

If you have trouble accessing this page and need to request an alternate format,
please contact CIRIT



Cultural Circulations: The Movement of People, Goods, & Ideas

Mershon Center, The Ohio State University
January 28-29, 2005

Overview

Program

Participants

Abstracts

Papers

Sponsors

Contact

Project & Conference Chair

Amy Shuman

Professor, *Department of English*
Director, *Center for Folklore Studies*

This conference and published volume examine the re-intensification of local cultural practices and cultural border-crossings that defy political obstacles to the circulation of culture. The project is designed to provide a powerful counter-narrative to claims and predictions for the erosion of local culture; the participants examine cultural border crossings across divides of race, class, gender, etc.; the uses of technology to subvert governmental constraints on the circulation of people, goods, or ideas; and the strategic uses of folk heritage culture in public policy.

The participants, whose work collectively encompasses Latin America, Western and Eastern Europe, North America, the Middle East, North Africa, the Caribbean, and Asia, examine the circulation of culture in the context of ethnic and international conflict. We explore the significant role that the re-intensification of local culture and the circulation of culture across political boundaries play in international politics and culture. Two central premises inform the project:

- Cultural groups are not static: they are not bound by place, nor do individuals' affiliations within and outside of such groups remain fixed or stable; and
- Political boundaries restricting the flow of people, goods, or ideas across borders do not constrain cultural productions and performances; instead, groups find new ways of maintaining and adapting their practices.

The conference will include Glub, Mixed Media Installation by Professor Mieke Bal and Artist Shahram Entekjabi.

Conference Planning Committee:

Georgios Anagnostu, *Department of Greek and Latin*
Dorothy Noyes, *Department of English & Mershon*
Margaret Wyszomirski, *Department of Art Education*
Esther Gottlieb, *CIRIT, Office of International Affairs*
Amy Horowitz, *Mershon Center, Melton Center*

- The Ohio State University -



Cultural Circulations: The Movement of People, Goods, & Ideas

Mershon Center, The Ohio State University
January 28-29, 2005

[Overview](#)

[Program](#)

[Participants](#)

[Abstracts](#)

[Papers](#)

[Sponsors](#)

[Contact](#)

Conference Program [PDF file]

- The Ohio State University -



Cultural Circulations: The Movement of People, Goods, & Ideas

Mershon Center, The Ohio State University
January 28-29, 2005

Overview

Program

Participants

Abstracts

Papers

Sponsors

Contact



Georgios Anagnostu
Department of Greek & Latin
The Ohio State University



Nancy Campbell
Science and Technology Studies
Rensselaer Polytechnic Ins



James Early (Discussant)
Center for Folklife Programs
and Cultural Studies
Smithsonian Institution



Amy Horowitz
Melton Center for Jewish Studies
The Ohio State University



Gabriella Modan
Department of English
The Ohio State University



Bernice Johnson Reagon
Department of History
American University



Carol Silverman
Department of Anthropology
University of Oregon



Margaret Wyszomirski (Discussant)
Department of Art Education
The Ohio State University



Mieke Bal (Glub)
Amsterdam School of Cultural Analysis
University of Amsterdam



Ana Cara
Department of Hispanic Studies
Oberlin College



Shahram Entekhabi (Glub)
Artist, Berlin



Norma Mendoza-Denton
Linguistic Anthropology
University of Arizona



Dorothy Noyes (Discussant)
Department of English
The Ohio State University



Raquel Romberg
Department of Anthropology
Temple University



Amy Shuman
Department of English
The Ohio State University

- The Ohio State University -



Cultural Circulations: The Movement of People, Goods, & Ideas

Mershon Center, The Ohio State University
January 28-29, 2005

Overview

Program

Participants

Abstracts

Papers

Sponsors

Contact

Georgios Anagnostu

Department of Greek & Latin, *The Ohio State University*

The "Folk" Write Back: Ethnography in the Age of Popular Folklore [PDF File]

Mieke Bal

Amsterdam School of Cultural Analysis, *University of Amsterdam*

&

Shahram Entekhabi

Artist, *Berlin*

Glub and the Aesthetics of Everyday Life [PDF File]

Nancy Campbell

Science and Technology Studies, *Rensselaer Polytechnic Institute*

The Constitution of 'Active Citizens' in the Citizenship Games of Immigration Discourse [PDF File]

Ana Cara

Department of Hispanic Studies, *Oberlin College*

Public Passion, Intimate Play: The Tango Show at Home and Abroad [PDF File]

Amy Horowitz

Mershon Center, *The Ohio State University*

Living Jerusalem: Cultures and Communities in Contention [PDF File]

Norma Mendoza-Denton

Linguistic Anthropology, *University of Arizona*

Circulating the State: Gesture, Constituent Claims, and Political Discourse [PDF File]

Gabriella Modan

Department of English, *The Ohio State University*

Iterations of Diversity: Tracking Semantic Shifts

Bernice Johnson Reagon

Department of History, *American University*

Let the Song and Singing Lead...The Southern Festival and Shared Music Traditions Beyond Race [PDF File]

Raquel Romberg

Department of Anthropology, *Temple University*

At the Intersection of Consumerism and Tradition: Spirits and Witches in Modern Puerto Rico [PDF File]

Carol Silverman

Department of Anthropology, *University of Oregon*

Cultural Heritage and the Nation/State: Balkan Romani Dilemmas

[PDF File]

Amy Shuman

Department of English, *The Ohio State University*

Cultural Exports: Straining for Aura in an Age of Mechanical Reproduction [PDF File]

- The Ohio State University -



Cultural Circulations: The Movement of People, Goods, & Ideas

Mershon Center, The Ohio State University
January 28-29, 2005

Overview

Program

Participants

Abstracts

Papers

Sponsors

Contact

To access the full versions of the papers, please enter your password when prompted.
If you do not have a password, please contact **CIRIT**

Georgios Anagnostu

The "Folk" Write Back: Ethnography in the Age of Popular Folklore [PDF File]

Mieke Bal & Shahram Entekhabi

Glub and the Aesthetics of Everyday Life [PDF File]

Nancy Campbell

The Constitution of 'Active Citizens' in the Citizenship Games of Immigration Discourse
[PDF File]

Amy Horowitz

Living Jerusalem: Cultures and Communities in Contention [PDF File]

Norma Mendoza-Denton & Mourad Mjahed

Circulating the State: Gesture, Constituent Claims, and Political Discourse [PDF File]

Carol Silverman's Response to Mendoza-Denton and Mjahed's Paper [PDF File]

Gabriella Modan

Iterations of Diversity: Tracking Semantic Shifts [PDF File]

Bernice Johnson Reagon

Let the Song and Singing Lead...

