays natal (Schütz 2003).

Pour travailler ces questions, on a retenu une dizaine de romans écrits dans les années 2000-2020 par des ingénieurs indiens originaires de l’Inde du Nord comme de l’Inde du Sud, qui ont émigré aux États-Unis et en Australie. Deux d’entre eux retiennent plus longuement nos analyses. Il s’agit d’abord du roman écrit par Saddha Murty, *Dollar Bahu*, New Delhi (2007). Cette fable met en scène les parcours de deux fils issus d’une famille de brahmanes de l’Inde du Sud : l’aîné, ingénieur, est parti faire fortune aux États-Unis où, avec sa femme (*hindi bahu*, la belle-fille, du point de vue des parents du garçon), il se consume dans une dépense aussi ostentatoire que vide ; le cadet, modeste enseignant resté en Inde, se révèle, avec sa femme, comme le gardien des valeurs familiales (hindoues). Suddha Murty, ingénieure de formation, est la femme de Narayana Murty, l’un des fondateurs du premier groupe informatique indien, Infosys. Le second roman est écrit par Ketan Bhagat, *Complete/Convenient. There is more to men than bromance*, New Delhi (2013), qui se trouve être le frère de Chetan Bhagat cité précédemment. Ce roman, situé en Australie, conte les dilemmes de couples d’ingénieurs exilés qui hésitent entre deux modes de vie aussi tranchés, entre le pays d’accueil et un retour en Inde, à Delhi où vieillissent les parents isolés de leurs enfants.

Dans les deux cas, ces romans nous interrogent sur la conscience des appartenances nationale et religieuse qui sont exacerbées par l’exil.

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Schütz, Alfred, *L’étranger. Un essai de psychologie sociale*, suivi de *L’homme qui rentre au pays*, traduit de l’anglais par Bruce Bégout, Paris, Allia, 2003.

Largo, Dounia (Université Libre de Bruxelles, Belgique) : « Circulations diasporiques, imaginaires médiatiques et délégitimation politique : la figure du jeune activiste Palestinien dans l’espace militant bruxellois »

[9/10, Room 100, 9:30-10:30am]

Cette communication s'inscrit dans une réflexion sur les liens entre circulations migratoires, constructions identitaires et systèmes de représentation dans l'Europe contemporaine. Elle prend pour point d'ancrage les mobilisations de jeunes issu.e.s de la diaspora palestinienne à Bruxelles depuis octobre 2023, dans un contexte marqué par l'intensification des violences conduites par l'état d'Israël en Palestine, et par une forte circulation transnationale d'images, de récits et de prises de position politiques.
La diaspora palestinienne constitue un espace social et politique façonné par des circulations multiples : circulations forcées liées à l'histoire coloniale et postcoloniale, circulations migratoires vers l'Europe, mais aussi circulations médiatiques et discursives qui participent à la production d'identités diasporiques et à leur reconnaissance – ou leur disqualification – dans les sociétés d'accueil. À Bruxelles, ces jeunes activistes investissent l'espace public à travers des manifestations, des rassemblements quotidiens et des pratiques artistiques, affirmant une identité politique diasporique qui se construit à l'intersection du local, du transnational et du global.
À partir d'une enquête ethnographique menée sur deux ans et demi, combinant observation participante, entretiens approfondis et analyse de productions médiatiques et institutionnelles, cette communication analyse le rôle central des médias belges dans la construction d'un imaginaire collectif de la figure du « jeune homme arabe », ici spécifiquement palestinien. Elle montre comment cet imaginaire s'inscrit dans une histoire culturelle européenne plus large, marquée par des représentations racialistes et sécuritaires héritées du passé colonial et réactivées dans le contexte contemporain des mobilités et des conflits internationaux.
Les discours médiatiques dominants tendent en effet à produire un cadre moral asymétrique de la violence : la violence d'État – qu'elle soit exercée à distance, dans un contexte colonial, ou localement par les forces de l'ordre – est légitimée, naturalisée ou invisibilisée, tandis que les mobilisations des jeunes Palestinien.ne.s sont fréquemment disqualifiées voire criminalisées. La figure du « jeune homme arabe violent », menaçant ou manipulé devient ainsi un opérateur central de délégitimation politique, contribuant à exclure ces jeunes de la catégorie des acteurs politiques légitimes au sein de l'espace public belge.
En analysant ces processus, la communication interroge les effets symboliques et politiques de ces représentations sur les trajectoires sociales et militantes des jeunes diasporiques. Elle met en lumière les tensions entre, d'une part, des identités assignées par les médias et les institutions, et, d'autre part, des identités revendiquées, construites à travers des pratiques de résistance et de re-signification. Ces dernières prennent la forme de contre-récits médiatiques (via des médias alternatifs/engagés/indépendants), de productions artistiques, de collaborations avec des associations locales et de stratégies visant à inscrire la cause palestinienne dans des registres de légitimité reconnus par l'espace politique et culturel bruxellois.
En articulant l'analyse des circulations migratoires, des imaginaires médiatiques et des luttes de représentation, cette communication propose une lecture des médias comme institutions culturelles centrales dans la fabrication, la stabilisation ou la remise en cause des identités diasporiques. Elle contribue ainsi à une histoire culturelle des identités migrantes en Europe, attentive aux mécanismes de reconnaissance, de marginalisation et de (dé)légitimation qui traversent les sociétés contemporaines confrontées aux mobilités transnationales.

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Diasporic Circulations, Media Imaginaries and Political Delegitimation: Constructing the Figure of the Young Palestinian Activist within Brussels' Activist Space

This paper contributes to contemporary debates on the relationships between migratory circulations, identity formation and systems of representation in Europe. It focuses on the mobilisations of young people from the Palestinian diaspora in Brussels since October 2023, in a context marked by the intensification of violence in Palestine, conducted by the Israeli government, and by the transnational circulation of images, narratives and political discourses.

The Palestinian diaspora constitutes a social and political space shaped by multiple forms of circulation: forced displacement rooted in colonial and postcolonial histories, migratory movements towards Europe, as well as the circulation of media representations and public discourses that actively participate in the construction of diasporic identities and in their recognition—or disqualification—within host societies. In Brussels, young Palestinians activists have occupied public space through demonstrations, daily gatherings, and artistic practices, asserting a political diasporic identity situated at the intersection of local, national and transnational scales.

Drawing on two and a half years of ethnographic fieldwork, combining participant observation, in-depth interviews and the analysis of media and institutional productions, this paper examines the central role played by Belgian media in the construction of a collective imaginary of the "young Arab man", here specifically embodied by young Palestinians.

It argues that this imaginary is embedded in a broader European cultural history marked by racialised and securitised representations, inherited from colonial legacies and reactivated in contemporary debates on migration, security, and international conflict.

Dominant media discourses contribute to the production of a morally asymmetrical framing of violence: state violence—whether exercised abroad in colonial or postcolonial contexts, or locally through policing practices—is legitimised, normalised or rendered invisible, while the political mobilisations of young Palestinians activists are frequently repressed and criminalised. The figure of the "violent, threatening or manipulated young Arab man" thus operates as a key mechanism of political delegitimation, excluding these actors from recognition as legitimate political subjects within the Belgian public sphere.

By analysing these processes, the paper explores the symbolic and political effects of media representations on the social and activist trajectories of young diasporic subjects. It highlights the tensions between identities ascribed by media and institutional actors and identities claimed and negotiated by young Palestinians themselves. These negotiations take the form of strategies of resistance and re-signification, including the production of alternative media narratives (through independent/alternative media), the mobilisation of artistic forms, and collaboration with local associations aimed at strengthening political legitimacy and visibility. By articulating an analysis of migratory circulations, media imaginaries and struggles over representation, this paper approaches the media as central cultural institutions in the making, stabilisation and contestation of diasporic identities. It contributes to a cultural history of migration and identity in contemporary Europe, attentive to the mechanisms of recognition, marginalisation and political disqualification that shape societies confronted with transnational mobilities and postcolonial legacies.

Leemhuis, Fridjob (MF – Norwegian School of Theology, Religion, and Society, Norway),
"Bound to be British – The Rebinding of Codex Sinaiticus at the British Museum in 1933"
[9/12, Room 3.02, 9:30-11:30am]

In 1933, the British Museum acquired the Codex Sinaiticus from the Imperial Library in St. Petersburg. The fourth-century Codex Sinaiticus contains substantial parts of the Septuagint and the oldest complete New Testament. It is cherished by students of ancient Biblical manuscripts for its age, the quality of production, and as a fascinating example of early book culture.
During the acquisition period, a public debate about what it meant to be English led to a definition of “typically English” aesthetics, art, design, and a cultural canon. In a nostalgic reinvigoration of the Arts and Crafts movement, politicians and intellectuals idealized the rolling hills and rural workshops of the medieval vernacular and their products, setting them against the backdrop of industrialized cities that were producing a culture deemed too “Jewish” and “modern.”
In 1935, the renowned Arts and Crafts bookbinder Douglas Cockerell was asked to rebind the Codex Sinaiticus for the British Museum. For the first time in history, this ancient Christian codex was bound in two volumes, titled “*Testamentum Vetus*” (Old Testament) and “*Testamentum Novum*” (New Testament). This paper argues that the a-historical rebinding of the one-volume codex into two volumes in a typically medieval English binding made it more palatable and easier to identify with for the British public.
Whereas a bibliographical study of binding components rarely extends beyond a discussion of aesthetics, tools, and binding styles, often due to a lack of bookbinding documentation, the rebinding of Codex Sinaiticus is exceptionally well-documented through a vast correspondence between the British Museum executives and the bookbinder. A critical reading of the institutional binding documentation reveals that the rebinding intervention did not proceed as smoothly as hoped. For nearly two years, the museum executives discussed rebinding aesthetics. Their goal was to make an ancient codex appear less “Eastern Mediterranean,” less heterogeneous, and to represent both the nostalgia of “medieval Englishness” and modern Anglican Protestantism to the broader public. Binding elements, such as the wooden book boards, the leather for the book spine, and the tooled decoration, became hotly debated issues. Repeatedly, the museum executives racialized binding components as too foreign, not “Ancient Christian” enough, or too “Celtic.” The codex was, for example, not to be bound in Middle American mahogany, but in English oak; it should not carry “Celtic” decoration and appear as “representative and statuesque” rather than “too female.”
The paper will demonstrate how the rebinding of this iconic manuscript became a means to negotiate English national identity and the role of Christianity in the Interwar Period. Furthermore, the assertion of a white, male, and medieval “Englishness” upon an ancient Christian codex is a fascinating example of the interconnectedness of museum culture and how cultural institutions use a selection of historical and religious markers to shape national identity.

Leventopoulos, Mélisande (maîtresse de conférence, université Paris 8 Vincennes - Saint Denis, France) : « Post-ottoman Cinematic Identities: Cinema and the Refugee Populations in Greek Macedonia »
[9/10, Room 3.02, 4:30-6:30pm]

Macedonia is a “historically established but vaguely bounded territory” (Cowan, 2000) which was home to a diverse range of populations, distinguished by their languages, religions, cultural practices at the beginning of the twentieth century. The entire region was part of the Ottoman Empire until the Balkan Wars of 1912–1913, ater which it was divided between Greece, Serbia, and Bulgaria. From the Balkan Wars to 1924, during a long decade of wars, the confessional and linguistic composition of the part of Macedonia annexed by the Greek state was profoundly transformed as a result of substantial population movements, both voluntary and forced. Following the Greco-Turkish War of 1919–1922, the Lausanne Convention of January 1923 marked the culmination of these migrations. It compelled all Muslims in Greece to join the new

Turkish state and, conversely, the Orthodox Christian populations of Asia Minor and Pontus to settle in Greek territory. These exchanges, involving several million refugees, constituted a major marker of identity for Greek Macedonia in the twentieth century and remain particularly vivid in collective memory to this day.

I propose considering the history of cinema in Macedonia through the lens of these migrations. Rather than dealing with film production activities, I will focus on exhibition, distribution and cinemagoing practices (including audiences), during a period when cinema was establishing itself as the primary visual medium in the Balkans and the Eastern Mediterranean, with non-uniform chronologies. In light of these massive and traumatic population displacements, how can one write the history of the appropriation of a medium within a region where it was imported as early as the imperial period? How did refugee identities form through contact with cinema from the 1920s onwards?

This proposal seeks to engage with multiple temporalities simultaneously, adopting a long-term perspective in order to observe the phenomena under study (hence the absence of chronological boundaries in the title). Ater an introductory overview on cinematic practices between 1912 and 1924, and on indigenous film audiences in Macedonia, the impact of the arrival of the refugees on the exhibition and the distribution of cinema will be examined. During the interwar period, the cinema emerged as a site of encounter, representing one of the rare public spaces where the indigenous population coexisted with recently arrived migrants. I will then focus on a specific phenomenon crystallizing the contradictions of refugee identities from the end of the 1940s to the 1980s: the reception of Turkish cinema by these populations originating from Asia Minor and Pontus, who either spoke Turkish as their first language or were often Turkish speakers. Against the backdrop of the latent conflict between Greece and Turkey and the national homogenization of Greece, Turkish cinema was embraced by refugee populations. I will show how cinema became an integral part of refugee culturespecifically in Macedonia—playing a pivotal role in the reactivation of traumatic memories of displacement. Crying, singing, applauding Turkish melodramas of the Yeşilçam era: according to numerous testimonies, this was how the lost homelands were performed before the screen. In the framework of a historical ethnographic study in Macedonia, I collected interviews and observed how vivid these cinematic memories still are today among film exhibitors, distributors, and refugee families who remain in the area.

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La Macédoine est un « territoire historiquement constitué mais aux contours flous » (Cowan, 2000) hébergeant, au début du XXe siècle, une diversité importante de populations, se distinguant par leurs langues, leurs religions, leurs pratiques cultuelles comme plus largement culturelles. L'ensemble de la région fait partie de l'Empire ottoman jusqu'aux guerres balkaniques de 1912-1913, suite auxquelles elle est divisée entre la Grèce, la Serbie et la Bulgarie. Des guerres balkaniques à 1924, au cours d'une longue décennie belliqueuse, la composition confessionnelle et linguistique de la partie de la Macédoine annexée par l'État grec se trouve largement transformée en raison de considérables déplacements de populations, volontaires et forcés. A la suite de la guerre gréco-turque de 1919-1922, la convention de Lausanne de janvier 1923 constitue le point culminant de ces migrations. Celle- ci contraint l'ensemble des musulman·es de Grèce à rejoindre le nouvel État turc et, en miroir, les populations chrétiennes orthodoxes d'Asie mineure et du Pont à gagner le territoire de la Grèce. Ces échanges, entraînant plusieurs millions de réfugié·es, ont constitué un marqueur identitaire majeur pour la Macédoine grecque du XXe siècle, et restent particulièrement prégnants dans les mémoires jusqu'à aujourd'hui.

Je propose d'appréhender l'histoire du cinéma en Macédoine au prisme de ces migrations. Il s'agit ici d'envisager non pas les activités de production de films mais le spectacle cinématographique – entendu comme l'ensemble des pratiques d'exploitation, de distribution et de réception du cinéma (publics inclus) – à une période où celui-ci s'impose comme le principal

média de l'image dans les Balkans et en Méditerranée orientale, au cours de chronologies non uniformes. Comment écrire l'histoire des appropriations d'un média au sein d'une région où celui-ci a été importé dès l'époque impériale, à l'aune de ces déplacements massifs et traumatiques de populations ? Comment les identités réfugiées s'agencent au contact du spectacle cinématographique à partir des années 1920 ?
Cette proposition entreprendra d'embrasser plusieurs temporalités de concert, dans une approche ambitionnant d'observer les phénomènes étudiés sur le temps long (d'où l'absence de bornes chronologiques dans le titre). Après un point introductif sur les pratiques cinématographiques durant la période 1912/1924, et sur les publics autochtones de Macédoine, les conséquences de l'arrivée des réfugié·es sur les pratiques d'exploitation et de distribution du cinéma seront envisagées. On examinera comment la salle de cinéma devient dès l'entre-deux-guerres un lieu de rencontre privilégié, constituant l'un des très rares espaces de rassemblement au sein de l'espace public où se côtoient autochtones et populations nouvellement arrivées. Je me focaliserai ensuite sur un phénomène particulier cristallisant les contradictions des identités réfugiées, de la fin des années 1940 jusqu'aux années 1980 : la réception du cinéma turc par ces populations originaires d'Asie mineure et du Pont, dont la langue maternelle était parfois le turc ou qui en étaient fréquemment locutrices. Dans un contexte de conflit latent entre la Grèce et la Turquie, et d'homogénéisation nationale grecque, les populations réfugiées étaient en effet particulièrement friandes de cinéma turc. Je montrerai comment non seulement le cinéma turc est venu à former une partie intégrante de la culture réfugiée – de façon spécifique en Macédoine – mais est aussi devenu une pratique jouant un rôle identitaire majeur pour la réactivation du souvenir du trauma du déplacement. Pleurer, chanter, applaudir les mélodrames de Yeşilçam1 : la perte de la terre natale se trouvait ainsi performée. Dans le cadre d'une enquête d'ethnographie historique en Macédoine, j'ai eu l'occasion de recueillir des entretiens et de constater à quel point ces mémoires cinématographiques sont toujours très vives aujourd'hui chez les exploitants et distributeurs de cinéma de même que dans les familles réfugiées restées implantées dans la région.

LIN, Yi-Sheng (PhD student in History at the École des hautes études en sciences sociales (EHESS), "Return to the Indies: Encountering Religious Minorities through the Huguenot Filter in Jean Chardin's Travel Writing"
[9/11, Room 3.03, 9:30-11:30am]

Jean Chardin (1643-1713), a French Protestant jeweler and one of the greatest European travelers of the seventeenth century, undertook two journeys and spent nearly fifteen years in the so-called "East Indies", a term that at that time referred to the regions stretching from the Ottoman Empire to Japan[1]. Finding the deteriorating situation of Protestants in France after his return to Paris in 1680, Chardin resolved in the following year to settle permanently in England, where he carried out his plan to publish the experience of his second journey. In 1686, the first part of this intellectual work, entitled *Journal du Voyage du Chevalier Chardin en Perse et aux Indes Orientales*, was published in French in both London and Amsterdam, and in English in London, concentrating on his journey from Paris to Isfahan. In the opening of the book, Chardin clearly expresses his disappointment with France and the motivation that led him to return to the Indies in 1671, following his first journey from 1664 to 1670:
I found at my Return into France, that the Religion wherein I had been Educated made me incapable of all sorts of Imployment. [...] We are not at liberty to believe what we please. Thereupon I presently bethought myself to returning to the Indies, where, without altering my Religion, or abandoning the Condition of a Merchant, I could not fail to gratifie a moderate Ambition[2].
Based on the statement, Chardin's decision to return to the Indies was closely related to the preservation of his Protestant faith, which he perceived as being more tolerated in this "Another

World"[3]. From this perspective, how do Chardin's travel accounts depict his encounters with different religious communities, and how do these interactions shape his reflections on his Huguenot identity and the situation of Protestants in France? In fact, the third part of his complete work, published in French in 1711, was devoted to the "observations on the religion of the Persians". However, in the subsequent 1735 re-edition, the publisher Prosper Marchand, a Huguenot bookseller living in exile in The Hague since 1709, accused the 1711 version of having altered the manuscript content to avoid French censorship. In this regard, what differences, particularly regarding the religious dimension of the text, distinguish the 1686, 1711, and 1735 editions of Chardin's Journal?

This study examines the writing strategies Chardin employed to describe his interactions with other religious communities—especially those that constituted local religious minorities whose circumstances resembled his own—and the role played by Huguenot identity, whether that of the author or the publisher, in the representation of his cultural encounters. Previous historiography devoted to Chardin has largely focused on his influence on the Enlightenment thinkers, particularly on Montesquieu's Climate theory and Oriental despotism[4], as well as on his representation of the Persian court and society[5]. Only the article by Frédéric Tinguely takes into account Chardin's Huguenot identity and the religious dimension of his writings[6]. However, his analysis is confined to Chardin's discourse on Shi'ism, the state religion of Safavid Persia, in the 1735 edition, without considering his descriptions of other Eastern religious traditions or examining variations among the different versions. These gaps highlight the value of a comparative study of religious passages across various versions of Chardin's writing, which allow for a better understanding of the relationship between his movement to the Indies and the Huguenot identity.

[1] Ina Baghdiantz McCabe, « Présentation », in Jean Chardin. *Du bon usage du thé et des épices en Asie. Réponses à Monsieur Cabart de Villarmont*, Paris, L'Inventaire, 2002, p. 10.

[2] Jean Chardin, *The travels of Sir John Chardin into Persia and the East Indies*. The first volume, containing the author's voyage from Paris to Ispahan, London, Moses Pitt, 1686, p. 2.

[3] *Ibid*., "preface" p. 3.

Lukkari, Jasmin (postdoctoral researcher, University of Helsinki & University of Milan), "Foreign Royal Hostages in Augustan Discourses of Roman Identity" [9/10, Auditorium, 9:30-11:30am]
Cf. Panel 1 –Cultural Identities in Graeco-Roman Antiquity

Lung, Ecaterina (Professor at the Faculty of History, Department of Ancient History, Archaeology, and Art History at the University of Bucharest, Romania), "Physical Beauty and Ugliness after the Great Migrations and during the Early Middle Ages"
[9/10, Room 3.02, 9:30-10:30am]

Using mainly literary texts produced at the end of the Antiquity and at the beginnings of the Middle Ages (especially during the fifth and eighth century) we intend to study the way in which physical beauty and its opposite, the ugliness, were used for various purposes, including political functions. The period is marked by the affirmation of the Successor Kingdoms in the West and the beginnings of the Byzantine Empire, so a central problem was the definition of new identities, which included ideas about the physical beauty of the in-group to which each author belonged and the ugliness of the Others. The transition from the Late Antique world towards a new one can also be traced at the level of aesthetic conceptions, as the ideas inherited from Greco-Roman antiquity coexisted with those brought by the barbarian nations originating from Central and Northern Europe or from Asia. The synthesis of a new conception of beauty took

place against the background of the rule of Christianity, generating changes also in terms of attitudes towards the body and its physical appearance.
Through case studies drawn mainly from Sidonius Apollinaris, Procopius of Caesarea, Cassiodorus, Jordanes, Gregory of Tours, Bede the Venerable and Paul the Deacon, this talk intends to demonstrate that beauty and ugliness operate as semiotic languages through which political and/or religious changes are naturalised, contested, and gendered. Beauty and ugliness, far from being merely ornamental and physical, emerge as a key rhetorical mechanism in late antique and early medieval political thought and writing.

MacCoy, Marsha (Professor Classical Studies Southern Methodist University, Dallas, TX, USA), "Identities, Circulations, Migrations The Coinage of the Roman Colony of Narbo Martius" (videoconference)
[9/10, Room 3.01, 2-4pm]

After the Punic Wars brought Rome control of Spain, a land route was created through Gaul to supplement the sea routes to Spain. In 118 BCE, the Romans took the unusual step of founding a Roman colony in Gaul, Narbo Martius, the first Roman colony founded outside of Italy. Built to protect the new Roman road to Spain, the unusual colony represents an important point in Roman imperial history, creating the center of a region of different identities, ethnic circulations, and group migrations. To address these cultural complexities, the Romans created a coinage whose unique iconography reveals the profoundly different approach to settlement and colonization that the Romans took with Narbo Martius. Roman coinage of 119 BCE shows conventional iconography of defeat, reflecting the Romans' recent victories over the Gauls. The coinage of 118 BCE, however, while depicting the martial head of Roma on the obverse like previous issues, shows on the reverse a triumphant Gallic warrior riding in a biga and carrying a carnyx, the Gallic war trumpet, and a Gallic shield; so not defeated but rather victorious. The reason for this unique depiction of defeated enemies lies in the fact that the Romans were founding a full-fledged Roman colony in recently defeated and hostile territory and hoping to engage the Gauls with a combination of intimidation and inclusion: recognizing and embracing different ethnic and cultural identities, while using the economic incentives of increased trade and prosperity to pacify the region. A standard coinage that both Romans and Gauls would accept was a novel and striking tactic in Rome's engagement with the Gauls, and reflects its attempts to adapt to different identities, ethnic migrations, and cultural circulations in its growing reach. The history and coinage of Narbo Martius thus illuminates an important and pivotal period of Roman and Gaulic connection, interaction, and identity.

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Magny, Clara (PhD candidate - Medieval History - Sorbonne Université, France), "Writing David I of Scotland: English and Scottish Identity in Twelfth Century English and Norman Chronicles"
[9/11, Room 3.01, 9:30-11:30am]

"A King of Scotland educated at the English court: David I of Scotland between English and Scottish identities in English and Norman chronicles of the twelfth century"
David I of Scotland (1124-1153) was educated at the court of King Henry I of England (1100-1135), from whom he also held extensive territories in England. This stay in England, and David's numerous trips to England during his reign, influenced his practice of power. This paper, instead of focusing on the impact of this experience on David's actions, will focus on the extent to which David's education at the English court influenced the way he was seen by English and Norman chroniclers, how they saw his identity and his practice of power. For these twelfth-century historians, King David I of Scotland was "civilised" by his education and by Anglo-Norman culture, while as king of the Scots, he was also seen as the king of a Celtic, barbarous people. I will study what these representations of David I of Scotland in English chronicles reveal of the idea of Scottish and English identities in the twelfth century, and of the limits of these identities. The topic of English identity—or Anglo-Norman identity—is seminal for twelfth-century English and Norman chroniclers. It was made more complex by the Norman Conquest of 1066, and by English kings' desire of a regnum that would spread over the whole of Great Britain: They had to deal with peoples seen as barbarous and fundamentally other: the Welsh, the Scots, the Irish.
Twelfth-century English chronicles rarely provide an exhaustive portrait of David I of Scotland, but he appears as both a noble educated at the court of Henry I of England, and as the king who oversaw Scottish invasions of the north of England in 1137-1138, during which Scottish troops committed violent acts. David's identity occupies a middle ground in these chronicles, between English and Scottish identity. I compared the mentions of David in these chronicles, with specific focus on interactions with the ideas of "barbarous" or "civilised" behavior and ideas, and on David's role in the construct of an English or Anglo-Norman identity in these chronicles.
Many works[1] underline that the construction of an English identity was accompanied by a rejection of the Celts, seen as barbarous: this rejection and opposition become more explicit in the second half of the twelfth century. I will reevaluate this phenomenon in this paper, looking at a figure which suggests the possibility of mixed identities from an English point of view, the very point of view which insists on the separation between the Celts and the Anglo-Normans. The analysis will encompass the vision English chroniclers had of the Celts and their leaders: these leaders are presented as legitimate figures of power, with whom it was possible to pass treaties and communicate, but they led peoples often described as savage and barbarous hordes. I will also show the importance of education in the notion of English and Anglo-Norman identity revealed by these chroniclers, because David I's origins were not the focus of their portrayal: even though his mother was English, his education was their focus. This paper will reveal the degree of rejection towards Scottish and Celtic peoples featured in English chronicles, and consider to what extent *topoi* were used in the descriptions of these peoples (for example, some descriptions were reused from Isidore of Seville's *Etymologia)*, and to what extent they were original descriptions[2].

[1] To quote only a few examples : Davies, Robert Rees. *The first English empire: power and identities in the British Isles, 1093-1343*. Oxford [u.a.], 2002.; Gillingham, John B. «The beginnings of English imperialism». Gillingham, *The English in the Twelfth Century*, 2000, p. 3-18.
[2] Henry of Huntingdon provides one such account (*Historia Anglorum*, livre X).

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David Ier d'Ecosse (1124-1153) a été éduqué à la cour du roi d'Angleterre Henri Ier Beauclerc (1100-1135), duquel il tient également des domaines étendus en Angleterre. Cette expérience anglaise, et les nombreux déplacements de David en Angleterre au cours de son règne, ont largement influencé sa pratique du pouvoir. Cette communication s'intéressera à la manière dont cette éducation à la cour anglaise influence non pas l'action de David mais la vision qu'ont les chroniqueurs anglais et normands de la personne de David, de son identité et de son exercice du pouvoir. Pour ces chroniqueurs, le roi David Ier d'Ecosse est un roi « civilisé » par son expérience et sa culture anglo-normande, et pourtant en tant que roi des Ecossais, il est aussi vu au XIIe siècle comme roi d'un peuple celte barbare. L'objectif sera donc d'étudier ce que les représentations de David Ier d'Ecosse dans les chroniques anglaises révèlent de la conception des identités anglaise et écossaise par ces chroniqueurs du XIIe siècle, et des frontières de ces identités. La question de l'identité anglaise – ou anglo-normande – est centrale pour les chroniqueurs anglais et normands du XIIe siècle. Celle-ci a été complexifiée non seulement par la conquête normande de 1066, mais aussi par une situation dans laquelle les rois d'Angleterre appellent de leurs vœux un *regnum* qui recouvrirait la Grande-Bretagne voire les îles britanniques entièrement. Cela leur demande donc de se confronter à des peuples vus comme barbares et marqués du sceau de l'altérité : les Gallois, les Ecossais et les Irlandais.

