

MIGRATIONS

This green suitcase full of used books is an art installation.

Normally, that means, look but keep your distance. However, this is an exhibit about art, story, and history crossing borders, bridging distances, disciplines, differences. You are welcome to take a look at any of the books. If you do take a book off the shelf, please respect the integrity of the installation by returning it to the same place if you can. But if the books move around the shelves, that also works. They constantly move in my mind, in my courses, in conversation with other texts and contexts.

Please do not take any of the books. I need them.

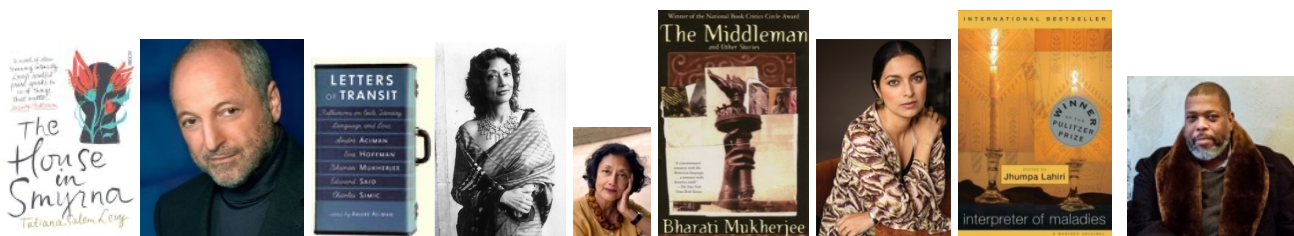
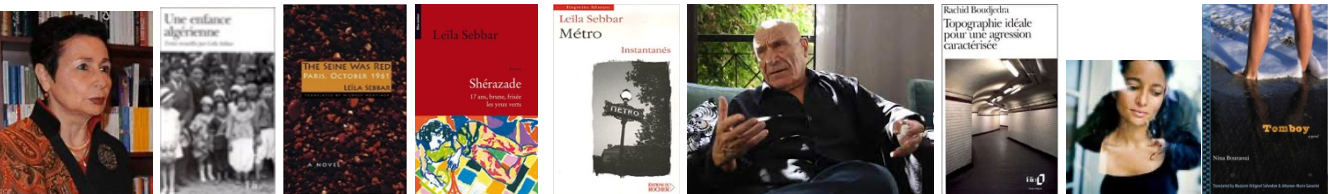
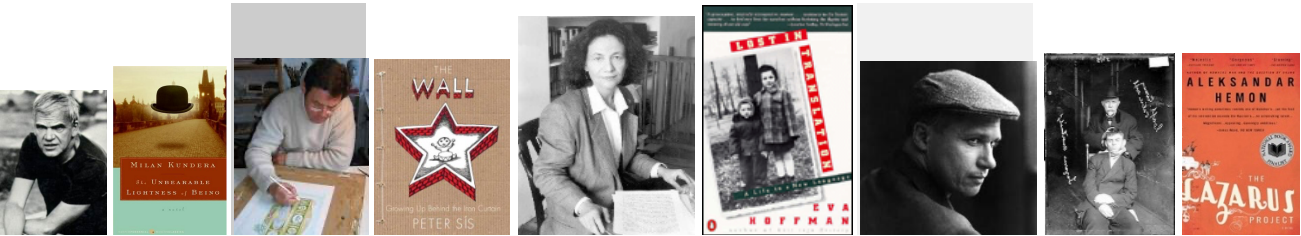
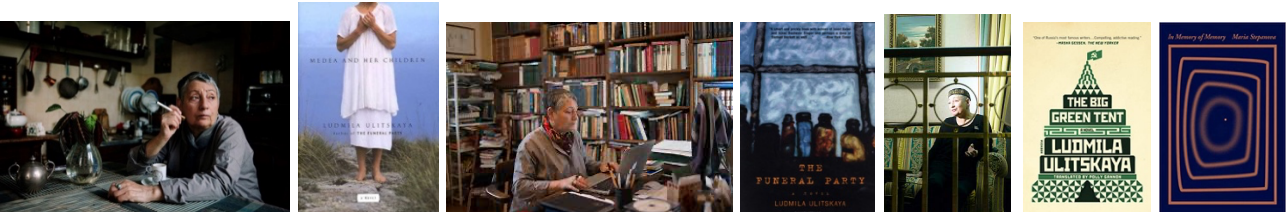
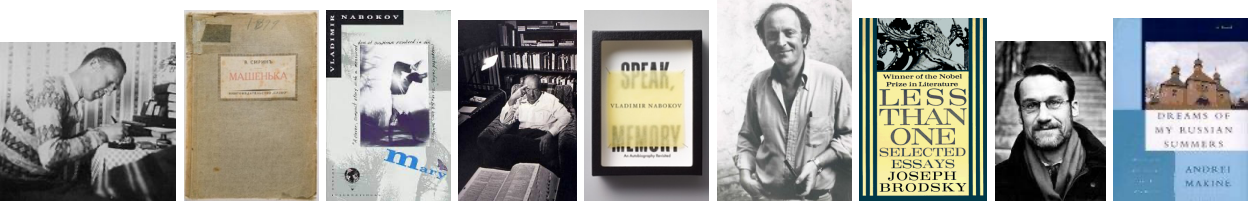
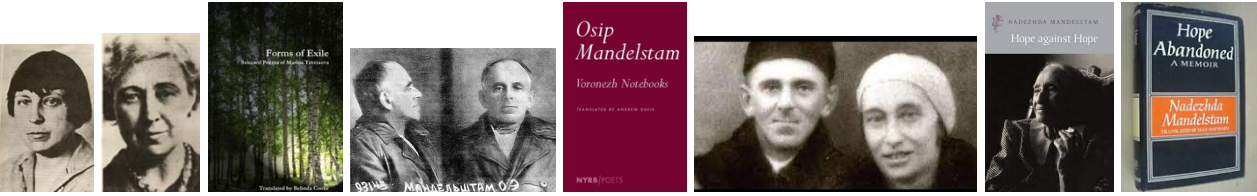
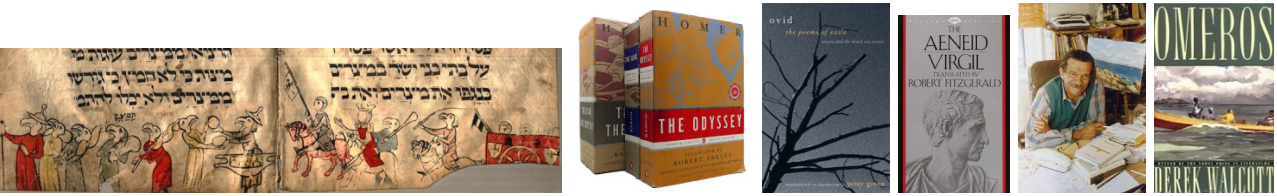
You will find lists of books/writers, films/directors, art/artists under the MIGRATIONS Resources tab on my website <http://www.lubkemannallen.net>

