A rapidly growing number of double homes connect different parts of Europe in new ways. The second home can be a cottage in the woods, an apartment in the Costa del Sol or a restored farm house in Tuscany. However, other forms of double homes must be added to these landscapes of leisure. There are long distance commuters who spend most of their week in an overnight flat, in a caravan on a dreary parking lot or at a construction site. Economic migrants dream of a house ‘back home’ for vacations or retirement. Dual homes come in all shapes and sizes – from the caravans of touring circus artists to people turning sailboats into a different kind of domestic space.

This special issue of Ethnologia Europaea captures some dimensions of lives that are anchored in two different homes. How are such lives organized in time and space in terms of identification, belonging and emotion? How do they, in very concrete terms, render material transnational lives?

The next issue of the journal (2008:1) will take such a comparative perspective into another direction as the authors will consider different kinds of research strategies to achieve European comparisons and to gain new cultural perspectives on European societies and everyday life.
INSTRUCTIONS TO AUTHORS

Manuscripts (in English) should be sent to the editorial address mentioned below, both in a paper copy and as a computer file (through e-mail). We also welcome suggestions for articles in the form of an abstract or a short outline. Authors will be notified after the review process about acceptance, rejection, or desired alterations.

Papers should generally not exceed 50 000 characters. Illustrations with captions should be sent together with the final version of the text, preferably on a cd. Desired position of illustrations should be marked.

Too many grades of headings should be avoided. Long quotations should be marked by indentations, and double line spacing above and below.

Five key words as well as an abstract should accompany the manuscript. The abstract should be short (100–125 words), outline the main features and stress the conclusions.

A short presentation of the author (2–3 sentences) should be included, preferably giving the name and academic position, e-mail address and interests of research, including a recent example of one or two publications.

Notes and references: Notes should be reserved for additional information or comments. Bibliographic references in the text are given as: Appadurai (1998: 225) or (Hobsbawm & Ranger 1983; Shaw 1995, 2000).

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E-article

In

Ethnologia Europaea
Journal of European Ethnology
Volume 37:1–2

2008

Museum Tusculanum Press
University of Copenhagen
Village Homes
By
Jonathan H. Shannon
E-article
Copyright © 2008 Museum Tusculanum Press
ISBN 978 87 635 0998 5
ISSN 1604 3030

IN
Ethnologia Europaea
Journal of European Ethnology 37: 1-2
E-journal
Copyright © 2008 Museum Tusculanum Press
ISBN 978 87 635 0981 7
ISSN 1604 3030

Unaltered version in pdf-format of:
Copyright © 2007 Ethnologia Europaea, Copenhagen
Printed in Sweden by Grahns Tryckeri AB, Lund 2007
Cover and layout Pernille Sys Hansen
Cover photos Pernille Sys Hansen and Robert Lau
Photos Susanne Ewert, page 6
Richard Wilk, pages 16, 34, 44, 50, 70
ISBN 978 87 635 0885 8
ISSN 0423 4597

This journal is published with the support of the Nordic board for periodicals in the humanities and social sciences.

Museum Tusculanum Press
University of Copenhagen
Njalsgade 126
DK-2300 Copenhagen S
www.mtp.dk
VILLAGE HOMES

Jonathan H. Shannon

My family splits time between an apartment in New York City and a house in the South of France. This arrangement, though hardly unique, afford us unique perspectives on home. For me, as an anthropologist, musician, and photographer, the senses of home assume different values, or what McLuhan called “sense ratios.” I sense my home in New York through site and sound differently from my home in France. In this way one is at home in both places, or rather, one carries both places in the journeys between and among them, like a snail with its shell, leading to a dual sense of home: a double exposure, New York in France, France in New York.

The anthropologist Steven Feld remarks that each experience of listening carries with it a memory, a biography of prior listenings. The same can be said for ways of seeing and framing home. Because for me so much of my sense of home revolves around raising

This illustration has been omitted for copyright reasons.

Ill. 1: At Play in the Village, New York City.
my young son, when we are at play in New York, we both remember times in Calvisson, while Calvisson, despite its small scale, reflects New York, creating a dialogue of Village and village. The experience of home in double produces a double exposure in many ways. The following photographs’ explore this sense of duality, tracing reflections and resonances of home in New York and France, from the intimate and candid to the serendipitous and surprising of the quotidian.

