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BIOGRAPHY

Isis is a 24 year old currently working and living in London. Doing her Politics BA at the University of Manchester, her research into Eurovision began during her Undergraduate dissertation in 2019. In September she will continue her studies to do an MA at Concordia University (Montreal) in Sociology. Her interests lie in the intersection between politics and culture. She has published works on Dark Tourism in Bosnia, The New Primitivism movement from Sarajevo, work practises during the pandemic and film essays. She runs an online Zine, 'No Borders' coming up to its fourth issue. She is (ofcourse) a lifelong Eurovision fan music lover.

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ABSTRACT

Eurovision, was held in 2019 in Israel. This cultural moment offered the Israeli government a site of state branding to an audience both European and Queer. It's production occurred during a period of escalating state violence, symptomatic in the protests along the Gaza border that started in May 2019, the same month that Netta Barzilai won. This mega-event, that prides itself on the values of inclusion, diversity and unity thus forms a significant contradiction, between the frame presented and the reality obscured. Israel itself has been criticised as a homonational state by Queer theorist Jasbir Puar; one that uses its inclusivity of LGBTQ subjects as a marker of legitimacy whilst simultaneously obscuring systemic human rights abuses against a Palestinian 'Other'. This presentation seeks to interrogate the homonational relationship between Eurovision and Israel through a discourse analysis of it's 2019 production. This serves to cast a critical gaze on the frame presented in it's slogan 'Dare to Dream'. Research takes a two-pronged approach, that addresses firstly: the identity production of Israel articulated by Eurovision's participating actors, and secondly what is obscured through this 'frame' when recontextualised with Palestine. This critical approach seeks to elucidate the contradictions upheld by Eurovision 2019 to be consistent with previous homonationalist critiques of Israeli LGBTQ narratives. Eurovisions 'utopia of tolerance' enables Israel to pinkwash its occupation through it - presenting it as decoupled from issues of Palestine; depoliticised and dehistoricised.