

*One of our company bethought him of asking our blind man if he would like to have eyes. "I would just as soon have long arms; it seems to me my hands would tell me more of what goes on in the moon than your eyes or your telescopes; and besides, eyes cease to see sooner than hands to touch. I would be as well off if I perfected the organ I possess, as if I obtained the organ which I am deprived of."*

(Diderot, 1749)

## "The World That I Can't See": childhood, motherhood and blindness

We live in a hypervisual society where sight holds a predominant position with regards to the other senses. We are constantly being bombarded with visual images. Our language is full of visual references; our way of communicating and describing is permeated with the visual; our way of perceiving relies especially on the sight; we dream and fantasize with images; our memories are preserved through visual images that we keep, almost obsessively, in photograph albums or in the drawers of our memory. In addition, we are currently living the period of new

audiovisual technologies (cinema, video, photography, television, computer...). These allow not only a never-ending image production but also its constant reproduction, which is available in millions of places at the same time and in different formats.

In such a hypervisual society like the contemporary Western society, how do blind people live?

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Almost everyone has questions about blindness. Nonetheless, blindness is a world which few people approaches without the conditioning, stereotypes and prejudices that surround it. We are so afraid of the blindness that it prevents us from getting closer and asking. "The fear for the blindness is an ancestral fear. It is a fear for the blindness as an archetype in which many aspects are involved: the lack of information, the darkness and everything that we have never experienced."

This article proposes a short journey through the life of a blind person since birth, Paquita: a girl who, year after year, has become a woman and a mother. The aim is to explore a part of the reality of the blind people that we are not acquainted with, as well as to show that blindness becomes a limitation to the extent that society is not designed to accept the diversity of its individuals and, hence, they would be discriminated through the prevention

## MIS VERSOS OBLIGADOS

de Paquita García Caballero

Los llamo así porque ellos no han cesado de escarabajar dentro de mí hasta conseguir que los escribiera, no por gusto, sino porque no me hubiesen dejado vivir en paz.

Quisiera que fueran para ti mis versos

amor, fantasía, sentido y aliento...

...que ellos quieren ser, no morir inéditos.

## Sexto mes de embarazo

Siento tantas cosas  
que a expresar no acierto  
acerca de ti,

latiendo en mi seno...

Por mejor soñarte  
se duerme mi ensueño:  
sobre tus seis lunas  
amo, pienso, espero...

Excitada espío  
de tus movimientos  
el mensaje íntimo,  
sutil y secreto.

Por imaginarte  
hago mil esvuerzos  
mientras tres lunitas  
te me van trayendo.

Recuerdo y revivo  
cómo deseaba  
dar fruto de nuevo;  
cómo la tristeza  
nublaba mi tiempo  
creyendo imposibles,  
vanos, mis anhelos.

Y cómo de pronto  
se hizo realidad  
mi más dulce ensueño.  
Es bello esperarte  
sin ansia y sin prisa  
con amor y miedo  
del dolor artífice  
de tu nacimiento.

## Estampa real

*A mi hija Ana, cuando cumplió 5 años,  
en abril de 1976*

Entre repliegues de noche,  
–voz suave, rubio pelo–,  
una niña de cinco años  
corretea y mira al cielo.  
A su inocente candor  
se le rinden los misterios,  
convirtiéndose en juguetes  
que encantan sus pensamientos.  
Un enjambre de estrellitas  
persiguen su andar ligero  
con sus lucecitas blancas  
-avioncitos de ensueño-.  
-¡Ay, si se cayese una! –  
grita su infantil desvelo.  
¡Ay, niñita de cinco años,  
entre la tierra y el cielo!  
Las entrañas de la noche  
te han mostrado sus secretos.  
Sé feliz, ahora que puedes,  
que para ti todo es bello.

of their access to a full social participation under the same conditions.

Paquita is a poet, a mother, a grandmother and the Vice-Director of the Associació Discapacitat Visual Catalunya. She loves the sea, green parakeets and swallows. She has “the illusion of the small things and of life.” She has always worked as a proof-reader of Braille books and since she has retired, she actively cooperates with different associations for blind people and is committed to her poems.