David Ier d'Ecosse fait rarement l'objet d'un portrait exhaustif dans les chroniques anglaises du XIIe siècle, mais il apparaît à la fois comme noble éduqué à la cour d'Henri Ier Beauclerc, et comme le roi qui dirige les invasions du nord de l'Angleterre en 1137-1138, lors desquelles les troupes écossaises commettent des exactions. L'identité de David évolue ainsi dans ces chroniques selon une voie moyenne, entre identité anglaise et écossaise. J'ai comparé ces mentions, en portant une attention particulière à son association au couple notionnel de « barbare » ou « civilisé » et à la place de David dans la construction de l'idée d'identité anglaise et anglo-normande dans ces chroniques.

De nombreux travaux[1] mettent en avant la construction de l'identité anglaise en opposition aux Celtes désignés comme barbares, opposition qui s'accentue dans la seconde moitié du XIIe siècle. Je réévaluerai ce phénomène dans cette communication, en m'intéressant à une figure qui suggère la possibilité d'identités mixtes du point de vue anglais, celui-là même qui insiste sur la séparation entre Celtes et Anglo-Normands. L'analyse sera ainsi élargie à la vision qu'ont les chroniqueurs anglais des Celtes et de leurs chefs : ces derniers sont présentés comme des chefs légitimes, avec lesquels il est possible de traiter et échanger, tandis qu'ils dirigent des peuples souvent décrits comme des masses sauvages et barbares. Je montrerai également l'importance de l'éducation dans le concept d'identité anglaise et anglo-normande chez les chroniqueurs étudiés, car ce ne sont pas les origines de David Ier – sa mère était anglaise – qui sont mises en avant par les chroniqueurs, mais son éducation. Cette communication permettra ainsi d'évaluer le degré de rejet des chroniqueurs anglais envers ces peuples écossais et celtes, et de reconsidérer à quel point les descriptions des Ecossais comme des barbares sont des *topoi*, repris notamment des *Etymologia* d'Isidore de Séville, ou au contraire des descriptions parfois originales[2].

[1] Pour ne citer que quelques exemples : Davies, Robert Rees. *The first English empire: power and identities in the British Isles, 1093-1343*. Oxford [u.a.], 2002. ; Gillingham, John B. « The beginnings of English imperialism ». Gillingham, *The English in the Twelfth Century*, 2000, p. 3-18.

[2] C'est le cas chez Henry de Huntingdon (*Historia Anglorum*, livre X).

Maheo, Olivier (post-doctorant, université Paris 8 Vincennes - Saint Denis, France) : « Voyages imaginaires, migrations réelles et identités fictives : Noble Ali Drew, prophète « maure » et leader africain-américain »
[9/11, Room 3.03, 9:30-11:30am]

Nous proposons dans cette communication d'analyser la naissance de nouveaux mouvements religieux africains-américains au tournant des années 1910-1920, et la manière dont ils proposent à leurs fidèles une nouvelle identité raciale, la possibilité de se distinguer de la minorité noire, pour s'approprier une « nouvelle peau », en se proclamant Hébreux, Ethiopiens ou Maures (Baer *et al*., 1992; Wilmore, 1973). Ces mouvements prophétiques sont étroitement liés au phénomène de la Grande migration, un exode intérieur, qui voit des millions d'anciens esclaves, profondément déçus des promesses de la liberté nouvelle, à la suite de l'échec de la Reconstruction (1865-1877), quitter le Vieux Sud pour entamer une nouvelle vie dans les grandes villes du Nord (Berlin, 2010). Entre 1890 et 1940, ils sont plusieurs millions à s'installer dans les villes du Nord puis de l'Ouest, où s'entassent dans les ghettos.
Ce vaste mouvement de population s'accompagne de profondes mutations sociales, avec la naissance des ghettos, mais aussi d'une crise religieuse et identitaire. En effet, la liturgie des Églises noires du Nord ne répond pas leurs aspirations spirituelles, pas plus que leur volonté d'imposer des normes sociales, l'aspect de la respectabilité à leurs ouailles (Weisenfeld, 2016, p. 5; Higginbotham, 1993). Entre 1900 et 1940, de nombreux nouveaux « cultes racialo-religieux » sont fondés, qui propose une théologie qui permet le retournement du stigmate racial. Nous intéressons en particulier à Noble Ali Drew (1886-1929), un Africain-Américain aux multiples talents : musicien, puis fakir oriental d'un de ces spectacles « exotiques » comparable au Wild West Show de Buffalo Bill, il parcourt inlassablement le pays au gré de ses contrats et préfère son identité d'artiste à la sienne véritable. Il est ainsi successivement Timothy Drew, alias Thomas Drew, alias Armmah Sotanki, fakir indien, au point que sa véritable identité, John Walter Brister, soit longtemps restée mystérieuse (Dorman, 2020). En 1925, après certaines difficultés avec la justice à propos de remèdes miracles et d'exercice illégal de la médecine, il fonde le Moorish Science Temple of America. Initié selon ses dires au cœur de la grande pyramide du Caire, il fonde un culte qui rencontre vite le succès en proposant à ses adeptes de traverser collectivement la « ligne de couleur » pour devenir « maures » (Abdat, 2010 ; Nance, 2002). Le Moorish Science Temple of America, MSTA, proclame que les Africains-Américains sont originaires du Maroc et distribue à ses fidèles de nouveaux noms et de nouvelles cartes d'identité, qui proclament « Je suis musulman ».
Nous proposons de montrer comment les migrations de cette période, et l'absence de stabilité de nombreux Africains-Américains à la recherche de travail et de nouvelles opportunités, sont à l'origine de ce projet d'un franchissement collectif de la ligne de couleur. Le « *passing* » collectif que propose le MSTA ne peut s'expliquer que dans le contexte d'une minorité noire en mouvement, qui fuit le système Jim Crow pour rejoindre les ghettos, nouveaux creusets culturels et spirituels. Le MSTA prétend redonner à ses fidèles leur véritable identité, *Moorish- Americans* : ils reçoivent une nouvelle carte d'identité, sur laquelle le drapeau états-unien figure à côté d'un drapeau Moorish, et s'habillent dans un style supposé oriental (Maheo, 2022). La migration hors du Sud, les voyages incessants de Noble Ali Drew, y compris imaginaires – il n'est jamais allé en Égypte –, une certaine fluidité de la société étatsunienne au tournant du XXe siècle, donnent naissance à cette religion qui propose de se débarrasser du stigmate racial par une étrange géographie imaginaire des peuples. Nous nous appuierons sur les publications du MSTA, la littérature grise qui circule en son sein, et des archives de presse.

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“Virtual Journeys, Real Migrations, and Fictional Identities: Noble Ali Drew, Moorish Prophet and African-American Leader”

In this paper, we propose to discuss the emergence of new African-American religious movements at the turn of the 1910s / 1920s, and the way in which they offered their followers a new racial identity, the opportunity to distinguish themselves from the Black minority, to appropriate a “new skin” by proclaiming themselves Hebrews, Ethiopians, or Moors (Baer et al., 1992; Wilmore, 1973). These prophetic movements are closely linked to the phenomenon of the Great Migration, an internal exodus that saw millions of former slaves, deeply disappointed by the promises of new freedom following the failure of Reconstruction (1865- 1877), leave the Old South to start a new life in the big cities of the North (Berlin, 2010). Between 1890 and 1940, several million people settled in cities in the North and then the West, where they crowded into ghettos.

This vast movement of people was accompanied by profound social changes, with the emergence of ghettos, but also a crisis of religion and identity. The liturgy of the Black churches of the North did not meet their spiritual aspirations, nor did it satisfy their desire to impose social norms and respectability on their congregations (Weisenfeld, 2016, p. 5; Higginbotham, 1993). Between 1900 and 1940, many new “racial-religious cults” were founded, offering a theology that allowed for the reversal of racial stigma. We are particularly interested in Noble Ali Drew (1886-1929), a multi-talented African American: musician, then oriental fakir in one of those “exotic” shows comparable to Buffalo Bill's Wild West Show, he tirelessly traveled the country on contract and preferred his stage identity to his actual one. Successively Timothy Drew, alias Thomas Drew, alias Armmah Sotanki, Indian fakir, to the point that his true identity, John Walter Brister, remained a mystery for a long time (Dorman, 2020). In 1925, after encountering legal difficulties concerning miracle cures and the illegal practice of medicine, he founded the Moorish Science Temple of America. Claiming to have been initiated in the heart of the Great Pyramid of Cairo, he founded a cult that quickly gained popularity by encouraging its followers to collectively cross the “color line” to become “Moors” (Abdat, 2010; Nance, 2002). The Moorish Science Temple of America, MSTA, proclaimed that African Americans originated in Morocco and distributed new names and identity cards to its followers, proclaiming “I am a Muslim.”

We propose to highlight how the migrations of this period, and the instability experienced by many African Americans in search of work and new opportunities, were at the root of this project of collectively crossing the color line. The collective “passing” proposed by the MSTA can only be explained in the context of a black minority on the move, fleeing the Jim Crow system to join the ghettos, new cultural and spiritual melting pots. The MSTA claimed to restore its followers' true identity as Moorish Americans: they received a new identity card, on which the US flag appeared alongside a Moorish flag, and dress in a supposedly Eastern style (Maheo, 2022). Migration out of the South, Noble Ali Drew's incessant travels, including imaginary ones—he never went to Egypt—and a certain fluidity in American society at the turn of the twentieth century gave rise to this religion, which proposed to get rid of racial stigma through a strange imaginary geography of peoples. We will draw on MSTA publications, the gray literature circulating within the organization, and press archives.

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Marculescu, Smaranda (IHRIM - ENS de Lyon), « Hospitalité, identités culturelles et régimes d'appartenance dans le monde romain : la diaspora juive et la négociation de l'altérité dans le judaïsme hellénistique »
[9/10, room 100, 4:30-6:30pm]
Cf. Panel 4 - Circulations, migrations et identité(s) dans l'Antiquité : le rôle de l'hospitalité dans les phénomènes de constructions communautaires

Mariante da Silva, Bruno Sanchez (Associate Professor of Contemporary History at the University of Pernambuco, Petrolina campus, Brazil), "The Hunger Map: Assistance Policies as Arenas of Identity in Brazil (twentieth and twenty-first centuries)"
[9/12, Room 3.02, 9:30-11:30am]

This paper is part of an ongoing research project on assistance policies in Republican Brazil, developed at the University of Pernambuco (UPE). It starts from the premise that hunger in Brazil is not an episodic or conjunctural phenomenon, but a structural historical condition deeply rooted in the country's social, economic, and political formation. In dialogue with recent historiography, hunger is understood as a social experience produced by unequal access to land, work, income, and public policies, and as a phenomenon continuously re-signified in the Brazilian public sphere throughout the twentieth century and the early twenty-first.
The notion of the "hunger map," formulated by Josué de Castro in the 1940s, is mobilized here not merely as a technical or scientific diagnosis, but as a cultural and political category capable of organizing representations of national territory and producing collective identities. This technical-scientific discourse established a lasting interpretation of Brazil as an unequal nation, in which certain regions were historically associated with misery and forced migration. Such classifications circulated widely in literature, cinema, the visual arts, and popular music, contributing to the consolidation of identitarian figures such as the "migrant," the "hungry poor," and the *flagelado*—a historical category used to describe populations afflicted by drought and hunger—while also legitimizing specific forms of state intervention and social control.
From a cultural istory perspective, the analysis examines how these representations did not merely reflect social realities, but actively produced meanings, affects, and moral framings that shaped state action and social responses. Hunger, poverty, and assistance are thus approached as symbolic constructions, traversed by ongoing disputes over interpretation, language, affect, and power. Drawing on the contributions of Roger Chartier, this approach understands representations not as simple mirrors of social reality, but as active forms of organizing the world, capable of guiding practices, legitimizing hierarchies, and producing identities.

Within this framework, the research project mobilizes a diverse set of historical sources, understood as both products and producers of representations. These include institutional and legislative documents, administrative records from agencies such as the Social Security Food Service (SAPS), the National Food Commission, and the Brazilian Legion of Assistance (LBA), as well as official speeches and state propaganda materials. These are articulated with cultural productions—novels, films, photographs, songs, and iconography—as well as press coverage and public campaigns, allowing for the analysis of the circulation, appropriation, and contestation of meanings in the public sphere. The documentation examined in this research is held at the National Archives of Brazil.
Assistance policies are thus interpreted as arenas of identity—spaces in which social classifications, notions of belonging, and models of citizenship have been disputed. From early state initiatives to the structural policies of the late twentieth and early twenty-first centuries, particularly under the governments of President Lula (2003–2010; 2023–), the research project identifies the construction of different figures of the assisted subject, ranging from the "poor deserving of charity" to the "worker to be nourished," and progressively to the "citizen bearer of social rights.". These transformations were neither linear nor consensual, but shaped by political, ideological, and cultural disputes. Hunger was mobilized as a moral category, an instrument of state legitimation, and a banner for competing political projects, becoming a central element of Brazilian national identity. This process intensifies in moments of crisis, for instance when Brazil returned, in 2021, to the Hunger Map—a global monitoring system maintained by the FAO—reigniting historical debates, collective memories, and long-established symbolic repertoires.
The paper argues, finally, that the history of hunger in Brazil is inseparable from the history of the identities produced around it. Assistance policies did not merely manage misery; they also helped define who the "poor of Brazil" were, which territories embodied national deprivation, and which projects of nation claimed legitimacy in confronting hunger.

Martino, Laurent (docteur en histoire contemporaine, France) : « La chanson, une source pour raconter les histoires de migrations et de circulations, en France au XXe siècle »
[9/10, Room 3.02, 2-4pm]

La notion d'identité est au cœur de l'immigration et de l'expérience migratoire. En changeant de pays, l'immigré modifie sa propre histoire et sa perception de lui, des autres, de son pays. Il le fait au contact d'autres espaces, d'autres cultures, grâce à des rencontres. Il est aussi influencé par une culture mondialisée. À son tour, il transmet une identité reconstruite, mélangée, métissée ; puisque l'immigration ou des bribes, s'étire sur plusieurs générations.
La musique et notamment la chanson sont porteuses de souvenirs, de mémoire. La chanson permet de transmettre des émotions tout autant que des messages, notamment quand l'écrit n'est pas ou mal maîtrisé. Ma source est la musique populaire : les chansons, les chanteurs, les disques, leur réception par le public… À travers les chansons, les immigrés racontent, témoignent de leur exil. Il s'agit de se raconter, de dire que l'on existe. Ils se souviennent aussi de leur pays, cultivant une certaine nostalgie qui peut être recomposée comme l'ont montré Vladimir Jankélévitch[1] ou Abdelmalek Sayad[2]. Mais ils recréent également une nouvelle musique, métissée, fruit de diverses influences.
Tant de grands noms de la chanson française sont d'origine étrangère et revendiquent leur culture métissée. Josephine Baker chante « J'ai deux amours, mon pays et Paris », Claude Barzoti revendique ses racines « Je suis rital » tout en ajoutant « vos saisons sont devenues les miennes » comme pour montrer son assimilation, sa double culture. Et Charles Aznavour, pourtant né de parents arméniens, devient un symbole national. Il est fier et défendra ses origines arméniennes tout en étant fier d'être un ambassadeur de la culture française dans le monde.

En creux, c'est aussi l'occasion d'interroger la chanson française et son identité. Quels critères pour la définir ? Est-ce la chanson chantée en français, produite (écrite, composée, interprétée) par une Française ou un Français, réalisée en France ? Est-ce que comme Yves Borowice[3] peut-on affirmer que la chanson française est un art de « métèques » ?
Ainsi, comme le souhaitait Benjamin Stora[4] dans le catalogue de l'exposition *Générations, un siècle d'histoire culturelle des Maghrébins en France* qui a eu lieu en 2009-2010 à la cité de l'immigration, la chanson permet de renouveler l'historiographie et d'apporter une approche culturelle de l'histoire de l'immigration. Il s'agit d'exploiter la chanson comme source de l'histoire des migrations, des circulations ; faire une histoire à hauteur d'humain, où l'identité joue un rôle central. En effet, l'histoire de l'immigration est souvent regardée par le prisme socio-économique ou politique et analysée à partir du groupe où se fond l'individu.

[1]Vladimir JANKELEVITCH, *L'irréversible de la nostalgie*, Paris, Flammarion, 1974.
[2] Abdelmalek SAYAD, *La double absence. Des illusions de l'émigré aux souffrances de l'immigré*, Paris, Seuil, 1999.
[3] Yves BOROWICE, « La chanson française, un art de métèques ? », *Amnis* [En ligne], 7 | 2007, mis en ligne le 01 septembre 2007, consulté le 29 janvier 2026. URL : http://journals.openedition.org/amnis/804 ; DOI : https://doi.org/10.4000/amnis.804
[4] Driss El YAZAMI, Yvan GASTAUT, Naïma YAHI (dir.), *Générations, un siècle d'histoire culturelle des Maghrébins en France*, Catalogue de l'exposition Générations, Paris, Gallimard/Cité nationale de l'histoire de l'immigration/Génériques, 2009, p. 327.

Maurel, Chloé (agrégée et docteure en histoire, France) : « Remodelages identitaires issus des circulations migratoires favorisées par l'Organisation internationale pour les migrations (OIM) »
[9/12, Room 3.02, 9:30-11:30am]

Créée en 1951 sous le nom de Comité intergouvernemental provisoire pour les migrations européennes (CIPME), l'actuelle Organisation internationale pour les migrations (OIM) s'inscrit dans le vaste mouvement institutionnel de l'après-Seconde Guerre mondiale visant à réguler, encadrer et parfois orienter les déplacements de populations. Si son mandat initial consistait à gérer le transfert et la réinstallation de millions de déplacés européens dans un contexte de reconstruction et de Guerre froide, l'OIM s'est progressivement transformée en un acteur central du gouvernement global des migrations. Cette communication propose d'analyser, dans une perspective d'histoire culturelle et politique des circulations, les conceptions, réalisations, difficultés et controverses qui ont accompagné cette trajectoire, depuis la fondation de l'organisation jusqu'à ses formes actuelles d'intervention ; et les effets sur la recomposition des identités des personnes et groupes migratoires concernés.

1. Conceptions fondatrices et contexte géopolitique et culturel

L'OIM naît dans un contexte de rivalités idéologiques entre blocs et d'incertitudes démographiques en Europe. À la différence du Haut-Commissariat des Nations unies pour les réfugiés (HCR), fondé un an plus tôt, elle n'est pas d'abord conçue comme un organe humanitaire mais comme un instrument de gestion et de redistribution de main-d'œuvre. Son orientation pragmatique et technocratique, marquée par la forte influence des États-Unis, reflète une conception des migrations comme flux à administrer plutôt que comme droit ou trajectoire humaine singulière.
Cette approche s'inscrit dans une culture internationale de la planification et de la mobilité ordonnée, caractéristique des années 1950. Le vocabulaire même de « mouvement », de « transport » ou de « placement » des migrants traduit une vision où les individus sont avant tout des éléments d'un dispositif géopolitique et économique.

Pendant la Guerre froide, ancrée dans le camp atlantiste, l'OIM soutient les réfugiés politiques issus d'Europe de l'Est et les aide à migrer et s'insérer en Europe de l'Ouest.

2. De la reconstruction européenne à la mondialisation des mobilités : élargissement du cadre géographique

À partir des années 1970, l'OIM élargit son champ d'action au-delà de l'Europe, accompagnant la décolonisation et les nouvelles mobilités Sud-Nord et Sud-Sud. Son évolution institutionnelle — jusqu'à son intégration au système des Nations unies en 2016 — témoigne d'une double dynamique : d'une part une universalisation de son mandat, désormais centré sur « la migration ordonnée, sûre et digne » ; et d'autre part une technicisation accrue de la gestion migratoire (collecte de données, assistance au retour volontaire, programmes de mobilité de travail).
Cette phase correspond à une transformation des paradigmes culturels et politiques de la mobilité : les migrants deviennent à la fois agents de développement et objets de sécurité, pris dans les discours sur la mondialisation, la gouvernance et la crise migratoire.

3. Réalisations et innovations

L'OIM a contribué à l'élaboration d'un langage international des migrations — via ses publications, formations et statistiques — qui a largement façonné les politiques nationales. Elle a aussi soutenu des programmes de réinstallation de réfugiés, d'assistance aux migrants vulnérables, de lutte contre la traite des êtres humains, ou de coordination humanitaire lors de crises (Balkans, Syrie, Sahel, Ukraine, etc.).
Ces interventions témoignent d'une capacité d'adaptation remarquable et d'une expertise institutionnelle transversale, à la croisée des champs diplomatique, humanitaire, sécuritaire et culturel.

4. Difficultés et controverses

L'expansion de l'OIM n'a pas été exempte de tensions. D'une part, son statut hybride – organisation intergouvernementale mais non normative, longtemps extérieure à l'ONU – a suscité des débats sur sa légitimité et sa responsabilité politique.
D'autre part, plusieurs chercheurs et ONG lui reprochent de coopérer avec des politiques de contrôle migratoire restrictives, notamment en Europe, en Afrique et en Asie. L'assistance au « retour volontaire » ou la participation à la sécurisation des frontières (ex : à l'agence Frontex) soulèvent des questions éthiques sur la frontière entre protection et dissuasion.
Enfin, la montée en puissance de l'OIM illustre les ambiguïtés de la gouvernance globale des mobilités : comment concilier gestion administrative des flux et reconnaissance des migrations comme expériences humaines et culturelles plurielles ?

5. Apports à une histoire culturelle des circulations et des identités

Adopter une perspective d'histoire culturelle permet d'interroger les représentations, discours et pratiques institutionnelles de l'OIM comme autant de lieux de production du sens des migrations contemporaines. Il s'agit d'analyser la construction symbolique de la mobilité — entre idéal de mobilité maîtrisée et réalité de déplacements contraints.
En retraçant cette histoire sur la longue durée (1951-2025), cette communication entend montrer comment l'OIM incarne la tension permanente entre humanitarisme et contrôle, mobilité et souveraineté, universalisme et asymétries géopolitiques. L'enjeu est d'inscrire cette institution non seulement dans l'histoire des politiques migratoires, mais aussi dans celle des cultures de la mobilité au XX^e^ et au XXI^e^ siècles. Par-là, on étudiera les remodelages des identités culturelles, au fil des circulations transnationales de personnes et de groupes (réfugiés politiques, exilés, migrants économiques, diasporas, circulations d'étudiants…) au fil du XXe et du XXIe siècles.

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"Identity Reshaping through Migration Flows Facilitated by the International Organization for Migration (IOM): A Study Based on the Origins and Practices of a Global Actor in Human Mobility, IOM (1951–2025)"

Founded in 1951 as the Intergovernmental Committee for European Migration (ICEM), the current International Organization for Migration (IOM) is part of the broader post-World War II institutional movement aimed at regulating, managing, and sometimes directing population movements. While its initial mandate was to manage the transfer and resettlement of millions of European displaced persons in a context of reconstruction and the Cold War, the IOM gradually transformed into a central actor in the global governance of migration. This paper proposes to analyze, from a cultural and political history of mobility perspective, the concepts, achievements, challenges, and controversies that have marked this trajectory, from the organization's foundation to its current forms of intervention.

1. Founding Concepts and Geopolitical and Cultural Context

The IOM was born in a context of ideological rivalry between blocs and demographic uncertainties in Europe. Unlike the United Nations High Commissioner for Refugees (UNHCR), established a year earlier, it was not initially conceived as a humanitarian agency but as an instrument for managing and redistributing labor. Its pragmatic and technocratic orientation, strongly influenced by the United States, reflects a conception of migration as flows to be administered rather than as a human right or individual trajectory.

This approach fits within an international culture of planning an orderly mobility, characteristic of the 1950s. Even the vocabulary of "movement," "transport," or "placement" of migrants conveys a vision in which individuals are primarily components of a geopolitical and economic apparatus.

During the Cold War, anchored in the Atlanticist camp, the IOM supported political refugees from Eastern Europe and assisted them in migrating and integrating into Western Europe.

2. From European Reconstruction to Globalization of Mobility: Expanding the Geographic Scope

From the 1970s onward, the IOM expanded its scope beyond Europe, accompanying decolonization and the new South–North and South–South mobility flows. Its institutional evolution—culminating in its integration into the United Nations system in 2016—reflects a dual dynamic: on the one hand, a universalization of its mandate, now focused on "orderly, safe, and dignified migration"; on the other hand, an increasing technicalization of migration management (data collection, voluntary return programs, labor mobility schemes).

This phase corresponds to a transformation of cultural and political paradigms of mobility: migrants became both agents of development and objects of security, embedded in discourses on globalization, governance, and the migration crisis.

3. Achievements and Innovations

The IOM has contributed to developing an international migration lexicon—through its publications, training, and statistics—which has significantly shaped national policies. It has also supported refugee resettlement programs, assistance for vulnerable migrants, anti-trafficking initiatives, and humanitarian coordination during crises (Balkans, Syria, Sahel, Ukraine, etc.).

These interventions demonstrate remarkable adaptability and cross-cutting institutional expertise, at the intersection of diplomacy, humanitarianism, security, and culture.

4. Challenges and Controversies

The IOM's expansion has not been free of tension. On the one hand, its hybrid status—an intergovernmental but non-normative organization, long outside the UN framework—has raised debates about its legitimacy and political responsibility.

On the other hand, several scholars and NGOs have criticized the IOM for cooperating with restrictive migration control policies, particularly in Europe, Africa, and Asia. Assistance with "voluntary return" or participation in border security operations (e.g., Frontex) raises ethical questions about the boundary between protection and deterrence.

Finally, the IOM's growing prominence illustrates the ambiguities of global migration governance: how can administrative management of flows be reconciled with recognition of migration as diverse human and cultural experiences?

5. Contributions to a Cultural History of Mobility and Identity

A cultural history perspective allows us to examine the representations, discourses, and institutional practices of the IOM as sites of meaning-making for contemporary migration. This involves analyzing the symbolic construction of mobility—between the ideal of controlled mobility and the reality of constrained movements.

By tracing this history over the long term (1951–2025), this paper aims to show how the IOM embodies the persistent tension between humanitarianism and control, mobility and sovereignty, universalism and geopolitical asymmetries. The objective is to situate the institution not only within the history of migration policies but also within the history of mobility cultures in the twentieth and twenty-first centuries. This approach also examines the reshaping of cultural identities through transnational circulations of people and groups—political refugees, exiles, economic migrants, diasporas, student exchanges, and others—across the twentieth and twenty-first centuries.

McDonough-Tranza, Beninio (PhD Student in History at the University of Warwick, UK), "Gender, Semi-Colonialism, and the European Imaginary: The Image of Japan and 'The Mousme' in European Cultural History c.1880-1905"
[9/11, Room 50, 9:30-11:30am]

In the late nineteenth century, Japan occupied a strikingly prominent place in the European imagination. Novels, travel accounts, theatrical works, and exhibitions focused on Japan circulated widely across Europe. Yet despite the scale of this phenomenon, Japan's place within modern European cultural history remains, as Sterry (2003) notes, strikingly underexamined.

This paper addresses that absence by exploring the functions of Japan within the European cultural imagination at a moment of global transformation. It is generally assumed that the European image of Japan followed the pattern of Orientalism as described by Said. However, building on Pham's (1999) observation that Japan "evaded or deformed the categories of Orientalism," this paper contends that Japan's distinctive semi-colonial status and rapid modernisation generated a specific cultural formation that differs markedly from Orientalism and requires separate analytical treatment.

