

uppgift är att visa upp föremål i de flesta fall har de största delarna av sina samlingar i magasin som är osynliga för allmänheten. Trots detta är museimagasin ett relativt utforskat fält. Magasinen är en integral del av museernas historia och utvecklingen har gått mot en allt större klyfta mellan museernas fram- och baksida. Eriksen konstaterar att även om detta förhållande ofta är oreflekterat har magasinens utformning och organisering en mycket stor påverkan både när det gäller forskning och museiarbete. Inger Johanne Lyngøs bidrag lägger fokus på ett specifikt museiföremål. Politikern Adam Hjalmar Egede-Nissen hade som vana att alltid bära med sig sin segerhuva, det vill säga den bit av fosterhinnan som fanns på Egede-Nissens huvud när han föddes, som en talisman. Efter Egede-Nissens död skänktes fosterhinnan till Norsk Folkmuseum där den numera har en undanskymd plats i museets magasin. Men via olika museipraktiker får föremålet även en ny form av synlighet. Museikatalogerna sätter in objekt i olika kontexter som sträcker sig utöver den faktiska miljö som föremålet ingick inom. Ting talar men inte utan hjälp kommenterar Lyngø. Antologins sista artikel har titeln ”Den franske Robinsoninde – en vandrehistorie” och är skriven av Anne Birgitte Rønning. Via publikationen *Den franske Robinsoninde* från slutet av sjuttonhundratalet konstaterar Rønning att en bok kan stå för många olika former av synliggöranden. Då boken blir synliggjord bland annat via katalogsystem, blir berättelsen synlig via boken och så vidare. När det gäller berättelser med stor utbredning och många variationer är det just mångfalden av synliggöranden som blir intressant att studera påminner Rønning.

En vanlig kritik mot antologier är att de är kvalitativt ojämnt och inte håller ihop temamässigt. Detta är dock definitivt inte en invändning som kan riktas mot denna

publikation. Estetik är som konstaterat ett genomgående tema i boken, men antologin bjuder även på en form av ”antologisk estetik” i fråga om väl avvägda kapitel som kompletterar varandra. Utan övertydliga eller konstgjorda bryggor hakar bidragen i varandra och får till stånd en diskussion över sidorna. En av de i min mening stora förtjänsterna med denna antologi är att de för sig kapitlen med fördel kan läsas enskilt som välskrivna och informativa essäer/artiklar, men dessutom bildar tydliga enheter inom sina sektioner, och därtill en sammanhållen helhet som bok. Det här är en antologi som i högsta grad har lyckats med att synliggöra synliggörandets, och osynliggörandets, dynamik.

Haci Akman (ed.) 2014. *Negotiating Identity in Scandinavia. Women, Migration and the Diaspora*. New York: Berghahn. 206 pages, 9 illustrations.

Anmeldt av Saphinaz Amal-Naguib

Diasporas exemplify the polysemy and hybridity of ‘imagined communities’ while retaining in the majority of cases three core aspects which are more or less emphasized according to the circumstances. These are their dispersion in space, their orientation to a conceptual ‘homeland’, and the maintenance of boundaries between them and ‘others’. These elements mark the connectedness between members of the same diaspora and the elaboration of entangled transnational networks. Migration in general and transnational migration in particular has a lasting impact on the relations between territory and identity,

whether it is national, ethnic, cultural, religious or political. Usually, it is a mix of all these elements. Several scholars have during the last three decades or so noted that the semantic dimension of the term diaspora has been stretched in various directions and includes today various types of migrant communities and displaced populations, in order to address different intellectual, cultural and political programs (Brubaker 2005: 1). Whatever form a diaspora takes, diasporic experiences are always gendered (Clifford 1994: 319). So are diasporic identities. Diasporic identities have been described in terms of “roots and routes” (Clifford 1997), ‘sameness-in-dispersal’ (Ang 2001), or “uprootings/regroundings” (Ahmed et al. 2003). These identities serve as both sources and resources in processes of redefining oneself in times of endurance and opposition in specific historical, cultural, social and political contexts. The book edited by Hacı Akman is a welcome addition to the growing literature on women, migration and the establishment of diaspora in different parts of the world. My purpose here is not to go into the details of each of the studies presented, but rather give the gist of the book as a whole and reflect on some of the insights they unfold.