Migrations Book Installation

Book : Baggage / Ballast : Staying afloat

In Andreï Makine's novel, *Le Testament Français* [translated as *Dreams of My Russian Summers*], the narrator's grandmother despairs at having picked up the wrong suitcase in those panicked moments when she and her children flee their home on the front. Rather than the provisions she packed to ensure their survival, she finds her suitcase full of old newspapers and literary journals dating back to pre-Revolutionary Russia and France. Yet this baggage, which absolutely fails to feed the body, genuinely suffered as a loss, later serves not only for her own, but also for her grandson's transcultural, translingual, transhistorical navigation. José Eduardo Agualusa's protagonist in *O Vendedor de Passados* [translated as *The Book of Chameleons*], is abandoned in a box of books on the doorstep of a bookseller's house that becomes a "ship of voices," the backdrop for an intertextually, interculturally informed reframing of Luso-Angolan story and history, narrated by a gecko (who is Jorge Luis Borges reincarnated – this is one book worth reading). The weightiest things that have crossed between continents with me are books. Every flight I take, it's a matter of scattering the books among bags, loading up the carry-on that no one will weigh. Books are ballast in a life-saving ark—keeping one afloat by pressing one down just enough when shifting tides are rough and currents rip one off course, weight working against the "unbearable lightness of being", connecting one to others. Books can be buoys, signaling land, safe or treacherous. Books can be moorings. Books can be horizons, hope.