The paper locates this formation most clearly in representations of Japanese women. It focuses on the figure of the "Mousme", first popularised by Pierre Loti's *Madame Chrysanthème* (1887) and subsequently reproduced across British and French fiction, travel writing, illustration, photography, theatre, and opera. The Mousme was embodied racialised and gendered image of innocence, childishness, aesthetic charm which, while deeply influenced by colonialism, differed markedly from the popular image of the "Oriental Woman". The paper will demonstrate that, through the circulation of this image across multiple cultural forms and national contexts, the Mousme came to function as a primary symbol through which Japan itself was recognised, categorised, and domesticated within European culture.

Methodologically, rather than treating literary or visual sources in isolation, this paper analyses them as part of a broader cultural field shaped, crucially, by tourist economies and the expanding global circulation of people, images, and commodities. It argues that the cultural representation of Japan rested on the specific and distinctive material economy of semi-colonialism which led Japan, as Kiernan (1969) recognised, to develop as "Asia's first tourist country". The "Oriental woman" appeared dangerous because the Orient was imagined as an arena of imperial struggle. The Mousme, by contrast, was a harmless figure "playing at life" because she lived in a country imagined as a "toyland" (Holland, 1898). This study, therefore, forces us to question and complicate the relationship between racialised discourse and colonial domination (Bhabha 1994).

Substantively, the paper argues that, beyond its material base, the feminised image of Japan embodied in the Mousme emerged intellectually from two interconnected dynamics. Firstly, it was a response to Japanese modernisation. As Japan industrialised, renegotiated the unequal treaties, and asserted itself as a modern power, European observers increasingly idealised a vision of an "Old Japan" imagined as timeless, playful, and pre-modern. The Mousme symbolised this imagined past: a fragile and innocent figure whose value depended on remaining untouched by modernity. In this way, gendered representation functioned as a cultural strategy for managing the ideological challenge to the European racial and civilizational hierarchy posed by Meiji Japan.

Secondly, the image of the Mousme was mobilised internally within European debates about gender and social change. At a moment when the "New Woman" provoked intense anxiety across Europe, Japanese women were repeatedly depicted as the antithesis of female independence—passive, childlike, and devoted. Representations of Japanese women thus served as a transnational resource through which conflicts over gender, marriage, and masculinity within Europe itself were negotiated.

By foregrounding gender, circulation, and semi-colonialism, this paper contributes to cultural history, global history, and the new imperial history. Building on Hevia's (2003) call to treat semi-colonialism as a constitutive form of imperial encounter, it demonstrates how cultural representations produced in semi-colonial contexts shaped European identities and modes of recognition as profoundly as those generated in formal colonies. In doing so, it argues for the reintegration of Japan into the cultural history of empire and for a more differentiated understanding of how mobility and cultural fantasy structured identities in the age of empire.

Mejias-Ojajarvi, Iliana (Doctoral Researcher University of Helsinki, Finland), "Exhibiting Artistic Circulation: Russian Artists at the Ateneum, 1893–1911"
[9/10, Room 3.03, 4:30-6:30pm]

This paper examines the circulation of artworks, artistic practices, and exhibition networks between St Petersburg and Helsinki through three exhibitions of Russian watercolourists held at the Ateneum Art Museum in 1893, 1895, and 1911. Widely publicised in the Finnish press and recognised by contemporaries as significant cultural events, these exhibitions have not previously been analysed as part of the broader patterns of cultural circulation that characterised the late imperial period. The paper argues that they offer a revealing case study of how artistic exchange operated across linguistic, political, and cultural boundaries within the Russian Empire while remaining closely connected to Western European artistic traditions.

Central to the analysis is a network of intermediaries who connected the Finnish and Russian art worlds. Key figures include Adolf Woldemar Streng, secretary of the Finnish Art Society, Thorsten Waenerberg, painter and museum professional, and the St Petersburg born Russian artist Albert Benois, whose professional activities extended across imperial and European exhibition contexts. Their correspondence, preserved in Finnish archival collections, provides insight into the concrete mechanisms through which cross border exhibitions were organised, including negotiating loans, arranging transport, managing customs procedures, and coordinating sales. These materials show how cultural circulation depended on interpersonal trust, administrative infrastructures, and practical problem solving. The significance of watercolour as a medium is central to understanding these dynamics. Watercolour occupies a central position in this analysis. As a medium that was institutionally well established in the St Petersburg art world through academic teaching traditions shaped by trans-European influences, including figures such as Luigi Premazzi and Émile Villiers de L'Isle-Adam, watercolour was particularly suited to the practical demands of recurring cross-border exhibitions. Its portability and flexibility facilitated the circulation of artistic practices across cultural contexts without implying a fixed direction of influence. The exhibition content further illustrates the breadth of artistic circulation. Alongside depictions of Finnish landscapes, particularly archipelago views and seasonal motifs,

the exhibitions included works representing Central and Southern Europe and other destinations encountered through artists' travel itineraries.
Operating within the autonomous Grand Duchy of Finland yet closely linked to Russian and Western European art worlds, the Ateneum functioned as an institutional crossroads where artistic mobility was framed and made visible to the public. Approaching artistic circulation as a process constituted through movement, institutional collaboration, and cultural mediation, the paper demonstrates how exhibition practices can illuminate broader cultural historical patterns of circulation in the late imperial period.

Merivirta, Raita (Adjunct Professor, researcher in the Department of European and World History at the University of Turku, Finland), "The Journey of Rosa Clay, the First Finnish Citizen of African Descent, to Finland and into Finnishness"
[9/12, Room 50, 9:30-11:30am]

Rosa Emilia Clay (1875-1959) was, as far as we know, the first Finnish citizen of African descent, brought to Finland from South West Africa in 1888 by her foster parents, the missionary couple Ida and Kaarle Weikkolin. A small group of Finnish men sent by the Finnish Missionary Society had first set up stations and begun missionary work in Owambo in present-day Northern Namibia in 1870. When some of them were joined by their fiancées, the missionaries started to take foster children in the station and in their families. Rosa Clay was the third of three such foster children who were taken all the way to Finland and the only one of them to grow up in the country, get a full education and gain Finnish citizenship. The other two returned to South West Africa after some years, while Rosa Clay stayed until 1904, when she emigrated to the United States, where she spent the rest of her life.
The life story of Rosa Clay has intrigued scholars, activists and/or the general reading public in Finland in three waves: when she first arrived in Finland, in the 1950s before her death in 1959 and again in the past decade and a half. During this most current wave of interest in Rosa Clay/ Lemberg's life, people have been especially interested in her experiences in Finland, including and especially her experiences of racism as "the only negro in Finland" (as she describes the Finnish perception of her at one point in her biography *Rosalia*, written by Finnish-American Arvo Lindewall in the early 1940s), as well as her relationship with her foster mother Ida Weikkolin. Rosa Clay and her story have inspired especially people of African diaspora in Finland, who have subsequently discussed and disseminated Rosa's story online in different fora, including social media and scholarly seminars and conferences. Rosa Clay has been seen to have a pioneering role in Finland, as a trailblazer of AfroFinns.
Due to Rosa Clay's significance as the first Finn of African descent, researching her story and examining the veracity of her experiences as expressed in *Rosalia* is of much importance. *Rosalia* includes several descriptions of racialising and racist encounters in Finland and depicts Ida Weikkolin as a strict, unkind and at times violent woman, who was hard on her African foster children. However, as Lindewall's biography is not a straightforwardly reliable source, it has been difficult to tell what is true and what is fabricated. In addition to colouring and making up details, Lindewall used pseudonyms and did not provide any dates. His book offers a romanticised and partly fabricated account of Rosa Clay's biological parents and therefore the question has remained: how much of *Rosalia* is true? Why was she brought to Finland? Was she shown like "a circus animal" to the curious audiences of various church and mission meetings across Finland as Rosa Clay herself (allegedly) claims in *Rosalia*? These claims have been repeated in traditional and social media as well as recent research but they have been based almost solely on *Rosalia*, which we know is not always reliable.
This paper examines Rosa Clay's journey from South West Africa to Finland, her early experiences in the country in the Weikkolin family until the time she became an independent young woman and started studying in the teacher's seminary. The paper also discusses the

impact of these experiences on her identity, her decision to leave Finland but to socialise with the Finnish-American community in the United States.

Meskus, Suvi (doctoral researcher, University of Jyväskylä, Finland), "From Environment to Identity: The Hippocratic–Vitruvian Tradition and Modern Architectural Discourse"
[9/10, Auditorium, 9:30-11:30am]
Cf. Panel 1 – Cultural Identities in Graeco-Roman Antiquity

Miessan, Mathieu (Université Alassane Ouattara de Bouaké, Côte d'Ivoire) : « La problématique de l'existence du peuple fante de Côte d'Ivoire »
[9/11, Room 3.02, 2-4pm]

L'identité joue un rôle important dans tout processus d'insertion, d'intégration, de distinction, de différenciation etc., dans le fonctionnement des sociétés. La notion de l'étranger et sa place dans la société ivoirienne sont caractérisées par des questions liées aux identités. En Côte d'Ivoire, l'espace ethnique d'aujourd'hui est la résultante d'un mouvement de migration, de peuplement des populations venues de différentes zones africaines pendant plusieurs siècles, ce qu'expriment les controverses autour de la question des origines. La notion d'origine est au centre des problèmes identitaires dans la mesure où elle refait surface lorsque la quête d'identité se profile. Par ailleurs, la notion d'appartenance à une société ou à une nation s'impose de plus en plus dans les débats contemporains. Dans cette voie, l'on recherche à savoir qui appartient à telle communauté ou qui ne l'est pas. Ainsi, la recherche de son affiliation à un pays ou à une société s'avère une quête légitime car elle permet de construire un ordre cosmogonique, mettant en évidence la place de l'homme dans l'ordre universel et de révéler l'apport de l'être dans la société ou de ce qu'il peut apporter à son pays. Cette quête est nécessaire pour la Côte d'Ivoire qui est en proie à de clivages d'appartenance, étant donné qu'elle participe à la construction de l'être comme la société. L'appartenance à un pays renvoie à l'identité qu'elle soit humaine, individuelle ou collective. Définir comme un processus de construction de sens à partir d'un attribut culturel ou d'un ensemble cohérent d'attributs culturels, qui reçoit priorité sur toutes les autres sources, l'identité renforce et révèle les liens existants avec les autres, permettant ainsi de faire une distinction à l'identité propre et celle de l'autre. Cette distinction contribue à la construction d'une identité collective, qui est à son tour une donnée essentielle d'insertion, d'acceptation, d'intégration dans les relations avec les autres sur un espace. Plusieurs peuples sont confrontés au problème de quête d'identité. Les Fante établis en Côte d'Ivoire dès le XVIII^{e} siècle sont concernés par cette réalité car cette origine est ignorée et méconnue en raison de leur assimilation par les Agni Sanvi. C'est la migration du XIX^{e} siècle qui est connue, cependant cette présence est confrontée au problème d'identité. Les études relatives au peuplement de la Côte d'Ivoire se sont appuyées, en effet, sur l'historiographie coloniale, qui est à l'origine des « fameuses soixante tribu ». Cette donnée a contribué à la marginalisation de certains peuples et ethnies de la Côte d'Ivoire actuelle, notamment les Fante. Cependant, les liens rattachant les Fante à la nation ivoirienne sont mis à mal, d'où sa perception en tant que peuple étranger. Ces liens sont enchevêtrés par les raisons identitaires et la reconnaissance comme étant une ethnie à part entière de la Côte d'Ivoire. La question posée par cette contribution réside dans la compréhension de la contestation de l'existence et de la marginalisation du peuple fante de Côte d'Ivoire. Cette étude vise à mettre en évidence l'appartenance des Fante à la nation ivoirienne. Dans une approche historique, nous avons eu recours à une démarche méthodologique axée sur la collecte des sources orales et écrites, et de la documentation bibliographique composée essentiellement d'ouvrages et des travaux universitaires. Les informations issues de ces sources et des ouvrages ont été recoupées, confrontées, analysées et interprétées. Il ressort de cette étude que l'existence problématique du peuple fante de Côte d'Ivoire découle à la fois du caractère récent de sa présence sur le territoire contrairement aux autres peuples de cette nation ivoirienne, du poids de l'administration coloniale sur les Fante considérés comme sujets britanniques et enfin de la non-affirmation et la non-reconnaissance de ce peuple au même titre que les autres peuples de la Côte d'Ivoire.

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Identity plays a central role in processes of social insertion, integration, differentiation, and distinction within societies. In Côte d'Ivoire, perceptions of the "foreigner" and their position in society are deeply shaped by identity-related considerations. The contemporary ethnic landscape of Côte d'Ivoire is the result of successive waves of migration and settlement by populations originating from diverse African regions over several centuries. This historical reality explains the persistent controversies surrounding questions of origin. The notion of origin lies at the core of identity debates, as it resurfaces whenever issues of belonging and self-definition arise. In addition, questions of membership within a society or a nation have become increasingly prominent in contemporary discourses, prompting inquiries into who belongs to a given community and who does not. The search for affiliation to a country or society is therefore a legitimate endeavor, as it contributes to the construction of a cosmogonic order that situates human beings within the universal order while highlighting their role and contribution to society. Such a quest is particularly relevant in Côte d'Ivoire, a country marked by divisions linked to belonging, as identity contributes simultaneously to the construction of the individual and of society. National belonging is inseparable from identity, whether individual, collective, or human. Defined as a process through which meaning is constructed from a cultural attribute or a coherent set of cultural attributes that takes precedence over other sources of identification, identity both reinforces and reveals social bonds. This dynamic allows individuals and groups to distinguish their own identity from that of others, thereby fostering the emergence of a collective identity—an essential condition for social acceptance, integration, and interaction within a shared space. Many communities face challenges related to the quest for identity. The Fante people, who have been established in Côte d'Ivoire since the eighteenth century, are directly concerned by this issue. Their early presence remains largely ignored or misunderstood due to their historical assimilation by the Agni Sanwi. Although nineteenth-century migrations are well documented, the Fante presence continues to be confronted with identity-related challenges. Research on the settlement of Côte d'Ivoire has largely relied on colonial historiography, which produced the well-known classification of the "sixty tribes." This framework contributed to the marginalization of certain peoples and ethnic groups within present-day Côte d'Ivoire, including the Fante. As a result, the historical and social ties linking the Fante to the Ivorian nation have been weakened, leading to their frequent perception as a foreign group. These challenges are rooted in identity-related issues and in the lack of recognition of the Fante as a distinct ethnic group within Côte d'Ivoire. This study seeks to understand the contestation of the existence and the marginalization of the Fante people, while demonstrating their belonging to the Ivorian nation. Adopting a historical approach, this research relies on a methodological framework based on the collection of oral and written sources, as well as extensive bibliographic documentation drawn primarily from academic works. These sources were cross-checked, compared, analyzed, and interpreted. The findings reveal that the problematic existence of the Fante people in Côte d'Ivoire stems from three main factors: the perception of their presence as relatively recent compared to other Ivorian peoples, the lasting impact of colonial administration that classified them as British subjects, and the absence of strong self-assertion and institutional recognition of the Fante on an equal footing with other ethnic groups in Côte d'Ivoire.

Moatti, Claudia, Professor Emeritus of Ancient History at Paris VIII University
Cf. Panel 4 – Circulations, migrations et identité(s) dans l'Antiquité : le rôle de l'hospitalité dans les phénomènes de constructions communautaires

[9/10, room 100, 4:30 – 6:30 pm]
Cf. Keynote lecture 2 / Deuxième conférence plénière
[9/11, Auditorium, 11:30-12:30 am]

Ng, Debbie (PhD student at Roehampton University, UK), "Prejudice as Persuasion in *Against Neaira*: A Xlassical Athenian Portrait of Immigrant Women"
[9/11, Room 50, 9:30-11:30 am]

This paper is taken from my thesis investigating the use of the female trickster motif in the social culture of classical Athens. It will focus on the pejoratives aimed at metic women and analyse the portrait of feminine hostility drawn by Athenian men as a means of communicating self-identity in order to manage social policies and ideologies, and to perform social bonding against a perceived threat. The paper will also demonstrate how the same pejoratives communicate how Athenians felt about their position in the geopolitical world of the mid-fourth century BCE.

In Athens, in the mid-fourth century BCE, a metic—resident immigrant—woman named Neaira was accused of fraudulently claiming citizen status. Her accuser, Apollodorus, openly admitted that his attempt at prosecution was for political purposes and that his actual target was her partner Stephanos—Apollodorus' political rival. Stephanos was male, an undisputed citizen, and had successfully won legal battles against him before; thus attacking Stephanos was unlikely to be successful. Attacking Neaira allowed Apollodorus to frame Stephanos as an accomplice. Aside from condemning Neaira to be sold as a slave, a successful conviction would result in Apollodorus' rival being publicly humiliated and fined one thousand drachmae[1]—effectively bankrupting him.

Against Neaira prioritised the impact of discriminatory stereotypes, luridly described and enacted with dramatic flair, over the use of evidence to justify its argument. Apollodorus presented images of sexual service as evidence of Neaira's fraudulent citizen status, despite prostitution not being a criminal offence let alone proving a lack of citizenship[2]. That the author made no attempt to conceal this strategy and openly stated his intentions demonstrates that the use of such discriminatory profiling was acceptable enough in the legal practice of fourth century Athens that he felt comfortable and confident of his success by using it.

The speech was presented during a time when Athens had again begun to lose its political, military, and economic prominence. It was under threat of conflict with Philip of Macedon and within living memory of defeat and subordination by Sparta and its allies. This sense of vulnerability to outside aggression had an effect on the social culture of Athens, and the use of stereotypes in an official legal process demonstrates that Athenian identity had become socially defined by the performance of discrimination.

This paper will explore Apollodorus' profiling of Neaira, explain what the pejoratives he uses signified, and expand on what these descriptions communicate to us about Athenian perceptions of self and others. This includes socio-cultural perceptions of service, exoticism, sexuality, luxury, autochthonic descent—roughly: ethnic purity. I describe the social demographic represented in the jury and why the author would have considered the language he used to be appropriate tools for persuading them. The paper will also illustrate how geopolitics current to that time affected such perceptions, and the practical effect that this had on both citizen and immigrant women.

I draw greatly from Christopher Carey, Allison Glazebrook, Debra Hamel, and Konstantinos Kapparis' interrogations of Demosthenes 59 *Against Neaira*; as well as their commentaries on prostitution, performances of femininity, and legal culture in classical Athens. For the wider social culture of fourth century Athens, I look to Esther Eidinow, Nick Fisher, Barbara Goff, Deborah Kamen, Fiona McHardy, and Morris Silver for the intersections of prostitution, femininity, and legal culture with religious culture, perceptions of shame and hybris, and social hierarchy—including slave status. Scholarship from modern sociology such as the works of

Alison Mears, Isabel Wilkerson, and Sian Ngai have been especially useful for providing the vocabulary and structure necessary to support my ideas for bridging gaps in scholarship on classical Greek history.
The process by which perceived threat to a community sets in motion a progressive decrease in social empathy and increasing insularity is a tale as old as humanity itself. Analysing such a process, understanding its constituent parts, and how they react when brought together, appears fundamentally relevant in this current age. The information collected from such studies as mine may contribute to further studies on prejudice and pejorativisation in other academic fields. Through such analysis these processes might eventually be rendered benign, with the potential of neutralising the threat of hostile discrimination for a future society.

1.Demosthenes 59, 16
2.Davidson, 84 & 87 records examples of prostitution being referred to as trade, and brothels as literal shops for sex in Eupolis, 99.25 K-A; Philemon 3 K-A; & Plato, Charmides, 163b. Sex workers were still included in the ritual activity considered an essential component of civic rights. Among the examples of evidence that sex workers attended temples: Athenaeus, Deipnosophists, 13.59, 4.64, 6.62; Goff (2004) 156-7 describes dedicatory tablet raised by the city in honor of the prostitutes who had prayed en masse for deliverance from the Persian invasion.

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Nedici, Radu (University of Bucharest, Romania), "Civic Engagement and Identity Dynamics in a Time of Conflict: Shifting Definitions of the Romanian Orthodox in Transylvania between Confession and Nation (Mid-Eighteenth Century)"
[9/11, Room 3.02, 2-4pm]

The period from 1744 to 1761 represents a time of heightened religious tensions in the principality of Transylvania. The Greek Catholic Church fought to maintain control over the Romanian-speaking community of Byzantine Christians in the province, while being challenged by the unauthorized Greek Orthodox. The Catholic Habsburg administration opposed the latter's calls for recognition, in its attempt to preserve the confessional status quo. The crackdown on dissent failed to produce the desired results and led instead to a spiral of violence in the late 1750s. Around that time, the Orthodox movement found a unifying figure in the charismatic monk Sophronius. His ability to mobilize popular support pressured the administration into negotiations and ultimately resulted in the granting of toleration for the Orthodox Church in 1761.
My paper argues that the extent of engagement observed in the latter stages of this confessional conflict triggered transformations in the collective self-identification of the Orthodox community, as evidenced by the analysis of petition texts, letters, and records of the public gatherings. Traditionally, historians regarded the Romanian Orthodox in Transylvania as part of a larger polyethnic community in the Habsburg Monarchy, to which they belonged alongside the Serbs. The metropolitan in Sremski Karlovci was indeed instrumental in bringing about the first contestations against Greek Catholicism in 1744. He continued to play a key role until the final

phase of the protests, when monk Sophronius requested the appointment of a Serb bishop, subordinate to the metropolitan.
The shared religious faith appears as the main binding factor during much of the period. As parishioners rioted against the Greek Catholic priests in office, allegiance to the Orthodox denomination laid the foundation for connecting the villages in southern Transylvania into a network of dissent. For more than a decade, their delegates spoke in the name of the Orthodox in the southern districts, without any further elements of self-representation. Individual communities could also petition the authorities on their own, especially when hit with fines for their conduct. Calls directed to the Orthodox faithful, which urged them to act by denouncing the earlier bonds to the Greek Catholic Church, were often accompanied by fake claims about imperial promises of religious freedom. Gradually though, as the conflict lingered, the Orthodox improved their organizational practices. Lists of signatures replaced the anonymous petitions to give a more precise measurement of the endorsement, signalling an increased sense of representation. With dissent spreading northward across Transylvania under Sophronius' leadership, he notably placed his actions under the banner of the Romanian nation, rather than keeping the earlier reference to Orthodoxy. This marked a pivotal transformation, as confessional affiliation explicitly intertwined with the emerging national ideal, leading to a new ethnoreligious definition of the group. The change in language mirrored Sophronius' status and reach, as he no longer commanded by direct contact, while his authority extended over the entire province.
The political significance of this shift needs to be carefully weighted. Despite calling for a national assembly to be summoned by the empress, presumably modelled on the Illyrian congress in the Monarchy, monk Sophronius and his collaborators kept strictly to a confessional agenda. No hint exists of them seeking expanded political rights for the Romanians, unlike the demands of the Greek Catholic elite of the time. Nevertheless, the assertion of a Romanian Orthodox nation implied a territorialization that was limited to the principality of Transylvania and thus ignored the Serb Orthodox who lived outside its borders. Equally, it meant the exclusion from the body of the nation of those Romanians who did not share the Orthodox faith, inaugurating a restrictive interpretation that lived on through modern nationalism.

Nechaeva, Ekaterina (professeure d'histoire de l'Orient tardo-antique, Université de Lille, UMR 9028 – HARTIS), « Hospitalité et sélection des étrangers : catégories d'accueil dans l'Iran sassanide face à l'Occident »
[9/10, room 100, 4:30-6:30pm]
Cf. Panel 4 - Circulations, migrations et identité(s) dans l'Antiquité : le rôle de l'hospitalité dans les phénomènes de constructions communautaires

Ngong Mounguengui, D.E. (PhD Candidate in Contemporary History University of Poitiers, CRIHAM Laboratory, France) : « De l'exil à la diaspora : circulations, identités et engagement politique des Gabonais de France dans l'espace transnational (1990-2023) »
[9/11, Room 3.01, 2-4pm]

Depuis le tournant des années 1990, marqué par la libéralisation politique en Afrique et la fin de la Guerre froide, les mobilités gabonaises vers la France ont connu un profond renouvellement. Si les circulations étudiantes et professionnelles s'inscrivent dans une continuité historique remontant à la période coloniale (Guimont, 1985 ; Metegue N'nah, 2006, Blum, 2016), elles s'accompagnent désormais d'un ensemble de pratiques politiques, sociales et culturelles qui reconfigurent l'identité collective des Gabonais de France. Notre communication se propose d'analyser le passage d'une condition d'exil politique, souvent liée aux tensions internes du régime gabonais, à celle d'une diaspora transnationale, actrice à part entière des transformations politiques du pays d'origine et du débat public franco-africain (Schatzberg, 2001 ; Chafer & Keese, 2013).

L'approche que nous avons privilégiée s'appuie sur un corpus croisé de sources orales et archivistiques. On a combiné des entretiens semi-directifs menés auprès d'acteurs associatifs et politiques gabonais en France, des archives d'associations et de mouvements citoyens (tels que « Ça suffit comme ça ! Tournons la page », ou la « Coalition de la diaspora gabonaise »), ainsi que sur la presse diasporique et les publications numériques. Ces sources permettent de saisir les logiques plurielles d'engagement, les pratiques de circulation et les modes de subjectivation politique produits par la mobilité (Sayad, 1999 ; Smith & Jedlowski, 2025).

Dans un premier temps, notre communication reviendra sur la mutation du profil sociologique des Gabonais de France depuis les années 1990. La fin du monopartisme et la crise économique ont favorisé la diversification des parcours migratoires. On observe des anciens étudiants devenus fonctionnaires ou enseignants-chercheurs, des exilés politiques fuyant la répression, des entrepreneurs transnationaux, et plus récemment une jeunesse connectée mobilisée à travers les réseaux sociaux (Lecoutre, 2020; Moundounga Mouity, 2021). Ces circulations humaines et idéologiques s'inscrivent dans des espaces de transit et de recomposition où se négocient en permanence les appartenances multiples oscillant entre gabonité, africanité, francophonie et transnationalité (Anderson, 1983 ; Hobsbawm, 1990).

Dans un second temps, il s'agira d'interroger les formes d'engagement transnational développées par cette diaspora : campagnes de sensibilisation sur les droits humains, observatoires électoraux citoyens, mobilisation numérique autour des élections présidentielles de 2009, 2016 et 2023 (Ngong Mounguengui, 2021 ; Mbadinga, 2025). Loin de se limiter à une posture d'opposition, ces engagements traduisent l'émergence d'un espace public diasporique (Habermas, 1992 ; Appadurai, 1996), où l'identité politique s'élabore entre la distance géographique et la proximité affective au pays. L'usage des plateformes numériques a favorisé une transnationalisation des causes (Levitt & Glick Schiller, 2004), permettant aux militants de participer au débat national tout en restant insérés dans les dynamiques sociales françaises.

La communication montrera également que cette fabrique diasporique de l'identité politique s'articule à des tensions : entre citoyenneté et loyauté nationale, entre mémoire coloniale et critique de la Françafrique (Bat, 2012 ; Verschave, 1998), entre désir de retour et sentiment d'exclusion. L'identité diasporique gabonaise se construit ainsi dans l'entre-deux, comme un espace d'expérimentation et de redéfinition du rapport au politique. Cette hybridation identitaire rejoint les analyses de Stuart Hall (1990) sur la diaspora comme processus de « becoming » plutôt que de « being », ainsi que les approches de James Clifford (1994) et Khachig Tölölyan (2007) sur la mobilité comme condition constitutive des appartenances contemporaines.

Enfin, notre réflexion s'ouvrira sur les enjeux méthodologiques et épistémologiques de l'étude des diasporas africaines francophones. En mobilisant l'histoire orale (Portelli, 1991) et l'approche transnationale (Saunier, 2008), il s'agira de montrer que la diaspora gabonaise constitue un observatoire privilégié des transformations de l'État postcolonial (Mbembe, 2000 ; Cooper, 2015) et des nouvelles formes d'action politique à distance (Laguerre, 2006).

Cette étude entend ainsi contribuer à une meilleure compréhension du lien entre mobilité, identité et citoyenneté transnationale dans le monde africain contemporain. Elle met en lumière l'importance des circulations comme moteur de recomposition identitaire et souligne le rôle de la diaspora gabonaise de France comme actrice de la vie politique et civique, à la fois critique et porteuse d'alternatives.