The Southern Festival and Shared Music Traditions Beyond Race [PDF File]

Raquel Romberg

At the Intersection of Consumerism and Tradition: Spirits and Witches in Modern Puerto Rico
[PDF File]

Amy Shuman's Response to Romberg's Paper [PDF File]

Amy Shuman

Cultural Exports: Straining for Aura in an Age of Mechanical Reproduction [PDF File]

Raquel Romberg's Response to Shuman's Paper [PDF File]

Carol Silverman

Cultural Heritage and the Nation/State: Balkan Romani Dilemmas [PDF File]

- The Ohio State University -



Cultural Circulations: The Movement of People, Goods, & Ideas

Mershon Center, The Ohio State University
January 28-29, 2005

- Overview
- Program
- Participants
- Abstracts
- Papers
- Sponsors
- Contact



CIRIT: Clusters of Interdisciplinary Research on International Themes



Office of International Affairs



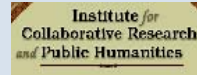
The Center for Folklore Studies



The Mershon Center for Public Policy and International Security

Office of Research

Office of Research



Institute for Collaborative Research and Public Humanities

Humanities

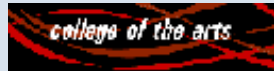
College of Humanities



Department of English



Middle East Studies Center



College of the Arts



Department of Art



Center for Slavic and East European Studies



Department of Women's Studies

Iranian Cultural Association

- The Ohio State University -



Cultural Circulations: The Movement of People, Goods, & Ideas

Mershon Center, The Ohio State University
January 28-29, 2005

[Overview](#)

[Program](#)

[Participants](#)

[Abstracts](#)

[Papers](#)

[Sponsors](#)

[Contact](#)

For more information about this project, please contact:

Professor Amy Shuman Phone: (614) 292-9710

or

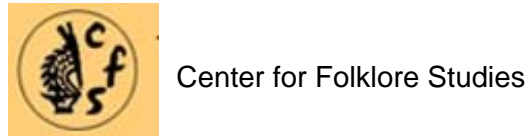
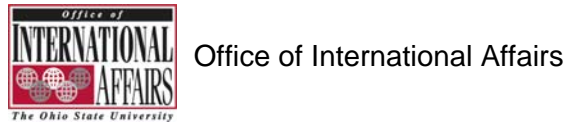
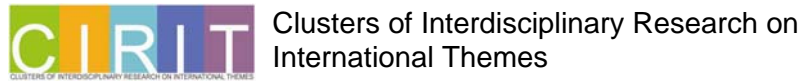
CIRIT

The conference is free and open to the public

Please RSVP to lloyd.123@osu.edu if you plan to attend the lunch on Friday, January 28 and/or Saturday, January 29

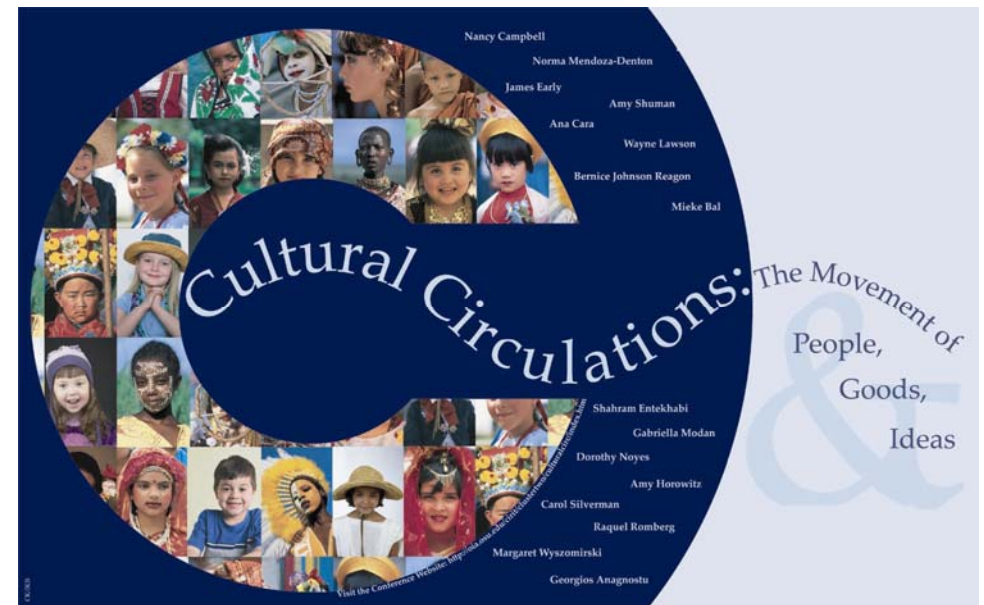
- The Ohio State University -

Sponsors:



The Ohio State University
January 28-29, 2005

Mershon Center
1501 Neil Avenue & 8th Street



Additional funding provided by:

College of the Arts, College of Humanities, Department of Art, Department of English, Department of Women’s Studies, Middle East Studies Center, Institute for Collaborative Research and Public Humanities, Center for Slavic and East European Studies, Iranian Cultural Association, Haddad Oriental Rugs