She was born blind due to an infection that affected her mother at the moment of birth in 1949 “in a very poor town in Andalucía, Villanueva de Algaidas: a small village where there was neither a clock nor a calendar to measure the time.” Once they realised that she was blind, they took her all over Andalucía, but they couldn’t find any doctor that could do something for her, until they tried a cornea transplant in Barcelona which failed because it was still experimental at the time.

Paquita and her mother spent 3 months together at the clinic:

My mother accompanied me at Doctor Barraquer’s clinic and she never left me. She was like a part of me: we were together a single thing. It was something completely inseparable.

Because of the precarious life conditions of her parents and the need to look after the smallest children who still lived in the village, the mother had to go back there. They decided to leave Paquita for a while under the care of a woman who was having an operation in the same clinic and offered her help. Paquita remembers the day in which she was separated from her mother:

Suddenly, I arrived to these people’s home and they spoke Catalan, by the time I only spoke Andalusian. I went upstairs and sat down; I started hearing a language that I didn’t understand. Suddenly I realised that the voice

of my mother which I had never stopped hearing since my birth, as far back as I remember, that my mother's voice was unheard. (...) Then I noticed that my mother wasn't there, I asked them: "Where's my mother?" They told me: "She left..." She had left without telling me, without kissing me. I have such a vivid memory (from that moment), because I felt like something broke deep down, like a turning point, like my mother just died at the moment: I have never again recognised her as my mother because of such a severe trauma.

She lived with this married couple until she was 20. Meanwhile she periodically met her biological family, which was an emotionally difficult experience that contributed to express her need for independence:

(I used to live) between both families, which created profound traumas and a great sensation of

solitude because I felt rootless. I had two families that loved me a lot but they didn't know how to pass on their affection and I felt completely alone and without roots. [...] Besides, I was a person who questioned everything and nobody dared to impose an authority, neither my parents nor these people. Because of this I went through different phases but I finally realised that it had to be me who navigated the boat of my life.

During her childhood she lived her blindness naturally until the moment that she had to confront other children who brought up the fact that she was different and they made her feel "inferior":

This is very curious. During my early childhood when I was in the village, even when I was here [in Barcelona] at the beginning, I was the happiest kid on earth. I wasn't aware that I couldn't

### Primer indicio

He sentido en mi entraña como un batir de alas.  
He palpado el segmento de una pequeña forma;  
he notado el latido de tu inicio de ser.  
He percibido el suave vibrar de tu existencia:  
no eres ya una quimera;  
eres chispa y aurora de un nuevo amanecer.

see. I started being aware that I couldn't see when I was 8 and started to go to school. There were girls who could see a bit and they played practical jokes on me. For example, one day they left the sewer without any cover and I fell when I walked by. The first notion that I had with that (situation) is that I started to reconsider that I couldn't see. [...] I told myself: "Oh, they can see and I can't! Later on, when children be-

gin to make you feel that they are superior is when you realise that you can't see. When I was 12 and 13, I did wonder "Why? Why did it have to be me and others can see while I don't?"

What makes a blind person aware

### Canción de cuna

Duerme, cariño, tranquila en mi entraña.  
Duerme, que nadie te podrá dañar.  
Mi amor te ofrece un nidito seguro;  
mi amor te mece y te guarda del mal.  
Y en tanto espero tenerte en mis brazos  
sintiendo con gozo tu suave ondular,  
velo tu sueño soñando en el día  
que juntas podamos cantar y jugar.

Duerme, cariño, tranquila en mi entraña.  
Duerme, que nada te podrá dañar.  
Yo velo tu sueño soñando en el día  
que juntas podamos cantar y jugar.

of the fact that they can't see is their environment: the difference between their environment and them. For a blind person since birth not to see is a natural and universal condition: they think everyone else is like them. Sometimes Paquita didn't confront with children, but with adults and their prejudices:

Sometimes my mother was said in the streets: "Oh dear! What a pity! This beautiful girl without sight, it would be better if God took her to Heaven." And I said: "Mrs! I am fine here; it should be you who died!" [...] And I didn't even notice that they said it because I was blind, until I realised that there were other people who could see. I thought everyone was like me; I didn't make a difference...

She married when she was 20, so she had to "learn to do the housework based on trial and error." She had the first daughter when she was 21 and 31 when she had the second. The first

### Anhelo

Quisiera ser el suave murmullo de las hojas,  
El lento gorgoteo de oculto manantial,  
la tierra que acaricia el sol todos los días,  
la pequeña semilla que aprende a despuntar...

