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Nota di contenuto	Preliminary material / Editors Essays in Migratory Aesthetics -- Introduction: Essays in Migratory Aesthetics: Cultural Practices Between Migration and Art-making / Sam Durrant and Catherine M. Lord -- Lost in Space, Lost in the Library / Mieke Bal -- No Place – Like Home / Lily Markiewicz -- In the Cooler / Catherine M. Lord -- Painting Places: A Postmemorial Landscape? / Judith Tucker -- Diasporic Slavery Memorials and Dutch Moral Geographies / Joy Smith -- Travelling to the Colonial Past as Migratory Aesthetics: Aya Zikken's Terug naar de atlasvlinder / Sarah de Mul -- "Exilic Narrativity": The Invisibility of Home in Palestinian Exile / Ihab Saloul -- Unsettled Settlers: Postcolonialism, Travelling Theory and the New Migrant Aesthetics / Graham Huggan -- Storytellers, Novelists, and Postcolonial Melancholia: Displaced Aesthetics in Chinua Achebe's Things Fall Apart / Sam Durrant -- Transgression of Everydayness in Heddy Honigmann's P@IVÉ: A Dutch Case Study in Stanley Cavell's Film Ethics / Wim Staat -- Between Relation and the Bare Facts: The Migratory Imagination and Relationality / Isabel Hoving -- Running A(g)round: Migratory Aesthetics and the Politics of Translation / Sudeep Dasgupta --

Daydreaming Before History: The Last Works of Sigmund Freud and Charlotte Salomon / Griselda Pollock -- Contributors / Editors Essays in Migratory Aesthetics -- Index / Editors Essays in Migratory Aesthetics.

Sommario/riassunto

This volume addresses the impact of human movement on the aesthetic practices that make up the fabric of culture. The essays explore the ways in which cultural activities—ranging from the habitual gestures of the body to the production of specific artworks—register the impact of migration, from the forced transportation of slaves to the New World and of Jews to the death camps to the economic migration of peoples between the West and its erstwhile colonies; from the internal and external exile of Palestinians to the free movement of cosmopolitan intellectuals. Rather than focusing exclusively on art produced by those identified as migrant subjects, this collection opens up the question of how aesthetics itself migrates, transforming not only its own practices and traditions, but also the very nature of our being in the world, as subjects producing, as well as produced by, the cultures in which we live. The transformative potential of cultures on the move is both affirmed and critiqued throughout the collection, as part of an exploration of the ways in which globalisation implicates us ever more tightly in the unequal relations of production that characterise late modernity. This collection brings academic scholars from a variety of disciplines into conversation with practising visual and verbal artists; indeed, many of the essays break down the distinction between artist and academic, suggesting a dynamic interchange between critical reflection and creativity.