Project and Conference Chair

Amy Shuman, *Department of English, Center for Folklore Studies*

Conference Planning Committee:

Georgios Anagnostu, *Department of Greek and Latin*
Esther Gottlieb, *CIRIT, Office of International Affairs*
Amy Horowitz, *Mershon Center, Melton Center for Jewish Studies*
Dorothy Noyes, *Department of English*
Margaret Wyszomirski, *Department of Art Education*



glub © A mixed media installation

Friday, January 28, 2005

9:30 a.m. – 10:00 a.m. Conference Opening Remarks

Richard Herrmann, Director, Mershon Center for Public Policy and International Security, OSU
John Roberts, Dean, College of Humanities, OSU

10:00 a.m. – 12:00 p.m. SESSION I

Chair: **Patrick Mullen**, Department of English, OSU

Carol Silverman, Department of Anthropology, University of Oregon

Cultural Heritage and the Nation/State: Balkan Romani Dilemmas

Gabriella Modan, Department of English, OSU

Iterations of Diversity: Tracking Semantic Shifts

Bernice Johnson Reagon, Historian, Composer, Singer, Cultural Activist, Washington, D. C.

Let the Song and Singing Lead...The Southern Festival and Shared Music Traditions Beyond Race

Discussants: **Patrick Mullen**, and **Valerie Lee**, Department of English, OSU

12:00 p.m. – 1:30 p.m. LUNCH

1:30 p.m. – 3:00 p.m. SESSION II

Chair: **Chan Park**, Department of East Asian Languages and Literatures, OSU

Norma Mendoza-Denton, Department of Linguistic Anthropology, University of Arizona

Circulating the State: Gesture, Constituent Claims, and Political Discourse

Nancy Campbell, Science and Technology Studies, Rensselaer Polytechnic Institute

The Constitution of 'Active Citizens' in the Citizenship Games of Immigration Discourse

Discussant: **Dorothy Noyes**, Department of English, OSU

3:00 p.m. – 3:30 p.m. BREAK Coffee/Refreshments

3:30 p.m. – 4:30 p.m. Reflections on Cultural Circulations

Chair: **Ted McDaniel**, Department of Music, OSU

Moderator: **James Early**, Center for Folklife Program and Cultural Studies and The Anacostia Museum and Center for African American History and Culture, Smithsonian Institution

6:00 p.m. RECEPTION & OPENING glub © A Mixed Media Installation

Mieke Bal, Amsterdam School of Cultural Analysis, University of Amsterdam
& **Shahram Entekhabi** Artist, Berlin

Opening Remarks: **Jerry Ladman**, Associate Provost, Office of International Affairs, OSU

Remarks about Glub (Hearts): **Suzanne Silver & Laura Lisbon**, Department of Art, OSU

Saturday, January 29, 2005

10:00 a.m. – 12:00 noon SESSION III

Chair: **Ted Hopf**, Department of Political Science, OSU

Amy Horowitz, Melton Center for Jewish Studies, OSU

Living Jerusalem: Cultures and Communities in Contention

Philip Armstrong, Department of Comparative Studies, OSU and **Shahram Entekhabi** Artist, Berlin

Glub and the Aesthetics of Everyday Life

Georgios Anagnostu, Department of Greek and Latin, OSU

The "Folk" Write Back: Ethnography in the Age of Popular Folklore

Discussant: **Rick Livingston**, Center for Collaborative Research and Public Humanities, Department of Comparative Studies, OSU

12:00 -1:30 p.m. LUNCH

1:30 p.m. – 3:30 p.m. SESSION IV

Chair: **Rebecca Haidt**, Department of Spanish and Portuguese, OSU

Ana Cara, Department of Hispanic Studies, Oberlin College

Public Passion, Intimate Play: The Tango Show at Home and Abroad

Raquel Romberg, Department of Anthropology, Temple University

At the Intersection of Consumerism and Tradition: Spirits and Witches in Modern Puerto Rico

Amy Shuman, Department of English, Center for Folklore Studies, OSU

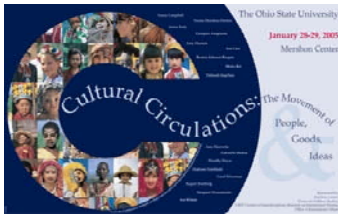
Cultural Exports: Straining for Aura in an Age of Mechanical Reproduction