Quiero vivir sin ruido, morir calladamente,  
dar lo que me prestaron el día en que nací.

pregnancy was quite difficult, not exactly for being blind but for the age. She thought that she was very young and wanted to continue studying. She had also never been around kids and she was blocked, so she refused maternity. Besides, her parents were busy with their other children and her parents in-law weren't convinced of the marriage: they preferred a partner with sight for son, who was also blind. Nevertheless, when the baby was born it was an intense emotion:

My first labour was long, exhausting and difficult. Later, when I was holding the baby there was a great explosion of joy. She was placed on my abdomen when the umbilical cord was still uncut, so I obviously felt it both outside and inside, I felt her heart beat: it was a very beautiful moment, especially joyful.

The biggest problem for Paquita and her husband was other people's attitude. On the one hand, people were amazed by how a couple of blind people could raise a child, whereas, on the other hand, they were very fearful and interfering:

There was a moment that I had to lock me with the baby in one room to breastfeed or bottle feed [or change her] because when there were guests [...] it was like a show, like a fair show. Obviously, because people weren't ready and, actually, they still aren't ready for these things: they have

a totally disproportionate reaction.

As Paquita and her husband's blindness weren't congenital, the children were born without any vision problems. The upbringing difficulties changed along with the girls' age: change diapers, dress and feed them, look after them in their first steps, understand them during adolescence.

This is a common issue in all couples -sighted or not-. However, the way in which the problem appears, the way to handle them, the available tools or relevant references might be different for someone who is blind. For example, in order for Paquita to understand that the girl was sucking the baby bottle, she had to rely on "the sounds that babies do while sucking" and "the small echo from the bottle when it empties" or the weight of the bottle that is lost when it empties. When the girl had some kind of ache, she touched her body in order to discover the most contracted or tense part, because it was there where

## Mis flores

En una casa humilde  
hay un pequeño espacio  
donde calienta el sol  
y brama el viento alado.  
Cae suave la lluvia,  
brincan brisas en mayo.  
Ahí están mis plantitas  
que cuido y me dan tanto  
que no las cambiaría  
por el bien máspreciado.  
Les doy agua y caricias,  
con ternura les hablo  
y ellas me corresponden  
con sutiles perfumes  
y tactos delicados...  
Parecerá mentira...  
pero para mí son  
esas humildes flores  
el tesoro más grande  
que nadie imaginó.

## Soy

Soy un manojo de anhelos  
 en una interrogación  
 ardiente, ansiosa, impaciente  
 amarrada a una pasión.  
 Locas ansias de saber,  
 deseos de comprensión,  
 sueños inconmensurables,  
 kilos de imaginación...  
 forman un haz inconexo.  
 Ése es el ser de mi yo.

the pain used to be concentrated:

Children give you a lot of clues.  
 When the kid is tense that a part  
 of the body is rigid, it usually  
 means that it hurts; besides,  
 she cries because it hurts or she  
 touches herself in some part of  
 the body. Once it was a bit difficult  
 for me because it was her eyes

that hurt. She had put her eyelid  
 inside her eye; I don't know how  
 she did it. Phew, that was indeed  
 complicated! I touched her all over  
 her body and she kept crying. It  
 was 3 am, she didn't stop crying  
 and I didn't feel anything. In the  
 end I touched the face and felt  
 something strange in the eye, I  
 pulled the eyelid and it went back  
 to its place!

When the baby began to eat, Paquita  
 fed her from behind the back and "she  
 touched her mouth with one hand,  
 while put the spoon into her mouth".  
 When the girl began to walk, Paquita  
 "would sit on a chair and listened  
 carefully to the noises she was making  
 [...] I was there the whole time sitting  
 and doing nothing" but feeling with all  
 her heart, watching that she didn't hit  
 herself or fall down.

There are always some signs: if  
 we are observant, the world is full  
 of signs and also kids have their  
 own signs. It is then that you

have to trust your intuition and  
 your child. [...] Children are very  
 special because they immediately  
 realise that they have to help!

Children from blind couples realise  
 right away the situation and they help

## Impresión nocturna

Tengo abierta la ventana...  
 Todo mi ser vibra atento  
 sintiendo la luna pálida.  
 Traigo tantas ilusiones  
 para mi luna de plata...  
 Le tengo tantas preguntas  
 por si puede contestarlas...  
 Y por mi ventana abierta  
 penetran mil esperanzas.