The book consists of eight chapters preceded by an Introduction explicating its aims and giving an overview of its structure. Instead of restricting the study of women’s diasporic identities to their boundedness and in-betweenness, Akman and his colleagues propose to examine them from the vantage points of women’s practices, attitudes, projects and contentions in the diaspora. The book is divided in two parts and the case studies are from Denmark, Norway and Sweden. They concentrate on recent migration, that is after World War II and except for a Chilean

activist woman, all present Muslim (Kurdish, Palestinian, Turkish, Somali) so-called ‘first’ or ‘second’ generation immigrants. The five articles in the first part *Bargaining and Negotiating Identities* are about people who had to flee the political situation in their country of origin. They discuss the challenges women meet in having to articulate their wavering, manifold identities in the diaspora. The articles probe the different ways they create a sense of home(land) and belonging away from home, their empowerment in the diaspora and the effects this has on their positions in the host countries, towards their families and within their communities. The second part *Home Politics, Host Policies and Resistance* investigates the weight of gender in balancing politics of resistance and activism both in the original homeland and in the host country.

The studies in the book substantiate that migration has a significant impact on gender roles in ‘traditional’, enclosed communities. The women presented in the different case studies endeavour to maintain an equilibrium between their cultures of origin, the precepts of their religion (here Islam), and the social and political settings of the host country where they are able to claim different civil rights than those they had before migrating. Several of the studies in the book point to the fact that while keeping within an essentializing approach to identity, the actions and behaviour of women from the Muslim diasporas in Scandinavia indicate that they are not fixed in a time out-of-time. Rather, they reveal a will on the part of, for instance, Muslim activist women wearing the *hijab* in Denmark to stand apart from the majority society, to affirm their own understanding of feminism and, at the same time, involve themselves in matters beyond the boundaries of the diaspora.

They explicate the complex bonds between diasporas, nationalism(s) and the role of women as political activists both in their country of origin and in the diaspora. Religion is a major unifying and dividing political instrument among Muslims in the diaspora. Three articles in the book address the question of the Islamic headdress or *hijab*. Not only do they show ways of 'accommodating protest' towards the host society, but also disclose tensions between the different generations in the diaspora and conflicts between groups of the same diaspora. Thus, as in other parts of the world diasporas in Scandinavia can become spaces of coercion where the constraints of enduring territorial and ethnic roots, interpretations of religion and ideas of homogeneous identities may hinder women from trying out other ways of being.

The notions of stability and contentment are often missing from studies on migration and diasporas, also in this book. Although the women taken as examples in the collection of articles in *Negotiating Identity in Scandinavia* are empowered by the social and political settings of the Scandinavian country they have migrated to, they do not seem to be at peace. They appear to be constantly drawn in multiple directions and to linger in a transitional phase of being or identity process. The changes in their status affect their relations with their families and communities, and much remains to be done when it comes to renegotiate gender roles among the men and boys. This, however, might change in the generations to come.

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Gunhild Borggren og Rune Gade (red.) 2013. *Performing archives/archives of performance*. Museum Tusulanum Forlag, København. 495 sider.

Anmeldt av Peter Forrás

Performing archives/archives of performance er den lett dialektiske tittelen på en artikkelsamling redigert av Gunhild Borggren og Rune Gade. Redaktørene har bakgrunn fra institutt for kunst- og kulturvitenskap ved Københavns universitet. Bidragsyterne ellers har liknende fagbakgrunn fra kunsthistorie, medievitenskap, performancestudier eller fra utøvende kunst. Som tittelen tilsier handler boka om sammenhengen mellom arkiv og performancekunst, og er dermed en vri på de siste femten årenes interesse for arkivpraksiser og arkivteori, særlig innenfor kunstfagene og medievitenskap. Artikkene er kanskje først og fremst skrevet for en leserkrets med kjennskap til samtidskunst og performancekunst. Men dersom man leser tekstene med vekt på det arkivteoretiske kan de være relevante også fra et kulturvitenskapelig ståsted. At dokumenter lagres, bevares, klassifiseres og