

Editorial note to Blue Gum issue 3

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This third, yearly issue of *Blue Gum* is the result of the combined effort of University of Barcelona students (Spain) and Southern Cross University students (Australia), providing the broad variety of themes that *Blue Gum*'s interdisciplinary approach seeks to support. All Southern Cross papers are the result of independent projects carried out within the exchange programme between Southern Cross University and the University of Barcelona involving senior undergraduate students in the fields of the Arts, Humanities and Social Sciences, and range from academic analysis to creative writing and visual art. The University of Barcelona papers are written partly by senior undergraduate and partly by Master's students (MA CRIC—Construcció i Representació d'Identitats Culturals/Construction and Representation of Cultural Identities), and are examples of literary and film analysis, as well as translation and creative writing. In line with *Blue Gum*'s vocation to be a broad multicultural platform for young and upcoming scholars, writers and artists, some papers are written in English while others in Spanish, whichever language the author may feel most confident in. The entries are not ordered alphabetically by author but thematically; that is, this issue boasts a section on creative writing, another on literary and film analysis, and a last one on social themes.

Section one on creative writing starts out with “Vertical Sun”, Marianne Bragge's engaged personal reflection on the 20th century French-American artist Niki de Saint Phalle, the latter's fascination for the Catalan architect Antoni Gaudí, and her twenty-year project to build her own version of his Parc Güell/Güell Park in Tuscany, against the devastating backdrop of a disease

both creators shared and sought to overcome in and through their art work—rheumatic arthritis. Bragge's piece of creative writing is followed by "Mar", the Catalan translation of a short story originally written by the Trinidad and Tobago author Jennifer Rahim. This well-forged translation results from a project carried out by a group of UB students coordinated by the specialist in Caribbean literature Maria Grau Perejoan. It was only possible to publish their work on these pages because the author of the original story and her publishing house generously ceded the copyright of the Catalan version to the translators. With "'When You Are Down and Under': A Story and a Justification", the English-degree student Sergi Pasqual presents a well-wrought short story about mission life in Aboriginal Australia accompanied by a short exegesis delving into the intricacies and complexities of writing about a manifestly different culture.

Section two opens with Diego Herrera's "*The Slap: negociaciones identitarias en el suburbio. Una tensión permanente entre la apropiación y la dominación*", an astute analysis of Greek-Australian author Christos Tsiolkas's novel *The Slap*, first published in 2008, which proposes a postcolonial and postmodern deconstruction of identity within the context of contemporary Australian multiculturalism. This is followed by Irina Cruz's essay "Deconstructing the single story of Nigeria: Diasporic identities in Chimamanda Ngozi Adichie's *The Thing Around Your Neck*", which looks into Nigerian nationhood and its pitfalls from the perspective of expatriate Nigerians in the United States. Next is Mayte Cantero's paper "'Teaching My Mother How to Give Birth'. A feminist approach to Warsan Shire's poetry", which discusses feminism, gender, war and embodiment in the work of this Kenya-born Somali author. Last in this section is Meriem Lahboub's "El 'otro' en *La Batalla de Argel*", which analyses the depiction of the ethnic Other in the Italian-Algerian historical war production *The Battle of Argel*, filmed and first shown in 1966. The film's content allows Lahboub to address Frantz Fanon's postcolonial thought on identity formation as well as the philosophical theorisation of Self and Other by such critical thinkers as Emmanuel Levinas, Hannah Arendt and Judith Butler.

Section three opens with Jonathan's Beresford's photo reportage and short essay "Barcelona through the Lens of the Perceiver: A Photographic Essay of a Multidimensional City", which offers his informed vision of contemporary Barcelona seeking inspiration in the oeuvre of the classic local photographers Francesc Roca Català, Joan Colom and Xavier Miserachs as well as in work by contemporary artists such as Xavier Ribas, Jordi Bernado and others. Next up is Beth Taylor's photo-illustrated essay "Street Art of Barcelona: observations, interpretations and reflections", which looks into Barcelona street art with a keen eye to its social implications for, and ramifications in the local community. This last section is rounded off by Barbara Kinder's critical study "Devolution of the Welfare State? A Three Country Comparative Analysis of Social Enterprises within Welfare State Models", which assesses how social enterprises have occupied the social-welfare niche created by the devolution of state responsibilities in European cities such as London, Prague and Barcelona. It asks questions as to how the success of these new businesses filling this void may affect further devolution of welfare responsibilities as well as the possibilities for sustainable long-term employment of the homeless. Her essay looks at social companies

employing some of the homeless in these cities after retraining them as tourists guides and takes their development as the point of departure for analysis.

I would like to acknowledge and thank my SCU colleague Fiona Fell for coordinating the SCU-UB exchange programme and its outcomes on both the Australian and Spanish sides, as well as my colleagues and co-editors Isabel Alonso Breto, Maria Grau Perejoan, Emma Martinell Guifré and Elisa Morera de la Vall for providing copy and reading and commenting on the final versions before their publication.

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