Prof. Mireille Rosello teaches at the University of Amsterdam in the program of literary studies program and the Amsterdam School of Cultural Analysis (ASCA). Her research focuses on Diasporic Studies (European, North African and Caribbean migrant) and Gender constructions (queer theories and cultures). Recent publications: The Reparative in Narratives: Works of Mourning in Progress (2009), France and the Maghreb: Performative Encounters (2005), Postcolonial Hospitality: the Immigrant as Guest (2001). She is currently working on a book project on incomplete multilingualism (rudimentary and incompetent yet fruitful dialogues within Europe) and on a collection of essay on “What's queer about Europe” (co-editor: S. Dasgupta).

**Guest Lecture**

**The Vulnerable Participant Observer and Native Informant: Gadjo Dilo and the Representation of Roma-French cultures**

This presentation is meant as a response to what happened in France during the summer of 2010. The French government evacuated and dismantled encampments occupied by Travelers (French or not), and returned thousands of itinerant Roma (European citizens who have the right to come and go) to Romania and Bulgaria. A persistent confusion between "Gens du Voyage" (a non-ethnic based, administrative category) and Roma (often Europeans who have come from the East) led to chaotic debates about ethnic discrimination in France and abroad. For thinkers who opposed the French government, it became crucial to denounce the conflation between gypsies, Travellers and Roma. I am wondering however whether the redrawing and then re-enforcing of borders around communities and cultures was the only possible form of resistance against a conflation that clearly serves a discriminatory agenda. Directed more than ten years before the events, a film made by a director of Roma origin may help us reformulate the question or at least become aware of the parameters that organize our thinking. Released in 1997, Gadjo Dilo follows a young Frenchman who travels to Roumania and spends time with a community of Roma. I suggest that the film as a whole refuses to represent Roma culture and deals with the (narrative and political) consequences of the impossibility to put a border around something that would be defined as the other's culture.

**Tuesday 5th April**

15:00 in Teorifagbygget 6.221

Film showing Gadjo Dilo (1997)

**Friday 8th April**

13:00-15:00 in room E.2004

**Workshop**

Crossing Linguistic and National Borders: New European Mobility

This presentation focuses on the articulation between languages and European borders and more specifically on the ways in which contemporary Europe imagines multilingualism. Observing what happens on the border between languages reveals a number of practices that tend to be magnified in situations where individuals communicate in the absence of a common language. The working hypothesis is that such practices are not unique or exceptional. Rather, they expose patterns of linguistic border crossing (a form of "borderwork" to use Rumford's phrase) that are usually made invisible or taken for granted between monolinguals. The specific border that appears during a conversation between individuals who speak a different language suggests that linguistic borders (like Balibar's new territorial borders) do not have to be imagined as clear lines of demarcation that surround a language. They resemble those specific zones of undecidability that proliferate within what is normally perceived as one single language.

**Suggested reading for Workshop:**


Prof. Rosello’s lecture is the result of an initiative by the Border Poetics Research Group (http://uit.no/borderpoetics) as part of the Border Aesthetics Project, and is made possible by funding from the Research Council of Norway.