La ansiedad muerde con furia:  
 El viento me da sus alas...  
 y para darme respuestas  
 entra la luna descalza.



their parents a lot when they grow older. They treat the issue naturally. Things change when they begin to confront society, which is usually not very open to diversity. Then some feelings might arise like discomfort, embarrassment, the intention to protect, the fear for judgement. In Paquita's case, the situation worsened when her daughters were adolescent and then went back to normality when they became adults.

Paquita says that people aren't mean, but curious and "human beings don't accept what is different. [...] It is your own work that allows you to accept the differences, but if you don't work with yourself, what is different will produce an uncomfortable feeling."

The experience of every blind person is different and there is no typical experience. However, Paquita's story can help us outline "other looks", like Rosa Gratacós (2006) would say:

"the looks that are accomplished when we use our senses globally"; the open looks, which stop the prejudice and allow the encounter with the other.

### El sistema Braille

Era jo molt petita i no sabia  
gairebé res del món.  
Quan uns puntets, minúsculs raits de vida  
trobaren els meus dits, dins la foscor.  
Les meves mans recorrien curioses  
les línies puntejades dels papers  
curulles de relats, de poesies,  
i de tot tipus de coneixements.  
Aquets petits puntets alliberaren  
de la cruel ignorància el meu esperit  
i aconseguiren que brollés lallum.

Dins la densa tenebra de la nit.  
I vaig poder gaudir de mil paisatges,  
de muntanyes, de platges i de flors  
i emocionar-me en els més grans viatges  
realitzats per experts explorador.  
I quan passo mes mans adelerades  
pels màgics sis puntets del Louis Braille  
sento que no só cega, que els meusdits  
S'han tornat ulls que miren incesants.  
I uns ulls intern se'm desenvoluparen.



## REFLECTIONS...

In order to enter the world of blindness, it is first of all necessary to distance from the idea that a blind person wants to see and approach the idea that this person *perceives*, that is, to overcome the idea of blindness as the *absence* of vision and consider the *presence* of a sensorial perception. In fact, although the world is invisible to the eyes of blind people, their relationship with their surrounding reality is developed through the whole of their senses, intimately interconnected and interrelated with one another, which restores a reality as concrete as that of the sighted. We are so accustomed to living in a reality which seems unisensorial that we forget that perception is plural and we use various perceptive systems at the same time. The world of the blind people is a reality as big as the ones who see, although there are different nuances

and sensations: in the end it is not clear whether it is the sighted or the blind that are missing part of the film here...

It is interesting to note that the sensorial perception is a cultural and social act, not only physiological. The sight, the hearing, the tact, the smell and the taste are means both to perceive physical phenomena and also transmit cultural values. The way in which people perceive the world that surrounds them is shaped by the social and cultural context in which they live and are immersed (Classen, 1997). Not all cultures have the same list and division of senses: some identify more senses, others fewer. Apart from a different list, there is also a different ranking: the pre-eminence that one sense is given with respect to the others changes not only in different cultures, but also within the same culture, as proven by the case of blind people.

In addition, blindness is only one of the possible visual disabilities, since there are people with complete lack of vision and others with poor vision. In this variation some differences are originated in the field of laws and regulation in the different countries, which affect the access to services in the aid, social, sanitary, educational and labour areas. And beyond the legal issue, there is little knowledge about the reality of people who are not "enough blind" to use a walking stick or to be considered so, but they are not "enough sighted" to live an independent life, which is based on a visual "normalised" functioning.

## The track of the invisible: the blind person's relationship with photography through memory and perception

The article is based on one of the interviews included in a greater work entitled "The track of the invisible" in which the relationship between blind people and photography was explored through memory and perception.

For people who can see, it is very difficult to conceive the pairing between photography and blindness, especially photography made by blind people. It would seem a paradox or even a provocation to talk about photography and blindness together. Nonetheless, it is actually an invitation to hearing, feeling and observing free from prejudices and stereotypes. The text suggests a trip to the *other* that starts with the senses, involves imagination and memory and finishes in the visual world and photography, in order to investigate whether photography can become a bridge between two very distant riverbanks: that of those who can see and the one of those who cannot.