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Since the early 1990s, marked by political liberalization in Africa and the end of the Cold War, Gabonese mobility to France has undergone significant transformation. While student and professional migrations follow a historical continuity dating back to the colonial period (Guimont, 1985; Metegue N'nah, 2006; Blum, 2016, 2022), they are now accompanied by political, social, and cultural practices that reshape the collective identity of Gabonese people in France. Our presentation seeks to analyze the transition from a condition of political exile, often linked to internal tensions within the Gabonese regime, to that of a transnational diaspora, actively participating in the political transformations of the home country and in the Franco-African public debate (Schatzberg, 2001; Chafer & Keese, 2013).

Our approach draws upon a cross-analysis of oral and archival sources. We combined semi-structured interviews conducted with Gabonese political and community actors in France, archives from associations and citizen movements (such as "Ça suffit comme ça!, Tournons la page", or the "Coalition de la diaspora gabonaise"), as well as diasporic press and digital publications. These sources reveal the diverse logics of engagement, patterns of circulation, and modes of political subjectivation generated through mobility (Sayad, 1999; Smith & Jedlowski, 2025).

First, the presentation will address the changing sociological profile of Gabonese people in France since the 1990s. The end of one-party rule and the economic crisis fostered a diversification of migration trajectories. We now see former students becoming civil servants or academics, political exiles fleeing repression, transnational entrepreneurs, and more recently a connected youth mobilised through social media (Lecoutre, 2020; Moundounga Mouity, 2021). These human and ideological circulations occur within spaces of transit and recomposition, where multiple identities—Gabonese, African, Francophone, and transnational—are constantly negotiated (Anderson, 1983; Hobsbawm, 1990).

Secondly, we will examine the forms of transnational engagement developed by this diaspora: human rights awareness campaigns, citizen electoral observatories, and digital mobilization during the presidential elections of 2009, 2016, and 2023 (Ngong Mounguengui, 2021; Mbadinga, 2025). Far from a mere oppositional stance, these forms of engagement reflect the emergence of a diasporic public sphere (Habermas, 1992; Appadurai, 1996), where political identity is shaped by both geographical distance and emotional closeness to the homeland. The use of digital platforms has facilitated the transnationalisation of causes (Levitt & Glick Schiller, 2004), allowing activists to contribute to national debates while remaining integrated into French social dynamics.

This communication will also show how the diasporic construction of political identity is intertwined with tensions: between citizenship and national loyalty, between colonial memory and critique of Françafrique (Bat, 2012; Verschave, 1998), between desire for return and feelings of exclusion. Gabonese diasporic identity thus emerges in an in-between space, as a site for experimenting and redefining political relationships. This identity hybridisation echoes Stuart Hall's (1990) concept of diaspora as a process of "becoming" rather than "being", and aligns with the perspectives of James Clifford (1994) and Khachig Tölölyan (2007) on mobility as a constitutive condition of contemporary belonging.

Finally, our reflection will open onto the methodological and epistemological challenges in studying Francophone African diasporas. By employing oral history (Portelli, 1991) and a transnational approach (Saunier, 2008), we aim to show that the Gabonese diaspora serves as a privileged observatory of postcolonial state transformations (Mbembe, 2000; Cooper, 2015) and of new forms of remote political action (Laguerre, 2006).

This study thus contributes to a better understanding of the links between mobility, identity, and transnational citizenship in the contemporary African world. It highlights the importance of circulations as a driving force for identity recomposition and emphasises the role of the Gabonese diaspora in France as both a critical and constructive actor in political and civic life.

Noël, Jean-Sébastien (Associate Professor of Contemporary History, Littoral, Environnement, Sociétés (LIENSs), UMRi 7266, La Rochelle Université), "Mobility of

Composers within the Musical Networks of Claude Samuel and Harry Halbreich at the Royan International Festival of Contemporary Art (1965–1977)"
[9/11, Auditorium, 9:30-11:30am]
Cf. Panel 5 – Music on the Move : Musical Mobilities and Identities Since the 19th century

Ollila, Aino (Doctoral Researcher, University of Jyväskylä), "Singleness in the Context of Urbanization in Finland During the 1960s and 1970s"
[9/12, Room 50, 9:30-11:30am]

This presentation examines discourses and attitudes toward singleness in Finnish magazines during the 1960s and 1970s in the context of urbanization. Historically, singleness was viewed as temporary or undesirable, even feared, state. During this period, urbanization offered single people more possibilities for independent living and alternative life paths than life in an agrarian society, contributing to changing understanding of singleness. Yet, a significant proportion of the population continued to live in rural areas, and the shifts in attitudes toward singleness were not straightforward.
While in the early 1960s only 38 percent of the population lived in cities, ten years later more than half did so. Urbanization was one element of broader social changes, and it both altered the lives of single people and reshaped the media contexts in which singleness were presented as typical, where the limits of accepted singleness were drawn, and how magazines framed the image of a single person in rural and urban settings.
This presentation is part of my ongoing PhD research on singleness in Finland in the 1960s and 1970s. I examine the emergence of single culture from the perspectives of media history and gender history, situating the research within the broader cultural history of singleness. The primary sources of this research are the Finnish magazines aimed at different audiences. The sources are analysed using historical discourse-analytical approaches. The research asks which forms of singleness were considered acceptable, which were marginalised, and how intersectional differences shaped these distinctions.

Ory, Pascal (professor emeritus Paris 1 Panthéon-Sorbonne University, member of the French Academy)
Cf. Keynote lecture 3 / troisième conference plénière
[9/12, Auditorium, 11:30-12:30 am]

Paolini, Federico (University of Macerata, Italy), "Trap Music as a Site of Identity Conflict: Class, Migration, and Circulation in Contemporary Italy and France"
[9/10, Room 3.02, 2-4pm]

Over the past decade, in the context of post-2008 economic restructuring and intensified debates on migration and national belonging, trap music has emerged as one of the most visible cultural forms in contemporary Europe. In Italy and France, trap has developed as a sonic and symbolic space deeply connected to longer historical trajectories of migration, class formation, and urban marginalization. Approaching trap music through the lens of a cultural history of the present, this paper argues that trap—particularly when produced by artists of second-generation migrant background—constitutes a privileged site for examining the relationship between cultural circulation, identity formation, and contemporary forms of identity fever. Identity fever is understood here as a paroxysmal historical conjuncture characterized by heightened anxiety and conflict over belonging, legitimacy, and national identity. Trap music frequently occupies the center of these struggles. In both Italy and France, it has been recurrently framed in political and media discourse as a symptom of insecurity, moral decline, or failed integration, especially when associated with racialized working-class youth from urban peripheries. Such reactions reveal not

merely aesthetic judgments but deeper historical tensions related to migration, class inequality, and the instability of national narratives in an era of intensified mobility.
Focusing on Italian and French trap scenes from the mid-2010s to the present, the paper examines the historical processes through which artists of migrant descent articulate hybrid identities shaped by transnational cultural flows and local socio-economic conditions. In France, performers such as PNL, Aya Nakamura, Niska, and Zola draw on the genealogy of *banlieue* hip-hop while reworking it through global trap aesthetics to express experiences of racialization, spatial segregation, and constrained social mobility. In Italy, artists such as Ghali, Mahmood, Rondodasosa and Baby Gang have brought second-generation identities into mainstream popular culture, challenging historically homogeneous notions of *Italianità* through multilingual lyrics, diasporic references, and narratives of marginality.
Methodologically, the paper combines textual analysis with cultural-historical interpretation, informed by migration history, postcolonial perspectives, and urban sociology. Song lyrics and visual aesthetics are read alongside discursive formations surrounding trap in media and political debate. Particular attention is paid to the intersection of class and migration. Trap narratives foreground life in stigmatized neighborhoods marked by economic precarity, surveillance, and limited access to social mobility. Themes of wealth and consumption are interpreted not as simple expressions of consumerism but as symbolic strategies of visibility and counter-stigmatization within contexts of structural inequality.
A central claim of the paper is that trap articulates migration not merely as biographical background but as a form of cultural mobility. The genre is shaped by circulations of sounds, styles, and narratives across borders—drawing on African American hip-hop, Maghrebi and Afro-diasporic traditions, Caribbean rhythms, and Balkan influences—while being re-rooted in specific European urban contexts. Digital platforms function as infrastructures of circulation, intensifying transnational exchanges and challenging nationally bounded understandings of culture and identity.
Read in this perspective, trap music can be situated within longer European histories of popular music as a space of symbolic struggle, where class position, migratory experience, and cultural legitimacy have repeatedly been negotiated across generations.
In conclusion, the paper positions Italian and French trap music as a key cultural field for understanding how identities are negotiated under conditions of migration, class inequality, and transnational circulation. Situating trap within longer genealogies of popular music as a space of negotiation for migrant and working-class identities in Europe, the paper contributes to the conference's aim of developing a historically grounded, transnational reflection on identity and mobility in the contemporary world.

Paparcone, Davide (PhD student, Dipartimento di Lettere e Beni Culturali Università della Campania "Luigi Vanvitelli", Italy), "Forging Italian Neofascist Identity Through Transnational Cultural Networks: Archival Insights from the 1950s-1960s"
[9/12, Room 3.01, 9:30-11:30am]

The construction of Italian neofascist identity in the 1950s and 1960s was not a mere nostalgic revival of Mussolini's fascism, but a transnational cultural project mediated by Cold War security networks, clandestine exchanges, and institutional tolerances. This paper explores these dynamics through unpublished archival documentation consulted at the National Archives in Washington (CIA and State Department records), the Public Record Office in London (Foreign Office files on European intelligence), and other international repositories such as the Archivio Centrale dello Stato in Rome and European private funds. Far from an isolated phenomenon, neofascist identity emerged as a product of cross-border flows of narratives, symbols, and cultural practices, intertwined with Western intelligence apparatuses and anti-communist contexts.

Sources reveal how Italian militants—from the Movimento Sociale Italiano (MSI) to more radical groups like Ordine Nuovo—cultivated a hybrid identity through clandestine epistolary correspondence, samizdat publications, and state-tolerated meetings. For instance, CIA reports from 1955-1958 document contacts between Italian neofascists and Hungarian exile networks and Spanish counterparts, exchanging anti-totalitarian rhetorics that blended local mythologies (the glorified "ventennio") with transatlantic discourses of "resistance to communism." British Foreign Office files (1959-1962) illustrate how London monitored—but did not always repress—flows of neofascist propaganda toward Italy, viewing them as a bulwark against Soviet influence in the Balkans. These exchanges were not merely ideological: they involved the material circulation of periodicals serving as cultural vectors for a "European" neofascist identity—anti-egalitarian and organicist.

Employing a cultural history approach informed by digital humanities, the paper proposes network analysis (using tools like Gephi on datasets of correspondence extracted from the archives) to map these flows. The networks reveal central nodes: Rome as the Italian hub, Madrid as the Iberian bridge, and Washington as an indirect funder via anti-communist channels. This digital methodology visualizes how neofascist identity was built on "cultural infrastructures"—clandestine mail, underground printing presses, exile gatherings—that made such identities resilient against Italian state repression (Scelba Law, 1952). Neofascism was not a mere subculture, but a cultural ecosystem sustained by transnational tolerances, producing persistent identity templates: the notion of a "betrayed" Europe by liberalism, echoed today in sovereigntist narratives.

In the context of the ADHC/ISCH congress, this work interrogates the meaning of the past in cultural futures: neofascist legacies are not museum relics, but living memories embedded in contemporary digital platforms and populist rhetorics. Dismantling them requires not only legal repression, but cultural deconstruction through digital analyses tracing continuities between analog archives and far-right social media. The paper will contribute an interactive network demo (based on anonymized data) and invite discussions on hybrid methods for authoritarian cultural history. Ultimately, it reveals how postwar Italian neofascist identities, forged in Cold War transnational laboratories, continue to challenge European democracies, demanding a militant cultural history for inclusive futures.

Pentinpuro, Enni (Doctoral Researcher, University of Helsinki, Finland), "From Greece to Rome – Building a Roman Identity Through Nymphs in Augustan Literature"
[9/10, Auditorium, 9:30-11:30am]
Cf. Panel 1 – Cultural Identities in Graeco-Roman Antiquity

Perämäki, Anna-Leena (Postdoctoral Researcher at the Department of Cultural History, University of Turku, Finland), "The Fragmented Identity and Identity Building in Diaries and Other Autobiographical Texts during the German Occupation of Denmark and Norway (1940–1945)"
[9/12, Room 3.02, 9:30-11:30am]

In April 1940, Germany attacked Denmark and Norway that had declared neutrality at the outbreak of World War II. Both of these two Nordic countries fell under German control until May 1945. The occupation period had its effects on the identity and identity building process of the people living amid war, under the governance of a foreign country and, in the case of the Jewish population, having to face the direct persecution of their people. Autobiographical texts, like diaries and letters, were a forum where one could try to make clear of the chaotic situation, preserve one's national identity through writing in spite of the occupying forces forcing people to give up their national flags and anthems for the sake of the Third Reich, and try to build something new, possibly in the ruins of shattered identity caused by the occupation of a foreign

nation. Writing diary notes, or even letters to friends and relatives, means narrating one's own life, and building and establishing one's identity at the same time, through the act of writing.
Autobiographical texts, mostly diaries but also some letters, of the people living in Denmark and Norway during the German occupation are at the center of this paper. There are a couple of cases that I will study more closely but that also open a broader view into the war experiences of the occupied Nordic countries. Some of them were Jewish refugees from other German-occupied countries, some Norwegian or Danish Jews, and some other Danish and Norwegian individuals. The main research question is, how did these people write about their identity—the feeling of belonging to something, a religious group or a nation, for example? What kind of picture did they build about their identity in their autobiographical texts and how did it change, if at all, during the occupation? At the same time, this paper will offer a view of the experience of war and occupation in Denmark and Norway through the autobiographical material, from the point of view of life writing research and cultural history of war.

Perron, Coline (doctorante en histoire contemporaine à l'Université de Strasbourg, France, et doctorante associée au Centre Marc Bloch, Berlin, Allemagne) : « Être étranger et étudiant en art en RDA : entre intégration limitée et mise en scène d'une identité étrangère (années 1960 - 1990) »
[9/10, Room 3.03, 4:30-6:30pm]

L'école d'art de Burg Giebichenstein (HiF) à Halle, en République démocratique allemande (RDA), accueille entre 1963 et 1990 une quinzaine d'étudiants en art cubains. Les dossiers personnels de ces étudiants, conservés dans les archives de l'école, témoignent des injonctions parfois contradictoires qui pèsent sur eux. L'administration de la HiF attend d'eux qu'ils maîtrisent rapidement l'allemand à un niveau élevé et qu'ils s'intègrent dans la vie de l'école : il est ainsi reproché à un étudiant de s'être « trop rapidement écarté du groupe pour se replier sur ses compatriotes cubains ». Cependant, cette intégration est censée avoir une durée limitée : strictement encadrées par des accords entre États, ces mobilités étudiantes au sein du monde socialiste doivent obligatoirement se solder par un retour dans le pays d'origine (Slobodian, 2015). Les couples binationaux qui demandent à rester en RDA pour y construire une vie commune se voient presque systématiquement opposer un refus par l'administration (Krause, 2025, à paraître). Parallèlement, il est attendu de ces étudiants, et en particulier des étudiants extra-européens, qu'ils conservent leur identité étrangère voire qu'ils performent un certain exotisme, afin de jouer le rôle de vitrine de la politique de solidarité internationale de la RDA (Andréys et Renaudot, 2024). À Leipzig est ainsi créé en 1971 l'ensemble « *Solidarität* », un groupe de musique amateur qui rassemble des étudiants étrangers organisés par nationalités. Originaires entre autres du Chili, du Liban, de Cuba, de Grèce, de Somalie, du Vietnam, d'URSS, du Venezuela ou encore de Somalie, ses membres jouent régulièrement en costumes traditionnels lors d'événements célébrant l'amitié entre les peuples dans toute l'Allemagne de l'Est.
Ces dernières années, l'historiographie consacrée aux étudiants étrangers extra-européens en RDA, marquée par le travail fondateur de Damian Mac Con Uladh (2005), s'est montrée particulièrement dynamique. Des travaux récents se sont notamment penchés sur les liens parfois émaillés de tensions entre ces étudiants et la société est-allemande (Pugach, 2015 ; Andréys et Renaudot, 2018 ; Schenck, 2022). Cependant, bien que de expositions récentes aient mis à l'honneur les travaux d'étudiants en art étrangers en RDA, la spécificité de la situation des étudiants en art est encore
Cette contribution entend montrer que dans leur cas, cette double dynamique d'intégration dans le système universitaire est-allemand et de mise en scène d'une identité étrangère est poussée à l'extrême. L'intégration des étudiants étrangers au sein des écoles d'art est en effet plus réussie que dans d'autres cursus, en raison de la taille restreinte des cohortes d'étudiants,

parmi lesquelles étrangers et Allemands de l'Est sont mélangés et se livrent ensemble à de nombreux travaux pratiques en petits groupes. De plus, à Burg Giebichenstein, tous les étudiants vivent ensemble dans l'internat de l'école, contrairement à d'autres cursus où les étudiants étrangers sont regroupés dans des internats spécifiques. Mais il est également attendu de ces étudiants qu'ils mettent en scène leur identité étrangère dans leurs œuvres, qui servent ensuite de vitrine de la politique de solidarité est-allemande.

Cependant, les étudiants en art étrangers ne sont pas passifs face aux attentes qui pèsent sur eux, soit qu'il réalisent des œuvres non-orthodoxes par rapport au canon réaliste socialiste, soit qu'ils revendiquent eux-mêmes le fait de mettre en valeur leur culture d'origine via leurs œuvres, non pour correspondre aux attentes de l'État mais pour permettre un sentiment d'évasion à leurs condisciples. Dotés d'une plus grande capacité à circuler que leurs camarades est-allemands qui ne peuvent voyager en dehors de quelques destinations en Europe de l'Est, certains de ces étudiants étrangers jouent en outre le rôle de passeurs culturels entre l'Est et l'Ouest, en apportant à leurs condisciples des livres, des disques ou des vêtements acquis lors d'excursions à Berlin-Ouest.

Dans cette contribution, nous nous concentrerons sur les populations d'étudiants extra-européens de deux écoles d'art est-allemandes, Burg Giebichenstein à Halle et la Hochschule für Grafik und Buchkunst (HGB) à Leipzig, en nous appuyant sur des sources administratives (notamment les dossiers des étudiants) ainsi que sur des entretiens réalisés avec d'anciens étudiants.

Pertilla, Atiba (research fellow at the German Historical Institute of Washington D.C.)
[9/10, room 100, 2-4pm]
Cf. Panel 2 – Migrants, Metrics, Money and the Making of Consumer Identities

Pierozzi, Andrea (Universita degli Studi di Milano, Italy), "Construction of Ethnic Identity and Mobility in the Ancient World: the Ethnonyms 'Celts' and 'Gauls' from Internal and External Perspectives"
[9/10, Room 3.01, 4:30-6:30pm]

This paper addresses the problem of ethnic determination of the ancient Celts, who represent a paradigmatic case of an allegedly migrant people, with particular attention to the concepts of exo- ethnonyms and endo-ethnonyms. Through the Celtic case, the paper aims to contribute to broader reflection on the relationship between mobility, ethnic naming, and the discursive construction of identity in the ancient world.

The question of the identity of populations designated in classical sources as Keltoi/Celtae and Galatai/Galli, attested throughout antiquity, represents a challenge for the various fields involved in Celtic studies, including history, archaeology, and linguistics. For much of the twentieth century, both scholarly research and popular representations were dominated by a unitary conception of the Celtic world, defined by shared historical, material, and linguistic features. Closely connected to this view is the idea—still advocated by some scholars—that customs and, above all, language may have constituted a shared element of self-determined identity among the populations labelled as "Celtic" in the sources, and that these elements could represent the shared markers of an ethnic group located by ancient authors from Spain to Anatolia. Complementary to these interpretations is the notion, primarily based on literary evidence, that these populations undertook large-scale migratory processes between the fourth and third centuries BCE, and that the spread of La Tène culture and of so-called "Celtic" terms should be attributed to such migrations.

Building on "sceptical" perspectives that have emerged over recent decades, this paper seeks to demonstrate that such a process of self-determined identity finds no clear support in either classical literary sources or epigraphic evidence concerning the Celts (including not only Greek but also Etruscan), and that attempts to identify it in the archaeological record are highly problematic. The available evidence instead points to a process of ethnic determination imposed from outside, shaped by the perspectives of Greek and Roman observers according to arbitrary criteria rooted in their own cultural and political horizons and closely linked to representations of the world. In particular, the characterization of the Celtic element as inherently migratory is interpreted here as a Greek and Roman construction, devised to account for more complex and diversified processes of change unfolding across ancient Europe. The Celtic case thus makes it possible to observe how, in the ancient world, ethnic identities associated with migrant groups were primarily constructed as discursive categories serving the political and cultural representation of space.

The paper also examines a number of testimonies in which possible elements of self-determination can be identified among populations or individuals connected, at different levels, with the notion of "Celtic" in antiquity. In the literary area, attention is given to the well-known passage of Caesar's De bello Gallico (I, 1) that documents the use of the term "Celts" in an endo-ethnonymic sense. Special emphasis is placed on Greek epigraphic texts in which certain individuals of military background, plausibly mercenaries, identify themselves as Galatai while writing in Greek (Graffites d'Abydos 174; I.Thrak.Aig. E 215). The emic use of this ethnonym is of considerable interest, since the origin of the term remains uncertain and may plausibly be connected to an originally Latin designation rooted in an Italic context. Even in these cases, however, caution is required, as the relationship between the terms Galatai and Keltoi, particularly in the early Hellenistic period, appears blurred and strongly dependent on the perspective of specific sources, while finding very limited confirmation in the epigraphic record. In the present paper, these examples are interpreted as the possible outcome of processes of identity redefinition involving migrants, or more plausibly descendants of migrants, embedded within the social frameworks of Hellenistic kingdoms; in particular, they are understood as forms of self-ascription of exo-ethnonyms produced within the cultural context of host societies.

By investigating how the "Celtic" ethnic label could be imposed, negotiated, and occasionally appropriated, this case study seeks to offer methodological insights for understanding the dynamics between mobility and identity construction across different historical contexts.

Pihl Skoog, Emma (Senior Lecturer in Archival Science at the department of Historical and Contemporary Studies, Södertörn University, Sweden), "Those Who Stayed: Genealogy, Emigration, and the Making of Transnational Identity"
[9/11, Room 3.01, 2-4 pm]

This paper explores contemporary Swedish genealogical practices as a form of cultural-historical identity work shaped by migration, circulation, and memory. While much existing research on genealogy and ancestral tourism focuses on descendants of migrants who travel "back" to Europe in search of roots (Basu 2007; Nash 2008; Prince 2021), this paper examines the less-studied inverse perspective: Swedish genealogists who remained in Sweden but actively seek, meet, and maintain relationships with relatives in the United States and other former destinations of Swedish emigration. By shifting the analytical lens from migrants and diasporas to those who stayed, the paper gives new perspectives to aspects of relationality, mobility, and the co-production of belonging across national borders in cultural history.

Between the mid-nineteenth and early twentieth centuries, approximately 1.5 million Swedes emigrated to North America, leaving a lasting imprint on Swedish society, culture, and historical consciousness (Runblom & Norman 1976; Barton 1994). While this mass migration has been extensively studied and framed within national narratives, far less attention has been paid to how emigration continues to shape identity among later generations in Sweden through everyday genealogical practices.

The paper draws on material from Min släktresa, a large-scale memory collection conducted in collaboration with a Swedish cultural heritage institution between 2024 and 2025. The material consists of open-ended questionnaire responses in which genealogists reflect on their research experiences, discoveries, travels, and encounters with relatives abroad. The paper in this case focuses on narratives concerning emigration, contact with American relatives, and transatlantic travel. Rather than treating these accounts as transparent recollections, they are analysed as culturally situated narratives through which identity is produced in practice.

Conceptually, the paper builds on practice-oriented approaches to genealogy and identity (Bottero 2015; Nash 2002). Identity is not understood as a stable essence motivating genealogical research, but as something that emerges through the act of researching, narrating, travelling, and relating. Genealogy functions as a form of kin-work (Finkler 2001) in which kinship is actively negotiated through archival documents, DNA technologies, digital platforms, and face-to-face encounters. These practices connect communicative family memory with institutionalised cultural memory (Assmann 2001), producing what can be described as a form of grassroots popular historiography.

The empirical material shows that encounters with American relatives—whether through travel to the United States, hosting visitors in Sweden, or sustained digital contact—often give rise to what respondents describe as a "mobile" or relational Swedishness. Swedish identity is here not anchored solely in territory or citizenship, but enacted through transnational relationships, shared narratives of migration, and affective recognition across generations. Respondents frequently describe feeling both more rooted in local Swedish history and more globally connected, articulating identities that combine national belonging with a sense of world citizenship. At the same time, these practices are shaped by contemporary genealogical technologies. DNA testing platforms such as Ancestry and MyHeritage play a central role in reconnecting previously lost family branches, lending what respondents perceive as scientific legitimacy to kinship claims (Nash 2015; Nelson 2016).

Emigration thus becomes a symbolic resource through which Swedish identity is reinterpreted as historically mobile and morally charged. The paper also shows how genealogists position themselves in relation to established cultural narratives, as a shared reference point that is alternately confirmed, nuanced, or rejected. This illustrates how individual genealogical narratives engage in dialogue with national myths, revealing moments of what might be described as "identity reflexivity" rather than identity crisis.

By analysing genealogy from the perspective of those who stayed, this paper demonstrates how identities are produced through circulation rather than fixity. It argues that contemporary Swedish genealogical practices constitute a cultural-historical space where migration history is continuously reworked into new forms of belonging, memory, and self-understanding. In doing so, the paper contributes to broader discussions within cultural history on identity, mobility, and the everyday practices through which the past is made meaningful in the present.

Pinango, Emilio (doctorant, Université Sorbonne-Nouvelle, France), ' "I Did Not Want to Leave My Country'. Migratory Trajectories and Conditions of Exile: Towards a Cultural History of Venezuelan Visual Artists at the Beginning of the Twenty-First Century"
[9/10, Room 3.03, 4:30-6:30pm]

Venezuela's entry into the twenty-first century (1999–2019) was marked by a series of social, political, and cultural transformations that profoundly disrupted and reshaped the country's contemporary history. The political project of the Bolivarian Revolution, led by the military officer Hugo Chávez, who came to power through democratic means in 1998 following the failure of a coup attempt in 1992, resulted in the creation of the Bolivarian Republic of Venezuela in 1999. The Venezuelan state was completely reconfigured: a new constitution was adopted, and the "revolutionary" state was officially established.

In the construction of this new republic, the state naturally needed to build a new political, and above all institutional, narrative. It was presented as a “revolution.” In this context, a reinterpretation of Venezuelan history in the second half of the twentieth century (1958–1998) was initiated by the Chávez government and subsequently by the government of Nicolás Maduro. This “reconstruction” of history was largely dominated by “revolutionary guidelines” particularly epic ones, consistently revolving around the central figure of Simón Bolívar and the social projects of the “revolution.” The cult of personality surrounding Chávez also became a unifying element within these discourses and narratives: “Chávez vive.”

But what position did certain Venezuelan artists adopt in relation to this “new” republic and, more specifically, to the “revolutionary” narrative promoted by Chávez and Maduro? How is the “multifactored” crisis in Venezuela reflected in the artistic production of a “new” generation of Venezuelan artists? A third structuring question in this proposal concerns the political, social, and historical context of contemporary Venezuela: why do we today speak of migratory trajectories or “political” exile?

Since the rise to power of the Bolivarian Revolution in 1998, over a period of approximately twenty years, more than seven million Venezuelans have left the country. During the first two decades of the twenty-first century, this represented one of the most complex migratory crises in the Latin American region. When considered alongside the paradoxes of the “wealth” of an oil-producing country and an almost limitless welfare state, Venezuela became the main country of migrant departure in Latin America.

The book *El éxodo venezolano, entre el exilio y la inmigración* (*The Venezuelan Exodus: Between Exile and Migration*) identified, in an initial study, four waves of emigration. The first three waves were linked to different political crises, in 2002, 2007, and 2013. The fourth wave was associated with the economic crisis of 2017. Moreover, within this migratory crisis, in which official and unofficial figures have varied over time, the United Nations High Commissioner for Refugees (UNHCR) reports that more than seven million people “have left Venezuela in search of protection and a better life.”

