International Border Studies Center, University of Gdańsk



Globality Forum

Borderlands Storytelling: Narratives and Performances of Epistemic Relatedness

May 21-23, 2024, Room 355, Faculty of Languages, University of Gdańsk

Sessions on Wed and Thurs held in room 355, floor 3, Neophilology Building

proceedings will be held here: https://maps.app.goo.gl/vtjoKWx7YnNw39yb9

SYMPOSIUM PROGRAM

Time slot	Wednesday, May 22, 2024 ROOM 355	Thursday, May 23, 2024 ROOM 355
9:30-11:00	**Session 1 - Keynotes** **Join Zoom Meeting** **h+ttps://uw-edu-pl.zoom.us/j/95686312540** Grzegorz Welizarowicz – Welcome address, *Mission Critical Studies: Report from the Field* Carlos Morton – *Playing Catholic: How Religion Seeps into My Work* David Malcolm – *"Let Them Call It. . . .": Colonial and Post-Colonial Confusions in Short Stories by Rudyard Kipling, Seán O'Faoláin, and Jean Rhys* **Chair: Grzegorz Welizarowicz**	**Session 5 - Graduate Session** **Join Zoom Meeting** **https://uw-edu-pl.zoom.us/j/92302557128** Veronika Mercieca *Maltese Women's Transnational Experiences in the 1950s through Maritime Journeys* María De Los Ángeles Bellido-Lora *Safeguarding Human Life at Sea: A Comprehensive Study on Maritime Borders and the Imperative of Human Rights-Based Migration Control* Alexis Angulo *Towards epistemological justice. Enrique Dussel and the analectic method* Aruanã Rosa *Xenoracism, borders, and the Other in Europe: reflections for decolonization* **Chair: Ross Aldridge**
11:00-11:20	**Coffee break**	**Coffee break**
11:30-13:00	**Session 2 - Literatures** **Join Zoom Meeting** **https://uw-edu-pl.zoom.us/j/92284912602** Jutta Zimmermann *Multi-Narratives: The Narrative Construction of Globality* Gordan Matas *Borderlands in the Novels of Amy Tan*	**Session 6 - American Borderlands and Indigeneity** **Join Zoom Meeting** **https://uw-edu-pl.zoom.us/j/97896903713** Ewelina Bańka *Margo Tamez's Dissident Stories of Indigenous Rivered Existence at the Texas-Mexico Border*

	Pere Gifra-Adroher *The American Frontier in Catalan Literature: The Case of J. M. Folch i Torres* **Chair: David Malcolm**	Dorota Kołodziejczyk *"When a body was more than a body and possible. One of its possibilities was to hold a river within it.*[1] *The archive as embodied relatedness of being in Native American poetry.* Jean-Marc Serme *Away from the `āina: Borderlands of identity, territory and cultural practices among the Kanaka/Native Hawaiian diaspora* **Chair: Ewa Antoszek**
13:00-14:00	**Lunch on your own**	**Lunch on your own**
14:00-15:30	**Session 3 - Creative Pedagogy Lab** **Join Zoom Meeting** **https://uw-edu-pl.zoom.us/j/91570460868** Santiago Vaquera-Vasquez –Pensamiento Fronterizo: *Pedagogical Reflections*	**Session 7 - Theater, Film, Television, Performance** **Join Zoom Meeting** **https://uw-edu-pl.zoom.us/j/97436867218** Zofia Kolbuszewska *The (Neo)Baroque Enfolding of a Crime Timescape in the Norwegian TV Series* Beforeigners Mirja Lecke *Border Thinking in Białowieża: Agnieszka Holland's "Zielona granica" (2023)* Tomaž Krpič *Breaking and Fixing Cognitive Boundaries: On Artistic Labour in Theatre and Performance* **Chair: Ross Aldridge**
15:30-15:45	**Coffee break**	**Coffee break**
15:45-17:15	**Session 4 - Migrations and Representations** **Join Zoom Meeting** **https://uw-edu-pl.zoom.us/j/98643856607** Basia Nikiforova *At the Crossroads of Personal and Global Perception: the Case of Sigita Maslauskaitė-Mažylienė* (ONLINE)	**Session 8 - SUMMING UP** **Join Zoom Meeting** **https://uw-edu-pl.zoom.us/j/91060260412** Lorena Calvo-Mariscal *Education and Training on Migration and Human Rights through European Teaching and Research Projects. The University of Cadiz and the Public International Law team's experience*

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	Yulia Kiselyova and Viktoriia Ivashchenko *Temporalities of Migrant Narratives: Evidence from the Oral History Project "Moving West: Ukrainian Academics in Conditions of Forced Migration (2014–2024)* Ewa Antoszek *Counternarratives: Border Artivism as a Counternarrative in Border Discourse(s)* **Chair: Ross Aldridge** **Discussion – Day 1 wrap up**	Martin Blaszk *Recourse to performance. Can individual performance add to an understanding of migration?* **Chair: Grzegorz Welizarowicz** grant proposals team building **Discussion**

PERFORMANCE WORKSHOPS

GÖZE SANER Walking/Presence/Agency Workshop

TUESDAY, 21 May, 13:15-15:15 (Sala Rady Wydziału)

The workshop will explore the relationality of the body in the act of walking and investigate how this can be used to inquire into issues connected with presence and agency, particularly in the way public spaces are configured. The workshop incorporates the use of an audio guide and is in two parts: the first part takes place indoors, in a large open space, and the second part occurs outdoors, on the streets of Gdańsk. Participants will need an electronic device (e.g. mobile phone) and earphones. They should also wear comfortable clothing for both indoor and outdoor activity.

MARTIN BLASZK Border Gnosis Workshop

WEDNESDAY-THURSDAY, May 22-23, Patio, Neofilologia building, University of Gdańsk - from 9:00AM

Based on methodologies of narrative exploration and creation proposed by the *Globality Forum*, the performance-workshop is in two parts. In the first part, the participants collect personal and published narratives of migration. They then engage in a process of nearby exploration (based on Ahlgren's nearby writing

(2021)) to create reactions to these narratives. The reactions are in the form of written or spoken texts, movement or object arrangement. In the second part of the workshop, participants build an installation consisting of concentric circles – a "circles upon circles upon circles" (Miguel cited in Welizarowicz 2022) pattern – to create a space where people can share their reactions to migration narratives. The two parts of the workshop run concurrently.
The title of the workshop is based on Mignolo's (2000) concept – "border gnosis" – the between space of those knowledges reified into global designs and those knowledges which are subaltern to them. The workshop is a continuation of practice as research into migration which has had iterations in a performance (*Two Night Walks – Three Borders*, Gdańsk, Sopot, Gdynia, 2023) and an installation (*Border Insight*, Vienna, 2023), both created by Martin Blaszk.
The workshop is open to students and staff of Gdańsk University, as well as *Globality Forum* attendees.

Literature:

Ahlgren, K., 2021, Poetic representations of migration narratives: A process of writing nearby. *Journal of Sociolinguistics*, 1–20, https://doi.org/10.1111/josl.12493
Mignolo, W. D., 2000, *Local histories/global designs: Coloniality, subaltern knowledges, and border thinking*. Princeton University Press.
Welizarowicz, G., 2022, (Re)Envisioning Borderlands: Towards a More Productive Paradigm, *Miscellanea Anthropologica et Sociologica*, 23(2), 56–75.