This suitcase contains some of the works I've engaged in teaching and scholarship concerned with geo-cultural border crossings – considering contingencies, complexities, complicities, critical insights, creative capacities of migrants, emigrants, immigrants, exiles, *émigrés*, refugees, and others displaced, with differing degrees of agency and autonomy, recognized authorship or authority, audience ... The suitcase carries only a few of the books that have served as moorings, brief or recurrent, in my own literal and literary wanderings. They derive mostly from cultures and crossings that intersect with my own trajectories, immigrant traces, lines of inquiry, and languages. As such, even though they cross between five continents, this collection of books represents a remarkably limited perspective on global migrations. As Brodsky notes in the opening caveats to his talk on "Writing in Exile," they are also works written by those who have a voice, who have found a language (often translingual or in translation), agency and probably an agent, a publisher and audience to tell their own and others' stories. Some are memoirs, others are fictional memoirs or historical fictions, others documentaries bordering on fiction, and in all cases they are what Lispector denotes in *The Foreign Legion* as imagined recollection and artful lies that arrive at brutal truths. In some ways, these writers, like me, however out of place we may always feel, have made it, at least have made a home in language and art. There are far more displaced persons who have been muted and marginalized. I invite you to take a look at these lists of literature/writers, films/directors, art/artists and dive in to anything that draws you, anything you dare. The disorientation and reorientation will be worth it.



Migrations – selected Literature

Some ancient texts referenced in the modern texts:

Haggadah(הַגָּדָה)

Hebrew Bible (תנ"ך, Tanach) / *Old Testament* – books of Genesis, Exodus, Prophets

Homer, *The Illiad & The Odyssey* (I like the translations by Robert Fagles, with whom I studied at Princeton)

Ovid, *Poems of Exile: Tristia & the Black Sea Letters* (trans. Peter Green, UCLAPenguin Classics)

Virgil, *The Aeneid*

Aciman, André, ed. *Letters of Transit: Reflections on Exile, Identity, Language, and Loss*. New York: The New Press, 1999.
[Essays by Aciman, Eva Hoffman, Bharati Mukherjee, Charles Simic, Edward Said]

Agualusa, José Eduardo. *The Book of Chameleons*. [O *Vendedor de Passados*, 2004] Trans. Daniel Hahn. New York: Simon & Schuster, 2008.

---. *A General Theory of Oblivion*. [Teoria Geral do Esquecimento, 2013] Trans. Daniel Hahn. New York: Steerforth Press, 2015.

Almeida, Djaimila Pereira de. *That Hair*. [Esse Cabelo, 2015] Trans. Eric M. B. Becker. Portland, OR: Tinhouse Books, 2020.

Als, Hilton. "Homecoming" (New Yorker, 06/29/20, 18-23)

Antunes, António Lobo. *Return of the Caravels*. [As Naus, 1988] Trans. Gregory Rabassa. Grove Press, 2002.

---. *The Land at the End of the World*. [Os Cus de Judas] Trans. Margaret Jull Costa. New York: W. W. Norton & Co., 2012.

Arendt, Hannah. "We Refugees" *Menorah Journal* 31, no. 1 (January 1943): pp 69-77.

Boudjedra, Rachid. *Topographie idéale pour une agression caractérisée*. Paris : Denoël, 1975.