This investigation started in 2012 as a thesis for the Master's degree in Ethnographic Investigation, Anthropological Theory and Intercultural Relations at the Autonomous University of Barcelona, which will be published in Italy with Bonanno publishing house and the University of Florence.

### LINKS

#### About the senses:

[www.sensorystudies.org](http://www.sensorystudies.org)

Highlights interesting information related with the world of the senses: researchers, studies, books, events, seminars, workshops and picture gallery. It gives access to the magazine *The Senses and Society* which contains articles and book revisions, conferences, exhibitions and films.

#### About photography and blindness:

[www.diecisiete.mx](http://www.diecisiete.mx)

*Diecisiete* magazine is an online publication, which is presented by *17, Instituto de Estudios Críticos* in México. In 2011 published a special issue on blind photographers and blindness.

#### About blindness in Spain:

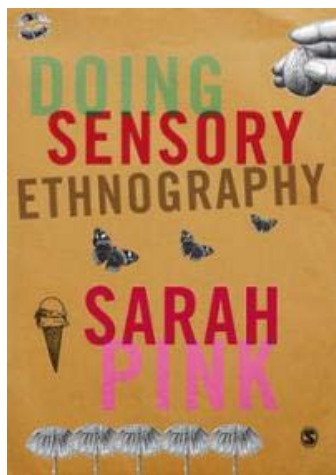
The three bigger associations that work in Barcelona with the objective to improve the quality of life of blind people are: Organización Nacional de Ciegos Españoles (ONCE), Associació Dis-capacitat Visual Catalunya (ADVC) and Associació Catalana per a la Integració del Cec (ACIC). [ONCE](http://www.once.es) is the national model in Spain since 1938. In order to become a member, it is necessary to have Spanish nationality and to be legally recognised as a blind person. [ADVC](http://www.advc.org) is a younger entity than ONCE, which offers aid to people with visual disabilities, regardless of the degree of their disability or their nationality. [ACIC](http://www.acic.org) doesn't offer any direct service, but it is a platform that works to defend the rights of blind people and other visual disabilities. Their websites give access to information, publications, events and videos on the topic of blindness.

### FURTHER READING...

Classen, C. (1997). Foundations for an anthropology of the senses. *International Social Science Journal*, 49(153), 401-412.

Classen, C. (1998). *The color of angels: Cosmology, gender, and the aesthetic imagination*, Psychology Press, 138-160.

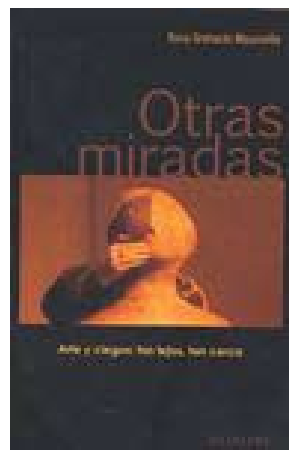
Classen explores the sensory world of the blind. In order to find an aesthetic model that was not based on the vision, we might have to start from the experience of the blind, because it seems that only the physiological absence of sight can create the context to enable non-visual senses to fully participate.



Pink, Sarah (2009).  
*Doing Sensory Ethnography*.  
Londres: SAGE.

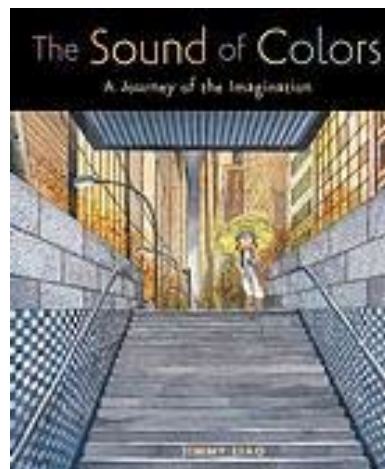
This book offers a useful and interesting guide to doing sensory ethnography facing theoretical, methodology and practical approaches. It proposes a direction for the different phases of an ethnography: preparation, field work, data analysis and presentation of results.

[The introduction is available in pdf](#)



Gratacós Masanella, Rosa (2006). *Otras Miradas [Other looks]*. Barcelona: Octaedro.

Through the story of different proposals made by the blind, the book is a reflection on the meaning of art for the blind and arts education "that should enhance learning and the construction of meaning for all people regardless of their physical, intellectual and social characteristics".