PARTICIPANTS:

1. David Malcolm (SWPS Warsaw) *"Let Them Call It. . . .": Colonial and Post-Colonial Confusions in Short Stories by Rudyard Kipling, Seán O'Faoláin, and Jean Rhys*
2. Carlos Morton (Professor Emeritus at Theater and Dance Department, University of California Santa Barbara)– *PLAYING CATHOLIC: How Religion Seeps into My Work*
3. Santiago R. Vaquera-Vásquez (Spanish and Portuguese Department, University of New Mexico Albuquerque) – Creative Pedagogy Lab: *Pensamiento Fronterizo*: Pedagogical Reflections
4. Lorena Calvo-Mariscal (OMHR and International Relations, University of Cadiz) – on the activities of the OMHR and Jean Monnet Module, coordinating a European grant project
5. María De Los Ángeles Bellido-Lora (Ph.D. student in Public International Law and International Relations at the University of Cadiz) *Safeguarding Human Life at Sea: A Comprehensive Study on Maritime Borders and the Imperative of Human Rights-Based Migration Control*
6. Jean-Marc Serme (UBO Brest) *Away from the `āina: Borderlands of identity, territory and cultural practices among the Kanaka/Native Hawaiian diaspora*
7. Gordan Matas (Department of English, Faculty of Humanities and Social Sciences, University of Split) *Borderlands in the Novels of Amy Tan*

8. Jutta Zimmerman (Christian-Albrechts-University Kiel) *Multi-Narratives: The Narrative Construction of Globality*
9. Martin Blaszk (IBSC UG) – *Border gnosis workshop* and paper *Recourse to performance. Can individual performance add to an understanding of migration?*
10. Ross Aldridge (IBSC UG) – chair, discussant
11. Grzegorz Welizarowicz (IBSC UG) – chair, discussant*, Mission Critical Studies: Report from the Field*
12. Tomaž Krpič (Faculty of Social Sciences, University of Ljubljana) *Breaking and Fixing Cognitive Boundaries: On artistic labour in theatre and performance*
13. Pere Gifra-Adroher (Universitat Pompeu Fabra, Barcelona) *The American Frontier in Catalan Literature: The Case of J. M. Folch i Torres*
14. Yulia Kiselyova (V. N. Karazin Kharkiv National University) *Temporalities of Migrant Narratives: Evidence from the Oral History Project "Moving West: Ukrainian Academics in Conditions of Forced Migration (2014–2024)*
15. Viktoriia Ivashchenko (V. N. Karazin Kharkiv National University and Museum of the Eastern Territories of the Old Polish Republic in Lublin), *Temporalities of Migrant Narratives: Evidence from the Oral History Project "Moving West: Ukrainian Academics in Conditions of Forced Migration (2014–2024)*
16. Alexis Angulo (PhD student in the Doctoral School of the Humanities at University of Warsaw) *Towards Epistemological Justice. Enrique Dussel and the Analectic Method*
17. Ewa Antoszek (Center for American Studies, Department of British and American Studies, Maria Curie-Skłodowska University, Lublin) *Counternarratives: Border Artivism as a Counternarrative in Border Discourse(s)*
18. Ewelina Bańka (Department of American Literature and Culture at the John Paul II Catholic University of Lublin) *Margo Tamez's Dissident Stories of Indigenous Rivered Existence at the Texas-Mexico Border*
19. Zofia Kolbuszewska (University of Wroclaw) *The (Neo)Baroque Enfolding of a Crime Timescape in the Norwegian TV Series* Beforeigners
20. Dorota Kołodziejczyk (University of Wroclaw) *"When a body was more than a body and possible. One of its possibilities was to hold a river within it." The archive as embodied relatedness of being in Native American poetry.*
21. Mirja Lecke (Slavic Literatures and Cultures at the University of Regensburg) *Border Thinking in Białowieża: Agnieszka Holland's "Zielona granica" (2023)*
22. Veronika Mercieca (MA student maritime specialisation Leiden University) *Maltese Women's Transnational Experiences in the 1950s through Maritime Journeys*

23. Basia Nikiforova (Lithuanian Culture Research Institute, Vilnius), *At the Crossroads of Personal and Global Perception: the Case of Sigita Maslauskaitė-Mažylienė* (ONLINE)
24. Aruanã Rosa (PhD student in Public Policies at the University of Aveiro, Portugal) *Xenoracism, borders, and the Other in Europe: reflections for decolonization*
25. Göze Saner (Goldsmiths University of London) - Tuesday May 21, 2024 – 14:00-15:30 Göze Saner workshop, 15:45-17:15 - Göze Saner Seminar

ABSTRACTS:

Alexis Angulo
Towards epistemological justice.
We are living in "a world" where the cognitive experience of the white male has been imposed to others. This violent univocity claims its universality by dispossessing the other of their own subjectivity, and their ability to speak and develop his own cognitive experience, causing a dissonance.
This latter affects also Europeans. By focusing only on the Eurocentric experience, the West is not only being oppressive with the Other, it is also denying itself the chance to know reality, something that only can be found in the encounter with the outside, in recognizing that each of us is finite.
In my contribution I will make a reflection on Enrique Dussel's Philosophy of Liberation, a Latin American philosophy.
I will also explain the analectic method as an alternative to any kind of dialectic. As Dussel argues, the dialectical method is the dominating expansion of the totality from itself. The philosophy of liberation is about trusting the Other. To be aware of our own limitations to know him. To believe that there is more than one way to see the universal and many ways to build subjectivities. It is the philosophy of the oppressed what will tell us what is fair and what is not.

Ewa Antoszek
Border Artivism as a Counternarrative in Border Discourse(s)
Michael Gonchar begins his 2019 article on borders in *New York Times*, "Deconstructing the Wall: Teaching About the Symbolism, Politics and Reality of the U.S.-Mexico Border," with a seemingly contradictory statement: "Walls protect. Walls divide. " Then he goes on to explain his standpoint, claiming that "Both these statements are true. Yet perhaps no issue represents the deep political chasm separating this country as a wall — a "big, beautiful wall" in the words of President Trump." And even though a few years have passed since this article was published, the idea of walling-off nation-states has not receded. Conversely, walls as physical markers of the border have been erected in unprecedented numbers during the second and third decades of the 21st century and it seems

impossible that they will disappear any time shortly. In that sense walls reinforce what should be now an outdated concept of a nation-state with fixed and impermeable borders at their edges, that prevent both intrusions and visits. Attempts at challenging the status quo meet with mixed reactions from both sides of the border. The aim of my presentation is to analyze and compare selected examples of border artivism from Mexican-American and Polish-Ukrainian border to show how they can function as a counternarrative in border discourse, turning borderlands into contact zones and thus providing alternatives in border discourse(s).

