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Nota di contenuto	Preliminary material / Editors Migratory Settings -- Introduction: Migratory Settings / Murat Aydemir and Alex Rotas -- Heterochronotopia / Mieke Bal -- Let's Fall in Love: Staging a Political Marriage / Maaike Bleeker -- Staging Colonialism: The Mise-En-Scène of the Africa Museum in Tervuren, Belgium / Murat Aydemir -- Migratory Clichés: Recognizing Nyerere's The Capitalists of Venice / Paulina Aroch Fugellie -- Antigone on the African Stage: "Wherever the Call for Freedom is Heard!" / Astrid Van Weyenberg -- Zimbabwe and the Politics of the Everyday in Doris Lessing's African Laughter / Sarah De Mul -- Better Germans? 'Hostipitality' and Strategic Creolization in Maxim Biller's Writings / Annette Seidel Arpac -- The Visuality of the Other: the Place of the Migrant between Derrida's Ethics and Rancière's Aesthetics in Calais: the Last Border / Sudeep Dasgupta -- The Other's Intrusion: Claire Denis' L'intrus / Wim Staat -- Looking Again at Rupture: Crossing Borders, Family Pictures / Alex Rotas -- A Place of Her Own: Negotiating Boundaries in Jamaica Kincaid's A Small Place and My Garden (Book) / Maria Boletsi -- Beyond Words: The Acoustics of Movement, Memory, and Loss in Three Video Works by Martina Attille, Mona Hatoum, and Tracey Moffatt, circa 1989 / Griselda Pollock --

Sommario/riassunto

Migratory Settings proposes a shift in perspective from migration as movement from place to place to migration as installing movement within place. Migration not only takes place between places, but also has its effects on place, in place. In brief, we suggest a view on migration in which place is neither reified nor transcended, but 'thickened' as it becomes the setting of the variegated memories, imaginations, dreams, fantasies, nightmares, anticipations, and idealizations of both migrants and native inhabitants that experiences of migration bring into contact with each other. Migration makes place overdetermined, turning it into the *mise-en-scène* of different histories. Hence, movement does not lead to placelessness, but to the intensification and overdetermination of place, its 'heterotopicality.' At the same time, place does not unequivocally authenticate or validate knowledge, but, shot-through with the transnational and the transcultural, exceeds it ceaselessly. Our contributions take us to the migratory settings of a fictional exhibition; a staged political wedding; a walking tour in a museum; African appropriations of Shakespeare and Sophocles; Gollwitz, Germany; Calais, France; the body after a heart transplant; refugees' family portraiture; a garden in Vermont; the womb. With contributions by Mieke Bal, Maaïke Bleeker, Paulina Aroch, Astrid van Weyenberg, Sarah de Mul, Annette Seidel Arpaci, Sudeep Dasgupta, Wim Staat, Maria Boletsi, Griselda Pollock, Alex Rotas, and Murat Aydemir.

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