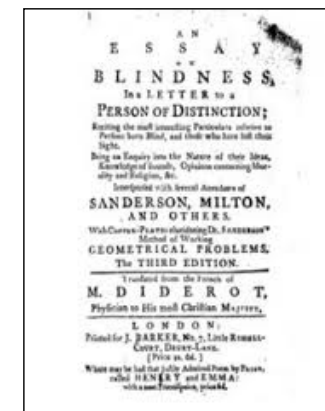
Liao, Jimmy (2008).  
*The sound of colors: a journey of the imagination*.  
New York: Little Brown

A girl who goes blind at the age of 15 years invites us to travel around her own world, which she describes, in and out of different subway stations. An underground world and yet, full of color and fantasy.



Almada, Ariel A. (2012).  
*Walking through a world of aromas*.  
Illustrator: Sonja Wimmer.  
Madrid: Cuento de Luz.

Annie spends her days cooking with her grandmother and, although she can't see, she has the gift of feeling other people's deepest emotions. She brings those emotions to life with her magical cooking which helps the townspeople to overcome their ailments of the body, as well as of the heart. But one day, she meets someone who awakens a boundless affection in her and who will introduce her senses to a completely unknown world.



Denis Diderot, Denis (1749).  
*Letter on the blind*.

"Entering the world of the blind is a matter of time, restraint and delicacy. [...] Diderot tells an illustrated lady about the last avatars of a philosophical problem about the experience of the senses. Several questions can be linked to the tradition of the problem: how do we feel? What is the relationship between our consciousness and the ideas that we develop? If we had more or fewer senses would we think otherwise, with other ideas? Can an idea be the opposite of an image?"

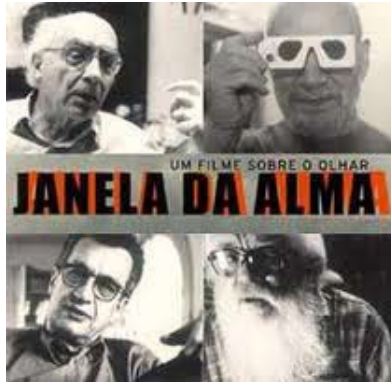
## ...FURTHER VIEWING

*Susurros de luz [Light Whispers].*

Directed by: Alberto Resendiz Gómez.  
México, 2008. Dur.: 14 min.

Short documentary about the experience of Gerardo Nigenda, a Mexican photographer who lost his sight completely at the age of 26 years and is dedicated to photography from the age of 32 to 41, when he died. For him to shoot without seeing meant to live a completely sensual experience involving all senses.

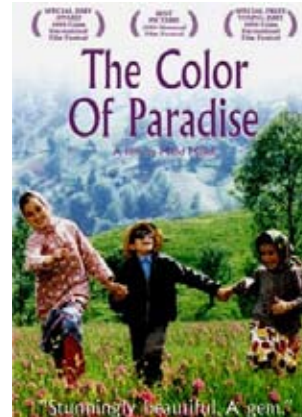
[Entire documentary in Spanish](#)

*Janela da Alma**[Window of the Soul]*

Directed by: João Jardim & Walter Carvalho.  
Brasil, 2001. Dur.: 73 min.

Interviews with people in different degrees of visual impairment.

[Entire film with English subtitles](#)

*The Color of Paradise*

Directed by: Majid Majidi.  
Irán, 1999. Dur.: 90 min.

Mohammad joyfully returns to his tiny village on summer vacation from the Institute for the Blind in Tehran. Engaged to be married, his father has kept Mohammad a secret from his fiancée, because he's certain that the boy's disability will destroy his only chance for happiness. With the wedding swiftly approaching Mohammad's future hangs precariously in the balance as his father struggles against his destiny, see the wonder of life and love that is so clear to his son.

[Entire film with Spanish subtitles](#)

*At First Sight*

Directed by: Irwin Winkler.  
USA, 1999. Dur.: 123 min.

Based on the test *To see and not to see* of the neurologist Oliver Sacks, the film is inspired by a true story of a man born blind who regains his sight as an adult and has to learn how to see.

[Entire film](#)

*Ver a oscuras [To See in the Dark]*

Directed by: Students Group at the Autonomous University of Barcelona.  
Barcelona, 2002.  
Duration: 23 min.

It collects impressions of three blind: Paquita, blind from birth, Aurora girl who was blinded and Manel Adult who was blinded by drawing their perception of reality.