Ewelina Bańka

Margo Tamez's Dissident Stories of Indigenous Rivered Existence at the Texas-Mexico Border

In my presentation I will analyze examples of Margo Tamez' multifaceted work, with a special focus on her poetry (*Raven Eye*, *Father* I *Genocide*), photography, and social activism. A Lipan Apache poet, herstorian, and Indigenous rights activist, Tamez continuously challenges Euro-American imperial agendas and genocidal practice that have fragmented and traumatized generations of Lipan Apaches (Ndé Dene) inhabiting the area of south Texas and Lower Rio Grande - the Big Water Country. In her artistic dissidence against land dispossession and state-sanctioned violence, Tamez portrays the Texas-Mexico borderland region as "an open-air-detention-hall" created according to a settler-colonial, heteropatriarchal view of the world. The view, as Tamez emphasizes, essentially negates Indigenous existence in American history and demonizes the river-hugging communities, framing them as a homogenous mass of "border peoples" – pawns to be eliminated in a politically-charged war on terror and illegal immigration. Tamez's artistic work centers on documenting and revitalizing Lipan Apache memory and knowledge system grounded in Ndé Dene rivering epistemology of ancestral relationships to land/place and community. The *landguage* of Tamez's stories becomes a thread that mends the torn fabric of the Apache communities living on both sides of the border, reconnecting them with their traditional homelands and becoming a source of their cultural identity. Restoring and preserving Ndé Dene rivered memories, the poet's work herstorizes her people's presence in the region and assures their rights to self-determination.

María de Los Ángeles Bellido-Lora

Safeguarding Human Life at Sea: A Comprehensive Study on Maritime Borders and the Imperative of Human Rights-Based Migration Control

The proposed paper examines the challenges surrounding maritime migrations, with a focus on the loss of lives at sea and the urgent need to prioritize the protection of human rights for those undertaking these perilous journeys. In this regard, Southern European shores have become the final destination for thousands of people deciding to brave the sea to escape situations of poverty, instability, and danger in their home countries.

Highlighting the use of unseaworthy vessels for these journeys, often overcrowded and in unsanitary conditions, European countries are faced with the ethical imperative to ensure the safety and well-being of those undertaking hazardous maritime crossings, while the argument for strengthening and securitizing maritime borders resonates increasingly in various political forums. Despite the increasing influx of irregular arrivals in recent years, existing regulatory frameworks often fall short in addressing the unique challenges posed by maritime routes.

The presentation underscores the need for a holistic approach that not only recognizes the complexity of maritime migrations but also places the safeguarding of human rights at its core. It delves into the collective response of European nations and third states, analyzing the effectiveness and limitations of cooperation in the context of search and rescue operations at sea.

By examining a case study on the Spanish Coast and highlighting gaps in the current legal landscape, this paper seeks to contribute to the current discourse on maritime migration, urging policymakers to rethink and recalibrate existing approaches. It calls for a paradigm shift towards an approach that places the human element at the center of maritime migration control, ensuring protection, dignity and respect for human rights as guiding principles in the face of this humanitarian challenge.

Martin Blaszk

Recourse to performance. Can individual performance add to an understanding of migration?

The paper describes a performance (*Two Night Walks – Three Borders*) and installation (*Border Insight*) created by the author in May 2023 and asks whether they added to an understanding of the migrations that are taking place across the world at the present time. In doing so, it refers to the article, *The Call to Performance*, in which Norman K. Denzin (2003) builds the case for using a performance-based approach for carrying out symbolic interactionist inquiry. The paper also draws upon the writings of researchers concerned with border and the borderlands who call for a re-examination of the narratives that determine our views on the global and local, relations between ideas and people (Glissant cited in Mignolo 2000), how we view leading and secondary narratives (Mignolo 2000) and the quality of connections between those narratives (Chang 2011). In the conclusion, the author summarizes the activities of a workshop specially created for *Globality Forum* and poses the question of what it actually revealed about understandings of migration.

Literature:

Chang, D. A., 2011, Borderlands in a World at Sea: Concow Indians, Native Hawaiians, and South Chinese in Indigenous, Global, and National Space, 1860s-1880s. *Journal of American History*, 98, 384-403.

Denzin, N.K., 2003, The Call to Performance. *Symbolic Interaction*, Volume 26, Number 1, 187-207.

Mignolo, W. D., 2000, *Local histories/global designs: Coloniality, subaltern knowledges, and border thinking.* Princeton University Press.

Lorena Calvo-Mariscal

Education and Training on Migration and Human Rights through European Teaching and Research Projects. The University of Cadiz and the Public International Law team's experience

At the University of Cadiz, the Research Group "Centre for International and European Studies of the Strait Area", directed by Dr Alejandro del Valle, has more than 20 years of experience in research, dissemination and teaching on issues related to immigration and human rights in the Strait of Gibraltar Area.

This experience has been consolidated thanks to the award by the European Commission of the Jean Monnet Centre of Excellence, "Migration and Human Rights in the European External Borders", which has served as a transnational centre for research and dissemination of European studies, focusing on values, fundamental rights and the rule of law at the borders of Southern Europe. The main activities have been the development of the Bilingual Master's Degree in International Relations and Migration (International and European Studies), the organisation of conferences and round tables with NGOs in the field of migration, and also the organisation of dialogues on the EU, European values and migration in secondary schools.

We continue the activities of the Centre of Excellence with the new project awarded by the European Commission in 2022. This is the Jean Monnet Module "European Identity and Values at the European External Borders. The European Neighbourhood from the Baltic to the Mediterranean" and, among other

activities, aims to contribute to the common but differentiated visions of countries that are part of the European Neighbourhood to the East and South along with Russia on European Values and identity in the external borders.
Also, in the framework of the SEA-EU Alliance, the European University of the Seas, we coordinate the SEA-EU Observatory for Migration and Human Rights with nine universities. Within the framework of this observatory, we try to address a social problem common to the territories and environments of the SEA-EU partner universities: the link to the sea and the need to deal with maritime migration issues. The territory of the partner States, as States with external borders, is linked to the particular problem of borders and immigration: control of external maritime and port borders, immigration and human rights.

Pere Gifra-Adroher (Universitat Pompeu Fabra) pere.gifra@upf.edu
"The American Frontier in Catalan Literature: The Case of J. M. Folch i Torres"
Josep Maria Folch i Torres (1880-1950) was without a doubt the most prolific writer of children's and juvenile literature in Catalonia during the first decades of the twentieth century and up to the end of the Spanish Civil War. Thanks to his extremely popular short novels, which ranged from sentimental stories to adventure fiction, thousands of Catalan young readers became literate in a language that for many generations had been either persecuted or rendered as inferior under a strong diglossic situation. In many of his books, one of the literary strategies that he drew on was the recreation of distant, exotic lands and peoples, which allowed him not only to keep his usual fans entertained but to win new ones. In two of his novelettes, *Per les terres roges* [*Through the Red Lands*] (1912) and *Fugint de les terres roges* [*Escaping from the Red Lands*] (1922), Folch i Torres employed the American Frontier as a backdrop for the adventures of his Catalan characters abroad. Even though he did so at a time when, according to historian Frederick Jackson Turner, the frontier was considered officially closed, this paper argues that his plots tend to demonstrate the opposite. The themes, narrative strategies, and border aesthetics he employs present a dynamic frontier still peopled with good and bad Indians alongside white settlers subject to constant threats. Moreover, he sublimates the grandeur of the American landscape through the exoticizing fantasies of one of his main characters, a painter in search of the picturesque. By incorporating the American Frontier to the Catalan "literary polysystem", to use Itamar Even-Zohar's term, these novels enacted, in short, the same type of cultural work that the western books of Emilio Salgari or Karl May respectively played, for example, within Italian and German literature.

