

Roundtable. Critical perspectives on mobilities from cinema and sport

Marimar Azcona & Celestino Deleyto

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The creation and recreation of European Space through *Before Sunrise*

Before Sunrise, the first of the Richard Linklater, Julie Delpy and Ethan Hawke Before trilogy, is a film about young love in space. Through the film and its Viennese locations, the spectator gets access to important insights into the construction of Europe as a cultural concept and a social entity through various forms of mobilities. The film is set in Vienna and, crucially, on a train that stops at Vienna on its way from Budapest to Paris. The film was released in the year in which Austria joined the European Union and at the outset of the transition from an economic union to a tentative political union after the Treaty of Maastricht in 1992. At the time, the Erasmus Programme, which had kicked off in 1987, was in full swing as, arguably, the most powerful of the EC initiatives to bring together European students from many different cultures through mobility exchanges between universities. Céline and Jesse are not Erasmus students (Jesse is not European, not even clearly a student) but their meeting makes sense within the massive culture of mobility created by this programme, still running strong thirty-seven years later, in spite of setbacks such as the UK leaving the EC in 2020, almost simultaneously the outbreak of the Covid pandemic, and the rise of anti-European sentiment promoted by extreme right ideologies throughout Europe.

The train had been, in the mid-19th century – what Orlando Figes calls ‘the railway age’ – a powerful conduit of European internationalist and cosmopolitan attitudes, bringing countries much closer, contributing crucially to the expansion of tourism to the middle classes, and creating a culture of mobility which first defined Europe and then became the trigger of backlash nationalisms around the continent in the second half of the century. That Céline and Jesse meet on a train is, therefore, no coincidence, as it is no coincidence that their romantic attachment develops in Vienna, at the heart of the continent, the historical link between East and West, and the city most often linked with the Danube River, the most transnational of all European rivers, and one that, over the centuries, has facilitated many sorts of journeys and exchanges, as well as conflicts between the peoples of Europe. Finally, the very location of the film in Vienna, as well as the railways and the Danube, also suggest

the cultural imaginary of a hierarchical thinking about the continent, of which Céline and Jesse are also exemplary – a racialized and socially, as well as geographically, divided Europe, a Europe of centre and peripheries, whose “essence” can also be traced back to forms of 19th century mobilities.

Cristina Pujol

Professor of Communication and Information Studies at the Open University of Catalonia. Her current research interests include sociology, cultural studies, film and media history and feminism.

Tourism and Place Awareness in Post-Crisis Spain

The process of touristification in Spain, particularly along the Mediterranean coast, has accelerated exponentially since the 2008 economic crisis, giving rise to increasing social discontent, which became evident last summer through numerous protests and actions against mass tourism. These protests highlighted issues such as the lack of housing for residents, the precarious working conditions of employees in the tourism industry, and the ecological impact of these activities. The aim of this presentation is to analyse the ways in which various references to the resident's life experiences in tourist cities like Benidorm or Magaluf have been incorporated into Spanish cinematic imagination, prompting a reflection on the growing awareness of place among the increasingly impoverished middle classes and the role of creative classes in shaping their representations and discourses.

Toby Miller

Stuart Hall Professor of Cultural Studies, also at the Universidad Autónoma Metropolitana—Cuajimalpa and Sir Walter Murdoch Distinguished Collaborator, Murdoch University. Currently he is Professor at the Universidad Rey Juan Carlos, in Madrid.

No to America's Cup sailing-now, here and always

Why do we have the sailing America's Cup? What does it represent? Why did the successful New Zealand/Aotearoa club defend its triumph in Spain? Why did the oligarchs of Barcelona provide public subsidies, and how much? How did Louis Vuitton Malletier, a subsidiary of LVMH (Louis Vuitton Moët-Hennessy) participate? What were the implications for social cleansing and environmental impact? How do these things relate to the overall history of the Cup and local rejections of it? These questions shape what follows. There are very important resistance movements, as you know, no doubt. My methods combine political economy, ethnography, textual analysis, and environmental studies, allowing me to highlight social and ecological justice, propaganda, and lived experience. From critical studies of mega-events, capitalist tourism, corporate welfare and high-end water sports, we conclude that the America's Cup is unsustainable in every way, for the people of Catalonia and for everyone else.