[Entire documentary](#)



## ABOUT THE AUTHORS

### Simona Galbiati

studied Economics at the Bocconi University of Milano, Italy. She has worked with the United Nations for 10 years in Trinidad and Tobago, Egypt and Italy on issues about gender and childhood, especially [investigating the female genital mutilation](#). At the same time, she started her degree in Anthropology, with particular interest in visual anthropology. In 2012 she finished the Master's degree in Ethnographic Investigation, Anthropological Theory and Intercultural Relations at the Autonomous University of Barcelona with a thesis on the connection between blindness and photography. She currently lives in Barcelona, where she continues her research on the issue of blindness and she also works as a photographer, an illustrator of children's books and practises Reiki.

### Francisca García Caballero (Paquita),

is the author of the poems that accompany the texts. She was born in 1949 in Villanueva de Algaidas, Andalusia. Since her childhood, she was very eager to learn and love life, people and everything that life has to offer her. She began his studies at a school for the deaf and blind. During college she married and had two girls. she worked all her life as a proofreader of Braille books for ONCE. She is now retired, and actively working with various associations for the blind and dedicated to her poems. She is a poet, a mother, a grandmother and vice-director of the Associació Discapacitat Visual Catalunya..

## AFIN SEMINAR\*

February - July 2013

Facultat de Lletres - Sala de Graus

Universitat Autònoma de Barcelona

Timetable: 10 am – 12 pm

**9th April: Beatriz San Román.** Adoption discourses in Spain: subject construction and power asymmetries.

**16th April: Macarena García.** Adopting tales. Adoption narratives in weblogs and children's books.

**23rd April: M. Bruna Álvarez.** Motherhood in Spain: symbolic violence or stratified reproduction.

**7th May: Mireia Roca.** Care professionalisation: how much is it? Home Care Service case study.

**28th May: Neus Roig.** The search of biological filiation.

**11th June: Mariana De Lorenzi.** Progressive autonomy in children and adolescents and their relevance to the fundamental rights of people.

**25th June: Natàlia Barcons.** Adoption and Fetal Alcoholic Symptom (FAS).

**9th July: Nele Hansen.** Identity processes and social integration of youngsters from mixed unions in Catalonia.

\* Contact and information:

[seminariosafin2013@gmail.com](mailto:seminariosafin2013@gmail.com).

## FUTURE EVENTS

## CONGRESOS Y CONFERENCIAS

[\*Seminario sexualidad y representaciones culturales.\*](#)

Alliance Française. Sabadell, 6 y 29 de abril.

[\*International Workshop COAC Barcelona 2013.\*](#)

Barcelona. Del 29 al 31 de mayo del 2013.

[\*Les économies politiques des sentiments.\*](#)

Salle des artistes, Paris, Francia, del 13 de febrero al 12 de junio del 2013.

[\*Moral Panics and children & youth.\*](#)

Bath, UK. 17 de mayo del 2013.

[\*37th Annual Child Welfare Symposium.\*](#)

The Conference Center, New York, EE.UU. Del 20 al 22 de mayo de 2013.

[\*Reproductive Justice: Activists, Advocates, and Academics.\*](#)

Ann Arbor, Michigan, EE.UU. Del 29 de mayo al 1 de junio de 2013.

[\*Public Health Anthropology.\*](#)

Heidelberg University, Heidelberg, Alemania, del 10 al 21 de junio del 2013.

[\*ARCYP 2013 Congress.\*](#)

Victoria. British Columbia. EE.UU. 4 de junio del 2013.

[\*Children Migrants & Third Culture Kids: Roots and Routes.\*](#)

Cracovia, Polonia. Del 7 al 9 de junio del 2013.

[\*4th international conference. Researching families and relationships: innovations in methods, theory and policy relevance.\*](#)

Edinburgh. G.B. Del 10 al 12 de junio del 2013.

[\*27th Annual Archeology Summer Intensives. Transitions, Trust, Trauma, and Truth. Post-Adoption: What we know and what we need to know to strengthen families and children.\*](#)

Princeton, USA. Del 23 al 24 de junio del 2013.

[\*History of Children and Youth: Space and Childhood in History.\*](#)

Nottingham, UK. Del 25 al 27 de junio del 2013.