Viktoriia Ivashchenko, Yulia Kiselyova
Temporalities of Migrant Narratives: Evidence from the Oral History Project "Moving West: Ukrainian Academics in Conditions of Forced Migration (2014–2024)"
Temporality holds particular significance for migrant narratives, as the foreign space surrounding individuals prompts them to delve into the past and reconsider the future, thereby influencing the process of crafting a new identity. Out presentation focuses on the migration experience of Ukrainian scholars during the Russo-Ukrainian War: its forced nature further complicates self-reflection across different temporal layers, particularly due to the uncertainty of the future ("situated future"). Therefore, under such circumstances, it is important to explore the reference points in the past and present chosen by forced migrants, which events of their own lives or historical past they turn to when creating an autobiographical narrative, as well as how professional historical knowledge influences the process of constructing biographical experience, professional and migrant identity as a whole. Thus, we will address the question of how traditional tasks of historical reflection are reinterpreted within the framework of border time and the extreme conditions of war.

Zofia Kolbuszewska

The (Neo)Baroque Enfolding of a Crime Timescape in the Norwegian TV Series *Beforeigners*

"The past is a foreign country: they do things differently there," the opening sentence in L.P. Hartley's novel *The Go-Between*, provides a precious insight that may serve as a point of departure for this paper's reflection on the (neo)baroque enfolding of crime timescape (as opposed to the crime scene) which approximates the dynamic of Édouard Glissant's écho-monde) in the Norwegian TV series *Beforeigners*. The theoretical perspective for the examination of the series is provided by Glissant's poetics of relation with its emphasis on generative time that subordinates space and the circularity of nomadism that abolishes the relationship between the center and periphery, as well as his employment of the baroque as a unity-diversity way of being-in-the-world. By evincing the TV series's Oslo as a node in a network of global processes and a space of chrono-diversity, the show makers imaginatively invoke the concerns inherent in contemporary globality. Set in a near future, the investigation in *Beforeigners* Season 1&2 of crimes committed by or ascribed to chrono-nomads, i.e. refugees from different epochs of Norwegian history, who seek asylum in Oslo, uncovers chrono-human-trafficking and provides a complex commentary on multiple tensions inherent in nomadism and generated by diversity.

Dorota Kołodziejczyk

"When a body was more than a body and possible. One of its possibilities was to hold a river within it." The archive as embodied relatedness of being in Native American poetry.

Native American poetry in the US emerges out of a condition of impossibility: it seeks to express the memory and experience of genocide and loss, and it looks for (re-creates, re-imagines, re-produces, regenerates and revives) archival resources whose existence is precarious. In this sense, it is a survivalist mode of writing premised on rejecting, or undoing, the confines of colonial modernity and developing its unique poetics of embeddedness in experience, witnessing, and the embodied relatedness of being. Native American poetry speaks from the border of modernity, both as a voice pushed to this precarious location historically, and as a voice showing what the border of modernity means.

The purpose of my presentation is to investigate the archive which Native American poets build upon in their writing (which also means: they recover, reinvent, recuperate it). It is a composite archive located at the borderland made up of (colonial) difference between an English as a colonial cultural universe, and the Native American heritage (language, narratives, memory) which recovers the word as agential symbol - embodied force operating from language-self-place as indigenous sensibility. I propose to see such archive as phenomenon in Karen Barad's understanding - an instance of ontological entanglement (*Quantum Entanglements*…) creating indigenous *gnosis*. Effectively, Native American poetry activates a dialogue between two epistemologies – one belonging to the settler English, another to the indigenous nations' subalternized knowledge systems – as two interacting sides of modernity.

In my reading of Natalie Diaz, Joy Harjo, and Simon Ortiz, the archive comprises memory cultures and technologies of imagination that seek to obliterate the division between matter and spirit, the historical and the mythic, human and non-, animate and inanimate and, in this way, de-subalternize the native nations' onto-epistemologies. In its unique aesthetics challenging language and world-image perpetrated as coloniality of power, the archive of Native American poetry constitutes border gnosis in Walter Mignolo's proposition of knowledge challenging colonial difference.

Tomaž Krpič

BREAKING AND FIXING COGNITIVE BOUNDARIES. On artistic labour in theatre and performance

The purpose of this paper is to present and explain the process of the artist's cognitive negotiation of boundaries during the creative process in theatre and performance.

In our daily lives, we tend to use the term 'border' in a purely geographical, spatial sense. The border usually means an administratively defined physical line separating two or more pieces of land belonging to different political entities. But as sociologist Eviatar Zerubavel (1992) points out in his book *Terra Cognita: The Mental Discovery of America*, borders are always mental as well as physical. Borders are negotiated not only on land, but also in our minds. This paper uses Zerubavel's (1997) typology of mind - rigid, fuzzy and flexible mind, developed in his book *Cognitive Mindscape: An Invitation to Cognitive Sociology* - to show how theatre artists and performers deliberately and playfully deconstruct cognitive boundaries in order to create new ones.

I will use the artistic production of several Slovenian artists - Loup Abramovici, Tomaž Grom, Teja Reba and Špela Trošt - as an empirical springboard for analysing and interpreting the process of perception, contestation, rejection, and revolt against the established economic context in which Slovenian artists have been forced to work in recent decades since the change of political system in the early 1990s. The artworks in question are Teja Reba's performance *Delo iz ljubezni* (*Made with Love*, 12 January 2015, Stara Mestna elektrarna - Bunker Ljubljana), Loup Abramovici's, Tomaž Grom's, Teja Reba's, Špela Trošt's performance series *Na delo!* (*Let's Work!*, 2022-2023) and Teja Reba's and Špela Trošt's *Praznik dela* (*Labour Day*, 24 April 2023, Stara Mestna elektrarna - Bunker Ljubljana). The performers use the concept of love to construct a fuzzy mind to critically address their position of precarity based on the rigid mind during their work on stage, which could be seen as an example of the flexible mind.

Selected references

Krpič, Tomaž. 2006. Umetnost in kritika kultur strahu v luči kognitivne sociologije. Teorija in praksa 43 (3-4): 523-539.

Zerubavel, Eviatar. 1992. Terra Cognita: Mental Discovery of America. New Brunswick, New Jersey: Rutgers University Press.

Zerubavel, Eviatar, 1997. Social Mindscapes: An Invitation to Cognitive Sociology. Harvard University Press, London.

Mirja Lecke

Border Thinking in Białowieża: Agnieszka Holland's "Zielona granica" (2023)

This presentation embarks on an exploration of the border regimes and associated epistemological orders in the Białowieża forest on the Polish-Belarusian border. Central to this endeavor is an analysis of Agnieszka Holland's film "The Green Border," wherein the border emerges as a multifaceted construct manifesting across three distinct domains: the terrain, the virtual, and the realm of imagination. In presenting those domains in their entanglements and frictions, Holland employs border gnosis. She critically reassesses and deconstructs what decolonial criticism would call the global designs of securitization discourse ("protecting Europe") and geopolitical tactics (redirecting migration routes to destabilize peripheral regions), revealing their tangible impact on the lives and deaths of migrants as well as their re-scaling of temporal and spatial orders.