Discussant: **Margaret Wyszomirski**, Department of Art Education, OSU

3:30 p.m. – 4:00 p.m. BREAK Coffee/Refreshments

4:00 p.m. – 5:30 p.m. Synthesis of the Days' Sessions & Publication Plans

Moderators: **Amy Shuman** and **Amy Horowitz**



The "Folk" Write Back: Ethnography in the Age of Popular Folklore

Georgios Anagnostu
The Ohio State University

The "folk" are striking back. Historically the objects of Representation by dominant classes - colonial administrators, missionaries, travelers, intellectuals and academic nation-builders, including folklorists and anthropologists - lay people are in the process of controlling self-representation, and in doing so reconfigure themselves as authoritative speaking subjects. The current proliferation of ethnographies written by non-professional folklorists, a mode of cultural circulation I call "popular folklore," underscores the emerging trend whereas individuals formerly seen as anthropological subjects now author their own, often acclaimed, ethnographies. In the "age of ethnography" (Lambropoulos, 1997:199), when ethnography has risen to "epistemic dominance" to become a method of choice among social sciences and the humanities, popular culture serves as its current frontier. A thoroughly folklorized public sphere, where everyone may count as a folk (Alexiou), bears witness to emerging circuits of ethnographic knowledge, institutionally produced by those who have been conventionally approached by anthropology through the notoriously problematic category, "informants." As they become increasingly visible in the culture industry, popular ethnographers pressingly direct attention to an analytical topic that has not always been at the forefront of anthropological and folklore inquiry, metaethnography. Popular ethnographies contribute to society's "writing machine," a concept which George Marcus has appropriated for anthropology to capture the shifting discursive texture of the traditional ethnographic field to one pervaded by "the production of representations, images, writing, and inscriptions in various modes" (22). "There is virtually no space or scene of contemporary fieldwork," he writes (1999:23) that has not been thoroughly mediated by other projects of representation." The view of the ethnographic field as a site already textualized prior to the arrival of the anthropologist, problematizes any anthropological analysis that approaches its subjects independently from the mediation of representations (literary texts, and popular culture for example) circulating in national, local, or transnational levels. Such conditions render metaethnography a necessary component of any current ethnography, as Marcus points out. What happens when popular folklore inundates social life? And what is at stake when the professional folklorist and the folk ethnographer both find themselves immersed in an ethos of "generalized ethnography," currently pervasive in the United States (if not the globe)? In the multicultural society, Jean Bazin (1999) writes, "everyone participates as his neighbor's ethnographer, representing the other's identity in terms of typical behavior. With everyone becoming someone else's native, modern (or postmodern) society must itself become a space of ethnographic inscription" (31). Configured as such, society turns into an ethnographically saturated ethnoscape where the boundaries between the professional and "folk" ethnographer tend to blur. "When people play 'ethnographers and natives,'" Renato Rosaldo

(Culture and Truth, 45) remarks, "it is ever more difficult to predict who will put on the loincloth and who will pick up the pencil and paper." Where do these "folk" ethnographers are situated, what constitutes their politics, and what are the implications of their writings for professional folklorists and anthropologists?

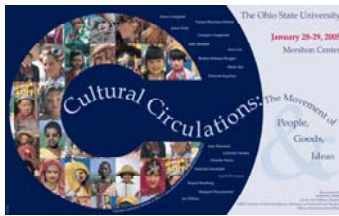
This article begins to disentangle these issues by examining how Popular folklore - a historically specific mode of cultural circulation - construct cultural flows associated with immigration and ethnicity. I am interested in mapping the effects of cultural production that comes about as the folklorization of the public sphere is appropriated by non-professional ethnographers who are attached with family or personal histories of immigration, and the transnational and intra-national cultural circulation that this process entails. In doing so, I re-direct the anthropological analysis of ethnicity from ethnography to metaethnography. If from the point of view of ethnography-centered anthropology the authors of popular ethnographies have been traditionally seen as ethnographic subjects, in my approach they are seen as makers of anthropological texts which I analyze as ethnographies. Through these lenses, the authors are seen as active interlocutors with anthropology and folklore. They draw upon professional ethnography into their work as they appropriate it for their own purposes, to make meaning about ethnicity. My emphasis lies not so much in approaching popular ethnographers as informants - which would have aligned my analysis with the available category "anthropology of [popular] anthropologists," to paraphrase Michael Herzfeld's (1986:9) use of the term. Instead, my primary focus is in their texts and politics. My concern is not to trace the intellectual biographies of the popular ethnographers, but to analyze their work in relation to the political and cultural milieu that mediated their production and informed their politics. My task in this paper is twofold. First, I discuss the material and discursive conditions that enable popular folklore, this emerging form of ethnographic knowledge circulation in the public sphere. To this effect, I examine the function of professional folklore and anthropology in reconfiguring the folk from objects of ethnography into ethnographic authors. Then, I turn to a specific mode of public folklore, that addressing American ethnicities, and discuss the material processes that facilitate its production and dissemination. Secondly, I critically read a non-professional ethnography. Here, my point of departure is Greek America, a complex, variegated social field largely neglected by professional anthropology and folklore, which as I will show, sustains a rich tradition of popular folklore. My specific metaethnographic focus is a popular feminist text, Constance Callinicos's "American Aphrodite: Growing up Female in Greek America" (1991?). My work identifies - and welcomes - Callinicos's progressive politics, which is centered on the commitment to confront ethnic patriarchy and explore strategies for liberating women from its domination. I also discuss her text as popular folklore that reclaims for women formerly patriarchal traditions, and in doing so it circulates new ideas about the gendered performance of ethnic expressive culture. At the same time I wish to interrogate Callinicos's totalizing representation of Greek America. This is necessary since her identity politics falls into the trappings of a reductive cultural critique that fails to recognize its potentially negative consequences on an ethnic minority. It is at this juncture that I make a case for the productive cross-fertilization between metaethnography and ethnography. I suggest that the circulation of public folklore opens a discursive space for an interventionist professional ethnography.

Glub and the Aesthetics of Everyday Life

Mieke Bal, Professor of Theory of Literature, University of Amsterdam
&
Shahram Entekhabi, Artist, Berlin

glub© a mixed media installation, that aims to give a positive, joyful image of migration as an aesthetic phenomenon in contemporary Berlin integrates academic and artistic work. Conceived as primarily performative, the installation integrates media and sense experiences. GLUB is the Arabic word for hearts, a word used for edible roasted and salted seeds, a low-cost appetizer. Taking as a starting point the many meanings of the seeds – sunflower, pumpkin, and all kinds of other seeds – traditionally eaten in many non-European societies but mostly associated with the Arabic world, the installation uses video to not only offer a positive image, but also encourage and enable visitors to construct such an image for themselves and immerse themselves in it. Literally, that is: visitors are offered the choice of watching in any sequence they prefer, in their own sequence and at their own pace, a number of videos that each develop one of the many meanings and connotations of seeds, and the implementation of “migratory aesthetics” in the Berlin urban landscape and attendant art scene.

