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## PSP 7.01. MIGRANTS, GENDER AND EDUCATION

80615 *Two women in search of an "artistic homeland": the autobiographies of pianists abroad in the twentieth century, the Brazilian Magdalena Tagliafero and the Portuguese Helena Sá e Costa*  
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### Abstract

This study is part of a project of crossed-history analysis (Igayara-Souza & Paz, 2012, 2015), in which we seek to understand the music education in Portugal and Brazil during the twentieth century, from a perspective of externalization of knowledge (Schriwer, 2001). We have previously studied the relation between biography and the education of the artist (Igayara-Souza, 2011) and the international trajectories of music students (Paz, 2018a, 2018b). Now we intend to deepen the study about two Portuguese-speaking artists, the Brazilian Magdalena Tagliafero (1894-1986) and the Portuguese Helena Sá e Costa (1913-2006), trying to understand how they built an international image through their autobiographical documents in order to capitalize and convert social and cultural capital previously acquired abroad, when they return to their country of origin (Bourdieu, 1996). The variation and polysemy of what can be an autobiographical document (letters, recordings, etc ...) leads us to carry out this analysis using as main source their written memories, *Quase tudo... (memórias)* (Tagliafero, 1979) e *Uma vida em concerto* (Costa, 2001), both works published in the life of the pianists.

In the first place, considering that the artistic field is deeply international, we intend to understand the idea of an "artistic homeland"– which depends, in part, on aesthetic currents, but also on cross-border artistic trajectories. We therefore aim to understand the representation these women make of the host countries, identifying the ways in which they felt as foreigners, women and pianists in that society, and how they described the experience years later. Among the themes present in the autobiographical texts we underline: the insertion in the conservatory (as students) and professional (as international concertists); the construction of the identity of piano teacher, having artistic success as capital; and networks of sociability formed by interpreters, composers, teachers and entrepreneurs, where life and work constantly intersect.

Secondly, a critical analysis of content – comparing with other biographic and autograph sources and critical literature – will attempt to map and contextualize the destinations and forms of emigration of these women, knowing from the outset that both obtained national and international recognition, in which biographical writing played a relevant role (Dosse, 2009). Knowing also that although Tagliafero is connoted with her prolonged stay in France and Sá and Costa in the United States, both were disciples of Alfred Cortot - Brazilian c.1907 and Portuguese in 1932 (Igayara-Souza & Paz, 2012).

All these circumstances that involve hope and trauma in search of an "artistic homeland" are intertwined. For the example, Magdalena Tagliafero, the daughter of French parents, returned to Brazil as a result of the German occupation, which may be considered a new "emigration". Her autobiography, published in Brazil in 1979, was originally written in French. In an interview the pianist stated that "the general life ... may be, for an artist, more productive in Europe". (Programa Canal Livre, 1981, apud Leite, 2001). At the same time Sá and Costa, bred in a Portuguese musicians dynasty, also had to avoid the destinies of Paris and Berlin.

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**Keywords:** autobiography, women artists of the 20th century, arts education, cultural emigration

### 55871 *Imperial and Urban: the Everyday Spaces of Girl Guides in Hong Kong 1921-1941*

**Meng Wang** (University of Sydney)

#### **Abstract**

This paper explores the rise and growth of Girl Guide movement in interwar Hong Kong as an imperial and urban phenomenon where the experience of girlhood was intimately connected with imperial and international networks that permeated into local colonial context and were further textured by the urban transition that shifted the interactions between the female body and the city.

Examining the history of Girl Guiding in the British Empire, Kristine Alexander (2017) suggests that in the early twentieth century, Girl Guiding encompasses a contradictory mix of gender conservatism in its emphasis on domesticity, citizenship, engagement with nature, physical culture, and imperial and international friendship. The feminine brand of training for citizenship and social service advocated by Guiding produced gendered spatial practice in girl guides' everyday life.

In colonial Hong Kong, Girl Guiding started in 1920, aiming to "make efficient women citizens, good home-keepers and mothers", by "training the girls through activities which appeal to them, to develop character, handicraft, service for others, health and hygiene." (Education Report, 1923) The movement was attached to government and grant girls' schools, and religious bodies. The interaction of Girl Guiding with gender, race, and class produced an intricate dynamic that interweaved Chinese girls' everyday school life into the broader narrative of imperial idea and practice transfer. This paper focuses on, in particular, the place of gender in Guiding movement, and argues that Girl Guiding was a gendered phenomenon where ideals of femininity were constructed, regulated, and contested.

The agency of Girl Guiding in shaping femininities in interwar Hong Kong is explored through the lens of space, in that this paper examines the gendered body as a spatial body (Lefebvre, 1991), and argues that it is in and through the spatial practices of girl guides that the gendered body emerges. By exploring the spatial history of Guiding in interwar Hong Kong, this paper aims to show how ideas about girlhood travelled across borders and how these ideals textured the interaction of the female body with spaces in the city. To trace the lived spaces of Guiding, this paper draws on oral histories, newspaper clippings, school publications, and government reports.

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**Keywords:** girl guiding, gendered everyday spatial practice, interwar Hong Kong

### 70255 *'Homing': Mother Cabrini, her Missionary Sisters, their Educational Enterprise and Italian Migrants' search for home in New Orleans 1892-1917*

**Maria Patricia Williams** (UCL Institute of Education)

#### **Abstract**

This paper will explore the education of Italian migrants in 'Little Palermo', New Orleans 1892-1917, drawing on Paolo Boccagni's theoretical analysis of 'homing' (2017). It will also address Leo Lucassen and Aniek X. Smit's concept of missionaries as 'organisational migrants' (2015), considering the term in a diasporic rather than colonial setting. The location will be the school of the Institute of Missionary Sisters of the Sacred Heart of Jesus