In unraveling the power dynamics perpetuated by these global designs we should also investigate local perspectives, particularly those of the Belarusian and Tatar minorities, whose agency is often suppressed (insights will be gleaned from various statements of Wojciech Siegień). Moreover, Białowieża serves as an arena for renegotiating foundational borders, among them the nature-culture divide in a global economy. The forest is a nature reserve and tourist asset, an

obstacle, danger, and hiding place for migrants and animals, but also a resource at the provision of the Polish state that extracts wood on a large scale, purportedly to safeguard the primeval forest from bark beetle infestation.
Drawing on historical precedents, I include Russian imperialist views on the region and show the colonial treatment of both human and non-human life in Białowieża, as depicted through the narratives of Aleksandr Kuprin's hunting and love stories (around 1900). Through this interdisciplinary inquiry, I endeavor to shed light on the complexities of borderland dynamics and the potential of Mignolo's border gnosis in its analysis.

David Malcolm
"Let Them Call It. . . .": Colonial and Post-Colonial Confusions in Short Stories by Rudyard Kipling, Seán O'Faoláin, and Jean Rhys
Some colonial and post-colonial literature highlights the epistemological and existential confusions of colonialism and post-colonial situations, and, indeed, impossibilities of understanding if not of action. Such a concern is worth commenting on since much colonial literature is concerned with intervention and agency, while much post-colonial literature presents resistance to the colonizing other (Boccardi 2008; Parker 2008). But irresolution and uncertainty mark three texts drawn from British colonial writing and Irish and British post-colonial writing. They are: Rudyard Kipling's "On the City Wall" (1889), Seán O'Faoláin's "Midsummer Night's Madness" (1932), and Jean Rhys's "Let Them Call It Jazz" (1968).
"On the City Wall" is a complex text. On one hand, it is about the assertion of British power over an old Sikh opponent of British rule and over a rioting mob. It offers some traditional stereotypes of Eastern characters – the temptress Lalun, the educated Wali Dad. It has a knowing and confident British narrator. But, on the other hand, the Indian characters are central to the story, and are more complex and interesting than most of the British ones. British superiority is queried continually in the text. The clever British narrator occupies a very ambiguous position between rulers and subject, himself entertains subversive imaginings, and finally is shown not to be nearly as clever as he thought.
"Midsummer Night's Madness" is set during the height of the Anglo-Irish War of 1919-1921, but was published (not in the Irish Free State, where it was banned) in 1932, along with several other stories about those times, ten years after the British withdrawal from the southern part of Ireland. The narrator is an IRA officer who travels into the countryside around Cork to investigate the inactivity of a local unit. He stumbles into a complex triangle linking an old Anglo-Irish landowner, a gypsy woman, and the useless battalion commander. The story is an intricately knotted historical and political text, attempting to deal with the tangled relations of a time of rebellion and change, itself the result of centuries of antagonism and mistrust. It does nothing to glamorize the dispute, and gives both sides (the colonial and the anti-colonial) their full voices. It brings conflict down to a human level, which it views with complexity, austerity, and humanity. In post-independence southern Ireland it was a brave text, part of O'Faoláin's lifelong critique of his land, its myths, its politics, and its mores.
In "Let Them Call It Jazz," the protagonist and narrator is Selena Davis, a Black West Indian in London in the 1950s. She is one of Rhys's extensive cast of white and Black outsider women in largely male worlds that use and ignore them. Selena meets the uncomprehending and punitive reactions of white England to her difference. She ends up briefly in prison. Even her song from Holloway is appropriated by an acquaintance and turned into a commodity. Her resistance to the hostile world is to survive and maintain a modicum of her vitality.
All three stories present colonial and post-colonial worlds as sites of conflicting and confusing epistemological and existential dilemmas and identities. Colonial and post-colonial power is challenged, but resolutions are ambiguous.

Veronika Mercieca

Maltese Women's Transnational Experiences in the 1950s through Maritime Journeys



A woman bids farewell to her family before leaving for Australia in the 1950s. Source: Migrants Commission Archive

The proposed contribution is based upon a master's thesis that will be submitted for the completion of a global and colonial history MA programme with a maritime specialisation offered by Leiden University. The thesis seeks to place and record the seaborne migratory experiences of Maltese women in the aftermath of the second world war – specifically by zoning in on their voyages from Malta to Australia. While much has been written about Malta's socioeconomic, colonial, and political landscape during this time period, women's narratives, particularly those involving mobility and transnational interactions, have been pushed to the sidelines. Thus, this project seeks to shed light on Maltese women's multifaceted experiences, questions of individual agency and identity, and their relationship to larger colonial networks of population control, maritime travel, work, and migration. Given that many women crossed alone or with children to join their husbands, and that there have been many instances of return journeys, this work will also focus on how the tension between love at a distance and love for home have shaped these women, and by extension their families', trajectories and choices.



Maltese migrant nanny in traditional Maltese garb (għonnella) surrounded by British-Australian family. Source: private family collection

Objectives:

(1) To analyse the lived experiences of Maltese women during boat crossings and travel journeys, including their challenges, aspirations, and shifting understandings of home, applying and exploring the idea of the ship as a heterotopia.

(2) To examine the motivations behind Maltese women's boat crossings and travel journeys, as well as the socio-cultural, economic, colonial and political factors that influenced Maltese women's decision-making processes.

(3) To investigate the role of gender dynamics and societal expectations in shaping Maltese women's experiences within the context of maritime travel and migration, providing insights on broader themes of transnationalism, identity formation, and community building.

(4) To amplify the voices of marginalized groups, promoting inclusivity and diversity in historical narratives.

Methodology:
This research will employ a multi-method approach, combining oral history interviews, analysis of written documents, photographs, and examination of archival sources. Oral history interviews will be conducted with female participants who have firsthand knowledge. Written documents such as personal diaries, letters, and memoirs will also be scrutinized to capture individual narratives and collective themes. Additionally, archival sources (such as passport applications) and documents from relevant institutions will be utilized to contextualize the broader socio-political context of Malta and its impact on these women's lives.

Gordan Matas
Borderlands in the Novels of Amy Tan
As multiculturalism started gaining momentum in the 1960s and the '70s the WASP cultural supremacy was challenged by other voices such as Asian American, African American, Latino American and Native American, to mention just a few of the most prominent emerging groups. Particularly interesting was Chinese American female writing since Chinese women were doubly marginalized in the United States: they were marginalized as women by their own culture and they were marginalized as "inassimilable" immigrants by the dominant American culture. Amy Tan in particular has drawn significant attention because she has been one of the most prominent Chinese American authors ever since her first novel appeared in 1988. Her novels explore the unique position of the first- and second-generation Chinese Americans and their borderlands experience as well as their search for identity. Amy Tan's representation of Chinese-American borderlands experience reveals complex cultural, historical and sociological circumstances that have shaped the unique position of Chinese Americans. Tan has described the borderlands experience as a painful experience, since her Chinese American characters are depicted are neither completely assimilated nor excluded from the society. However, it does not necessarily need to be seen as a traumatic experience. Biculturalism can also be viewed as a unique opportunity to create one's life using the best characteristics of all cultures that are available.

Carlos Morton
Playing Catholic: How Religion Seeps into My Work
Author Carlos Morton discusses some of his plays with Catholic themes beginning with *El Jardin*, a Chicano vision of the fall of man where Dios is a "big ranchero," La Serpiente is a "vato loco," Adan a "Jesus Freak," and "Eva" an independent woman who wants to explore the world outside of so-called Paradise. He will also describe *Romero de las Americas,* a play about the life and death of Oscar Romero, Archbishop of El Salvador, who was killed by a sniper while saying mass, and *Trapped in Amber,* a play about the history of Gdansk which included a scene about a pedophile priest that was censored during the production.