We conceive of GLUB, seeds as the stuff of the future, of growth and change, movement and sustenance, it connote the beating heart of a live culture, survival, affection, and excitement. It is the excitement, overruling complaints and problems, anxieties and xenophobia, that we wish to stimulate in this installation. The mixed societies that have emerged as the result of migration have benefited enormously from the arrival of people from many different cultures. Cities have become more heterogeneous (“colorful”), music and cinema have been spectacularly enriched, and philosophy gratefully uses the potential offered by thinking along the lines of – and through metaphors relating to – migrancy. On the streets of certain neighborhoods of Berlin, e.g. Kreuzberg, the shells of sunflower seeds testify to the presence of migrant culture in contemporary European urban centers. That immigrating foreigners put the stamp of their invaluable contribution on the host culture has been the case for much longer in many other disciplines. The area of culture where aesthetic and thought converge to propose new ways of enjoying the mixed state of cultural life is, of course, art. It cannot have escaped anyone that contemporary art is invested not only in absorbing cultural diversity, but also a diversity of sense experience. No longer obsessed with the medium-specific visualism of modernist art, contemporary art has taken on, not only sound as sculptural, or the moving image as enveloping, but also food. From GLUB to food to art, then, is a logical itinerary for an examination of “migratory aesthetics”. In short, this project examines the positive import on the everyday that comes with migration, the now common state of hybridity when speaking of origins becomes almost forced, and often impossible, and the “small” aesthetics. It focuses on the utterly small, yet significant aspects of everyday culture and academic thought, which are “foreign” in origin, but not any longer. In a sense, these aspects are “beyond” identity but carry traces of “foreignness”.



The Constitution of ‘Active Citizens’ in the Citizenship Games of Immigration Discourse

Nancy D. Campbell

Assistant Professor

Department of Science and Technology Studies

Rensselaer Polytechnic Institute

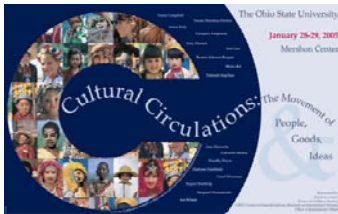
Political boundaries restricting the flow of people, goods, or ideas across borders do not constrain cultural productions and performances; instead, groups find new ways of maintaining and adapting their practices. Immigration policy discourse is a prime example of failed attempts to constrain the mobility of cultural production. Written to make sense of the multiple ways in which public policy is invoked by the other contributions to the volume, my paper examines the co-production of policy and culture. Using my conceptual approach to the “governing mentalities” that shape political discourse, which is based upon Foucault’s theory of governmentality, I examine how immigration policy and culture are mutually and differentially constitutive of the subject formations that comprise “immigrant identities.” These identities are formed and reformed in direct and tacit relation to the processes and procedures of immigration policy, and the “governing mentalities” that underlie them.

My scholarship has tended to focus not on the responsible (self-governing) citizens that the enabling state activates but those “anti-citizens”—irresponsible others who inhabit the ungovernable zones of social and political life—whom the state seeks to render more tractable. Now I will extend my analysis to “non”citizens in the process of becoming tractable to the state of “active citizenship,” the success of which depends on their individual willingness to constitute themselves in the terms of the prevailing political discourse about the particular social categories to which they belong. Yet “inclusion” as currently framed and practiced is often a strategy of control: “On the one hand, there are strategies that seek to incorporate the excluded, through a principle of activity, and to re-attach them to the circuits of civility. On the other, there are strategies which accept the inexorability of exclusion for certain individual and sectors, and seek to manage the population of anti-citizens through measures which seek to neutralize the dangers they pose” (Nikolas Rose, *Powers of Freedom*, 1999, 240).

“The citizen as consumer is to become an active agent in the regulation of professional expertise; the citizen as prudent is to become an active agent in the provision of security; the citizen as employee is to become an active agent in the regeneration of industry and much more. Even in politics, through new techniques as focus groups and attitude research, the citizen is to enact his or her democratic obligations as a form of consumption. But this citizen was not to remain the isolated and selfish atom of the free market, [but] was to be located in a nexus of ties and affinities that were not those of the social but appeared to have a more powerful, and yet more natural, existence: community.” (Rose 1999, 166).

The “community” is both the terrain of dynamic cultural practices and the conduit of government in what analysts of neoliberalism call the “enabling” or “indirect” state. This state seeks “active citizens,” setting their formation in motion through social processes that form the citizen-subjects of the “new urban governmentalities.” These work by extending market logic to multiple “points at which the citizen has to play his or her part in the games that govern them” (Rose 2000, 97). Such performative enactments are what political scientist James Tully calls a “citizenship game.”

This paper takes seriously the multiple and differential “citizenship games” to which those seeking to change their citizenship status must play. I pattern the analysis on a list of questions posed by Nikolas Rose: What forms of collective struggle are produced within current conditions of possibility? What is their relation to dominant forms of authority and credibility—that is, how do they underwrite their “relation to truth” and to what forms of reasoning and rhetoric are they most attracted and attached? How do they represent their discernment of the social structures, processes, and physical spaces within which they live their lives? What is the shape their “witnessing” takes? What “arts of activity” do they produce? (Rose 1999, 282) This volume represents a range of answers to these questions, and so I propose to read its contents within these terms.



Public Passion, Intimate Play: The Tango Show at Home and Abroad

Ana C. Cara
Oberlin College

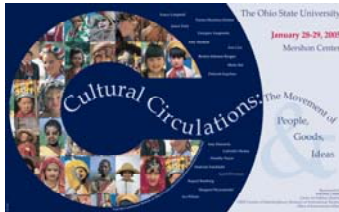
The words *tango* and *passion* often occur in the same sentence. Banking on this association “Tango Shows” have circulated worldwide, drawn international audiences, and profited from the flashy, global endorsement of a dance form, at one time exclusively the modest, local expression of Buenos Aires.

My essay examines the promotion of the tango from the local brothels, dancehalls, neighborhood clubs, outdoor *patios*, and family living rooms of early twentieth century Argentina to the boards of the international stage. It looks at the local and global circulations of tango as a lucrative commodity “for export,” as a cultural attraction for international tourism, as an emotional and personal bolster for Argentine exiles, and as a source of national identity.