Within the field of visual arts in Venezuela, we identify an unprecedented wave of artistic emigration in the country’s contemporary history. The phenomenon of emigration or exile thus marked Venezuelan artistic and cultural history during the first two decades of the twenty-first century. The phenomenon examined in this proposal is complex and highly heterogeneous: cases of artistic emigration due to the country’s political crisis or an extremely polarized political context coexist with instances of strictly political exile within a framework of institutional censorship. Political persecution and denunciation also occurred through media outlets and “state security forces”.

In this respect, another question must be raised: what were the limits of artistic freedoms during this period of Venezuela’s contemporary history?

As part of an in-depth interview-based investigation conducted since 2024, we explore the migratory trajectories, experiences of political exile, and forms of artistic circulation of some of these artists who left Venezuela or, quite simply, fled the country. Each migratory or exile trajectory examined necessarily constitutes a distinct life story. On the one hand, we observe cultural and artistic circulation networks in Latin America and Europe that were rebuilt from scratch; on the other hand, we observe identities that remain deeply anchored in the country that was left behind. Our findings show that most of these migratory trajectories were not planned. In other words, migration processes were not initially envisioned by the artists involved in our research.

Thus, Venezuelan visual and multidisciplinary artists such as Erika Ordosgoitti (Chicago), Sergio Rangel Penzo (New York), Deborah Castillo (Mexico City), Alexander Apostol (Madrid), Andreína Fuentes Angarita (Miami), Teresa Mulet (Barcelona), and Violette Bule (Chicago), among others, after developing artistic practices opposing the ideological impositions of the Bolivarian Revolution or its public action, found themselves inevitably confronted with the migratory

experience. Free participation in cultural life, freedom of civic thought, and personal security were no longer guaranteed in Venezuela. Ultimately, the symbolic deconstruction of the political narrative of Hugo Chávez's project through artistic creation marked a turning point in the personal and artistic lives of each of these artists.
"I did not want to leave my country." This is the testimony of Venezuelan visual and multidisciplinary artist Deborah Castillo regarding her experience of forced political exile since 2013. Initially in New York, and subsequently in Mexico.

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L'entrée du Venezuela au XXIe siècle (1999-2019) a été marquée par une série de changements sociaux, politiques et culturels qui ont bouleversé et reconstruit l'histoire contemporaine du pays. Ainsi, le projet politique de la Révolution bolivarienne porté par le militaire Hugo Chávez – arrivé au pouvoir par voie démocratique en 1998, suite à l'échec d'un coup d'État en 1992 – a abouti à l'avènement de la République bolivarienne du Venezuela en 1999. L'État vénézuélien a été complètement reconfiguré : une nouvelle constitution a été adoptée et l'État dit « révolutionnaire » a été officiellement instauré.
Dans le cadre de la construction de cette nouvelle république, l'État avait naturellement besoin d'élaborer un nouveau récit politique et plus particulièrement institutionnel. Il s'agissait, selon lui, d'une « révolution ». À ce titre, le gouvernement d'Hugo Chávez et, à sa suite, celui de Nicolás Maduro ont entrepris une relecture de l'histoire de la deuxième moitié du XXe siècle au Venezuela (1958-1998). Cette « reconstruction » de l'histoire était d'ailleurs dominée par des « orientations révolutionnaires » empruntes de dimensions épiques, s'articulant systématiquement autour de la figure incontournable de Simón Bolívar et des projets sociaux de la « révolution ». Le culte à la personnalité entourant Chávez devenait aussi un élément fédérateur dans ces discours et ces récits : « Chávez vive ».
Mais, quelle était la position de certains artistes vénézuéliens par rapport à cette « nouvelle » république et, plus précisément, au récit « révolutionnaire » de Chávez et de Maduro ? Comment la crise « multifactorielle » au Venezuela s'inscrivait-elle dans la création artistique d'une « nouvelle » génération d'artistes vénézuéliens ? Une troisième question structurante dans cette proposition de communication scientifique concerne le contexte politique, social et historique du Venezuela contemporain : pourquoi parlons-nous aujourd'hui des trajectoires migratoires ou d'exil « politique » ?
Dans les vingt années qui ont suivi la Révolution bolivarienne de 1998, plus de 7 millions de Vénézuéliens ont quitté le pays. Au cours des deux premières décennies du XXIe siècle, ce phénomène a constitué l'une des crises migratoires les plus complexes de la région latino-américaine. En tenant compte, en outre, dans une analyse plus vaste, des paradoxes de la « richesse » d'un pays pétrolier et d'État providentiel presque infini : le Venezuela devenait le principal pays de départ de migrants de l'Amérique Latine.
L'ouvrage *El éxodo venezolano, entre el exilio y la immigration* (L'exode vénézuélien entre l'exil et la migration) décrivait, dans une première étude, quatre vagues d'émigration. Les trois premières vagues concernaient différentes crises politiques, en 2002, en 2007 et en 2013. La quatrième vague était liée, quant à elle, à la crise économique de 2017. Par ailleurs, dans cette crise migratoire (pour laquelle les chiffres officiels et non-officiel ont varié au cours du temps), le Haut-Commissariat des Nations Unies pour les Réfugiés (HCR) indique que plus de 7 millions de personnes « ont quitté le Venezuela en quête de protection et d'une vie meilleure ».
Dans le champ des arts visuels au Venezuela, nous identifions une vague d'émigration artistique sans précédent dans l'histoire contemporaine de ce pays. Ainsi, le phénomène de l'émigration ou de l'exil A marqué l'histoire artistique et culturelle au Venezuela dans les deux premières décennies du XXIe siècle. Le phénomène étudié dans cette communication s'avère complexe et fortement hétérogène : des cas d'émigration artistique liés à la crise politique du pays ou à un

contexte politique extrêmement polarisé côtoient des situations d'exil purement politique inscrites dans le cadre d'une censure institutionnelle. La persécution politique et la délation s'exerçaient également par le biais des médias et des « forces de sécurité de l'État ».
À cet égard, une autre question mérite d'être posée : quelles étaient les limites des libertés artistiques durant cette période de l'histoire contemporaine du Venezuela ?
Dans le cadre d'une enquête approfondie, fondée sur des entretiens menés depuis 2024, nous explorons les trajectoires migratoires, les expériences d'exil politique et les expériences de circulation de certains de ces artistes qui ont quitté le Venezuela ou, simplement, ont fui le pays.
À ce sujet, chaque histoire migratoire - ou d'exil – explorée constitue nécessairement une histoire de vie particulière. Nous observons, d'une part, des réseaux de circulations culturelles et artistiques en Amérique Latine et en Europe reconstruits de toutes pièces, et d'autre part, des identités qui continuent de s'ancrer dans le pays quitté. Notre étude montre que la plupart de ces trajectoires migratoires n'étaient pas planifiées. En d'autres termes, ces processus migratoires n'avaient pas été initialement envisagées par les artistes concernés par notre recherche.
Ainsi, des artistes visuels et multidisciplinaires vénézuéliens tels qu'Erika Ordosgoitti (Chicago), Sergio Rangel Penzo (New York), Deborah Castillo (Ciudad de México), Alexander Apostol (Madrid), Andreína Fuentes Angarita (Miami), Teresa Mulet (Barcelona) et Violette Bule (Chicago), parmi d'autres, se sont inévitablement confrontés à l'expérience migratoire après avoir développé des pratiques artistiques s'opposant aux injonctions idéologiques de la Révolution bolivarienne, voire à son action publique. La libre participation à la vie culturelle, la liberté de pensée citoyenne et la sécurité personnelle n'étaient plus garanties au Venezuela. Finalement, la déconstruction symbolique du récit politique du projet d'Hugo Chávez au prisme de la création a marqué un tournant dans la vie personnelle et artistique de chacun de ces individus.
« Je ne voulais pas quitter mon pays... ». Ainsi témoigne l'artiste visuelle et multidisciplinaire vénézuélienne Deborah Castillo à propos de son expérience d'exil politique forcé depuis 2013. Dans un premier temps, à New York. Et dans un deuxième temps, au Mexique.

Pöyry, Hannah (Doctoral Researcher at the University of Eastern Finland), "From Finnish Peasants and German Theologians to British Missionaries: Transnational Christian Manhood in the First Finnish Religious Periodical Hengellisiä Sanomia (1836-1838)"
[9/11, Room 3.03, 9:30-11:30am]

This paper examines the transnational character of Christian manhood represented in the pioneering religious publication *Hengellisiä Sanomia* (1836-1838) in Finland. In the Finnish context, Christianity and more specifically Lutheranism, has been one of the major influences on the expectations set for both men and women. Another important factor in the formation of ideal manhood has been nationality— being a Finnish man. In the context of my research, Finland was, however, not an independent country. In 1809, as a result of the Finnish war between Sweden and Russia, Finland moved from being a part of the Swedish kingdom into being an autonomous Grand Duchy of the Russian Empire. Consequently, being Lutheran grew in importance, in contrast to orthodox Russia.
Hengellisiä Sanomia was the first religious periodical published in the Finnish language. It was created for lay people for religious and moral education and was edited by pietist priests that worked in the Finnish Lutheran church. Originally, the periodical was meant to address current issues in local religious matters but because of censorship and the lack of domestic writings from Finnish priests, the publication ended up consisting mostly of borrowed and translated texts from Swedish, German and Anglo-Saxon origin. Thus, the array of different kinds of men from different estates, countries and cultural spheres is impressive in the periodical.
This paper argues that the representation of ideal Christian manhood in *Hengellisiä Sanomia* was not a local Finnish Lutheran creation, but a transnational combination of various different kinds

of Christian manhoods, such as the Anglo-Saxon evangelical missionary man, the German and Swedish Lutheran pastor and the Finnish and European pietist peasant. Thus, *Hengellisiä Sanomia* and the ideals of Christian manhood in it, promoted both the static ideals of the Lutheran God-sanctioned model of the three estates and the religious authority of the pastor, while, at the same time, encouraged lay men to religious activity by promoting missionary work, the reading of religious literature and educating one's peers in religious matters.
These representations reflected the broader historical context, where Finnish publishing life was taking its first steps and relied heavily on the translated works of others, and where revivalist and pietist awakenings were spreading via the medium of religious literature not only in the Finnish Lutheran landscape, but across borders in Europe as a whole. My paper, therefore, sheds new light on the construction of transnational Christian manhood by examining the movement of texts, ideas and representations across different kinds of borders—linguistic, confessional and national.

Prideaux, Tamsin (Marie-Skłodowska Curie Postdoctoral Fellow at Leiden University, Netherlands), "How to be a Nation: Armenian Identity Formation in Early Modern Amsterdam and Venice"
[9/12, Room 100, 9:30-11:30am]

The early modern definition of "nations" was not how we conceive the nation-state today. Instead, nations were groups, recognised as culturally cohesive, who could form a legal identity when enough members migrated to a host location. On the basis of their cultural identity, they could ask for certain living and economic protections. However, to be a nation involved a formation of identity that was often multifaceted and hard to define. A case in point was the Armenian nation of Venice in the 1600s. In 1649, Chogià Zadè, a self-processed representative of the Armenian nation in Venice wrote a petition to the government body of the Collegio, complaining that many "false Armenian merchants" were living in Venice. Worse still, Zadè protested, a man name Domenico di Zorzi Vecchio "despite being Greek" had been appointed "Procurator, agent and consul of the [Armenian] nation" by other "false Armenians". This petition reveals the intrinsic difficulty of policing the boundaries of the protected legal Armenian category. Yet it reveals an even wider phenomenon; namely that it was not easy to define minority identity in dominant imperial contexts, particularly when such people moved between various geographic, cultural, and linguistic milieus. "Greek" was itself a broad and sometimes vague category. Moreover, those living side-by-side for many years could "pass" for, or even "become" a cultural identity that they were not necessarily born into.
Cultural and social historians have often avoided the confusion of the term "nation" by using the equally vague term "community" to define certain minorities in early modern Europe. The word "community" suggests an organic group formed of people sharing a common cultural heritage, who naturally form together for their mutual benefit. However, this term, rooted in ideas proposed by German sociologists Ferdinand Tönnies and Max Weber, often disregards the very constructed nature of these identities. This paper uses sources such as petitions, government declarations, civil and criminal trials, and last wills and testaments to reconstruct an understanding of how the Armenian "community" identity may have been both actively constructed and organically formed. The comparison between Venice and Amsterdam highlights the commonalities and differences in how cultural context shaped identity formation.
In Venice, Armenians negotiated very specific rights and privileges. In Amsterdam, the group of Armenian merchants was smaller, more transient, and seemed more informal. However, the erection of an Armenian church in Amsterdam was of great importance to the merchants there. This paper argues that identity formation during an age of migration is a constructed, rather than organic, process, which requires the participation of active individuals in negotiation with institutions.

Prusskaya, Evgeniya (Research Fellow at the Center for Near and Middle Eastern Studies at the Philipps-Universität Marburg), "Mobility, Identities and Subjecthood in the Nineteenth-Century Southern Caucasian Borderlands"
[9/11, Room 3.02, 2-4pm]

During the nineteenth century, the Russian Empire gradually expanded into the Caucasus, invading territories largely populated by diverse Muslim communities. For much of this period, the southern part of the region remained a frontier zone in which borders shifted several times. Despite falling under Russian jurisdiction following the Russo-Persian (1804–1813, 1826–1828) and Russo-Ottoman wars (1828–1829, 1877–1878), Muslims in the southern Caucasus maintained strong social and religious ties across the borders of the Russian, Ottoman, and Qajar Empires. They crossed these borders for familial, economic, and religious reasons, often without the official permission required by imperial authorities. Some changed their place of residence and imperial jurisdiction several times over the course of their lives. Thus, Muslims in the southern Caucasus under Russian rule were part of a broader Muslim space and remained closely connected to the Ottoman and Persianate worlds. In this sense, they were transimperial subjects living in-between the three empires. At the same time, during the period under scrutiny, imperial states increasingly sought to establish cross-border controls and to define the imperial subjecthood/citizenship.
What identities were shared by people living in-between the three empires? How were these identities interconnected with cross-border mobility? How did shifting borders and imperial officials' concerns over transimperial migration influence ideas of imperial belonging? I address these questions through an analysis of a wide range of archival materials from the region and beyond, focusing on the Muslim communities living in the borderlands of the southern Caucasus under Russian rule from the early nineteenth century to the late 1870s, a period marked by active border shifts.

Rantala, Pälvi (Senior Lecturer in Cultural History, Faculty of Social Sciences, University of Lapland, Finland)
[9/10, Auditorium, 4:30-6:30pm]
Cf. Panel 3 – Coffee, Sugar and Potato – Identities and Culinary Mobilities from the Eighteenth to the Twenty-First Century

Richard, Nathalie, Interroger les frontières de l'histoire sociale et culturelle à partir des amateurs de sciences
[9/10, Auditorium, 2-4pm]
Cf. Table ronde 1 - Poètes, profanes et amateurs de sciences. Travailler aux frontières de l'histoire des savoirs et de l'histoire culturelle

Rohozinski, Jerzy (Independant Researcher, Instytut Pileckiego, Poland), "Pioneer Ethos Among Deportees in Kazakhstan"
[9/11, Room 3.02, 9:30-11:30am]

In 2018, I conducted field research among the descendants of Poles deported from Soviet Ukraine to Soviet Kazakhstan in 1936. One of my findings turned out to be that the mythology of the pioneers in the steppe, became a strong component of the Polish identity in Kazakhstan. It had to be a peculiar self-defence mechanism; the source of that mechanism, it would seem, had to be a thought-out narrative for the purposes of an official CV of a good Soviet citizen. Among the deported Poles the pioneers' ethos could be observed and was passed on to the next generation. In a sense, it compensated for the inability to cultivate knowledge of the Polish language. However, this mythology with all its narrative has been borrowed from others. Such an opportunity was created by Khrushchev's “taming of the Virgin Lands” project, which involved a massive influx of volunteers from the European part of the USSR. Thanks to the *pervotselinniki,* the deported Poles in Kazakhstan were able to assimilate this ethos, adapt it to their own fate, and identify their own mythological niche in the Soviet universe: they were the ones who would plough that ‘first furrow in the steppe’. It was very important because unlike the Germans (also deported), the Poles were not allowed to develop their national culture. The Soviet authorities consistently denied Poles, who were significantly fewer in number than Germans, the right to cultivate their knowledge of the Polish language. This was despite the significant contribution of Poles in taming of the Virgin Lands.

So, the real pioneers were the Poles and Germans who were deported in 1936, and they made an enormous, albeit unspoken, contribution to the project of taming the virgin lands. Thanks to their successes in agriculture and their large population, the Germans were able to develop their own national culture in the Soviet style with the tacit consent of Brezhnev, then second secretary of the Communist Party of the Kazakh SSR. In the early 1960s, Tselinniy Kray (Virgin Land Country) was created out of five regions of northern Kazakhstan, and the region's economic development gained momentum, German sovkhozes became centres of innovation, modern technology and efficient personnel management (a lot of directors dismissed for mismanagement were replaced by none other but Germans). All this created an opportunity for the Germans to develop their national culture within the Soviet framework, while the Poles were forced to search for their own “mythological niche,” which turned out to be the borrowed ethos of the “*pervotselinniki*”. All of this stemmed from the fact that the “vast tselina epic” was based on a lie from the very beginning. The *pervotselinniki* of the 1950s and 1960s were not true pioneers, meaning they were not actually true “*pervotselinniki.*” Only by knowing all this historical context can one properly understand the narrative lines in the autobiographical accounts of the descendants of deported Poles in Kazakhstan.

Rossetti, Goia A. (Postdoctoral Researcher in the Department of History at the University of Sheffield, UK), ’ “Ordinariness’, Inclusion and Identity: Anglo-Chinese Childhood in Interwar Britain”
[9/11, Room 3.01, 9:30-11:30am]

The Chinese community in early twentieth-century Britain was small and overwhelmingly male, with only 87 women compared to 1,232 men in 1911. As a result, many male Chinese migrants formed relationships with white working-class women. The lived experiences of these Anglo-Chinese communities have received little scholarly attention, and existing research on Anglo-Chinese families has largely focused on reactions to them in the press, and by the state. By focusing instead on the everyday lives of Anglo-Chinese children in interwar Britain, my paper demonstrates the deeply ordinary nature of their lives.

My paper draws on methods from British minority history, particularly Chamion Caballero’s idea of “ordinariness”; that ordinary stories of everyday lives are vital in presenting accurate and balanced accounts of “mixedness”. I therefore centre the accounts of Anglo-Chinese families in my research. I also draw on Laura Tabili’s work on migrants in South Shields, where she argues that an emphasis on difference and exclusion has isolated migrants from British history and society. Similarly, David Holland, in his study of South Asians in Sheffield, has argued that studying white/non-white relations in Britain through a lens of tolerance, rather than through a lens of hostility, can shed light on previously hidden and undiscovered complexities in interethnic relations. Applying this lens in particular to case studies of Anglo-Chinese families will allow me to provide a counter to common historiographical assumptions regarding working-class attitudes to racial difference.

By situating working-class Anglo-Chinese children in the broader history of the British working-class, my paper highlights stories of "everyday" inclusion and exclusion that took a more subtle form than the media campaigns, and therefore uncovers a hidden layer to the identity formations of Anglo-Chinese children in interwar Britain. This work rests primarily on the accounts of Anglo-Chinese people who grew up in the interwar period—usually recorded later as part of projects of remembrance. I also use family photographs as a window into viewing how Anglo-Chinese families presented themselves and what they deemed worthy of remembrance.
My paper examines experiences of Anglo-Chinese childhood and identity formation in interwar Britain, exploring the dynamics of Anglo-Chinese families and the various forms of hybrid cultures that these children were raised in and exposed to. I explore the impact of this hybrid culture, as well as various instances of "everyday" inclusion and exclusion by the white British working-class, on the identity formations of Anglo-Chinese people who grew up in interwar Britain. My paper provides a multifaceted counterpart to dominant narratives of race relations in Britain that have a tendency to obscure the complexities of "mixedness" in the early twentieth century, and highlights a broader range of white working-class attitudes to difference than has commonly been acknowledged.

Ruthieri, Evander (Professor of African History at the Federal University for Latin American Integration (UNILA - Brazil), postdoctoral fellow at the University of Potsdam (Germany), "Zulu Identities in Transformation: Literature and History in John Langalibalele Dube's Writings (South Africa, 1871-1946)"
[9/11, Room 3.03, 2-4pm]

This paper analyzes the novel *Jeqe, the Bodyservant of Shaka*, originally published as *Insila kaShaka* (1931), by the South African educator and politician John Langalibalele Dube. The central objective is to examine how the novel participates in the construction of a Zulu collective identity through the mobilization of history and memory, situating Dube's literary production within the broader cultural and political transformations of early twentieth-century Natal and Zululand (South Africa). The analysis focuses on the interconnections between Dube's intellectual and political trajectory, his engagement with literary writing, and the emergence of African political and cultural movements responding to the consolidation of segregationist legislation and the reorganization of political space under the South African national state. The paper draws on contributions from cultural history, particularly debates on cultural representations, and the social processes involved in the production, transmission, and transformation of collective collective memories and cultural identities. These approaches provide the analytical framework for understanding *Jeqe* not merely as a historical novel set in the early nineteenth century, but as a text deeply embedded in the political and cultural concerns of 1920s-1930s discussions on a Zulu national identity, and reflections on the past that were directly shaped by struggles over land, authority, and political recognition. The paper situates the writing and publication of *Jeqe* within a context marked by the emergence of political and cultural movements led by amakholwa intellectuals and politicians (i.e. isiZulu-speaking Africans whose social formation was deeply influenced by Christian missionary education). During the 1920s, these actors played a central role in local debates over African leadership, tradition, and political organization, seeking to redefine Zulu identity in ways that could respond to the constraints imposed by segregation. Of particular note is the Zulu National Congress, later renamed Inkatha, a political and cultural organization that emerged at the confluence of new political possibilities for self-government, especially within the territorial context produced by segregation. This organization sought to elaborate interpretations of South Africa's past that foregrounded Zulu histories and memories, paying special attention to emblematic figures associated with the foundation and expansion of the Zulu Kingdom, such as Shaka kaSenzangakhona. The Inkatha aimed to construct a collective identity that would transcend local political, regional, and chiefly divisions in the name of a homogeneous Zulu community, while simultaneously marginalizing alternative forms of cultural and political belonging. The 1920s thus represent a moment of intensified engagement by John Dube with Zulu political organizations, following his earlier career as a founding member and president of the South African Native National Congress (later the African National Congress), a position he held until his removal in 1917. Dube became increasingly involved with networks of Zulu intellectuals and political leaders, revisiting themes that had already appeared in his earlier writings: an ongoing attempt to define and redefine the cultural and political traditions that could serve as the foundation of Zulu identity under colonial and segregationist rule. In *Jeqe*, the Bodyservant of Shaka, Dube sought to idealize a particular model of Zulu man, while simultaneously re-signifying the collective memory of historical figures associated with the rise and consolidation of the Zulu Kingdom. By narrating the story of a Zulu warrior in flight during the early 1830s, *Jeqe* evokes a landscape marked by migrations, displacements, and deterritorialization. At the same time, the novel constructs a political past linking populations north of the Thukela River, emphasizing common historical experience. The paper argues that Dube mobilized this past as a repertoire of political strategies for confronting the challenges posed by the South African national state in the early twentieth century. *Jeqe* reflects a sustained commitment to redefining the idea of a "Zulu nation" closer to ethnic, linguistic, and historical terms, while also grounding this identity in a shared political memory. By revisiting and reworking the Zulu past, the novel sought to legitimize claims for land and political rights, offering historical affirmation as a means of responding to the segregationist order that shaped South African society in the interwar period.

Rizescu, Nicoleta-Oana ("Nicolae Iorga" Institute of History of the Romanian Academy, Romania), "Circulations de l'extraordinaire : faits divers étrangers et imaginaires des moeurs dans la presse judiciaire roumaine du XIXe siècle"
[9/10, Room 100, 9:30-10:30am]

Au XIX^{e} siècle, les lecteurs roumains de la presse dite judiciaire connaissaient souvent mieux la composition de divers barreaux français ou les programmes d'audience des cours d'assises parisiennes que les noms des juges roumains siégeant dans les différentes juridictions nationales. Les crimes passionnels, les cambriolages spectaculaires, les scènes émouvantes se déroulant dans les salles des pas perdus — autant d'événements abondamment relayés par les revues spécialisées — ont contribué à façonner des modèles de comportement jugés désirables, à définir ce qui devait être perçu comme civilisé ou inconvenant dans la société, ainsi qu'à esquisser une conduite « à la manière française ». Il s'agit là d'un produit culturel apte à préparer le terrain à divers transferts culturels, y compris — et surtout — à la diffusion des grands idéaux politiques et démocratiques du XIX^{e} siècle.
Cette communication se propose de décrire et d'analyser les périodiques juridiques roumains à partir des faits divers figurant dans leur contenu, en mettant un accent particulier sur les faits divers étrangers. Ces derniers, en raison de leur caractère sensationnaliste, favorisent un effet d'imitation dans les comportements et les mœurs des lecteurs issus des milieux populaires. Malgré leur fonction de véritables « leçons de choses » destinées au quotidien populaire, il convient de s'interroger sur les mœurs roumaines troublées par ces transformations, notamment celles considérées comme constitutives de l'identité nationale. Ce système d'information, relevant largement de l'anecdotique, permettait néanmoins d'évoquer un certain art de vivre, un langage juridique professionnel et une technique législative qui ont contribué à l'édification d'une nouvelle identité nationale. On peut dès lors se demander si les faits divers n'ont pas offert aux justiciables roumains un miroir leur permettant de dégager une image plus adéquate d'eux-mêmes.
Au XIX^{e} siècle, l'archétype de la presse roumaine dite « judiciaire » fut le quotidien français *La Gazette des tribunaux*, dans la mesure où celui-ci s'adressait à un public élargi au-delà du cercle

des juristes, à la frontière d'un champ encore mal défini de la littérature juridique. Toutefois, pour soutenir une entreprise comparable, un éditeur roumain aurait dû pouvoir s'appuyer sur une activité judiciaire intense et sur un vaste réseau de collaborateurs. Or, souvent issues d'initiatives individuelles ou, tout au plus, de l'engagement ponctuel d'associations de juristes, ces tentatives demeurèrent fragiles : *Gazeta tribunalelor* cessa ainsi de paraître en 1864. En 1871, l'association de juristes *Societatea pentru justiie* entreprit de relancer un périodique destiné à diffuser une information pratique et technique de premier ordre à l'usage des jurisconsultes. *Dreptul. Revista de jurisprudenta*, inspirée du modèle de la revue française Le Droit, s'inscrivait dans un courant important, bien qu'encore insuffisamment étudié, de la pensée juridique du XIXe siècle.

Signe d'une ouverture nullement surprenante, *Dreptul* publia dès ses débuts des décisions étrangères, et plus particulièrement des procès jugés par les juridictions françaises, afin d'offrir « des points de comparaison entre deux modes très proches de rendre la justice en France et en Roumanie ». Certes, la revue ne poussait pas très loin l'analyse de ces décisions, manifestement extraites et traduites de la presse généraliste française, et le plus souvent retenues pour leur caractère scandaleux ou pittoresque. Toutefois, certaines affaires faisaient l'objet de commentaires plus développés, accompagnés d'explications utiles sur les institutions, la procédure et le droit français.

En traduisant parfois mot à mot les articles français, *Dreptul* comblait un manque réel dans la littérature juridique roumaine, imposant dans ces traductions un style presque littéraire, bien que souvent ardu et difficile à suivre dans les commentaires des arrêts. Néanmoins, au niveau de l'anecdotique, le prestige de la France s'affirmait avec force, contribuant à la diffusion d'un habitus judiciaire comprenant à la fois des éléments de sérieux — tels que le calendrier judiciaire, la mise en scène des audiences et le vocabulaire professionnel — et des aspects plus superficiels, comme les robes des magistrats, les salutations, les gestes et les rituels des séances. Si, à la suite d'un contact direct avec l'Occident, les élites roumaines avaient déjà pris conscience du décalage existant en matière de modes de vie, d'institutions et de mœurs, « le petit peuple » ne découvrait cette différence que progressivement, notamment à travers son expérience concrète des cours de justice et des tribunaux. Sans recourir à la falsification ou à la mystification — au sens donné à ces notions par Dominique Kalifa —, on peut dès lors s'interroger sur la manière dont les périodiques juridiques roumains ont réussi à éduquer leurs lecteurs en glorifiant l'extraordinaire de la vie dans les arcanes de la justice, bien avant l'essor et la fascination exercée par le roman criminel.