Basia Nikiforova
At the Crossroads of Personal and Global Perception: the case of Sigita Maslauskaitė-Mažylienė
For those engaged in the visual and narrative arts, the notion of the border is an ambivalent phenomenon including a physical reality imposed on the landscape by historical circumstances. It is the subject of imagination, representation, and visualization. The presentation examines the relativities between the so-called de- and re-territorialization of borders and their materialized visual image. The Eastern European archaeology of historical memory uses three important markers: memories of exile, deportation, and migration explored in visual art practices. Furthermore, the new materialist definition of performativity and

diffraction also allows the interactions of artworks and the public to be explained in new ways. We meet with new efforts to construct and reconstruct memories to give them both a new dimension and a new level of awareness.
Not every painting tells a story. Sometimes it is barely a static image. Which tools can artists use to create a story that stimulates emotions? Every artist in their way tries to create a unique metaphorical image that will tell their visual story. In the case of Sigita Maslauskaitė, her project *By the Rivers of Babylon* is remarkable for their devotion to the migrant's subject and the variety of forms used. At the same time, we feel her personal and autobiographical notions and her refreshing of the processes that public opinion may regard only as a new inevitable reality. She felt the desire to get rid of herself, to escape from herself in order to survive. In various areas, this topic was of concern to her, but only the events of recent years in Europe, the turmoil in the Middle East, the media outlets for refugee flows have finally pushed and inspired Maslauskaitė with the desire to implement that.
Keywords border, creativity, historical memory, migration, visual art,

Aruanã Rosa
Xenoracism, borders, and the Other in Europe: reflections for decolonization
Abstract: Contemporary societies have been confronted with social, political, economic, and cultural phenomena that highlight weaknesses in the recognition of democratic and humanitarian precepts for certain population groups. In this sense, racism, and xenophobia, as a growing problem for political societies, have, in their variations, crossed world history as a system marked by power relations based on racial criteria. In this way, we seek with this presentation to reflect, from a perspective of structural decolonization, the symbols and ideas embodied in the exclusions caused in European territories, and in the constant attempt to control and direct policies to racialized bodies in their borders.
Keywords: Xenoracism; Decolonization; Borders; Immigration.

Göze Saner
Seminar–Tuesday 21 May, 16:45-17:15, (Sala Rady Wydziału) - In the seminar, Göze will revisit her solo performance *ev-de-yol-da / at-home-on-the-road* (2010-2011) and discuss how sharing its devising process in community theatre in *Göçmen Adımlar / Migrant Steps* (London, 2014) and later as part of the urban regeneration project *Spazio Teatro* with Laqup and Alma Teatro (Turin, Italy, 2017-2018) informed and transformed her understanding of performer's presence as intricately linked to political and public presence.

Jean-Marc Serme
"Away from the `āina: Borderlands of identity, territory and cultural practices among the Kanaka/Native Hawaiian diaspora"
The 2020 revealed a fact that everyone had been suspecting: there are now more Native Hawaiians living on the Continent than in the islands. The ceaseless flow of Kānaka (Native persons) leaving the archipelago is looking for cheaper housing, better economic opportunity, and a more fulfilling life. For many, moving out is heartrending, but it is worth it. Illustrating anthropologist Epeli Hauʻofa's claim that "The world of Oceania is not small; it is huge and growing bigger every day," (1994), it seems that Kānaka have expanded their borderlands of expectations and identities to California or Utah as extension of the sacred homeland, the `āina.

As Samoan poet Terisa Siagatonu writes in her poem, “Indigenous diaspora finds home everywhere/my people survive.” (“For us.”, The establishment of Na Lei Makalapua (Mainland Council), founded in 2019 to oversee the Hawaiian Civic Clubs recognized in the Continental U.S. and Alaska, has shown increasing adaptation and development of diasporic communities in historically significant places in the American West. This paper will use a multi-scalar approach in order to study the fluid ability of displaced Hawaiians to make everywhere they go a part of aloha `āina without ever forgetting where they came from.

Santiago R. Vaquera-Vásquez
Lab: *Pensamiento Fronterizo*: Pedagogical Reflections
This lab is designed to reflect on *pensamiento fronterizo* (border thinking) as a pedagogical tool for questioning borders and border spaces. Specifically, the aim of the lab is to develop materials for adding a creative component to a course. Divided in two parts, the first will be a discussion on past workshops sponsored by the IBSC as well as projects that I have worked on in my classes. The second will be devoted to discussing potential strategies for introducing creative projects into a course. By having students reflect on a border issue through a creative practice, the students engage in alternative modes of practice to undertake a project. These alternative modes might point towards a *pensamiento fronterizo* or a migratory aesthetic. By the end of the period, the hope is to offer a toolkit that can be modified in different courses.

Jutta Zimmermann
Multi-Narratives: The Narrative Construction of Globality
Global novels (such as Denis Mitchell’s *Cloud Atlas*, Yaa Gyasi’s *Homegoing* or Bernadine Evaristo’s *Girl, Woman, Other*) that deal with the legacies of European colonialism often take the form of multi-narratives, i.e. they are constituted by the juxtaposition of heterogeneous single narratives that together form the bounded artifact of the novel. Such texts present multiple, often seemingly unconnected and disparate plots, characters, settings, and/or narrative perspectives. The relation of the distinct single narratives is non-hierarchical, i.e. the single narratives are set aside each other rather than one being embedded in the other. To give expression to the spatial rather than temporal organization of the overall narrative, I refer to the single narratives as local, and to the overall as global narrative. This terminology reflects the affinity of multinarrative form to Glissant’s concept of globality with its focus on local cultural traditions and their potential to challenge and subvert the totalizing claims of Western civilization.
Constituted by a boundary which brings into being the distinct local narratives, multi-narratives require readers to overcome the disruption of linearity through a continuous process of relating the single narratives to each other. The boundary’s dual function to divide and unite is manifest in the differences/contrasts and similarities/parallels between the local narratives. Integration into the overarching global narrative is not a given but needs to be produced by readers who constantly negotiate the centripetal homogenizing and the centrifugal fragmentizing forces manifest in the text. In my presentation, I will explore the potential of multi-narrative texts to engage readers in an active process of weighing, assessing, and evaluating the heterogeneous, competing positions, claims, and ideas of the local narratives within the context of the novels’ overall global narrative. Drawing on global novels from Black or South Asian diasporic or Indigenous literatures, I will explore the strategic use of multiple, competing narratives for the purpose of constructing globality.