Bourauoi, Nina. *Tomboy*. [Garçon manqué] Trans. Marjorie Attignol Salvodon & Jehanne-Marie Gavarini. Lincoln: University of Nebraska Press, 2007.

Brodsky, Joseph. *Collected Poems in English*. New York: Farrar, Straus, & Giroux, 2002.

---. *Less Than One: Selected Essays*. New York: Farrar, Straus, & Giroux, 1987.

---. *On Grief and Reason: Essays*. New York: Farrar, Straus, & Giroux, 1997.

Brooks, Geraldine. *People of the Book*. New York: Penguin, 2008.

Chabon, Michael. *The Amazing Adventures of Kavalier & Clay*. Picador, 2000.

Dubus, Andre, III. *House of Sand and Fog*. New York: Norton, 1999.

Hemon, Aleksandar. *The Lazarus Project*. New York: Riverhead Books, 2008.

Hoffman, Eva. *Lost in Translation: A Life in a New Language*. New York: Penguin Books, 1990.

Hosseini, Khaled. *The Kite Runner*. New York: Riverhead Books, 2003.

Jorge, Lidia. *The Painter of Birds*. [O Vale da Paixão] Trans. Margaret Jull Costa. New York: Houghton Mifflin Harcourt, 2001. (out of print, available at used bookstores online, pdf scan on Blackboard)

Kilomba, Grada. *Plantation Memories: Episodes of Everyday Racism*. Münster: UNRAST-Verlag, 2019.

Krauss, Nicole. *Great House*. New York: W. W. Norton & Co., 2010

---. *The History of Love*. New York: W. W. Norton & Co., 2006.

Lahiri, Jhumpa. *Interpreter of Maladies: Stories*. New York: Houghton Mifflin, 1999.

Levy, Tatiana Salem. *The House in Smyrna*. [A Chave de Casa, 2007] Trans. Alison Entrekin. London: Scribe, 2015, US Edition 2018.

Lispector, Clarice. *The Foreign Legion: Stories and Chronicles*. Trans. Giovanni Pontiero. Austin: University of Texas Press, 1992.

Makine, Andréï. *Dreams of My Russian Summers*. Trans. Geoffrey Strachan. New York: Simon & Schuster, 1998. [*Le testament français*. Paris: Mercure de France, 1995.]

Mukherjee, Bharati. *The Middleman and Other Stories*. Grove Press, 1999.

Rawet, Samuel. *The Prophet and Other Stories*. Trans. Nelson H. Vieira. Albuquerque: University of New Mexico Press, 1998.

Said, Edward. *Reflections on Exile and Other Essays (Convergences: Inventories of the Past)*. New ed. Cambridge: Harvard University Press: 2002.

Sarraute, Natalie. *Childhood*. [Enfance] Trans. Barbara Wright. Foreword Alice Kaplan. Chicago: University of Chicago Press, 2013.

Satrapi, Marjane. *The Complete Persepolis*. New York: Knopf, 2007.

Sebbar, Leïla. *The Seine was Red: Paris, October, 1961*. [La Seine était rouge] Trans. Mildred Mortimer. Indianapolis: Indiana University Press, 2008.

Sebbar, Leïla. *Sherazade, Missing, Aged 17, Dark Curly Hair, Green Eyes*. [Shérazade, 17 ans, brune, frisée, les yeux verts (1995)] Trans. Dorothy S. Blair. Quartet Books, 1998.

Shteyngart, Gary. *The Russian Debutante's Handbook*. New York: Riverhead Books, 2002

Sis, Peter. *The Wall: Growing Up Behind the Iron Curtain*. New York: Farrar, Straus, and Giroux, 2007.

Stepanova, Maria. *In Memory of Memory*. [Pamiati pamiati, 2018] Trans. Sasha Dugdale. New York: New Directions Publishing, 2021.

Ulitskaya, Liudmila. *The Big Green Tent*.