Nostalgia, politics, fantasy, and tradition all come into play in the mounting of the tango show, and the national imaginary is evoked and revoked in its staged performances. Charged with sexual and political energy, and often at the cost of trafficking in cultural stereotypes, the stock tango show is modeled to appeal across national boundaries. The deliberate fusion of the exotic and the erotic in tango shows, furthermore, have made of this once exclusively local folk form an international rage.

The words *tango* and *play* are less commonly found together. Yet tango is an integral part of a larger native Argentine folk *criollo* aesthetic that involves contestation, humor, calculated self-deprecation and boasting, improvisation, and play. The other side of passion, play gets enacted more quietly, more intimately, between dance partners in the manifestation of *tanguicity*. Yet the conventions of play in tango are more subtle, less dramatic, and thereby less “stageable” than its passionate counterpart.

By forfeiting the more intimate dimensions of tango in the internationalized Tango Show, my essay argues that two parallel traditions of tango circulations emerge and circulate with practically equal vitality: one at home, the other in the world at large. However, it is the relationship between the two that gives each their authenticity.



Living Jerusalem: Cultures and Communities in Contention

Amy Horowitz

Melton Center

The Ohio State University

Living Jerusalem draws on the experience and scholarship of the Smithsonian Institution Jerusalem Project. Initiated by the Smithsonian Institution Center for Folklife and Cultural Heritage in 1992, the Jerusalem Project is a research initiative between Israeli and Palestinian scholars, community leaders, and cultural practitioners. This project addresses questions that arise at the intersection of international security and cultural identity in disputed territories. As I write this abstract, violence and despair between Palestinians and Israelis continue to erode the fragile peace negotiations of the early 1990s. Not only are the negotiators no longer at the table, but few other exchanges between Palestinians and Israelis have survived the recent years of increasing hostility and diminishing hope. *Living Jerusalem* focuses on one modest dialogue, begun in the early 1990s, that continues due to the willingness of scholars from both sides of the divide to engage in a retrospective critique of our earlier efforts. Engagements emphasizing cultural identities and the practices of everyday life, such as *Living Jerusalem*, are opportunities for second track diplomacy paralleling and influencing official negotiations (Diamond and McDonald, 1996). *Living Jerusalem* thus contributes to our understanding of the significance of culture-based engagements across conflict lines, what Burton calls “controlled communication” (Burton, 1969) that persist even when official negotiations have broken down (Minnow, 1998:21).

The central focus of *Living Jerusalem* is the role of shared and/or disputed cultural traditions as sources of stability or instability. Cultural traditions have been recognized as a source of conflict but they are relatively absent in the literature in terms of their possible role in enhancing resolution, ensuring peace and promoting security. Some of the issues to be addressed include:

- a) What is the role of cultural appropriation and disputed claims to cultural legacies and memories and how do these claims correspond to territorial claims?
- b) Can discussion about multiple identities in ethnographic research be applied to similar research in conflict resolution and peace studies discourses?
- c) Do participation in cultural dialogues and events across enemy lines have implications for conflict resolution and international security?
- d) How does self-determination in cultural domains differ from questions of self-determination in political sovereignty?
- e) Do shared cultural practices or sharing knowledge about differing cultural practices foster stability or instability in disputed territories.



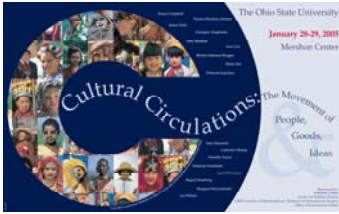
Circulating the State: Gesture, Constituent Claims, and Political Discourse

Norma Mendoza-Denton

Department of Linguistic Anthropology
University of Arizona

Recent discussions of political publics have emphasized the multiplicity and dynamicity of such publics (Calhoun 1992, Roberts 1993, Gal and Woolard 2001, Hirschkop 2004): what scholars have called the fragmentation of the public sphere, where no single overarching narrative is exercised, and multiple competing publics pursue disparate political objectives. A unified narrative of the public sphere (such as the "public use of reason") suggested by Habermas ([1962] 1985) is thus considered untenable.

This presentation will consider evidence from video-taped interactions between a United States congressman (Rep. Kolbe, AZ-R) and his constituents in which metaphoric gestures play a part in laying out constituent claims to the operationalization of the public sphere. Through a complex embodiment of an idealized public sphere, a constituent (Mary-Jane) invokes historical notions of liberty and the state dating back to Aristotle, Rousseau, and John Stuart Mill. By aligning these metaphoric gestures with syntactically significant pitch accents (reminiscent of Goodwin and Goodwin's work on children's rule-oriented games), she delivers the immediacy of intonational phonology interfacing with gestural choreography, i.e. chasing the congressman with her torso while intonationally focussing her most important points. In addition, this constituent embodies historic controversies surrounding the role of the state in the construction of her political position. I conclude by challenging linguistic anthropologists to take into account historical processes and resources in the moment-to-moment construction of identity.



Iterations of Diversity: Tracking Semantic Shifts

Gabriella Modan

Department of English
The Ohio State University

While analyses of diversity discourses in Western Europe have revealed an underlying ideology of homogeneity as a preferred societal organization (Blommaert and Verschueren 1998), diversity in the US context plays out differently. In the US, where ideologies of the ‘melting pot’ and the ‘immigrant nation’ play a strong role in the shaping of national identity, ethnic diversity is considered to be an integral fact of US life, and touted in many sites of public discourse as a national resource. This discourse does not necessarily work in the interests of marginalized groups, however. In the past 20 years, there has been a shift in the focus of diversity talk from equality and social justice to market-oriented capitalism, including selling products and creating ‘efficient’ workplaces. Using a discourse historical approach (cf. Wodak 2001), this paper analyzes the shifts in discourses of diversity in a multi-ethnic neighborhood in Washington, DC, over the course of 10 years. I examine a variety of neighborhood texts – a grant proposal written by a coalition of community groups, exchanges on a local listserv, comments in casual conversations and sociolinguistic interviews, and material culture such as buttons and graffiti.