BIOS:

Ross Aldridge is a cultural historian whose research interests focus on the fields of Border Aesthetics and Border Narratives as they relate to the themes of national identity, protest, and performance. He is particularly interested in the symbolic importance of relict borders in connection with the construction of British and English national identity. He is currently a lecturer in the Department of Applied Linguistics at Gdansk University, where he mostly teaches practical English courses, but he originally completed a PhD at the University of Reading, UK, on the cultural history of the First World War. ross.aldridge@ug.edu.pl

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Ewa Antoszek
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Ewelina Bańka is Assistant Professor in the Department of American Literature and Culture at the John Paul II Catholic University of Lublin, Poland. She has written numerous articles on Indigenous literature, border fiction and art, as well as co-edited two volumes: *Americascapes: Americans in/and Their Diverse Sceneries* (2013) and *Borderlands: Art, Literature, Culture* (2016). She is the author of *View from the Concrete Shore: Visions of Indian Country in the Works of Silko, Vizenor, and Alexie* (2018) and the guest editor of the forthcoming issue of *Roczniki Humanistyczne* (*Annals of Arts*), vol. 11 *Anglica*, 2024. Currently she is working on a project that focuses on Indigenous literature as an anti-imperialist challenge to settler colonial history and culture as well as to state impunity manifested by the ongoing militarization of the U.S.-Mexico border.

María de Los Ángeles Bellido-Lora. Ph.D. student in Public International Law and International Relations at the University of Cadiz (Spain).
Affiliation: Jean Monnet Centre of Excellence "Migrations and Human Rights in Europe's External Borders." University of Cádiz (Spain)
She is currently pursuing a Master of Laws (LL.M.) in International Law at the University of Malta.
She has graduated in Law and Business Management from the University of Cádiz. She holds a Master's degree in International Relations and Migration from the University of Cadiz. She is a Research Member of the Jean Monnet Centre of Excellence "*Migration and Human Rights in Europe's External Borders*", as well as member of the Research Group "*Centro de Estudios Internacionales y Europeos del Área del Estrecho*" -SEJ 572- , of the Andalusian Research Plan, directed by Dr. Alejandro del Valle Gálvez. She is also a research member of the Observatory on Migration and Human Rights in the framework of the SEA-EU.
She has participated in the III International Annual Conference of the Jean Monnet Centre of Excellence "Migrations and Human Rights in Europe's External Borders ", organised by the Jean Monnet Centre of Excellence of the University of Cadiz and the Université Abdelmalek Essaadi, with the Communication "Immigration and maritime rescue in the Strait: Cooperation between Spain and Morocco". She has participated as a research assistant in the Horizon

2020-funded project **“PROTECT: The Right to International Protection. A Pendulum between Globalization and Nativization?”**, led by the University of Bergen (Norway). Her research experience focuses on migration issues in the Western Mediterranean, maritime search and rescue, human rights, asylum and refuge, and bilateral relations between Spain and Morocco, including territorial and border disputes.

Martin Blaszk is the author of exhibitions, installations and performances in Great Britain and Poland. Co-founder and member of artistic collectives “Whiskey Tower Studio” (1984-1988), “kowboj.pl” (2005-2010) and “StudioSzkic” (2008-2013). Martin has dealt with personal experiences of migration in installations and performances. These include: 1. *Historia* (*History*) – installation, Galeria BWA, Zielona Góra, Poland (1990); 2. *Limited Access* – performance, Riverside, Newcastle Upon Tyne, England (1999); 3. *His Father’s Voice* – sound and cinema installation, Tyneside Cinema, Newcastle Upon Tyne, England (1999); 4. *In-between* - installation in *Immediate - New Work New Media*, Site Gallery, Sheffield, England (1999-2000); 5. *Teaching an Englishman Polish History* – performance, Długa Street, Gdańsk, Poland (2001); 6. *Polish Immigration* - performance, Monument, Newcastle Upon Tyne, England (2010); 7. *Brzeziny Łzawienie* (*Birch Weeping*) – performance, Festival of Literature and Theatre, Between.Pomiędzy, Gdańśk, Poland (2018). At present, Martin is employed as an assistant professor in the Institute of English and American Studies, University of Gdansk. In his research, he is interested in happening and creativity in education. Martin has written two books on happening in education – *Happening in Education – Theoretical Issues* (2017) and *Happening in Education – An Empirical Study* (2021), both published by Peter Lang. martin.blaszk@ug.edu.pl

Lorena Calvo Mariscal has a doctorate in Public International Law and EU Law at the University of Cadiz. Coordinator of the SEA-EU Observatory for Migration and Human Rights and Research Member of the Jean Monnet Centre of Excellence “Migration and Human Rights in Europe’s External Borders”. She is a lecturer on the Master's Degree in International Relations and Migrations of the University of Cadiz, in Borders and Migration, Asylum and Refugee Law and Human Rights courses. Her recent publications address the European Union's externalisation of border controls and migration and asylum management through cooperation with third States.

Pere Gifra-Adroher is an Associate Professor of English at Universitat Pompeu Fabra in Barcelona. He is the author of *Between History and Romance: Travel Writing on Spain in the Early Nineteenth-Century United States* (2000) and editor of a special issue on “American Travel Writing on Spain” for the *Revista de Filologia de la Universidad de La Laguna* (2019). He has also co-edited, with Montserrat Cots and Glyn Hambrook, *Interrogating Gazes: Comparative Critical Views on the Representation of Foreignness and Otherness* (2013), and with Jacqueline Hurtley, *Hannah Lynch and Spain* (2018). He has also published a bilingual edition of Bayard Taylor’s account of his visit to Andorra in 1867 titled *La república dels Pirineus/The Republic of the Pyrenees* (2002). His research focuses on nineteenth-century American literature, Anglophone travel writing on Spain, and cross-cultural relations between the Iberian Peninsula and the English-speaking world. His work in progress includes an anthology of nineteenth-century American travel texts on Spain and a study of the reception of Harriet Beecher Stowe in the Hispanic world.

Viktoriia Ivashchenko is an Associate Professor in the Department of Historiography, Source Studies, and Archaeology at the V. N. Karazin Kharkiv National University. She is also the director of the V. N. Karazin Kharkiv National University History Museum in Ukraine and an Adjunct at the Museum of the Eastern

Territories of the Old Polish Republic in Lublin, Poland. Her research and publications focus on peculiarities of the representation of the academic community in ego-documents, as well as Oral History and Museology. Currently, she is conducting an Oral History research project with Yulia Kiselyova on the forced migration of humanities scholars from areas of military conflict in Ukraine from 2014 to 2024.

Yulia Kiselyova is an associate professor of the Department of Historiography, Source Studies, and Archaeology at V. N. Karazin Kharkiv National University. Her academic interests include Ukrainian historiography and intellectual history imperial and early-Soviet periods, memory studies. She is an author of the book *Formation and Development of Historiography at the Imperial Kharkiv University (Kharkiv, 2014)*. Currently she is an author together with Viktoriia Ivashchenko of oral history project "*Moving West": Ukrainian Academics in Conditions of Forced Migration* (2014-2024).

