



In Another Tongue

In Another Tongue is a creative response to Angelica Mesiti's exhibition *In the Round* at Talbot Rice Gallery. It takes its lead from the exhibition's celebration of different forms of communication: thinking across divides, borders, cultures, languages and even species. In the spirit of Mesiti's exhibition, music provides a means of extending voices, thoughts and information. Short talks and provocations by academics from across the University of Edinburgh are interspersed with musical reflections by Musicians in Exile — a group of asylum-seeking and refugee musicians living in Glasgow. From evolutionary science, political ecologies, migration studies, translation, anthropology and music, *In Another Tongue* aims to be expansive and thought-provoking, exploring the limits of what it means to communicate.

Tonight is also the launch of the new Angelica Mesiti catalogue! This beautiful book showcases the works in *In the Round* and is published by Edinburgh University Press.

In Another Tongue is a collaboration between Talbot Rice Gallery and Laura Harris (Sociology), supported by an ESRC Postdoctoral Fellowship 2021/22.

Please be aware: part 2 of this event will include details of abusive relationships and some parts may include descriptions of trauma or oppression related to asylum-seeking and the reasons that compel it.

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* refreshments courtesy *Angelica Mesiti: In the Round* book launch



———— #TalbotRice

Part 1

1. Edward Martin

PhD, Barker Research Group, Institute of Evolutionary Biology

The Sound of DNA: Communication without language

We are hardwired to decode complex sounds very quickly, helping us to react to danger and explaining why we add sounds to our environments: car horns, alarms, phone noises. As we accumulate massive amounts of information about DNA and the building blocks of life, could we use sounds to allow it to communicate to us in a profoundly different way?

2. Grace Garland

PhD, School of Social and Political Science (SPS)

My Longing for Louder Vegetables

Plants and animals do not have words, meaning that they cannot readily enter into the political arena. In the context of the environmental emergency, it therefore falls to us to find ways to hear their issues, their concerns and their pain.

3. Hephzibah Israel

Senior Lecturer in Translation Studies, School of Literatures, Languages and Cultures

Humming the Sacred: Repetition, Resonance and Translation

What is translation? Is it the conversion of words from one human language to another? Is it to carry across 'meaning' intact from one speech to another? Surely, it is much more than that, beyond the words that form human languages. At its most expansive, translation — repeating sounds, spaces and memories — places human language at one with and as one of a range of signals emitted and interpreted in the universe. It can even transform the everyday, allowing us to hear ... see ... and resonate with the sacred.

4. Lisa McCormick

Senior Lecturer, SPS

Artists without Borders

How do artists and musicians 'move,' and how do they 'move' us through their performance? Thinking of music, such as the European classical tradition, as fundamentally transnational, allows us to see how music can build connections between people and across national borders — with powerful effects.

5. Musicians in Exile

Words by Rafael Lehmann, the ensemble manager:

'Musicians in Exile is a group of asylum-seeking and refugee musicians based in Glasgow. When asked what kind of music they play the group said, "we play music from all corners of the world — a combination of original songs and covers in Farsi, English, Hindi, Urdu and Italian." Songs written by the group cover subject matters ranging from love, to adapting to the Scottish climate. While the group comprises people from all over the world, the group each individually have their own interpretation of the question, "where is home?" When asked, many said Scotland, since that is now their home.'

Aref Ghorbani [Facilitator], Iran: Setar/Vocals

Jose Rojas [Facilitator], Chile: Cajon

Calum Ingram [Facilitator], Paisley: Cello

Milad Gharibi, Iran: Guitar/Vocals

Mr. President, Everywhere: Percussion

Sylvain L. Makengo, Scotland (before, Congo): Guitar

Mehdi Saki, Iran: Percussion

Angaddeep Singh, Indian and Govan, Glasgow: Vocal / Guitar / Tabla

Param Parshotm Singh, Afghanistan and Govan: Vocal / Tambourine

Part 2

6. Charlotte Bosseaux, with Rosalee Ross and Frankie Hemery

Senior Lecturer in Translation Studies, School of Literatures, Languages and Cultures — supported by her translators

She Tells*

Subjectivity and the context in which something is translated — for literature, for testimony, for love — can subtly or blatantly alter the meaning of texts in ways that can have significant consequences. This is more obvious with forms of expression that are emotional, intimate and personal.

* Includes descriptions of an abusive relationship.

7. Richard Baxstrom

Professor of Anthropology and the Humanities, SPS

The Indignity of Speaking for Others?

Is there always an indignity of speaking for others? Anthropology claims to generate possibilities to encounter, grasp and ultimately speak for (even in a partial sense) 'others' or 'the Other'. But what if this disguises a slight of hand in which true difference is repressed, an internal power play? What is it that remains, which there may be no avenue for approaching?

8. Georgia Cole and Merhawi Haile

Chancellor's Fellow, SPS / Engineering student, community organiser and translator with Eritrean refugees and asylum seekers.

Reflections from Friends

Georgia researches alternatives to formal asylum-pathways, exploring the ways that people can find diverse sites of protection and respite. Here, she reflects on *In Another Tongue* with her friend Merhawi Haile, who arrived in the UK from Eritrea in 2015 as an unaccompanied asylum seeker.

9. Idil Akinci-Pérez

Early Career Teaching and Research Fellow, SPS

Culture, Difference and Belonging

Migration changes people. Not only those who move, but also those who consider themselves 'native.' Migration manifests in everyday public life — through art, sound, music, language, food, smells, architecture and dress — so how does this change how people understand themselves as individuals and as part of a national community?

10. Nikki Moran

Senior Lecturer, Music

To make Music is to Perform our Humanity...

'Our human experience with music is one of interfacing; I interface with music as it comes to me in sound and movement. Because sound-making is movement — it comes from vibration, from events of action. From airborne pressure changes that permeate our bodies' physical margins.

'*Over the air*, musical sounds sit in imaginative relief, distinguished from background noise by our recognition in them of patterns. Structured signals, externalising different values of in-tune-ness, in-time-ness, proficiency, generativity, novelty, beauty. But: Shared world, common bodies. Interior beginnings made one inside another.

'*Underground*, under skin, music emerges from our embodied interaction with one another and our world. From sympathies of sound in movement.'

11. Musicians in Exile

Thanks:

A huge thanks to all the participants tonight. Additional thanks to Paul MacAlindin, founder of the Musicians in Exile Project and Artistic Director of Glasgow Barons, for enabling us to bring in the band; Lisa McCormick for initiating this fruitful partnership; Angelica Mesiti for the inspiration!