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In the nineteenth Century, Romanian readers of the so-called judicial press were often more familiar with the composition of various French bar association or with the schedules of hearings of the Parisian assize courts than with the names of Romanian judges serving in different national jurisdictions. Crimes of passion, spectacular burglaries, and emotionally charged scenes unfolding in courthouse corridors—events widely reported in professional journals—contributed to shaping models of desirable behavior, defining what was to be perceived as civilized or improper in society, and outlining a form of conduct "in the French manner". Such material constituted a cultural product capable of preparing the ground for multiple cultural transfers, including especially the dissemination of major political and democratic ideals of the nineteenth Century.

This papers aims to describe and analyse Romanian legal periodicals through the lens of the fait divers included in their content, with particular emphasis on foreign news items. Due to their sensationalist character, these accounts fostered an imitative effect on the behavior and morals of readers from popular social backgrounds. Despite their role as genuine "object lessons" for everyday life, it is worth questioning which Romanian customs were disrupted by these transformations, especially those regarded as constitutive of national identity. This information system, largely anecdotal in nature, nevertheless evoked a specific way of life, a professional

legal language, and a legislative technique that contributed to the construction of a new national identity. One may therefore ask whether fait divers did not hold up a mirror to Romanian litigants, enabling them to form a more appropriate image of themselves.
In the nineteenth Century, the archetype of the Romanian so-called "judicial" press was the French daily La *Gazette des tribunaux*, insofar as it addressed a readership extending beyond legal professionals, at the boundary of a still poorly defined field of legal literature. However, to sustain a similar enterprise, a Romanian publisher would have needed to rely on an intense judicial activity and a large network of contributors. In practice, such initiatives—often the result of individual efforts or, at most, of the commitment of small associations of jurists— proved fragile, and *Gazeta tribunalelor* ceased publication in 1864. In 1871, the jurist's association Societatea Pentru Justitie sougth to revive a periodical intended to disseminate practical and highly technical information for legal professionals. *Dreptul. Revista de jurisprudenta*, inspired by the French journal *Le Droit*, aligned itself with an important yet still insufficiently studied current of nineteenth-Century legal thought.
As an unsurprising surge of openness, *Dreptul* published foreign judicial decisions from its very beginnings, particularly cases adjudicated by French courts, in order to provide "points of comparison between two closely related ways of administering justice in France and Romania." Admittedly, the journal did not pursue and in-depth analysis of these decisions, which were clearly extracted and translated from the French general press, and were more often selected for their scandalous or entertaining nature. Nevertheless, some cases were accompanied by useful explanations concerning French institutions, procedures, and legal principles.
By translating French articles sometimes word for word, *Dreptul* filled a genuine gap in Romanian legal literature, introducing an almost literary style in its translations, although one that was often demanding and difficult to follow in the commentaries on judicial decisions. At the anecdotal level, however, the prestige of France asserted itself strongly, contributing to the transmission of a judicial habitus, courtroom staging, and professional vocabulary—and more superficial aspects, including magistrates' robes, forms of greeting, gestures and courtroom rituals.
While, following direct contact with the West, the Romanian elite had already become aware of disparities in ways of life, institutions and customs, the "common people" encountered these differences only gradually, notably through their concrete experiences in courts of law and tribunals. Without resorting to fabrication or mystification—in the sense defined by Dominique Kalifa—one may therefore ask how Romanian legal periodicals succeeded in educating their readership by glorifying the extraordinary nature of life within the inner workings of justice, well before the rise and fascination of the crime novel.

Rubin, Miri (professor of medieval history, Queen Mary University of London)
Cf. Keynote lecture 1 / Première conférence plénière
[9/10, Auditorium, 11:30-12:30 am]

Saeki, Chizuru (Assistant Professor in History and Policital Science at the University of North Alabama, USA), "Immigration to the American South: Case of Japanese Migrants in Alabama"
[9/11, Room 100, 9:30-11:30am]

Historically, the Japanese race has been seen as among the most difficult to assimilate into American society due to their adherence to their cultural identity and the third-race status. In Takao Ozawa v United States (1922), Ozawa, who lived in Hawaii, sued the United States government when his application for U.S. citizenship was rejected under the Citizenship and

Naturalization Act of 1906, which allowed only "free white persons" and "persons of African nativity or persons of African descent" to naturalize.
The case sparked discussion about how to classify the Japanese in U.S. society, which had only two main categories: "white" or "black". Even for Japanese in Hawaii, with a high Asian population, they faced such difficulty. How was the life of Japanese immigrants in Alabama, a deep southern state notorious for racial segregation and conservative culture? While many studies are available on Asian immigration in the Western or Eastern states, such as California or the New York area, few studies pay attention to the survival of the sparse population of Japanese immigrants in Alabama from wartime to the present.
Life in the Southern states in the early twentieth century was challenging for African Americans and other ethnic minorities, including the Japanese immigrants, due to Jim Crow laws. Since the 1890s, Southern states had passed laws that prevented black citizens from achieving equality. Finally, in 1964, President Lyndon Johnson managed to persuade Congress to pass the Civil Rights Act, which officially ended racial discrimination in public places. Previously, the restrictions in Alabama dictated that all passenger stations operated by motor transportation companies had to have separate waiting rooms or spaces and separate ticket windows for whites and "colored" people. The segregation also led to the creation of separate toilets for African Americans, who were not allowed to sit with whites at restaurants either. In racially segregated Alabama, Japanese Americans were regarded as the third race between whites and blacks, though they generally associated with whites. For instance, Japanese people were allowed to sit in the front seats with white passengers in public transportation vehicles.1
Only 21 of the estimated 127,000 Japanese living in the United States by the 1930s resided in Alabama. Much worse, the war in the Pacific intensified racial hatred in the United States. When the "Jap" search started in the state, however, the local Dauphin Way Methodist Church members and friends rushed into the Kosaku Sawada family's (one of the earliest Japanese immigrants in Alabama) nursery shop in Mobile to defend the family and prove their loyalty.2 The long-standing relations between Japanese and other residents in the Mobile area, and the contributions of the Japanese to local agricultural businesses, demonstrated their loyalty to the state. Nevertheless, such an acceptance stood in sharp contrast to their treatment of Japanese in North Alabama, where Alabamians had rarely dealt with Japanese in their community before the war, and thus they had strong prejudice against the enemy.
Surprisingly, in the post-war period, the voice for the compensation and healing of A-bomb victims came from Mobile, Alabama, when Dr Carl Adkins, the minister of the Dauphin Way Methodist Church, proposed to bring back Nagasaki A-bomb victims. Adkins was inspired by the Hiroshima maiden project initiated by Norman Cousins, a journalist and Kiyoshi Tanimoto, a Japanese minister and alumnus of Emory University, which provided free plastic surgery to 25 young women who were disfigured by A-bomb in Hiroshima.
In short, the paper examines how the relationship between Japanese immigrants and the local community in Alabama's conservative Deep South has been shaped despite the turmoil of political and military conflicts between Japan and the United States. It also extends the scope from wartime to the post-Jim Crow and contemporary eras.

Sanchez Menchero, Mauricio (Universitad Nacional Autonomia de Mexico, Mexico), "The Countervisuality of Migrants: A Cultural History from Women's Empathy in Mexico (1995-2015)"
[9/11, Room 50, 9:30-11:30am]

From the perspective of the history of the present time and visual studies, several questions may arise regarding the images that daily flood digital platforms and the printed press. For example, who makes up the caravans of human beings that increasingly appear in transit around border spaces? How are their journeys perceived by customs officers and the police, or better yet, by aid

groups made up of women? Who is responsible for producing these images, and how are they created?
Some answers to these questions can be found through Mabel Moraña and her book *Líneas de fuga. Ciudadanía, frontera y sujeto migrante* (Lines of Flight: Citizenship, Border, and the Migrant Subject), where "the notion of lines of flight points to the centrifugal movements that migration, as a social movement, imposes on the (dis)order of globalization" (p. 23). In this regard, Gilles Deleuze referred to the movement of escape as a way to free oneself from the constant flow designed by capital and thus avoid being devoured by it. Achieving such liberation requires tracing "lines of flight"; that is, the construction of one's own subjectivity, which does not consist in conjugating the verb to flee, but rather to know how to escape. All of this demands finding those "lines of flight" in order to follow and extend them through a series of strategies to escape stereotypes and thus explain them more effectively. For this reason, as Moraña points out today, "The centrifugal forces represented by migratory flows, exiles, and forced displacements, as well as minorities long marginalized from the bounded space of citizenship, disarticulate the supposed uniqueness of the national, exposing its fragments and its simulacra" (p. 158).
These are movements never before seen on the current scale of hundreds of thousands of migrants crossing territories and waters in the hope of reaching a nirvana, yet they can provoke both the solidarity of certain groups and hostile, xenophobic attitudes.
Within the migratory phenomenon, if a migrant subject suffers an accident, censorship and concealment are immediately sought. For this reason, a concept such as countervisuality (Mirzoeff, 2011) brings into focus ways of seeing that seek independence and are not dominated by third parties.
Certainly, new technologies have generated a crisis of visualization and a crisis of authority that are directly related; in response, states and governments seek to regain authority over the production and circulation of images. At the same time, groups and organizations of migrants around the world have begun to claim their right to look and to create "countervisualities."
To observe these countervisualities in representations produced in Mexico, a dynamic concept such as multiculturalism is particularly useful. Ultimately, it involves accounting for "territorial, bodily, and emotional elements… [which] find representation in literary and visual narratives—testimonial, fictional, filmic, pictorial, musical, and performative" (Moraña, p. 499).
Regarding film production, the presentation will refer to the documentary *Llévate mis amores* (2014), directed by Arturo González Villaseñor. This film portrays "Las Patronas," a group of women from Veracruz who, since 1995, have offered assistance to undocumented migrants. Every day they spend hours cooking kilos of rice, chicken, and beans, and then run to the tracks when they are warned that the train is approaching. Without the train fully stopping, they throw bags containing portions of food and drink into the hands of migrants traveling aboard with the hope of reaching the United States. This is a geocultural zone that extends beyond the border understood as a dividing line or as a peripheral and marginal space. It is a zone connected to empathy, a practice that involves the body and feeling as much as thought and imagination. In the case of "Las Patronas," the film presents the history of a communal cognitive skill that connects women with migrants.

Salman, Jeroen (Associate Professor of Comparative Literature at the University of Utrecht), "Popular Print , Modern Art and Jewish Identity (1800-1920)"
[9/10, Room 50, 4:30-6:30pm]

Cheap penny prints were ubiquitous in many European countries from the seventeenth to the nineteenth century. This fascinating pre-modern form of mass culture has been studied from various angles, but the relationship between its visual characteristics and the development of modernist painting has not been examined from a systematic and transnational perspective. This is despite the fact that we find references to these international dimensions in several

seminal studies. In this paper I am going to explore the influence of French, Russian and German penny prints on modernist art and on the representation of Jews in these low and high forms of art.
In their search for new sources of inspiration, nineteenth-century modernist painters in Europe discovered that popular prints offered them an immense, long-lasting reservoir of iconographic subjects, styles, forms and techniques. Moreover, these modernist artists embraced the now outdated romantic notion that penny prints represented an unfiltered worldview of ordinary, often rural, people. They praised the creativity of these people and their popular culture, ignoring and evading the fact that this cheap material was the product of the commercial incentives of publishers, engravers and booksellers, and was therefore driven by supply rather than demand. Through this form of appropriation, they gave penny prints a new lease of life.
One of the remarkable outcomes of this "marriage" between cheap print and modernist art was the ideological incentive behind these new artworks. Penny prints were appropriated and transformed into a manifestation of resistance to modern, bourgeois, capitalist and industrialised society. Gustave Courbet's work is a case in point, in particular his references to a popular Épinal print The Wandering Jew. Courbet used this material for his political agenda and to demonstrate his compassion for the working class and the Jews. Another French painter and post-impressionist, Émile Bernard, was one of the most ardent proponents of taking inspiration from the popular Épinal prints. Bernard was inspired by the everyday, especially rural, life that these prints represented. Several artists of later movements tried their hand at making traditional woodcuts or engravings themselves, in what could be considered a form of appropriation, combining the original technique (a woodcut) with a new style (Pont-Aven). This adaptation of traditional techniques can also be seen in the work of Russian and German modernists. Marc Chagall, for instance, appropriated the so-called popular lubok tradition to shape his rich artistic world of stories, colours and Jewish tradition. Over the course of his career, he appropriated the Russian folkloric tradition and transformed it into a politicised representation of the European world, expressing his protest against antisemitism and capitalism and his support for the Bolshevik revolution.

Santonja, Ramon (Universidad de Alicante, Spain), « Circulations culturelles et identités matérielles : la culture valencienne dans la repopulation de la taha de Marchena (Andalousie, XVIe siècle) »
[9/12, Room 3.03, 9:30-11:30am]

À la suite de l'expulsion des morisques, le sud du royaume de Grenade devint un territoire de redéfinition démographique, sociale et symbolique. La repopulation de la taha de Marchena, dans la vallée de l'Andarax (Almería), fut largement assurée par des colons venus du royaume de Valence. Ces familles, issues pour la plupart de localités telles qu'Agres, Cocentaina, Ibi, Onil ou Jijona, ne déplacèrent pas seulement leurs biens et leurs outils : elles transportèrent avec elles un ensemble cohérent de savoirs, de pratiques et de représentations qui composent leur culture matérielle. Cette communication propose d'analyser la manière dont ces objets, vêtements, techniques et gestes de la vie quotidienne participèrent à la construction d'identités collectives au sein d'un nouvel espace. L'étude s'appuie sur un vaste corpus documentaire — registres de répartitions, contrats notariés, actes de dot, obligations et lettres de soldée — qui permettent de saisir la densité d'un monde matériel dans lequel se cristallisent les relations sociales et symboliques. À travers ces sources, se dessine un système de signes : la mention d'une jeune fille « vêtue à l'usage de Valence » ou la référence à des outils spécifiques à la culture du mûrier traduisent la persistance d'un imaginaire communautaire et d'un patrimoine technique et symbolique transposé. L'analyse iconologique de ces traces révèle comment les colons transformèrent l'espace andalou en lieu de continuité culturelle, tout en négociant leur intégration dans les structures du pouvoir castillan. Les pratiques vestimentaires, alimentaires et artisanales, loin d'être de simples indices de survivances, deviennent des instruments d'autoreprésentation et de négociation identitaire. En ce sens, la culture matérielle constitue un langage partagé où s'articulent mémoire, appartenance et adaptation. Ce travail s'inscrit dans une réflexion plus large sur les circulations culturelles entre régions méditerranéennes et sur les processus de transfert qui redéfinissent les identités collectives. Il met en évidence la tension entre mobilité et enracinement, entre la migration physique et la permanence des formes matérielles, éclairant ainsi la manière dont la culture matérielle des colons valencians contribua à la formation d'une identité locale andalouse d'origine multiple. L'approche croise l'histoire sociale de la migration et l'histoire culturelle des objets, dans une perspective d'anthropologie historique attentive aux pratiques quotidiennes et aux dynamiques de symbolisation.

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"Cultural Circulations and Material Identities: Valencian Culture in the Repopulation of the Taha of Marchena (Andalusia, Sixteenth Century) "

Following the expulsion of the Moriscos, the southern part of the Kingdom of Granada became a territory of demographic and symbolic reconstruction. The repopulation of the Taha of Marchena, in the Andarax valley (Almería), was largely carried out by settlers from the Kingdom of Valencia. These families, mostly originating from towns such as Agres, Cocentaina, Ibi, Onil, and Jijona, did not merely bring their belongings and tools—they transported a coherent set of skills, practices, and representations that together formed their material culture. This paper examines how objects, garments, techniques, and everyday gestures contributed to the construction of collective identities within this newly repopulated space. The study draws upon a broad corpus of documentary sources—*repartimiento* records, notarial acts, dowry contracts, obligations, and service letters—which reveal the density of a material world where social and symbolic relationships took shape. Mentions of a girl "dressed in the Valencian style" or references to tools for mulberry cultivation embody the persistence of a shared imaginary and the transmission of a technical and symbolic heritage across regions. An iconological reading of these traces shows how settlers transformed Andalusian space into a site of cultural continuity, while simultaneously negotiating their integration within Castilian administrative and religious structures. Dress, domestic production, and artisanal practices emerge not as mere survivals but as active expressions of identity, tools through which communities represented themselves and maintained cohesion. In this sense, material culture becomes a language of belonging, mediating between memory, adaptation, and everyday survival. This contribution thus aims to illuminate the cultural circulations that linked Mediterranean regions in the early modern period, focusing on how material practices enabled the reconfiguration of identity among displaced populations. It highlights the tension between movement and rootedness, between migration and permanence, revealing how the Valencian settlers' material culture participated in the creation of a hybrid Andalusian identity. Combining social history and the cultural history of objects, this study adopts an anthropological historical approach, attentive to the interplay between materiality, symbolism, and identity formation.

Schäfer, Axel (Professor of U.S. History at the Obama Institute for Transnational American Studies at Johannes Gutenberg University Mainz, Germany)
[9/10, room 100, 2-4pm]
Cf. Panel 2 – Migrants, Metrics, Money and the Making of Consumer Identities

Schmitt, Laura (docteure en histoire, membre du Centre d'histoire culturelle des sociétés contemporaines, UVSQ, France) : « Les circulations de l'indignation xénophobe dans la France des années 30 : pour une histoire culturelle des émotions »

[9/10, Room 100, 9:30-10:30am]

En novembre 1938, les conseils généraux du Puy-de-Dôme et de la Haute-Saône, pourtant éloignés géographiquement, adoptent le même vœu mot pour mot, en réaction à « une immigration massive et trop souvent incontrôlée ». Voici leur requête :
« Que les pouvoirs publics prennent d'urgence toutes mesures pour que le devoir d'hospitalité traditionnellement accompli par la France à l'égard des réfugiés politiques de toutes nationalités n'expose pas notre pays à subir l'invasion d'individus étrangers qui n'offriraient pas toutes garanties indispensables de loyalisme et de moralité, et dont l'activité s'exercerait en France au préjudice soit de la paix intérieure, soit des légitimes intérêts de nos concitoyens. »
Nous situant dans une perspective d'histoire des émotions, nous proposons d'analyser dans cette communication comment, dans la France des années trente, s'opèrent les circulations de l'indignation xénophobe entre territoires, manifestes ici par la publication de vœux similaires dans des instances politiques locales. Alors premier pays d'immigration, ayant fait appel notamment à de nombreux travailleurs italiens et polonais, la France affronte durant cette décennie les conséquences de la crise économique tout en accueillant différents flux de réfugiés politiques, venus du Reich, de la Sarre, d'Europe centrale et orientale, et enfin d'Espagne.
Utilisée par les différents acteurs pour influer sur le politique, élaborer, consolider ou contester des normes sociales et juridiques, l'indignation peut se définir comme la réaction à des biens ou des maux immérités, impliquant une posture de décentrement de la part du scripteur ou locuteur. Étant donné la grande difficulté, dans une perspective historienne, à saisir l'émotion hors de ses empreintes discursives, c'est l'analyse de certaines récurrences lexicales ou structures dans les discours qui révèlera les circulations. Les mots vecteurs d'indignation aideront à repérer ses flux et reflux entre les acteurs qui se positionnent contre les étrangers dans les années trente. Comme le suggère le linguiste Maurice Tournier, tenter de comprendre « pourquoi tel mot [a] "pris" et non tel autre, et pour répondre à quelle nécessité ou quel fantasme[1] » aiguillera notre interrogation sur les circulations de l'indignation. C'est par exemple le cas des termes « agents de l'étranger », « indésirables » ou « métèques », identités alors assignées aux étrangers et qui contribuent à mettre peu à peu en place un mécanisme social, que la notion de « spirale affective négative[2] » permet de saisir. Ces circulations lexicales expliquent que les indignations xénophobes, alimentées par les motifs sécuritaires et économiques, deviennent progressivement un « air du temps » plus présent et efficace au cours des années 1930.
Mais une indignation manifestée à différents moments par différents acteurs sur un même sujet est- elle le signe d'une circulation de l'émotion, ou bien la manifestation d'« économies morales[3] » qui sous- tendent l'expression d'émotions ? Dans tous les cas, qu'est-ce qui est partagé, et entre quels acteurs ? Peut-on discerner des producteurs de normes ?
À partir d'un corpus constitué de textes de loi et documents administratifs, archives de presse, débats des assemblées parlementaires et conseils généraux, et lettres de particuliers, nous analyserons en premier lieu la circulation de textes indignés, ce qui nous aidera à détecter les chaînages entre acteurs. Puis, la circulation des désignations de l'étranger nous permettra d'analyser leur rôle dans la cristallisation de l'indignation.

[1] Maurice Tournier, « Des mots en histoire », *in Propos d'étymologie sociale*. Tome 2 : *Des mots en politique*, Lyon, ENS Éditions, 2002, p. 298.
[2] Tamara Vukov, *Affective Politics, Effective Borders: News Media Events and the Governmental Formation of Canadian Immigration Policy*, Ottawa, Library and Archives Canada, 2008.
[3] Didier Fassin, « Les économies morales revisitées », *Annales. Histoire, Sciences sociales,* vol. 64, no. 6, 2009, p. 1257.

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"The Circulation of Xenophobic Indignation in France in the 1930s: towards a Cultural History of Emotions"

In November 1938, the departmental councils of Puy-de-Dôme and Haute-Saône, despite being geographically distant, adopted the same resolution word for word in response to "massive and often uncontrolled immigration". Here is their request:

That the public authorities take urgent measures to ensure that France's traditional duty of hospitality towards political refugees of all nationalities does not expose our country to an invasion of foreign individuals who do not offer all the necessary guarantees of loyalty and morality, and whose activities in France would be detrimental to either internal peace or the legitimate interests of our fellow citizens.

From a historical perspective on emotions, we will analyse how, in 1930s France, xenophobic indignation spread between territories, as evidenced by the publication of similar resolutions in local political bodies. As the leading country of immigration, having called upon numerous Italian and Polish workers in particular, France faced the consequences of the economic crisis during this decade while welcoming various flows of political refugees from the Reich, the Saar, Central and Eastern Europe, and finally Spain.

Used by various actors to influence politics and develop, consolidate or challenge social and legal norms, indignation can be defined as a reaction to undeserved good or evil, involving a decentering of the writer or speaker. Given the great difficulty, from a historical perspective, of grasping emotion outside of its discursive imprints, it is the analysis of certain lexical recurrences or structures in discourse that will reveal its circulation. Words that convey indignation will help to identify its ebb and flow among actors who took a stand against foreigners in the 1930s. As suggested by linguist Maurice Tournier, attempting to understand "why one word [has] 'caught on' and not another, and to answer what need or what fantasy1" will guide our questioning of the circulation of indignation. This is the case, for example, with the terms "agents of the foreigner", "undesirables" or "foreigners", identities then assigned to foreigners and which contributed to the gradual establishment of a social mechanism that can be understood through the notion of a "negative emotional spiral2". These lexical circulations explain why xenophobic indignation, fuelled by security and economic concerns, gradually became more prevalent and effective during the 1930s.

But is indignation expressed at different times by different actors on the same subject a sign of the circulation of emotion, or rather the manifestation of "moral economies3" that underlie the expression of emotions? In any case, what is shared, and between which actors? Can we discern the producers of norms?

Using a corpus consisting of legal texts and administrative documents, press archives, debates from parliamentary assemblies and general councils, and letters from individuals, we will first analyse the circulation of indignant texts, which will enable us to detect the links between actors. Then, the circulation of designations of the foreigner will allow us to analyse their role in the crystallisation of indignation.

Shenhav-Keller, Shelly (Beit Berl Academic College, Israel) and Avner Ben Amos, "Anu Museum of the Jewish People in Tel-Aviv: Between Diasporic Identity and National Sovereignty"
[9/10, Room 50, 4:30-6:30pm]
Cf. supra (Ben Amos) for description

Smith, Kate (University of Birmingham), "Seeing the Self through the Lens of Lost Object"
[9/11, Room 100, 2-4pm]
Cf. Panel 7 – The Impacts of Itinerancy in Eighteenth-Century Britain and Empire

Sjö, Karoliina (Postdoctoral Researcher in Cultural History at the University of Turku, Finland) et Sorvali, Satu (Cultural Historian at the University of Turku, Finland), "Can I Be Myself? – The Cultural History of Dieting and Body Image in Modern Finland"
[9/10, Room 3.02, 9:30-10:30am]

This jointly authored paper introduces the newly begun project founded by Kone Foundation "Can I be myself?—The cultural history of dieting and body image in modern Finland" (orig. Saanko olla oma itseni?—Laihduttamisen ja kehosuhteen kulttuurihistoriaa modernin ajan Suomessa). Spanning from the late nineteenth century to the present, the project investigates how people in Finland have constructed their relationship to the body, particularly in terms of fatness and thinness, and how that relationship has been articulated both publicly and privately —across mass and social media, print culture, audiovisual materials, and intimate self-writing such as diaries. By assembling a multilayered corpus including newspapers and magazines, diaries and other life-writing materials, literature on embodiment, social-media threads, and film, television, and other audiovisual sources, we build a unique foundation for exploring how meanings attached to bodies, fatness, and thinness are culturally and historically produced at the intersection of private reflection and public discourse. Our particular focus is on the experiences and interpretive frameworks of girls and women, approached through an intersectional lens attentive to gender, class, and age.
Substantively, we ask: Through which media conversations have body relations been assembled and altered in Finland from the 1880s to the 2020s? How have girls and women narrated, negotiated, or resisted these norms in private writing and everyday practices? In the project, we treat the concept of the body image as a historical interface where cultural scripts are internalized, reworked, or refused.
Methodologically, the project brings cultural-historical close reading into dialogue with life-narrative and dialogical analysis, enabling integrated readings of media debates and private writings. As the project is at an early stage, our aim in this paper is to clarify the research architecture, materials, and initial problematics rather than present completed findings.
In relation to the conference theme, we address identities by tracing how embodied self-understandings emerge in relation to different public and private discourses; here identity is understood as a historically situated system of representations and recognitions shaped across changing media regimes. We further examine circulations, focusing on the movement of body ideals, health knowledges, dieting techniques, images, and expert advice through newsprint, popular magazines, advice literature, transnational press syndication, and today's platformed social media. In this sense, we explore how slimming discourses travel across languages and markets, are translated and localized in Finnish contexts, and recirculate between public venues and private deliberation, producing enduring patterns of aspiration, anxiety, and resistance. We also consider how the transnational migration of body ideals and discourses intersect with Finnish experiences, revealing how global flows shape intimate self-understandings.

Soppela, Païvi (Arctic Centre, University of Lapland, Finland), ' "We Didn't Know How Long the Journey Would Take or Where we Would End Up" '
[9/11, Room 3.02, 9:30-11:30am]

The Lapland War broke out in September 1944, during the final stages of World War II, forcing 168 000 people to leave their homes and take to the roads. Domestic animals, such as cows, were taken along on the evacuation journey as an important source of livelihood and food. Due to a lack of transportation, the journey was started on foot. The cows were mostly driven by young girls and boys.
The young girl in the headline told she only had time to take sandwiches for two days, a blanket, and clothes with her when she left her home village with the neighbor girls to take her family's cows to the Swedish border. In the end, it took them two weeks to walk there. The evacuees and their cows were placed in camps or villages in Sweden, while those evacuated to Ostrobothnia in Finland were usually given refuge in houses. Many people from Lapland had never traveled outside their remote home villages before being evacuated.
In the spring of 1945, once the Lapland War had ended, the evacuees began to return home. Almost all the inhabitants were able to return to their homes. However, there were great losses of domestic animals. One third of the cows were lost during the evacuation. Total losses of the war were likely even higher, up to half of all cows. The people returning to their homes were often met by ruins, as the war had destroyed a large part of Lapland's building stock. The return home was hampered by a lack of transport, bad weather conditions, and poor-quality, mined roads.
This study explores the journey of people and cows to their evacuation sites, their experiences there, and their return home to a burned-out land. The study is based on first-hand experiences of elderly people drawn from a series of their interviews conducted in Rovaniemi in 2023. The interviews focused particularly on people's experiences of their lives and conditions with their cows during the evacuation and post-war years.
The results tell a convincing story of the resilience of the people and their cows—Lapland Cow—and the close relationship between humans and cows, as well as its significance in building a new life. Although many cattle were lost, the Lapland Cow continued to be the most common breed in Lapland through the 1950s. The long coexistence of the Lapland Cow and humans has created a special relationship between these species, interlinking the native cattle, people who make their living from diverse sources in the North, and the nature of Lapland.