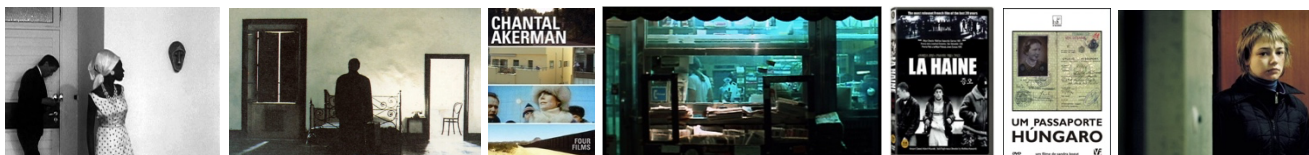
---. *The Funeral Party*. Trans. Cathy Porter. New York: Knopf, 2002. [Веселье похороны. Moscow: Vagrius, 1998.]

---. *Medea and Her Children*. [Medeia i ee deti] Trans. Arch Tait. New York: Knopf Doubleday, 2004.

---. *Sonechka and Other Stories*. Trans. Arch Tait. New York: Ivan R. Dee/Glas, 1998.

Volodine, Antoine & Olivier Aubert. *Macau*. Paris: Éditions du Seuil, 2009.

Walcott, Derek. *Omeros*. New York: Farrar, Straus & Giroux, 1990.



Migrations – selected Films

Chantal **Akerman**, *News from Home* (1977), *From the East/D'Est* (1993), *From the Other Side/De l'autre côté* (2002)

*Ana **Asensio**, *Most Beautiful Island* (2017)

Charlie **Chaplin**, *The Immigrant* (1917, Kanopy)

Francis Ford **Coppola**, *The Godfather : Part II* (1974, partly based on the 1969 novel by Mario Puzo)

Mahamat-Saleh **Haroun**, *A Season in France* (2017)

Philippe **Falardeau**, *Monsieur Lazhar* (2011)

Rainer Werner **Fassbinder**, *Ali: Fear Eats the Soul* (1974)

Mark **Forster**, *The Kite Runner* (2007, based on the 2003 novel by Khaled Hosseini)

James **Grey**, *The Immigrant* (2013)

Alejandro González **Iñárritu**, *Babel* (2006), *Beautiful* (2010)

*Mathieu **Kassovitz**, *Hate/La Haine* (1995)

Elia **Kazan**, *America, America* (1963, based on his autobiographical novel)

Abdellatif **Kechiche**, *The Secret of the Grain/La Graine et le mulet/Couscous* (2007)

Arshad **Khan**, *Abu: Father* (2017)

Andrei **Khrzhanovsky**, *A Room & a Half / Poltory komnaty* (2009, based on Joseph Brodsky's work & life)

Krzysztof **Kieslowski**, *Decalogue: VIII* (1988), *Three Colors: White* (1994)

Sandra **Kogut**, *A Hungarian Passport/Um Passaporte Húngaro/Un Passeporte Hongrois* (2001)

Jim **Jarmusch**, *Stranger than Paradise* (1985)

Tommy Lee **Jones**, *The Three Burials of Melquiades Estrada* (2005)

Philippe **Lioret**, *Welcome* (2009)

Joshua **Marston**, *Maria Full of Grace* (2004)

Paul **Mazursky**, *Moscow on the Hudson* (1984)

Jonas **Mekas**, *Reminiscences of a Journey to Lithuania* (1972)

Mónica de **Miranda**, documentary films (on vimeo: <https://vimeo.com/monicademiranda>)

Lukas **Moodysson**, *Lilya 4-Ever* (2002)

Mira **Nair**, *Mississippi Masala* (1991), *The Namesake* (2006, based on 2003 novel by Jhumpa Lahiri)

Pawel **Pawlikowski**, *Last Resort* (2000)

Vadim **Perelman**, *House of Sand and Fog* (2003, based on the novel by André Dubus III, 1999)

Marjane **Satrapi** & Vincent **Parronau**, *Persepolis* (2007, based on Satrapi's graphic autobiography)

(www.vimeopro.com/urbanschool/english-1b/video/97764879)