Like all New Yorkers we face the challenge of raising a child in a restricted urban landscape. The neighborhood playground becomes a refuge, not only for the children but also for their parents. It is the village square where families interact, plans are made, stories exchanged. For us, community revolves to a large degree around the playground. We create and recreate home in an outdoor space. The Washington Square Village “Key Park” thus becomes the referent for all other play spaces, whether in New York or France. My son can disappear as if down a rabbit hole and come out the other side in France. It’s the magic of childhood transubstantiation during play.

Volets (shutters) become a metaphor for home. Their opening and closing mark our presence and absence in the village, something remarked on by our neighbors and friends, who tell us they await the days when the blue shutters will once again be open (even if we usually forget to follow their advice to close them during the midday sun). For us, the volets offer vistas – onto the surrounding countryside (we think of the much more limited vistas available to us in New York) as well as onto the neighbor’s garden, so that opening the volets becomes an invitation to conversation, or their closing a sign of the desire for privacy.

The quirkiness of the quotidian irrupts at the Sunday market (marché dominical), where the rustic and the cosmopolitan meet. Here, a stockings seller captures my attention the way a found object might in New York. For us the village is a series of found objects, the surprise of the new (the kitschy clothes stand) as well as the comfort of the predictable (the North African fruit and vegetable vendor). The
double exposure occurs when I wander the market, sensing a touch of New York in the cosmopolitan items, or a scent of France in the green markets of New York. They interpenetrate.

Southern France has a vibrant bull culture distinct from the better known traditions of Spain. Throughout the summer the villages in our area host fêtes votives, ostensibly village saints’ festivals that include at their heart the running of the bulls. The abrivado, bandido, and encierro, as the three types of
bull events are known, are occasions for young men to demonstrate their strength and bravery by tackling the bulls as they run through the streets, literally grabbing them by the horns (or tails). But they are also social events par excellence, as the villagers and tourists descend on the town squares for hours of bacchanalian fun, with much drinking, music, and merry making. The fête votive in the village of St. Comes-Maruejols concludes with a masquerade – a touch of Halloween in summertime France. The sound of the canon announcing the opening of the abrivado or the noisy song until late have become for us markers of our French home, if simply because they are as unavoidable as they are unique: this would never happen in New York!

Although we only spend a few weeks of the year
in France, in many ways our friendships there have grown as deep as those we cherish in New York. Home, of course, is friendship and intimacy, and in Calvisson it means being invited into the neighbors’ homes – for an *aperitif*, a meal, or a spontaneous visit. A sign of our “being at home” in France was attending the marriage celebrations of our neighbor’s – and friend’s – daughter. To be at the threshold of family marked for us a deeper sense of being home.

Home is also a space for play, and in France we
(and especially our son) are fortunate to count among our close friends artists whose vision of life captures the spark and imagination of childhood. What irony that we find more art (of all varieties) in a small French village than in Greenwich Village!

It may come as a surprise to many that New York City is a cycling capital in America. This is not because the streets are bicycle friendly — they are not — or that car-driving New Yorkers go out of their way to accommodate cyclists — they usually don’t. But despite the challenges (or perhaps because of them) New York is full of bicycles, and cyclists abound. Over 120,000 New Yorkers commute to work daily by bicycle, and many thousands more ride recreationally or as messengers. Here, the bicycles parked outside New York University’s Bobst Library await their owners’ return, chained much like dogs to a fence. This photo for me captures the duplicity of home: I ride my bicycle less in France, which in many ways is far more suitable for cycling. There is something about the chains and the fences that promotes a desire to ride, to create a home on wheels. De Certeau wrote about walking the city as an exercise in urban archaeology; I ride my city, my homes.

**Note**

1. All photographs taken by the author.

Jonathan Shannon is Associate Professor in the Department of Anthropology, Hunter College, and the PhD Programs in Anthropology and Music at The City University of New York Graduate Center. He is the author of *Among the Jasmine Trees: Music and Modernity in Contemporary Syria* (2006) and numerous articles on musical aesthetics in the Arab world. He is currently working on a project on the Andalusian musical traditions of Syria, Morocco, and Spain. (jhshannon@mac.com, http://www.amongthejasminetrees.com)