Stewner, Simon (M.A. Institut für Geschichte der Pharmazie und Medizin Universität Marburg, Historisches Seminar Universität Heidelberg, Germany), "Discipline and Belonging ' –Mad' Vagrants and Their Identities in the Early Twentieth Century"
[9/10, Room 3.03, 9:30-10:30am]

The Prinzhorn Collection provides us with a vast source material made by people who were in psychiatric care. They used writing and drawing as practices to express and stabilize their identity. So called "Vagrants" were in Asylums too and had to come to terms with their identity on the move —their experiences with a life on the road. The paper examines how specific drawings of allegedly "mad" vagrants can be used to question a history from above and illuminate the construction of the self by people on the move.
These people are conceptualized as moving underprivileged bodies with specific identities due to their experiences and practices. The experience of a life with high spatial mobility and low social

status shapes their images of themselves. On the one hand their moving bodies are a threat to the "normal" sedentary bourgeois lifestyle. A discipline regime evolved in the German Empire as well as the Austro-Hungarian Empire and both their successor states. On the other hand, the selfhood of these individuals remained stubborn, and they searched for belonging during their stays at asylums. Furthermore, it will be investigated how notions of gender and class shape the experiences of pathologized vagrants—how they are expressing and adapting to hegemonic masculinity and its socially stratified norms.
Central for my argument are two vagrants in psychiatric care in the early twentieth century. Karl Krumpak (1883–1943) and Peter Mikolajewski (1885–1941). Krumpak's biography is marked by long wanderings through Austria-Hungary, prison sentences, stays in psychiatric institutions, and finally his murder by the Nazi regime. Mikolajewski's biography is similar, but his geographical area is the East of the German Empire (primarily Eastern Prussia). How both understand themselves as underprivileged bodies, yet with a certain pride and how they articulated their desire for belonging (in Mikolajewskis Case to his Prussian "Heimat", in Krumpak through his image as hard worker) is central for my case study. Discipline and belonging at the margins of both German-speaking Empires are better understood through the lens of the disciplined themselves.

Stirbu, Franceska-Cristina (PhD. student "Vasile Pârvan" Institute of Archaeology, Bucharest, Romania) and Vasile, Gabriel ("Vasile Pârvan" Institute of Archaeology, Bucharest, Romania), "Mobility, Identity, and Biological Histories: Tracing Movement in a Medieval Population from Wallachia"
[9/12, Room 3.03, 9:30-11:30am]

Wallachia occupied a strategic position at the crossroads of political, economic, and cultural spheres during the Middle Ages. Situated between the Kingdom of Hungary, the Ottoman sphere of influence, and the Byzantine cultural legacy, the region was characterised by fluid borders, shifting allegiances, and frequent population movements. While historical sources provide valuable insights into these processes, they often remain fragmentary or limited to elite perspectives.
Bioanthropological data provide an alternative entry point, allowing us to investigate mobility at the level of lived experience and embodied history. By integrating biological evidence derived from physical anthropology and stable isotope analyses of a well-documented sample of 21 individuals dated to the period 1400–1420, this study moves beyond textual accounts to examine how patterns of movement were materially inscribed in human bodies. Combined with historical interpretation, these data offer complementary insights into the ways in which mobility contributed to the formation of identities and population dynamics in a medieval borderland region of Southeastern Europe.
Rather than treating mobility as a single, uniform phenomenon, the paper conceptualizes it as a spectrum of practices and experiences. The results suggest a heterogeneous biological profile within the analysed populations, consistent with multiple forms of mobility rather than a single migration event. These may include short-distance movements within the region, as well as longer-distance population inputs linked to broader historical processes affecting Wallachia during the Middle Ages. Such patterns point to complex forms of circulation and interaction, challenging simplified notions of stable, homogeneous medieval communities.
More importantly, the paper does not aim to replace cultural-historical interpretations with biological determinism. Instead, it argues for the value of interdisciplinary dialogue between bioanthropology and cultural history. Biological data can raise new questions about identity formation, belonging, and community boundaries, particularly in contexts where written sources are fragmentary or silent. When read alongside archaeological and historical evidence, skeletal data can illuminate how mobility intersected with social identity, rather than simply mapping

movement across space. Lastly, this paper proposes that biological histories should be considered part of cultural history. Bodies carry traces of movement, adaptation, and interaction that are shaped by social and historical conditions. By foregrounding the materiality of human movement, the study encourages a broader conception of circulation and migration, one that includes not only texts and ideas, but also embodied lives.
(This work was supported by a grant of the Romanian Ministry of Education and Research, CCCDI – UEFISCDI, project number PN-IV-P6-6.1-CoEx-2024-0042, within PNCDI IV.)

Tatasciore, Giulio (University of Salerno, Salerno, Italy), "The Panorama of Nations: Virtual Travels and Geographical Imagination in the Romantic Era"
[9/10, Room 3.03, 9:30-10:30am]

This paper examines the rise of "virtual travel" as a central element in the cultural history of the nineteenth century, focusing on how the circulation of geographical media and narratives shaped collective identities concerning national characters. In the early 1800s, as geography emerged as an autonomous science, Paris became a pivotal laboratory for experimentation in post-revolutionary political space and innovative communication techniques. The foundation of the Société de Géographie in 1821 marked not only a scientific milestone but also the beginning of a new era of geographical fascination that deeply influenced the social imaginary.
The core of this research explores the concept of the "Panorama of Nations"—a term that encompasses both immersive visual spectacles and a metaphor for the systematic representation of human diversity and national characters. While physical migrations and explorations were redefining global borders, a parallel form of virtual circulation allowed a burgeoning general audience to experience the world through media filters. This study argues that virtual travel was not a mere substitute for direct experience, but a sophisticated system of representations that intertwined imagination and materiality.
Central to this mediated experience was the use of stereotypes and national characters. Far from being mere inaccuracies, these mental shortcuts acted as essential cognitive tools to make the foreign familiar. By analysing a diverse corpus of sources—ranging from geography treatises and specialized magazines to theatrical and mechanical performances—this paper demonstrates how the "Other" was categorized and consumed. Panoramas, Cosmoramas and Georamas represented the peak of this ambition, offering a glance at the entire planet and its inhabitants, thus bridging the gap between scientific professionalization and popular entertainment.
Furthermore, the paper highlights how these communicative networks fed an embryonic mass culture where the legacies of the Ancien Régime coexisted with the new dynamics of the public sphere. The "spectacle of the globe" became a commodity, stimulating publishing ventures and influencing the biographical trajectories of individual figures who navigated the intersection of art, commerce, and science.
This paper shows that the Romantic geographical imagination actively constructed the identities of peoples and nations through a powerful, mediated and virtual circulation that continues to resonate in modern visual culture.

Tatay, Anca Elisabeta (Librarian at the Library of the Romanian Academy in Cluj-Napoca, Romania), "National Identity Before the Nation-State: Romanian Book Printing in Buda (1780–1830) and the Editorial Mediation of Zaharia Carcalechi"
[9/12, Room 100, 9:30-11:30am]

In the late eighteenth and early nineteenth century, the University Press of Buda emerged as one of the most important printing centres for books intended for Romanian readers. Founded in 1777 through the relocation of the press from Târnava, the institution operated within a clearly defined imperial framework, combining throughout time state commissions with printing by private order. In 1779, Empress Maria Theresa issued an imperial decree authorizing the press to print primers in all the languages spoken within the Habsburg Empire. As a consequence of this regulation, the press was authorized to print books in Romanian for the Romanian population of Transylvania, then part of the Habsburg Empire. By around 1800, it was publishing in no fewer than sixteen languages, becoming a major typographical hub and a key site for cultural circulation across ethnic and linguistic boundaries.

Within this imperial context, the regime of printing by private order allowed the Buda press to extend its activity beyond Transylvania and to accept commissions from Romanian authors and patrons from Wallachia and Moldavia as well. This development proved decisive at a time when the Romanian-speaking territories were facing severe structural constraints. Local printing houses were few and subject to a double system of censorship exercised by both state and ecclesiastical authorities. Printing activity was therefore largely confined to confessional and administrative texts, leaving little room for diversified secular publishing. The absence of Romanian-language cultural periodicals until the early nineteenth century clearly illustrates these limitations.

The printing house of Buda offered a functional alternative to such constraints, operating as an extra-territorial space of cultural production that nevertheless served Romanian readers across all provinces. While initially oriented toward Transylvanian audiences, printing by private order enabled the press to accept commissions from authors and patrons from Wallachia and Moldavia. Church books from the Principalities were used as models for editions printed in Buda, while later influence also moved in the opposite direction, including book illustration, as well. At the same time, secular books widely circulated, as documented by subscription lists revealing a geographically dispersed but culturally interconnected readership.

A central role in this process was played by Zaharia Carcalechi, an Aromanian editor and distributor active in Buda as “Ferlegher” of the University Press. Acting as a cultural broker between Romanian intellectual circles and an imperial printing infrastructure, he procured manuscripts, organized subscription systems, and ensured the dissemination of printed works throughout Romanian-speaking regions. Through his editorial activity, Carcalechi facilitated the publication of the first Romanian-language cultural periodical and supported the regular printing of Romanian calendars—widely awaited forms of popular reading with significant social impact.

This paper approaches the Buda printing house as a space of cultural mediation and circulation and argues that the formation of modern Romanian national identity did not take place exclusively within the territorial boundaries of the Romanian lands. Instead, it was shaped through imperial, multilingual, and extra-territorial publishing infrastructures activated by individual cultural agents capable of navigating between local needs and imperial frameworks. Focusing on Zaharia Carcalechi, the study highlights the role of editorial mediation and demonstrates how circulation, rather than territorial enclosure, contributed to the emergence of a shared Romanian cultural consciousness.

Tedafi, Mélissa (PhD Student in Contemporary History – Nantes Université), “Culture, Otherness, and Diplomacy: the Genesis of the Arab World Institute in Paris (1974-1988)”
[9/10, Room 50, 2-4pm]

The cultural approach to otherness has been a central issue in the debates and practices that have structured the functioning and programming of the Arab World Institute (IMA) in Paris since its creation. A unique institution in the French cultural landscape, the IMA's mission, as set out in Article 1 of its statutes, is to develop and deepen the study and knowledge of the Arab world, its language and civilization in France, while promoting cultural exchanges and cooperation between France and the Arab world. This dual focus placed the Institute within a set of both national and international objectives, at a time when France was seeking to redefine its relations with Arab countries as an extension of the Euro-Arab dialogue initiated in the mid-1970s. Its origins reflect both a diplomatic desire for closer ties between states and an attempt to provide a cultural response to the challenges of integration, recognition, and representation of Arab cultures in the French public sphere. This communication project aims to examine the creation of the IMA in Paris as a prime example for analyzing cultural, diplomatic, and symbolic exchanges between France and the Arab League's member states at the end of the twentieth century. This contribution proposes to approach the IMA not only as a cultural institution of a diplomatic nature, but also as a space for mediation where representations of Arab and Muslim otherness are constructed, negotiated, and recomposed in the French and European context. The proposed paper revolves around a central question: how does the creation of the Arab World Institute contributes to the construction of a cultural diplomacy based on the narrative of Arab otherness, in a context of migratory flows, political tensions, and identity negotiations? Far from being a simple venue for cultural dissemination, the IMA appears to be a hybrid institution, at the crossroads of sometimes contradictory logics: An institution founded on France's initiative in partnership with all the member states of the Arab League, but located in the heart of Paris; a space that aims to be apolitical, but is deeply embedded in diplomatic power relations; a place of cultural promotion, but one that is permeated by internal hierarchies within the Arab League itself. Taking a cultural and political history approach, this paper will analyze the conditions surrounding the creation of the IMA, highlighting the circulation of discourses and cultural models that led to its founding. It will show how the Institute is part of a French tradition of cultural diplomacy, while distinguishing itself through its multilateral nature. This institutional singularity allows us to question the modalities of producing an "Arab" culture intended for a predominantly Western audience, and the resulting effects of selection, hierarchization, and political neutralization. Particular attention will be paid to the tensions inherent to the IMA, notably through the discourse of its leaders and internal debates relating to its missions and cultural programming. This analysis will show that the desire to promote a positive and pluralistic image of the Arab world is accompanied by a distancing from popular and multicultural cultural expressions. This stance reveals a specific conception of culture as a tool for symbolic pacification, intended to promote mutual understanding while avoiding ideological conflicts. It thus raises the question of the limits of cultural diplomacy in the face of the social, political, and migratory realities it claims to represent. This paper will contribute to a reflection on the institutional construction of cultural identities. It will show that the IMA participates in the construction of an intermediate space where Arab otherness is made visible, intelligible, and acceptable, but at the cost of a certain depoliticization and distancing. This process sheds light on contemporary issues of cultural recognition and the ambiguities of public policies in the face of Arab otherness in France. Thus, this contribution aims to shed new light on the IMA as an object of cultural history, considering it both as a place of circulation, mediation, and reconfiguration of identities, and as a revealer of tensions between culture, diplomacy, and migration in contemporary France.

Toulajian, Sophie-Zoé (professeure d'histoire en CPGE, docteure en histoire au LARHA, France) : « Une France ré-arménisée ? Migrations arméniennes du Liban en France et mobilisations diasporiques contre la Turquie dans les années 1970 »
[9/11, Room 3.01, 2-4pm]

Le génocide de 1915 commis par l'Empire ottoman est à l'origine d'une grande diaspora arménienne, au Moyen-Orient, dont le Liban (ancien mandat français), et en Occident (dont la France), tandis qu'en Turquie, leur nombre demeure résiduel. Au milieu des années 1970, le Liban, où la communauté arménienne est nombreuse, est confronté à une guerre civile, à l'origine de mouvements migratoires vers la France. Dans quelle mesure, la rencontre entre les deux communautés en France est-elle porteuse de dynamiques mobilisatrices contre la Turquie? À partir de sources inédites croisées (entretiens et rapports de RG), cette communication se propose d'interroger la dualité « pays d'origine et pays d'accueil » et conclut sur la nécessité de pratiquer une histoire connectée. En effet, en raison du fait diasporique lié au génocide, les exils familiaux (Turquie, Liban) ont démultiplié les récits identitaires et les horizons diasporiques sont le monde.

I. Oppositions ? « Discours et luttes de représentation »

Plusieurs décennies après leur expulsion du territoire ottoman, les membres des communautés arméniennes d'Orient et d'Occident se retrouvent réunis sur le territoire français. Mais le Liban présente deux particularités. Son fonctionnement communautaire est plus traditionnel (endogamie, pratique de la religion et de la langue), tandis qu'en France, les Arméniens se sont assimilés (mariages mixtes, pratique du français). En outre, le conflit israélo- arabe s'y exporte. Le contact des Arméniens avec les Palestiniens, qui s'entrainent à la lutte armée contre Israël, a des conséquences sur la question arménienne. La lutte armée contre les diplomates turcs s'organise ainsi depuis le Liban et dynamise les mobilisations arméniennes dans toute la diaspora, dont la France. Les rapports de RG distinguent dès lors les Arméniens de nationalité française, intégrés, en raison de leur présence ancienne, et les Arméniens exilés.

II. Apports migratoires. « Modalités pratiques d'appartenance identitaire »

L'apport des exilés arméniens du Liban en France est triple. Il est d'ordre démographique (quelques dizaines de milliers). Il est aussi linguistique. Leur présence est à l'origine d'un renouveau de l'usage de la langue arménienne. Enfin il est aussi culturel, ayant davantage préservé leurs traditions, les Arméniens du Liban réarménisent une communauté assimilée. Comme souvent dans le phénomène migratoire, les réseaux serrés de parentèle et d'interconnaissance déterminent le choix de destination, selon des logiques familiales, amicales et professionnelles. Les nouveaux immigrants s'installent dans les villages arméniens qu'ils contribuent à revivifier, plusieurs décennies après l'expérience migratoire.

III. Contagions croisées. « Rapports entre circulation et identité à toutes les échelles »

L'opposition entre une communauté moyen-orientale, plus traditionnelle, et une communauté occidentale, portée par la modernité, serait réductrice, des circulations de toute nature les lient. L'héritage culturel des Arméniens du Liban ne se transmet pas de manière verticale, il est fait d'interactions et d'échanges. Les apports des Arméniens de France et du Liban sont croisés. Tous les Arméniens, qu'ils soient nés au Liban ou en France, intègrent des référents et des pratiques issus de leur territoire d'origine (la Turquie, puis, pour certains le Liban), d'accueil et de toute la diaspora, qui n'assignent pas à chacun un seul rapport au monde. Plutôt que d'opposer schématiquement tradition et modernité, Arméniens d'Orient et Arméniens d'Occident, mieux vaut raisonner par échelles. À l'échelle infra-locale, celle des petites Arménies installées autour de Lyon et Paris, les solidarités s'observent dans les lieux de vie, de travail ou de militantisme. Elles renforcent le sentiment d'appartenance arménienne et nourrissent le lien communautaire. À l'échelle nationale, les nouveaux migrants s'insèrent dans le tissu social français et s'approprient la grammaire française des mobilisations. À l'échelle diasporique, une transnation se mobilise dans la lutte contre la Turquie.

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"A re-Armenianized France? Armenian migrations from Lebanon to France and Diaspora Mobilizations against Turkey in the 1970s"

The genocide committed by the Ottoman Empire in 1915 led to a large Armenian diaspora in the Middle East, including Lebanon (a French mandate), and in the West (including France), while in Turkey their numbers remained residual. In the mid-1970s, Lebanon, where lives a large Armenian community, experienced a civil war, triggering migratory movements to France. To what extent did the encounter between the two communities in France generate mobilizing dynamics against Turkey? Based on unpublished cross-referenced sources (interviews and RG reports), this paper examines the duality of "country of origin and host country" and concludes with the need to practice connected history. Indeed, due to the diaspora linked to the genocide, family exiles (Turkey, Lebanon) have multiplied identity narratives and diaspora horizons are the world.

I. Oppositions? "Discourse and struggles for representation"

Several decades after their expulsion from the Ottoman territory, members of the Armenian communities of the East and West found themselves reunited in France. But Lebanon had two distinctive features. Its community structure was more traditional (endogamy, religious and linguistic practices), whereas in France, Armenians had assimilated (mixed marriages, use of French). In addition, the Arab-Israeli conflict was exported. The Armenians' contact with the Palestinians, who were training for armed struggle against Israel, had consequences for the Armenian question. The armed struggle against Turkish diplomats w being organized from Lebanon and energized Armenian mobilization throughout the diaspora, including France. RG reports therefore distinguish between Armenians of French nationality, who are integrated due to their long-standing presence, and Armenians in exile.

II. Migratory contributions. "Practical modalities of identity belonging"

The contribution of Armenian exiles from Lebanon to France is threefold. It is demographic (several tens of thousands). It is also linguistic. Their presence has led to a revival in the use of the Armenian language. Finally, it is also cultural, as the Armenians of Lebanon have preserved their traditions more closely and are re-Armenianizing an assimilated community. As is often the case with migration, close family and social networks determine the choice of destination, based on family, friendship, and professional considerations. New immigrants settle in Armenian villages, which they help to revive, several decades after the migration experience.

III. Cross-contagion. "Relationships between circulation and identity at all levels"

The opposition between a more traditional Middle Eastern community and a Western community driven by modernity would be simplistic, as they are linked by all kinds of circulation. The cultural heritage of Armenians in Lebanon is not transmitted vertically, but is built on interactions and exchanges. The contributions of Armenians from France and Lebanon are crossed. All Armenians, whether born in Lebanon or France, incorporate references and practices from their territory of origin (Turkey, then, for some, Lebanon), their host country, and the entire diaspora, which do not assign each individual a single relationship to the world.

Rather than schematically opposing tradition and modernity, Eastern Armenians and Western Armenians, it is better to think in terms of scales. At the sub-local level, that of the small Armenian communities around Lyon and Paris, solidarity can be observed in places of life, work, or activism. This reinforces the sense of Armenian belonging and nourishes community ties. At the national level, new migrants are becoming part of French society and adopting the French language of protest. On a diasporic scale, a transnational community is mobilizing in the fight against Turkey.

Tremblay, Anne-Kim (doctorante en littérature comparée, université de Montréal, Canada), « Cartographie narrative et storytelling: Pour la renégociation d'une heuristique de l'exil des identités tibétaines post-1959 dans les œuvres de la diaspora »
[9/11, Room 3.02, 9:30-11:30am]

Cette présentation analyse le rôle de la narration intergénérationnelle des femmes tibétaines de la diaspora dans une heuristique de l'exil comme processus de définition de l'identité tibétaine post-1959. À travers l'analyse des œuvres *We Measure the Earth With Our Bodies* (2022) et *Coming*

Home to Tibet (2016) des écrivaines Tsering Yangzom Lama et Tsering Wangmo Dhompa, je propose qu'en illustrant la tension entre les notions de séparation et de relationnalité traditionnellement liées à l'exil et que je présenterai ci-dessous, ces récits réinventent aussi le rapport aux frontières géographiques et temporelles pour ouvrir la possibilité d'une perspective plus hétérogène des identités tibétaines contemporaines.

En mars 1959, les révoltes populaires de Lhassa et l'exil du quatorzième Dalai Lama vers l'Inde marquent une fracture dans l'identité tibétaine. À la suite des deux vagues migrations (1959-1960 et 1960-2000) de Tibétain.e.s de la République populaire de Chine (RPC) vers l'Inde, le Népal et le Boutan et en dépit des mesures restrictives de passage des frontières internationales instaurées par le gouvernement chinois depuis plus de deux décennies, le nombre total de membres de la diaspora tibétaine est aujourd'hui évalué à plus de 140 000 (Migration Policy Institute, 2008, Frilund, & Wangdu, 2024). Aujourd'hui divisé entre la terre natale, les pays limitrophes et les nations d'outre-mer, le peuple tibétain reconstitue son assise identitaire et trouve un narratif fédérateur pour la cohésion de ses membres.

Depuis et tel que souligné par la prolifique écrivaine Tsering Woeser (2009), les termes tibétains *tsenjol* (exil) et *tsenjolpa* (un exil) abondent dans les discours du Dalai Lama et alimentent l'imaginaire d'une identité basée sur l'exil. Comme le rappelle Lama Jabb (2011), la conception contemporaine du Tibet et la réalité politique qui la sous-tend impliquent le sentiment d'aliénation et le mal du pays en lien avec une perte sinon totale, du moins partielle d'un foyer idéalisé. Les propos de Jabb font écho à ceux d'Edward Said qui, dans *Reflections on Exile and Other Essays* (2000), insiste sur « la tristesse intrinsèque » de la rupture imposée entre un être humain et son lieu d'origine. Ainsi, la séparation et le sentiment d'aliénation forment un premier mécanisme de définition identitaire en lien avec l'exil.

Néanmoins, les identités tibétaines se définissent aussi par ce que les mouvements des/aux frontières
mettent en relation. En effet, les mouvements transfrontaliers et le réaménagement, en 1959, des frontières du Tibet au sein-même de la RPC encouragent le peuple tibétain à se penser en regard des civilisations qu'il est appelé à côtoyer. Lama Jabb (2011) explique que cette double dynamique de définition identitaire basée sur la similitude (*sameness*) (e.g. la reconnaissance d'une spiritualité partagée avec l'Inde) et sur la différence (*distinctiveness*) (e.g. la définition des Tibétain.e.s en opposition aux Chinois.e.s) fait partie des identités tibétaines contemporaines. En cela, la mise en relation du peuple tibétain avec d'autres communautés et le processus autoréflexif qu'elle engage constitue un deuxième mécanisme de définition identitaire qui découle de l'exil.

Dans le cadre de cette présentation, je travaille avec les œuvres de Tsering Yangzom Lama et de Tsering Wangmo Dhompa afin de démontrer qu'en créant des ponts spatiaux-temporels pour une nouvelle approche des identités tibétaines, ces œuvres agissent en réponse à la notion d'« expulsion sociale » de Thomas Nail, définie comme le processus de déracinement ou de dépossession de son statut social, politique ou économique en raison de la mobilité (Nail, 2015). Ainsi, j'analyse la manière dont les récits transnationaux et intergénérationnels des femmes tibétaines s'inscrivent dans une heuristique identitaire de l'exil tout en proposant, par une cartographie du mouvement dans le processus de storytelling, une façon de renégocier les frontières géographiques et temporelles et la réappropriation des identités tibétaines post-1959.

À l'heure où les motifs de la mobilité se multiplient et où les rapports aux frontières géographiques, temporelles et culturelles se complexifient, il est urgent de penser aux processus de préservation et (re)création identitaire des individus et des collectivités. Également, à l'heure où le contrôle sur la culture sévit, il est primordial de rappeler son rôle dans le processus de représentation et de reconnaissances des identités minoritaires et/ou marginalisées.

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"Narrative Mapping and Storytelling: Renegotiating Exile as a Heuristic of post-1959 Tibetan Identities in the Works of the Diaspora"

This presentation analyzes the role of intergenerational storytelling by Tibetan women from the diaspora in a heuristic approach to exile as a process of defining post-1959 Tibetan identities. Through an analysis of the works *We Measure the Earth With Our Bodies* (2022) *and Coming Home to Tibet* (2016) by women writers Tsering Yangzom Lama and Tsering Wangmo Dhompa, I propose that in illustrating the tension between the notions of separation and relationality traditionally associated with exile, which I will present below, these narratives also reinvent the relationship to geographical and temporal boundaries to open up the possibility of a more heterogeneous perspective on contemporary Tibetan identities.

In March 1959, popular uprisings in Lhasa and the Fourteen Dalai Lama's exile to India marked a fracture in Tibetan identity. Following two waves of migration (1959-1960 and 1960-2000) of Tibetans from the People's Republic of China (PRC) to India, Nepal, and Bhutan, and despite restrictive measures on international border crossings imposed by the Chinese government for over two decades, the members of the Tibetan diaspora are now estimated at over 140,000 (Migration Policy Institute, 2008, Frilund, & Wangdu, 2024). Now divided between their homeland, neighboring countries, and overseas nations, the Tibetan people are rebuilding their identity and finding a unifying narrative for the cohesion of their members.

The prolific writer Tsering Woeser (2009) pointed out that since then, the recurrences of the Tibetan terms tsenjol (exile) and tsenjolpa (an exile) in the Dalai Lama's speeches have fueled the imagination of an identity based on exile. As Lama Jabb (2011) explains, the contemporary conception of Tibet and the political reality that underpins it involve feelings of alienation and homesickness linked to the loss, if not total then at least partial, of an idealized home. Jabb's words echo those of Edward Said, who, in *Reflections on Exile and Other Essays* (2000), emphasizes the "essential sadness" of the imposed rupture between a human being and their place of origin. Thus, separation and feelings of alienation form a primary mechanism for defining identity in relation to exile.

Nevertheless, Tibetan identities are also defined by the relationships forged by border movements.

Indeed, cross-border movements and the 1959 redrawing of Tibet's borders within the People's Republic of China (PRC) have encouraged the Tibetan people to consider themselves in relation to the civilizations they encounter. Lama Jabb (2011) points out that this dual dynamic of identity definition, based on similarity (e.g., the recognition of a shared spirituality with India) and distinctiveness (e.g., the definition of Tibetans in opposition to Chinese), is part of contemporary Tibetan identities. In this respect, the Tibetan people's interaction with other communities and the self-reflexive process it entails constitute a second mechanism of identity definition stemming from exile.

In this presentation, I work with the works of Tsering Yangzom Lama and Tsering Wangmo Dhompa to demonstrate that, by creating spatial and temporal bridges for a new approach to Tibetan identities, these works respond to Thomas Nail's notion of "social expulsion," defined as the process of uprooting or dispossession of one's social, political, or economic status due to mobility (Nail, 2015). Thus, I analyze how the transnational and intergenerational narratives of Tibetan women are embedded in an identity heuristic of exile, while also proposing, through a mapping of movement within the storytelling process, a way to renegotiate geographical and temporal boundaries and reappropriate post-1959 Tibetan identities.

At a time when the reasons for mobility are multiplying and relationships with geographical, temporal, and cultural borders are becoming more complex, it is urgent to consider the processes of preserving and (re)creating identity for individuals and communities. Likewise, at a time when control over culture is rampant, it is essential to remember its role in the process of representing and recognizing minority and/or marginalized identities.