Zofia Kolbuszewska is Associate Professor at the English Institute, University of Wrocław, Poland. Her research and publications focus on American literature and cinema, utopia, Gothic, forensic imagination, and neobaroque in literature and media. She has published *The Poetics of Chronotope in the Novels of Thomas Pynchon* (2000) and *The Purloined Child: American Identity and Representations of Childhood in American Literature 1851-2000* (2007), edited a collection of essays *Thomas Pynchon and the (De)vices of Global (Post)modernity* (2012) and co-edited *Echoes of Utopia: Notions, Rhetoric, Poetics* (2012), *(Im)perfection Subverted, Reloaded and Networked: Utopian Discourse Across Media* (2015) as well as *Borderlands: Art, Literature, Culture* (2016). She is currently working on a collection of Polish translations of key theoretical texts on the neobaroque. University of Wroclaw, Poland ORCID: 0000-0002-4826-5089

Dorota Kołodziejczyk, Associate Professor at the Institute of English Studies, University of Wrocław, Poland. She is Chair of Olga Tokarczuk Ex-Centre. Academic Research Centre, director of the Postcolonial Studies Centre and board member of the Postdependence Studies Centre, a research network in Poland. She has published on postcolonialism, comparative literature and translation. Her recent publications include: *East Central Europe Between the Colonial and the Postcolonial in the Twentieth Century* (co-edited with Siegfried Huigen, OA, Palgrave 2023); guest-editing of the *European Review* (with Siegfried Huigen): *Cultural Landscapes in Central and Eastern Europe After WW2 and the Collapse of Communism* (2022) and *New Nationalisms: Sources, Agendas, Languages* (2021); *Postcolonial Perspectives on Postcommunism in Central and Eastern Europe* (Routledge 2016, 2018), (co-edited with Cristina Sandru). Board member of the Palgrave Macmillan New Comparisons in World Literature series.

Tomaž Krpič is a sociologist, theatre scholar, editor and researcher at the Faculty of Social Sciences, University of Ljubljana. His research interests focus on various aspects of the performing body, the audience's creative engagement with theatre, the social construction of the theatre community, and political theatre. He is an associate editor of *Teorija in praksa*.
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Mirja Lecke is chair of Slavic Literatures and Cultures at the University of Regensburg, Germany. Her academic interests include Russian literature of the imperial and post-Soviet periods in postcolonial perspective and Polish culture of the Enlightenment and post-communist eras. She is the author of *Westland. Polen und die Ukraine in der russischen Literatur von Puškin bis Babel'* (Peter Lang, 2015), a monograph about the representation of the Western borderlands in Russian imperial literature. In 2023 she coedited with Efraim Sicher (Ben-Gurion University of the Negev) a collected volume entitled *Cosmopolitan Spaces in Odessa: A Case Study of an Urban Context* (Academic Studies Press, Boston). ORCID ID: 0000-0002-0329-9234

David Malcolm is a professor at SWPS University in Warsaw. He co-edited a *Companion to the British and Irish Short Story* (2008) and *On John Berger* (2016). His edition of Hubert Crackanthorpe's *Wreckage* (1893) was published by Edinburgh University Press in 2020. He is co-editor of *A Companion to Contemporary British and Irish Poetry, 1960-2015* (2020) and of a special issue of *Anglica* on contemporary English verse (2023). In 2018, he was Visiting Professor at *École Normale Supérieure*, Paris.

Veronika Marcieca
I am currently a Maritime History student at the University of Leiden. I have a first-class honours degree in Anthropology from the University of Malta and I have also studied at the University of Durham through the Erasmus exchange programme. In the past year I have volunteered at the Centre Européen Robert Schuman through the ESC programme where I have acquired a B2 knowledge of French and contributed to European focused animations, public history projects and more. Alongside my interest in cultural and historical institutions and processes, I have a vested interest in the arts. I have been selected as a Jury member for the 2022 GDA film festival and I have experience in promoting films through my role as a LUX audience award ambassador. I have also organised and created promotional material for multiple documentary and film screenings through the Malta Anthropological society as its President and founding member. In my free time I work as a freelance artist, dabbling in curation, visual and written arts, review work, animation, film and more.

Gordan Matas is an associate professor in the Department of English, Faculty of Humanities and Social Sciences in Split, Croatia, where he has been teaching since 2003. His courses include American literature and culture, with special emphasis on African American as well as the US and Canadian ethnic literatures. He has obtained his PhD, MA and BA from the University of Zagreb, Croatia. Dr Matas has received several grants for research in the United States (Fulbright award), Canada, Norway, Australia and Sweden. His research interests include American and Canadian ethnic literature, multiculturalism, hybridity, postcolonial and immigrant literature as well as gender studies. He wrote a book on African American author Toni Morrison (2021) entitled *Toni Morrison – literature at the crossroads of history and politics*, a book on Chinese American author Amy Tan entitled *Amy Tan: Novels, Identity and Ethnicity* (2023); he has edited two books on multiculturalism and published numerous articles in reviewed journals. Professor Matas has held a number of administrative duties including that of Vice-Dean for Science and International Cooperation and Head of English department at Faculty of Humanities and Social Sciences in Split.

Carlos Morton has over one hundred theatrical productions, both in the U.S. and abroad. His professional credits include the San Francisco Mime Troupe, the New York Shakespeare Festival, the Denver Center Theatre, La Compañía Nacional de México, the Puerto Rican Travelling Theatre, and the Arizona Theatre Company. He is the author of *The Many Deaths of Danny Rosales and Other Plays* (1983), *Johnny Tenorio and Other Plays* (1992),*The Fickle Finger of Lady Death* (1996), *Rancho Hollywood y otras obras del teatro chicano,*(1999), *Dreaming on a Sunday in the Alameda* (2004), and *Children of the Sun: Scenes for Latino Youth* (2008). A former Mina Shaughnessy Scholar and Fulbright Lecturer to Mexico and Poland, Morton holds an M.F.A. in Drama from the University of California, San Diego, and a Ph.D. in Theatre from the University of Texas at Austin. Morton has lived on the border between Mexico and the United States since 1981, teaching at universities in Texas, California and Mexico. He is currently Professor Emeritus of Theater at the University of California, Santa Barbara. Since 2021 he is a member of the International Border Studies Center at the University of Gdansk.

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Göze Saner is a performer, researcher and clown. Her research focuses on the work of the actor, interrogating the political potential of solo performance and how solo performer training tools can be conceived as an accessible, independent, 'at home' 'critical pedagogy' for actors and citizens alike. She is interested in how a solo can become an invitation to a community, while in her practice and writing, she interrogates how performance pedagogy can embrace this potential further. In connection with this, she enacted the solo traveling performance, *ev-de-yol-da / at-home-on-the-road* (2010-2011, which she later developed into *Göçmen Adımlar / Migrant Steps* (2014), a community theatre project. This project was led by Göze and won the *Walk21 Jury Prize* in Walking and the Arts; it was also taken up as an international commission with *Laqup* and *Alma Teatro* (Spazio Teatro, Turin, Italy). Currently, Göze has completed a monograph for the Routledge Perspectives on Performer Training series on solo performer training as a critical pedagogic practice. More information about Göze Saner can be found at: https://www.gold.ac.uk/theatre-performance/staff/g-saner/

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Santiago Vaquera-Vásquez is an unrepentant border crosser, ex-dj, and Xicano writer. An Associate Professor of Creative Writing and Hispanic Southwest Literatures and Cultures at the University of New Mexico, he has also taught and lectured at universities across the United States, Latin America, and Europe. He has also held Fulbright Fellowships in Spain, and Turkey, and served as a Fulbright Specialist in Poland. His books include, *Luego el silencio* (2014), *One Day I'll Tell You the Things I've Seen* (2015), *En el Lost 'n Found* (2016), *Yabancı [Foreigner] Extranjero (2019)* and *Nocturno de frontera* (2020). Commenting on his writing, Junot Díaz has said "Santiago Vaquera is literary lightning. He impresses, he illuminates, and when he is at his best you are left shaken, in awe."
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