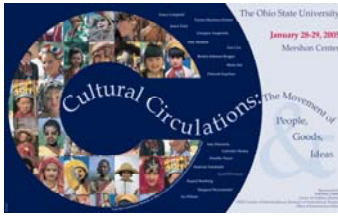
Through these texts, community members mobilize discourses of diversity for different agendas.

Both the discourses and the agendas have transformed radically over the last 10 years. These changes parallel first, demographic shifts in the neighborhood spurred by gentrification, and second, the changes in the use of ‘diversity’ as a theme in public discourse at the national level.

In the mid-1990s, diversity was a theme of larger community discourses that were about social justice and equal opportunity. These discourses were promoted by community members who had moved to or stayed in the neighborhood for political reasons. At this time many community members also framed diversity as a community resource. As the decade went on, diversity began to be talked about as

a commodified resource. An example: [D]iversity gives us a much richer economic and cultural life, with a wide variety of products and services available for sale, and cultural events to experience”. The commodification of diversity was a step towards the next shift in the discourse, the ‘political bleaching’ of diversity. This shift, which happened around 2000, (when real estate prices in the Washington area increased dramatically) was concurrent with an influx of new residents who moved to the neighborhood more for economic than political reasons.

In political bleaching, diversity loses its political drive and comes to be about providing an entertaining or stimulating cultural experience –again, a commodified diversity. As one community member opined in a discussion of the neighborhood’s economic diversity being threatened, “What’s economic diversity? A ‘poor person’ can be as annoying as a ‘rich person’ and a rich person can be as culturally exciting and dynamic as a not-so-rich person”. This view of diversity goes hand-in-hand with local real estate endeavors that are pushing diversity as one of the neighborhood’s main selling points: a commodity to attract buyers to the houses that current residents are moving out of because they can no longer afford the rent. At the local level, discourses of diversity mirror shifts that have taken place nationally; a discourse of politics and equality has been subsumed by one that serves market-oriented interests, in a way that works against the maintenance of the very ethnic and economic diversity on which ‘diversity talk’ was originally founded.



Let the Songs and Singing Lead... The Southern Folk Festival and Shared Music Traditions Beyond Race

Bernice Johnson Reagon
Distinguished Professor of History
American University

In the wake of the Civil Rights Movement's mass mobilization campaigns, activist/singer Bernice Johnson Reagon, African American, was approached by Anne Romaine, White and Southern, to join her in creating a cultural festival. Romaine was interested in a festival that focused on Southern folk music cultures, specifically African American and progressive White music culture. Romaine had no experience in organizing and producing festivals or cultural events, Reagon had already worked in Movement and folk music culture as a singer, organizer and producer.

It was 1966 and activists, Black and White, were being challenged by shifts in the Movement that began to question a number of the issues that had become trademarks of the interracial struggle against American racism. There were growing voices questioning the nation's role in the war in Vietnam; Black activists within the Student Nonviolent Coordinating Committee (SNCC) began to wonder why there was not more organizing going on within White southern communities which were the source of race hatred and exploitation against Black citizens; within SNCC, some women staff members began to challenge the gender bias culture that continued to have too much currency within their organization. In the midst of school and social integration, and the first regional large scale voter registration campaigns in the south where Black citizens registering to vote were protected, there was also the rise of Black consciousness, urban rebellions, women circles; a culture created to change and challenge was now faced with change and challenge....

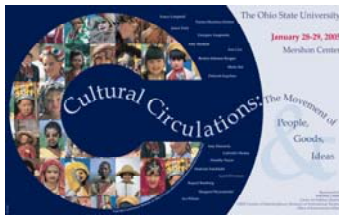
Into this climate of hesitant desegregated local social institutions, Reagon and Romaine created an interracial music festival that traveled through the South. The folk music revival and the topical song movement continued to enjoy expanding popular dominance. With the festival we created we grounded our work in the historic reality that Black and White southern music cultures crossed racial boundaries that the actual peoples who created those cultures could not cross.

The Southern Folk Festival formed in 1966 was the first interracial festival to travel throughout the South. It was not sponsored by an outside organization and was a zero based budget enterprise. We thought it would be important to bring musical concerts to local communities

facing intense pressures in the face of Civil Rights Movement challenges and the complex of changes expanding activism. Our musical programs featuring Black and White musicians from different traditions presented progressive traditional and contemporary music to local audiences.

Maybe people being pushed and pulled across external racial barriers could find in these concerts celebrating music traditions of song sharing, that it was not the first time. Maybe they could remember, through a song, they had already walked in that world where sound flowed past race boundaries. Maybe they remembered that they already had a syllabus that could help if they followed the songs and the singing they already knew.

Where were the communities that would welcome this cultural sharing? Who were the local leaders who were looking for ways to create new ways of looking at the challenges of social change moving through their lives, their work, and their communities? Now, almost 40 years later, this paper provides an opportunity to revisit this little known effort at using song and singing culture to assist in negotiating racial change on new grounds, that of music and territory, where there were few fences, and access was open to those willing to walk where they had already traveled in their songs and singing....



At the Intersection of Consumerism and Tradition: Spirits and Witches in Modern Puerto Rico.