Vanhala, Joonas, (University of Turku)," 'I'm a Bad Poet– ' Martial's Poetic Self-Representation"
[9/11, Auditorium, 2-4pm]
Cf. Panel 6 – Social and Religious Aspects of Identity in Antiquity

Vasile, Gabriel ("Vasile Pârvan" Institute of Archaeology, Bucharest, Romania) and Stirbu, F.-C. (PhD. student "Vasile Pârvan" Institute of Archaeology, Bucharest, Romania), "Mobility, Identity, and Biological Histories: Tracing Movement in a Medieval Population from Wallachia"
[9/12, Room 3.03, 9:30-11:30am]

Cf. supra (Stirbu) for description

Viraben, Hadrien (post-doctorant en histoire contemporaine, Le Mans Université), « Les médecins-artistes, des acteurs entre deux mondes »
[9/10, Auditorium, 2-4pm]
Cf. Table ronde 1 - Poètes, profanes et amateurs de sciences. Travailler aux frontières de l'histoire des savoirs et de l'histoire culturelle

Vsemirnov, Mikhail (PhD Candidate in History at the University of Padua, Italy), "Identity and Identification: Practicing and Theorising Travel in Early Modern Europe"
[9/10, Room 3.03, 9:30-10:30am]

In the sixteenth and seventeenth centuries, Western Europe experienced a significant intensification of various forms of mobility. Among these developments was the gradual rise of recreational travel, commonly associated with the practices of the Grand Tour. At the same time, late humanist scholars increasingly framed travel as a utopian project aimed at collecting, organising, and systematising knowledge, promoting mobility as a means of cultivating scientific curiosity. These transformations raised fundamental questions concerning the purpose, methods, and legitimacy of travel. Moreover, travel often involved encounters with unfamiliar environments and people from different cultural and confessional backgrounds, generating tensions between mobile individuals and established social and cultural identities. As a result, both the methodology of travel (*ars apodemica*) and travel practices themselves (Grand Tour, diplomacy, and trade) became central sites for negotiating travellers' identities and perceptions of the "other" in early modern Europe.
This paper focuses on authors who criticized travelling and expressed their concerns about the risks of moral corruption or transformation of travelers. By examining the works and travel experience of Roger Ascham (1515–1568) and Hermann Kirchner (1562–1620) the paper demonstrates how travel became one of catalysts for the formation of a proto-national culture in England and the German lands. These thinkers sought to undermine the appeal of foreign spaces in order to redirect attention towards domestic moral and cultural values. Theoretical works and travels of Joseph Hall (1574–1656) show anxiety and fear of religious transformation that travellers could experience moving across Europe. The problem of identity is not only an important part of the discourse of mobility in the early modern period but it also brings together two historiographies (theory and practice of travel) that for a long period were developing separately.

While early modern travel has often been studied through the perspectives of its advocates, critical and skeptical voices have received comparatively little attention. This paper argues that such critiques place questions of identity at the centre of early modern mobility discourse, revealing how travelers were positioned within culturally defined boundaries of permitted and restricted movement. Drawing on three case studies, the paper adopts a theoretical framework that approaches identity as a process rather than a fixed category. By focusing on practices of "identification" rather than stable identities, it highlights how identity was shaped by context, narrative strategies, and the discursive structures through which travel was represented.

Warkander, Sofia (Stockholm University, Sweden), "The Literary Conversation as Intellectual Arena: Disguised Philosophy and Female Learning in Seventeenth-Century French Romance"
[9/11, Room 50, 2-4pm]

This paper examines the inserted conversation as a significant literary form through which women participated in philosophical discourse in seventeenth-century France. Drawing on Italian Neoplatonist precedents, particularly Renaissance dialogues of love, I trace how this convention traveled through three French seventeenth century works: Honoré d'Urf'és *L'Astrée* (1607–1627), Madeleine de Scudéry's *Clélie, histoire romaine* (1654–1660), and Marie-Madeleine de Lafayette's briefer *Zayde, histoire espagnole* (1670–1671). I argue that these conversations functioned not merely as ornamental interludes but as sites of negotiation for questions of gender, education, and intellectual authority. By tracing its formal migration through three specific examples, I show how the inserted philosophical conversation functioned as both a literary inheritance from Italian Neoplatonism and a distinctly French, feminocentric response to the systematic exclusion of women from formal learning.
The cultural-historical significance of this literary practice as a philosophical archive of social knowledge becomes clear when positioned within the broader discourse on female learning. Marie de Gournay's vigorous defenses of women's intellectual equality in *Égalité des hommes et des femmes* (1622) and *Grief des dames* (1626) articulated a theoretical framework for women's rational capacity. Yet aristocratic women remained systematically excluded from formal educational institutions. The inserted conversation in romance emerged as an alternative discursive space, where female characters—and, by extension, female readers—could engage with philosophical questions concerning love, virtue, power, control, and self-knowledge.
D'Urf'és *L'Astrée* inaugurated this practice, establishing the pastoral romance as a vehicle for ethical and affective philosophy. The text's influence extended beyond the page: it provided a model for the emerging salon culture, where aristocratic women created spaces for intellectual conversation outside patriarchal oversight. Scudéry's *Clélie* refined this convention, with its conversations serving as elaborate philosophical set-pieces that addressed questions of friendship, gallantry, and proper conduct. These embedded dialogues allowed women writers to claim authority over moral philosophy while maintaining the ostensibly safer generic boundaries of fiction. Lafayette's *Zayde*, published under another writer's name, shows striking formal similarities to Scudéry's work which demonstrate the persistence and evolution of the inserted conversation as a distinctly feminocentric literary-philosophical practice.
The very necessity of this literary circumvention reveals the structures of exclusion and marginalization that women faced. Molière's satirical assaults on female learning in *Les Précieuses ridicules* (1659), *L'École des femmes* (1662), and *Les Femmes savantes* (1672) ridiculed women's intellectual pretensions. This sustained mockery illuminates precisely why the romance form was so crucial: it provided a space for female intellectual performance that could not be easily dismissed as the affectation Molière lampooned. Although François Poullain de la Barre's proto-feminist treatises *De l'égalité des deux sexes* (1673) and *De l'éducation des dames* (1674) returned to

philosophical argumentation to defend women's rational equality, the romance by this point had already established an alternative epistemological territory.
Examining these conversations through the lens of identity construction and circulation of ideas, this paper demonstrates how literary form itself became an instrument of intellectual resistance. The dialogic structure allowed multiple perspectives to coexist, modeling a form of discursive exchange rarely available to women in institutional settings. These conversations created a textual space where female intellectual identity could be performed and transmitted across generations of readers. Their study fundamentally challenges the dismissive reception history of the romance genre itself. Long decried as frivolous entertainment, these texts can be read as philosophical treatises in their own right: they contain systematic catalogs of human behavior, affect, and moral reasoning embedded within literary narrative. As the inserted conversations migrate across geography, gender, and genre, they provide the analytical framework through which readers learn to interpret the romantic plots not as mere diversions but as case studies in ethics, psychology, and social conduct.

Weber, Anne-Gaëlle (professeure de littérature comparée, Université d'Artois), "The Scientific Journey between Science and Literature: an Epistemocritical Approach"
[9/10, Auditorium, 2-4pm]
Cf. Table ronde 1 - Poètes, profanes et amateurs de sciences. Travailler aux frontières de l'histoire des savoirs et de l'histoire culturelle

Weber, Alina Dana (Associate Professor of German, Department of Modern Languages and Linguistics, Florida State University, USA)
[9/10, Auditorium, 4:30-6:30pm]
Cf. Panel 3 – Coffee, Sugar and Potato – Identities and Culinary Mobilities from the Eighteenth to the Twenty-First Century

Weber, Christian (Associate Professor of German Department of Modern Languages and Linguistics, Florida State University , USA), "The Problem of 'World': Models of Universal Humanistic Identity (A Critical Survey)"
[9/10, Room 3.03, 2-4pm]

We currently experience the dismantling of inter- and transnational world institutions like the UN, the International Court of Human Rights, even the IOC and FIFA that have embodied a spirit of humanistic renewal since the end of WWII. Humanity's quest for developing a universal identity—which can be only a trans-identity that respects individual, cultural, and national diversities—appears to have exhausted itself. The decline of these institutions can be viewed as symptoms for a more serious diagnosis: the faltering of the project of modernity. We witness the vanishing of the dream of a collaborative humanity that overcomes its manifold differences to take on global-scale issues and form a positive universal, humanistic identity.
My paper will assess what mankind is to lose if it gives up on universal notions such as "humanity" and "world". For this purpose, I will critically survey (necessarily in only sketchy terms) various historical models that attempted to constitute universal world identities, ranging from Paul's and Augustine's visions of universal Christianity via the particular universals of national ideas to such universalist notions as cosmopolitanism and universal voice (Kant), world spirit (Hegel), world literature (Goethe), world picture (Heidegger), world consciousness (Th. Mann, Kozlarek), and "mondialisation" (Nancy, Badiou). What precisely does the component "world" (which according to Kant is a substrative rather than representational term) "refer to" and contribute to a humanist identity in each instance? What is its cultural historical significance? Or put negatively: If "world" can be imagined only as an agglomerate consisting of diverging

particularities (individuals, religions, nations, hemispheres...), and if there is no ontological foundation for a trans-religious, trans-cultural, and transnational identity, why would or should we uphold universal concepts and values? Would we not better declare them obsolete as, for example, Markus Gabriel (*Why the World Does Not Exist*, 2017) and Roland Vegsö (*Worldlessness After Heidegger*, 2020) have recently argued from opposing standpoints?
Reviewing the named historical models of configuring universal humanistic identities and considering the benefits and problems associated with them, I ultimately argue that, despite the intellectual aporia to establish a reasonable (and imaginatively concrete) universal model of humanity and despite the political failure to upkeep lasting inter-/transnational institutions of world community, it remains necessary to think and act toward the idea of Humanism as a real possibility.

Weinberg, Elizabeth (PhD Classics University of St Andrews, UK), "The 'Sicilian Korē': Constructing Identity at Women's Sanctuaries in Greek-Sicily"
[9/11, Room 50, 9:30-11:30am]

Textual sources from antiquity discussing the lives of women are limited, leaving scholars to debate the roles and levels to which women actively participated in religion. The traditional narrative argued by many scholars is that Greek women's lack of citizenship and political importance meant that they played purely supportive roles in religious practices which served the male polis[1]. While contemporary texts may be read as historical perspectives—often written by male/elite authors reflecting contemporary biases and reporting second-hand accounts—discrepancies between literature and archaeological evidence cannot be ignored. Furthermore, such discussions continue to retain an Athenocentric view, sidelining the experiences of non-Greek women within "Greek"' societies.
When discussing Greek colonies in Magna Graecia and Sicily, "Greek religion" is regularly used as a blanket term, implying that Greekness continued to dominate the religious landscape. While ancient authors assert that these colonies maintained links to their Greek homelands through the reproduction of festivals such as the Thesmophoria[2], archaeology has shown that the structural layout and material cultures of many sacred sites differ from those found in mainland Greece, reflecting unique rituals and possibly belief systems. As these colonial societies were comprised of diverse peoples and cultures, integrated through settlement and intermarriage, this divergence was likely a result of religious syncretism between various cultural groups living in Greek-Sicilian settlements[3].
This paper will focus on the extra-urban sanctuary of S. Anna in modern Agrigento, often attributed to Demeter and Kore or a female Chthonic deity[4]. Depositional pits found at the sanctuary containing large numbers of burnt piglet bones and objects associated with women, such as female figurines and tools for weaving, suggest that worshippers were exclusively or predominantly women who participated in ritual feasting[5]. However, the geographical location, building materials and structures, and material culture mirror those of sanctuaries found at local Sicel and Sicani settlements[6]. Is this an example of Greek women appropriating elements of local religions, creating a "Sicilian" identity linked to their "primitive" landscape? Or were indigenous Sicilian women living in Greek colonies creating these spaces, integrating their own beliefs and traditions to maintain their cultural identities? In both cases, these sanctuaries do not reflect the presence of a Panhellenic identity, but a distinctive and constructed Sicilian identity.
This paper uses modern studies in neuropsychology to understand how the rituals performed at S. Anna impacted the cognitive experiences of women during sacrifices and feasts; blending Greek and Sicilian rituals to create a shared sense of heritage linked to gender and communal memory.

[1] Mylonopoulos, I. (2006) "Greek sanctuaries as places of communication through rituals. An archaeological perspective", in E. Stavrianopoulou (ed), *Ritual and Communication in the Graeco-Roman World* (Kernos Suppl. 16), Liège: Presses Universitaires de Liège, 69–110; Vidal-Naquet, P. (1998) *The Black Hunter: Forms of Thought and Forms of Society in the Greek World*, Baltimore: John Hopkins University Press.
[2] Beck, H. & Kindt, J. (eds.) (2023) *The Local Horizon of Ancient Greek Religion*, Cambridge: Cambridge University Press.
[3]. Rubini, M., Bonafede, E. and Mogliazza, S. (1999) "The population of East Sicily during the second and first millennium BC. The problem of the Greek colonies", *International Journal of Osteoarchaeology* 9(1): 8-17.
[4]. Fiorentini, G. (1998) "Il santuario extraurbano di Sant'Anna presso Agrigento", in *CronA,* 8: 63–80.
[5]. Miccichè, R. (2020) "Sometimes pigs fly. S. Anna Zooarch Project – Preliminary results (Seasons 2015–2016" and Sojc, N. "Depositions of sacrificial material and feasting remains from the extra-urban sanctuary of S. Anna (Agrigento)", in M. Cesare, E.C. Portale, and N. Sojc (eds) *The Akragas Dialogue: New Investigations on Sanctuaries in Sicily*, Berlin/Boston: Walter de Gruyter.
[6] Cultraro, M. (2004) "Food for the gods. Animal consumption and ritual activities in the early Bronze Age Sicily", in B.S. Frizell (ed), *PECUS. Man and animal in antiquity*, 201–211; Ferrer, M. (2016) "Feeding the community. Women's participation in communal celebrations, western Sicily (eighth-sixth centuries B.C.)", in *Journal of Archaeological Method and Theory 23*(3): 900–920.

Wieczorek, Gesa (University of Hamburg), "From Swampy Wasteland to Identity-Shaping National Landscape: The Alföld in nineteenth-Century Austrian and Hungarian Imagery" [9/12, Room 3.03, 9:30-11:30am]

The Great Hungarian Plain, or "Alföld," covers about half of present-day Hungary and parts of Serbia, Romania, Slovakia, and Ukraine. In the nineteenth century, the majority of the rural population of the lowlands lived in town-like settlements[1]. Between these conurbations lay large, "empty" areas that were perceived as "deserts", even though there was plenty of water thanks to the Tisza and its side rivers. Both domestic and foreign agricultural scientists considered the area as backward. One reason for this was that the soil was not suitable for large-scale grain cultivation due to frequent flooding. Instead, economic activities had developed that took advantage of the "wandering water" in the plain, such as extensive livestock farming[2]. This made the areas particularly interesting for artists from the Austrian provinces of the Habsburg Empire at the beginning of the nineteenth century. Their picturesque drawings illustrated descriptions of what the authors considered to be an adventurous, thoroughly "different" life in the plain.
With the rise of nationalism and Hungary's fight for independence, Hungarian artists such as the poet Sándor Petöfi and the painter Károly Markó drew on these characterizations of the plain, declaring what had previously been described as "exotic" to be "typically Hungarian" and conveying what had been described as "backward" as a desirable authenticity. The revaluation of the "Alföld" as an identity-shaping landscape in their texts and images was in turn taken up by Austrian artists such as Johan Gualbert Raffalt and August von Pettenkofen.
The speech will focus on the images that resulted from this circulation of artistic concepts and ideologies. It will trace the development of the "Alföld" into the Hungarian national landscape and highlight its role in the works of August von Pettenkofen and Johann Gualbert Raffalt.

[1] Pál Beluszky, *Historische Geographie der Großen Ungarischen Tiefebene*, Passau, 2006, pp. 15-21.
[2] *ibid.*, pp.30-38.

Wiślicz, Tomasz (Professor at The Tadeusz Manteuffel Institute of History of the Polish Academy of Sciences, Warsaw, Poland), "Social Cohesion in an Early Modern Multiethnic and Multicultural Community: the Town of Drohobycz in the Mid-18th Century"
[9/12, Room 3.03, 9:30-11:30am]

This paper develops a model-oriented approach to early modern social cohesion that shifts analytical attention away from stable ethnic, confessional, or social identities toward pragmatic, situational forms of cooperation embedded in cultural practices, institutionalised coexistence, and everyday social interaction. Drawing on a microhistorical case study of the Polish royal town of Drohobycz and its surrounding rural demesne (in present-day western Ukraine) in the mid-eighteenth century, the paper argues that premodern social cohesion functioned as an episodic and instrumental phenomenon rather than as a durable condition grounded in shared collective identity. While the concept of social cohesion is most often applied to modern societies structured by citizenship, national belonging, and institutional integration, this study demonstrates its analytical usefulness for premodern contexts, provided that cohesion is understood as functional and contingent rather than continuous or identity- based.
The analysis focuses on a series of conflicts centred on the figure of Zelman Wolfowicz, a Jewish factor and trusted client of the possessor of the demesne, who accumulated exceptionally extensive local power exceeding the social and cultural norms ordinarily applicable to individuals of his status. The social environment in which Wolfowicz operated—the demesne of Drohobycz in the eighteenth century—was characterised by pronounced demographic instability. Following a devastating Tatar raid at the turn of the century, the region underwent a prolonged process of demographic recovery driven by migration and resettlement from neighbouring areas. This sustained mobility limited the consolidation of durable local identities and produced a heterogeneous social environment in which social positions, cultural affiliations, and patterns of belonging were continually renegotiated within a framework of intersecting ethnic, confessional, and institutional divisions. As a result, social order in the demesne was characterised by segmented coexistence rather than communal integration.
In response to Wolfowicz's increasingly abusive dominance in the early 1750s, an unusual and temporary coalition emerged between the Jewish *kehila* and the urban Christian population. Despite deep confessional, cultural, and legal divisions, these groups undertook coordinated legal action against Wolfowicz, even as he continued to enjoy magnate protection. The episode thus provides a rare opportunity to observe how early modern social cohesion could be actively produced across entrenched cultural divisions through pragmatic alignment rather than shared collective identification.

Wilson, Evelina (PhD and Postdoctoral Researcher at Åbo Akademi University in Turku, Finland), "Health Duty, Family Obligation, and the Making of Elite Identity in Nineteenth-Century Finland"
[9/12, Room 50, 9:30-11:30am]

In 1827, the young Finnish nobleman, Otto Reinhold af Schultén, wrote to his mother urging her not to exhaust herself with household management, since no earthly possessions were worth the loss of health. His appeal expressed more than familial affection. It captured a shared conviction among Finland's social elite: health was the foundation of moral worth, social responsibility, and family continuity. To care for one's body was not simply sensible behaviour, but a binding obligation. This paper explores how such a health duty functioned as a central mechanism in shaping elite identity in nineteenth-century Finland.
Rather than approaching health as a purely medical concern, I analyse it as a moral and social practice embedded in everyday family life. Drawing on 3 000 letters from more than thirty noble and upper-bourgeois families, I examine how health-related routines, illness management, and

medical decision-making became vehicles for constructing respectability, cohesion, and distinction. The paper is based on my PhD-thesis, Hälsoplikten. Hälsa och sjukdom som praktik och sociokulturellt kapital i finländska ståndsfamiljers liv under 1800- talet [Health Duty. Health and illness as practice and sociocultural capital within Finnish social elite families during 19th century]. In the thesis I combine Berger and Luckmann's theory of socially constructed knowledge with Bourdieu's concepts of habitus and cultural capital, treating the family as the primary arena where medical knowledge, health practices, and social identity were internalised and reproduced across generations.

The paper demonstrates that the health culture of these elite families rested on long-standing humoral and Hippocratic conceptions of bodily balance and environmental influence during the whole nineteenth century. Diet, sleep, exercise, emotional regulation, fresh air, and controlled bodily evacuations formed the foundation for a system of everyday health rules. These were rarely articulated as formal prescriptions but embedded in notions of prudence, moderation, and proper conduct. Children were socialised early into vigilance toward health risks and obedience to medical advice. Illness was managed collectively within the household, and cures, diets, regimes, and spa journeys were organised as family enterprises. Through these shared routines, health practices became taken-for-granted common sense, inseparable from ideas of good upbringing and moral character.

Submitting to demanding treatments, enduring painful procedures, or investing in costly health travel was motivated not only by the hope of recovery, but by a deeply internalised sense of obligation. To neglect one's health was to fail one's family, lineage, and social position. The health duty thus acted as an emotional discipline shaping everyday decisions and long-term life strategies. At the same time, health practices served as instruments of social distinction. Consulting reputable physicians, following strict regimens, and organising daily life around bodily care signalled self-control, rationality, and command of resources unavailable to most of society. By foregrounding health duty as a lived moral practice, this paper offers new perspectives on the cultural history of medicine, family life, and elite identity in nineteenth-century Europe.

Wolna, Julia (PhD Student from University of Wrocław, Poland), "Negotiating Jewishness and Polishness – Jakub Rotbaum's Post-War Theatre Qork in the Shadow of the Events of March 1968"
[9/10, Room 50, 4:30-6:30pm]

Jewish theatre was created in Poland by outstanding artists who simultaneously participated in Polish cultural life. One such figure was Jakub Rotbaum (1901–1994), a Polish-Jewish painter, theatre director, playwright. The aim of my speech is to present the two eternally intertwined yet complementary identities—Jewish and Polish—of Jakub Rotbaum and their influence on his postwar work. The presentation will highlight the director's invaluable contribution to the development of Jewish and Polish theatres in the years 1949–1968, and will also emphasize the inseparable bond between Rotbaum's two still conflicting identities. Methodologically, I will use the contact zone theory (E. Prokop-Janiec, M. L. Pratt), linguistic polysystems (Ch. Schmeruk), interdisciplinary scientific research, and cultural transfer analysis to trace the processes of change, adaptation, mediation and interpretation that take place between cultures in contact.

Rotbaum was a figure of unsurpassed fame in his time. In the interwar period, he held the position of artistic director of the Vilnius Troupe and also directed performances at the PIAT (Parizer Yidisher Arbeter Teater) in Paris. In 1949, Rotbaum came to Wrocław, Poland, at the invitation of Ida Kamińska, because, as he himself wrote, "there, across the ocean, I was consumed by a longing: to return to Poland, to home. After all, I belong to Poland"1. Firstly, he served as artistic director of the Lower Silesian Jewish Theatre, where he was able to continue staging Yiddish plays and thus contribute to the reinvention of Jewish life in post-war Poland. From 1952 to 1962, he was appointed as artistic director of the State Dramatic Theatres in

Wrocław, which were under the central management of the communist regime. The appointment of a Jew to such an important position in Polish institution was met with outrage, particularly during the anti-Semitic campaigns of 1956 and 1968. Despite this, Rotbaum tirelessly produced dozens of plays.

During my presentation, I will discuss selected theatrical performances that resonated most strongly in Polish and Jewish culture, were discussed in the press, and made Rotbaum famous far beyond country.

Jakub Rotbaum's postwar identity was undergoing a splintering—during his work at the State Dramatic Theatres he staged works exclusively from non-Jewish repertoires; at that time he almost completely severed his Jewish artistic activities. He ceased his collaboration with the Lower Silesian Jewish Theatre and, between 1952 and 1962, staged only three plays in Jewish theaters in Poland. But the year 1968 marked a turning point in Poland's socio-political, cultural, and multicultural life— the entire country was shaken by the destabilization of order and dramatic anti-Semitic campaign. In his autobiographical notes, Rotbaum described the emotions he felt at that time: pain, anger, hopelessness, and the impossibility of pursuing further artistic endeavours as a person with a dual Polish-Jewish identity. Although Rotbaum was not ordered to leave his homeland, the Polish People's Republic, he largely moved his career overseas. He permanently abandoned his long-standing collaboration with Polish theaters, turning creative energies entirely toward Jewish theaters and sustaining Jewish life worldwide. My presentation will highlight the multitude of topics the artist himself addressed in his postwar work, and will provide a broader reflection on culture of that period. Rotbaum's story is not only a history of theatrical life, trends, and transformations in Polish and Jewish theaters during the first 25 years after the war, but also a narrative of experiences of the man caught up in the context of faith in the postwar reconstruction of Polish-Jewish culture in a socialist state.

It is worth noting that Rotbaum remains largely unrecognized in academic and socio-historical consciousness. The subject of modern Jewish theatre is still not sufficiently described and explored—this lack of coverage stems primarily from Rotbaum's multilingual work. Publications on Rotbaum are fragmentary, scattered in larger publications (e.g. J. Kelera, Wrocław teatralny: 1945-1980, D. Caplan Yiddish Empire). The lack of elaboration on this topic is primarily due to Rotbaum's multilingual activities, scattered all over the world.

Zhang, Wenxu (Cambridge University, UK), "Pluralizing the Asian Imaginaire: Pierre Poivre, Cochinchina, and Mobile Enlightenment Philosophy"
[9/10, Room 3.03, 2-4pm]

Scholars have long interpreted the French eighteenth-century philosophical imagination of Asia through the Parisian "philosophes". Within this dominant intellectual geography, the East appears as a conceptual unity defined by ethical equilibrium: Confucian monarchy as timeless virtue, Brahmanism as eternal order, Islamic rule as perpetual despotism. Shaped largely by the circulation of journals, reports and classical authorities, this philosophical Asia was unavoidably and necessarily mediated: coherent, exemplary, and intelligible within metropolitan discourse, yet inclined toward ethical typology rather than historical contingency.

Yet, this was not the only philosophical way in which Asia could be thought. Pierre Poivre's *Voyages d'un Philosophe* offers a strikingly different mode of Enlightenment reflection, grounded in direct experience of Asian societies and environments. In the book, Poivre mobilized empirical observation to develop reflections on natural law, moral economy, environmental equilibrium as principles of ethical reasoning. In existing scholarship, Poivre has generally been remembered as a colonial reformer or botanical experimenter, and his work was primarily read through the lens of science and governance, obscuring the explicitly philosophical ambitions of his text, to think philosophically from within global experience rather than from afar.

This paper argues that Poivre exemplifies a largely unrecognized strand of eighteenth-century French thought in which philosophical reasoning was generated not through metropolitan narratives, but through engagement with global spaces of encounter. By placing Poivre's work within the history of Enlightenment philosophy, the paper seeks to expand our understanding of what counted as "philosophical", and to reconsider how Asia could function as a site of conceptual innovation generated through encountering.

This alternative mode of reasoning becomes clearest in Poivre's fascination with Cochinchina, a region marginal to Enlightenment geographies. Cochinchina, the southern Vietnamese domain ruled by the Nguyễn lords, was a breakaway regime situated outside the orthodox Confucian state of northern Vietnam. Developing in a frontier zone, it was a polity in which legitimacy had to be constructed pragmatically, through the mediation of inherited Vietnamese statecraft with the contested Cham-Khmer environment. Its economy and identity thus emerged through improvisation, adaptation, and ecological responsiveness. For Poivre, what made Cochinchina significant was not its civilizational singularity, but the analytical clarity with which such formative processes could be observed. *Voyages d'un Philosophe* approached the Nguyễn polity as an experimental terrain, comparable to European colonial settlements, through which principles of natural law, agricultural balance, and moral economy could be examined in practice. In this perspective, Cochinchina functioned not as an exception within Asia, but as a site where Enlightenment reasoning could be grounded in ethical reflections on political formation.

This analysis is informed by fieldwork in central Vietnam and the Mascarene Islands, focusing on sites central to Poivre's itinerary and colonial career, including Huế, Hội An, and Mauritius. Connecting the ecological, spatial, and historical environment that shaped Poivre's philosophical observations helps to situate *Voyages d'un Philosophe* within the lived conditions of early modern mobility. Fieldwork thus helps trace the continuity between Poivre's Asian reflections and his Mascarene reforms, showing how philosophical reasoning intersected with repeated experiences of improvisation in frontier societies.

Foregrounding this case, the paper argues that the French Enlightenment's *imaginaire* of Asia cannot be understood solely through metropolitan abstractions, but also be approached through the forms of philosophical reasoning enacted in global encounters. By tracing how philosophical identities and civilizational representations were reshaped through mobility and encounter, this paper situates Enlightenment thought within the broader cultural history of circulation and identity formation.

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