[\*Childhood and Diversity: Multiple Childhoods?\*](#)

Halifax. Nueva Escocia, Canada. Del 27 al 29 de junio.

[\*Meeting for Dialogues in Innovative Research and Practice Agendas: 4ICAR. Four International Conference on Adoption Research.\*](#)

Bilbao, España. Del 7 al 11 de julio del 2013.

## CALL FOR PAPERS

[\*Time for Change? Child, Youth, Family and Disability.\*](#)

Manchester, UK. Del 18 al 19 de junio del 2013. Call for papers deadline: 1 de mayo del 2013.

[\*Encounters and Engagements: Creating New Agendas for Medical Anthropology. EASA Medical Anthropology Network / AAA Society for Medical Anthropology.\*](#)

Tarragona, España, del 12 al 15 de junio del 2013.

[\*Family life in the age of migration and mobility. Theory, policy and practice.\*](#)

Norrköping, Suecia, del 16 al 20 de septiembre. Call for papers deadline: 1 de junio del 2013.

[\*Corps et catégories d'âge: sortir de l'enfance, entrer dans l'adolescence.\*](#)

Strasbourg, Francia, del 18 al 19 de septiembre y Metz, Francia el 20 de septiembre. Call for papers deadline: 20 de abril del 2013.

## CALL FOR PAPERS

[12th Conference 'European Culture': Encounters with difference in European borderlands.](#) From 24th to 26th October 2013, Barcelona. Deadline Call for papers: 20th March. Contacts: Bas Spierings [b.spierings@uu.nl](mailto:b.spierings@uu.nl); Martin van der Velde [m.vandervelde@ru.nl](mailto:m.vandervelde@ru.nl)

[New Agendas on Youth and Young Adulthood: Youth Studies Conference, 2013.](#) From 8th to 10th April 2013.

[Encounters and Engagements: Creating New Agendas for Medical Anthropology. EASA Medical Anthropology Network / AAA Society for Medical Anthropology.](#) Tarragona, Spain, from 12th to 15th June 2013. [Call for papers.](#)

[Periferias, fronteras y diálogos. XIII Congreso de Antropología de la FAAEE.](#) Tarragona, Spain, from 12th to 15th June 2013. Call for papers: 30th March.

[Body and construction of age categories: from childhood to adolescence.](#) Strasbourg-Meltz, France, from 18th to 20th September 2013. Call for papers: 20th March. Contacts: Nicoletta Diasio ([nicoletta.diasio@misha.fr](mailto:nicoletta.diasio@misha.fr)) and Virginie Vinel ([vinel5@univ-lorraine.fr](mailto:vinel5@univ-lorraine.fr)).

## CALL FOR PROPOSALS

[Les usages du politique et leurs enjeux dans les pratiques artistiques et expressions esthétiques.](#) Call for papers: 21st April 2013. Contacts: [laure.garrabe@mshparisnord.fr](mailto:laure.garrabe@mshparisnord.fr); [veronique.muscianisi@mshparisnord.fr](mailto:veronique.muscianisi@mshparisnord.fr)

[Special Issue of Childhood: Education, Childhood and Disability in Countries of the South: Re-positioning the Debates.](#) Deadline Call for proposals: 1st May 2013.

[An Online Feminist Journal.](#) Deadline: 31st May 2013. Contact: [submissions@academinist.org](mailto:submissions@academinist.org)

[The Death of the Perpetrator. Execution, suicide, identification, concealment, exhibition.](#) Deadline: 15th April 2013. Contact: [coordinator@corpsesofmassviolence.eu](mailto:coordinator@corpsesofmassviolence.eu).

[Mothers and Mothering in a Global Context.](#) Journal of the Motherhood Initiative for Research and Community Involvement (JMI). Deadline: 1st May.

## SCHOLARSHIPS

[Becas Fulbright 2014-2015.](#) Scholarships for postgraduate programmes in USA Universities. Deadline: 21st March.

[Becas de doctorado 'La Caixa'.](#) Scholarships for doctoral studies in Spain (deadline: 16th April), USA (deadline: 15th April) and Asia (deadline: 25th June).

[Comparative Education Beijing University. Deadline: 20th of March 2013.](#) Deadline: 20th of March.

[Premios Fundación BBVA Fronteras del Conocimiento y la Cultura 2013.](#) Deadline: 1st of July 2013.