(Working title)

Raquel Romberg
Temple University

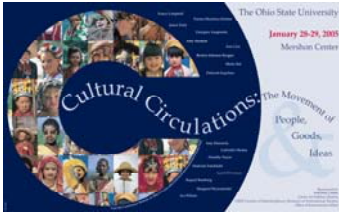
In recent years Puerto Rican *brujería* (witch-healing) practices have been increasingly influenced by the global circulation of ritual commodities and experts from the Caribbean, Latin America, the United States, and Asia. In this way, *brujería* has left its imagined space outside of modernity, and has entered a dynamic transnational arena of ritual experimentation—in line with its historically-based unorthodox ways of appropriating mainstream religious practices and symbols of power. Contrary to assumptions about the “traditionality” of folk religions; that is, their fixity in some pristine time and space of the nation, *brujería* practices are as cosmopolitan and eclectic as its practitioners and clients, who are immersed—as the majority of Puerto Ricans—in moving in and out of the world of late capitalism, and the realities of Puerto Rico’s modern colonial relations with the United States. But this is only one side of the story of *brujería*.

Concomitant to the opening of Puerto Rico to the global market of goods and ideas, there has been a counter public energy geared towards the consolidation of Puerto Ricanness, based on its creole ethnic roots. In light of the ambiguous status of Puerto Rico as a “free but associated state” (ELA) of the US commonwealth, this nationalist project fueled a series of media and public sponsored events that aimed at consolidating an essential Puerto Rican identity and heritage for local and global consumption in line with mainland U.S. multicultural ideologies. In the field of vernacular religions, this has led to processes of revitalization and essentialism that constructed brujos (witch-healers) as “our popular doctors” and *brujería* as a token of “our popular wisdom.”

This essay will explore the effects of both these trends—of increased global circulation and cosmopolitanism and of nationalist ethnic essentialism—on *brujería* practices through an intimate ethnographic account that traces in great detail encounters between practitioners, clients and suppliers of ritual goods. It will show how the professionalization of *brujos* has been boosted by the idioms of heritage and multiculturalism. Protected by these idioms, yet free of their constraints, brujos systematically reject any form of ethnic orthodoxy. In importing an array of “exotic” healing systems into Puerto Rican *brujería* they aim at securing additional translocal spiritual powers to better serve their clients.

Instead of leading to the homogenization of *brujería*, then, the intense global circulation and commodification of ritual commodities, has expanded its practices, showing that far from being an endangered “traditional” healing practice it is a vital aspect of being in the intersection of global and local circulations of spirituality,

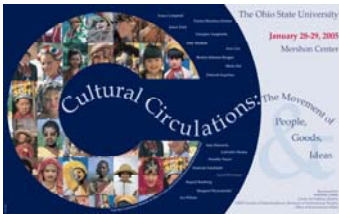
consumerism and heritage. This ethnographic reality poses a challenge to globalization theories that predict the demise of the nation state as well as the homogenization of culture. Also, this case reverses the assumption that folk religions are essentially subversive to the system, an assumption built on the assumed revolutionary tenor of popular culture as opposed to the culture industry. The latter reiterates, in many ways, the divorce of intellectual and professional classes from the experiences of those whom they assist and for whom they speak.



Cultural Heritage and the Nation/State: Balkan Romani Dilemmas

Carol Silverman
University of Oregon

As transnational group, Roma pose the question of heritage; they interrogate the framework of "nation" while employing it for strategic reasons. Inspired by Herzfeld's concept of "cultural intimacy," I investigate the complex performative relationship between Roma and nation/states in three arenas. Firstly, I show how the emerging Romani human rights movement builds on a cultural trope of "the Romani nation" despite numerous problems in forging a unified pan-European Romani identity. Secondly, I show how cultural policy in the Balkans regarding Romani music during socialism and postsocialism alternately suppressed and exalted Romani talent. Finally I interrogate the UNESCO framework of intangible cultural heritage, using Roma to problematize the notion of bounded traditions. I posit that Roma, as well as states, NGOs, and international institutions, strategically use the discourse of cultural heritage for nationalist projects. Research is based on 20 years of fieldwork with Roma in multiple locations.



Cultural Exports: Straining for Aura in an Age of Mechanical Reproduction

Amy Shuman

The Ohio State University

The artisans of Pietrasanta (Italy), the community they have formed for centuries, and the art and craftsmanship they have created for local and worldwide consumption are the focus of my essay. For more than two centuries, Pietrasanta artisans have produced copies of Renaissance, Classical, and Romantic marble sculptures and bronze saints for export, as well as architectural pieces (columns, altars, etc) for the cathedrals of the Americas. An examination of the technologies, economies, and ideologies that inform this ongoing material cultural export provide some valuable insights for the understanding of how culture circulates.

Interestingly, Pietrasanta challenges many apparent contradictions in our most common assumptions about the dynamics of culture. This Italian community is a centuries-old traditional artisan workplace that perpetuates a Renaissance aesthetic, yet employs the most contemporary technologies and has incorporated into its repertoire the production of Modern Art. Though essentially a conservative and regional community, Pietrasanta could be said to have paradoxically joined in the colonialist project by exporting Catholic saints to the New World. In this blurring of the traditional and the modern, the local and the colonial, the orally passed-on traditions of ancient artisan techniques and the use of new technologies, Pietrasanta offers a place to question some of the premises of globalization and the hegemonic spread of Western ideas.

Among the questions I explore in my article are the following: What are the processes of commodification involved in the Pietrasanta enterprise? How does the value of labor travel with the value of objects? How does the layering of belief systems (Catholicism) or certain global aesthetics of, say, Modern Art, add value to the objects that travel? What is it – exactly – that the artisans of Pietrasanta are exporting: Catholicism, marble artisan technologies, works of art? And, how can

we understand these exports in the context of global economies, colonialism, and the circulation of culture.

Using a performative model (see Lee and LiPuma, 2002), I map folkloric concepts of cultural transmission onto contemporary discussions of the global marketplace. I consider how some of the theories of global capital work in a particular context that conflates many of the categories often discussed regarding cultural circulations.

Lee, Benjamin and Edward LiPuma 2002 “Cultures of Circulations: The Imaginations of Modernity” *Public Culture* 14, 1: 191-213.