Céline **Sciamma**, *Girlhood/Bande de Filles* (2014, Kanopy)

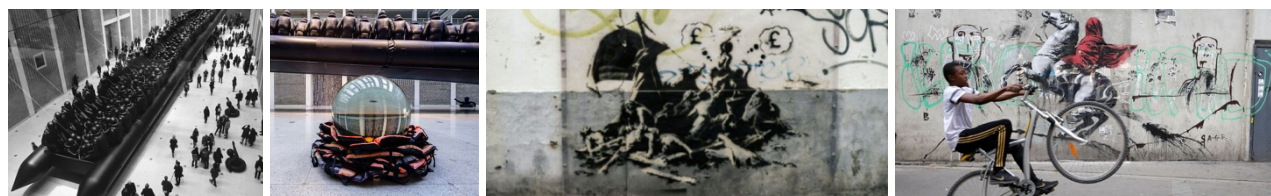
Ousmane **Sembène**, *Black Girl* (1966, available on The Criterion Channel)

Andrei **Tarkovsky**, *Mirror* (1975), *Nostalghia* (1983)

Lucy **Walker** & Victor **Muniz**, *Wasteland*

Wayne **Wang**, *The Joy Luck Club* (1993, adapted from Amy Tan's 1989 novel)

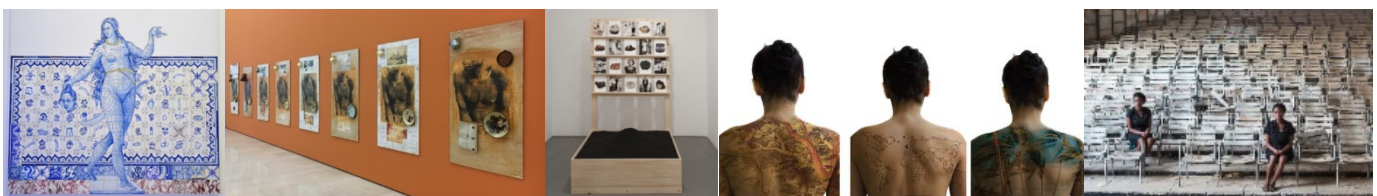
Ai **Weiwei**, *Human Flow* (2017, www.humanflow.com) see also books: *Bare Life* & *Human Flow: Interviews*





MIGRATIONS - SELECTED ARTIST WEBSITES:

- Kader Attia (<http://kaderattia.de/>; <https://www.guggenheim.org/arts-curriculum/topic/kader-attia>; https://www.saatchigallery.com/artists/kader_attia.htm;
- Banksy (<http://banksy.co.uk/>);
- Tania Bruguera (<http://www.taniabruquera.com>; <https://www.guggenheim.org/artwork/artist/tania-bruguera>; TED talk: <https://www.youtube.com/watch?v=C38sPtBj4uo>; *Immigration Movement International*: <http://www.taniabruquera.com/cms/682-0-International+Migrant+Manifesto.htm> (ART 21 video on Bruguera and IMI: <https://www.youtube.com/watch?v=9puLh5MCIqk>)
- Lonnie van Brummelen (http://www.vanbrummelendehaan.nl/Van_Brummelen_%26_De_Haan/About.html)
- Ângela Ferreira (b. 1958, Mozambique/South Africa/Portugal) <https://angelaferreira.info/>; <https://www.cristinaguerra.com/artist.work.php?artistID=66>;
- Délio Jasse (b. 1980, Angola/Italy) <http://deliojasse.com/>; <https://jahmekart.com/artists/delio-jasse/>; <http://www.tiwani.co.uk/artists/delio-jasse/>; <https://aperture.org/blog/delio-jasse-endless-archive/>; <http://www.artnews.com/2017/05/09/fictionnon-fiction-recent-histories-presents-documentary-based-photography-from-africa/>
- Bouchra Khalili (<http://www.bouchrakhalili.com/>; <https://www.secession.at/en/exhibition/bouchra-khalili/>; *The Mapping Project*: <https://www.moma.org/calendar/exhibitions/1627>; <http://www.documenta14.de/en/artists/13565/bouchra-khalili>) (MOMA: video discussion *Citizens and Borders*: Joseph Carens, Bouchra Khalili, and Samar Yazbek: https://www.youtube.com/watch?v=TRq_R7WBupk);
- Grada Kilomba (<https://gradakilomba.com/>)
- Mónica de Miranda (b. 1976, Portugal/England/Angola) <https://monicademiranda.org/>; <https://vimeo.com/monicademiranda>; <https://postarchive.org/> (documentary work, Centro de Estudos Comparatistas, Univ. de Lisboa) <https://jahmekart.com/artists/monica-de-miranda/>; <http://www.sabrinaamrani.com/the-gallery/artists/monica-de-miranda>; <http://www.tyburngallery.com/artist/monica-de-miranda/>;
- Aliza Nisenbaum (<http://www.alizanisenbaum.com/>; <http://news.columbia.edu/content/Using-Art-as-a-Means-for-Engagement-and-Social-Justice>) (Gabriel Ritter, Minneapolis Inst of Art talk: "Portraying Communities: Aliza Nisenbaum and the Care of Representation" <https://vimeo.com/240511796>)
- Toyin Ojih Odutola (<http://toyinojihodutola.com/>; <https://whitney.org/Exhibitions/ToyinOjihOdutola>)
- Paula Rego (b. 1956, Portugal/England) <http://www.casdashistoriaspaularego.com/en/>; <https://www.tate.org.uk/art/artists/paula-rego-1823>; <http://www.artnet.com/artists/paula-rego/>; https://www.saatchigallery.com/artists/paula_rego.htm; <https://vimeo.com/294176077> (video Heni Art Talk, interview)
- Zineb Sadira (<http://www.zinebsedira.com/>; <https://www.guggenheim.org/map-artist/zineb-sedira>; https://www.brooklynmuseum.org/eascfa/feminist_art_base/zineb-sedira) (*Shipwreck*: <https://www.cnn.com/videos/arts/2016/06/08/zineb-sedira-profile.cnn>)
- Adriana Varejão (<http://www.adrianavarejao.net/>; <https://www.guggenheim.org/artwork/artist/adriana-varejao>; <https://www.icaboston.org/exhibitions/adriana-varej%C3%A3o>)
- Maria Helena Vieira da Silva (1908-1992, Portugal/Brazil/France) <http://fasvs.pt/en/> (Vieira da Silva Arpad Szenes Foundation); <http://www.artnet.com/artists/maria-helena-vieira-da-silva/>;
- Nari Ward (<http://www.nariwardstudio.com/>; <https://www.icaboston.org/exhibitions/nari-ward-sun-splashed>)
- Ai Weiwei (<http://www.artnet.com/artists/ai-weiwei/>) (*Human Flow: When there is nowhere to go, nowhere is home*: <https://www.humanflow.com/>, a documentary film by Ai Weiwei) (*Ai Weiwei: Never Sorry*, <http://www.aiweiweineversorry.com/>, a documentary film on Ai Weiwei's art and activism directed by Alison Klayman)





SELECTED ART & (IM)MIGRATION WEBSITES/EXHIBITS/REVIEWS:

- Davies, Clare. "Five Artists Tackling the Refugee Crisis" *Sleek* 7 April 2017. (<https://www.sleek-mag.com/article/art-tackling-refugee-crisis/>)
- Farago, Jason – review "Inárritu's 'Carne y Arena' Virtual Reality Simulates a Harrowing Border Trek" - *NYTimes*, May 17, 2017
- Holson, Laura M. – review of work by Tom Kiefer - "The Things They Carried: Items Confiscated From Migrants in the Last Decade" - *NYTimes*, July 2, 2018
- Lubkemann Allen, Sharon. "Visionary Navigations of Cultural Memory - Angela Ferreira's For Mozambique." *New Readings, New Perspectives*. Calouste Gulbenkian Museum, Modern Collection. 20 May 2020. (<https://gulbenkian.pt/museu/en/news/revisionary-navigations-of-cultural-memory-angela-ferreiras-for-mozambique/>)
- [Museum of Modern Art](https://www.moma.org/) (<https://www.moma.org/>)
- [Migration & Movement](https://www.moma.org/learn/moma_learning/themes/migration-and-movement) (https://www.moma.org/learn/moma_learning/themes/migration-and-movement)
- [Maps, Borders, & Networks](https://www.moma.org/learn/moma_learning/themes/maps-borders-and-networks) (https://www.moma.org/learn/moma_learning/themes/maps-borders-and-networks)
- [Crossing Borders: Immigration & American Culture](https://www.moma.org/calendar/exhibitions/3813?locale=en) (<https://www.moma.org/calendar/exhibitions/3813?locale=en>)
- Povoledo, Elisabetta - review of an exhibit of work by Paolo Pellegrin - "A Look Back on a Life's Work Capturing Conflict" - *NYTimes*, Nov 16, 2018
- [Voice of the Shuttle: Modern and Contemporary Art links](http://vos.ucsb.edu/browse.asp?id=2707) (<http://vos.ucsb.edu/browse.asp?id=2707>)

SELECTED REFEREED ACADEMIC JOURNALS ON MIGRATION, IMMIGRATION, REFUGEE STUDIES

Most of these journals are available through SUNY Brockport's Drake Library (D) or open access (OA) and others through interlibrary loan (Ill).

- [Comparative Migration Studies](https://comparativemigrationstudies.springeropen.com/) (Springer) (<https://comparativemigrationstudies.springeropen.com/>) (OA)
- [Crossings: Journal of Migration & Culture](https://www.intellectbooks.co.uk/journals/view-journal,id=173/) (Intellect) (<https://www.intellectbooks.co.uk/journals/view-journal,id=173/>)
- [Forced Migration Review](http://www.fmreview.org/) (Oxford University Press) (<http://www.fmreview.org/>) (OA)
- [International Migration Review](https://onlinelibrary.wiley.com/loi/14682435) (Wiley) (<https://onlinelibrary.wiley.com/loi/14682435>) (D)
- [Journal of Ethnic & Migration Studies](https://www.tandfonline.com/toc/cjms20/current) (Taylor & Francis) (<https://www.tandfonline.com/toc/cjms20/current>) (D)
- [Journal of Immigrant & Refugee studies](https://www.tandfonline.com/toc/wimm20/current) (Taylor & Francis) (<https://www.tandfonline.com/toc/wimm20/current>) (D)
- [Journal of Refugee Studies](https://academic.oup.com/jrs) (Oxford University Press) (<https://academic.oup.com/jrs>) (D)
- [Migration Studies](https://academic.oup.com/migration) (Oxford University Press) (<https://academic.oup.com/migration>) (OA/III)
- [Refuge: Canada's Journal on Refugees](https://refuge.journals.yorku.ca/index.php/refuge/index) (York Univ Press) (<https://refuge.journals.yorku.ca/index.php/refuge/index>) (D)
- [Refugee Survey Quarterly](https://academic.oup.com/rsq) (Oxford University Press) (<https://academic.oup.com/rsq>) (OA/III)
- [The Migrationist](https://themigrationist.net/) (collaborative academic blog) (<https://themigrationist.net/>)

OTHER RESOURCES

[*PEN America*](#)

[*PEN International*](#)

[*World Literature Today*](#)

[*Words without Borders*](#)

[Border and Migration Studies Online](#)

Border and Migration Studies Online is a collection that explores and provides historical background on more than thirty key worldwide border areas, including: U.S. and Mexico; the European Union; Afghanistan; Israel; Turkey; The Congo; Argentina; China; Thailand; and others. Featuring at completion 100,000 pages of text, 175 hours of video, and 1,000 images...