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BIOGRAPHY

José Luis Panea (b. 1990) holds a PhD in Arts (University of Castilla-La Mancha) since 2019 with research stays at University of Roehampton and Universidade Nova de Lisboa. Lecturer of the course 'Aesthetics of Modernity' since 2018, and currently post-doc contract at the R&D Spanish Project 'ESHID: Hybrid Aesthetics of Moving Image. Spanish Video Art and Identity Dynamics in the Global Map' (www.aresvisuals.net). His main lines of research cover the Everyday Aesthetics and the relationship between the culture of spectacle and identity politics. His next publication, "Domesticity, Mass Media and Moving-Image Aesthetics: The Design of the Eurovision Song Contest Staging as a Hospitable Platform", will be part of *The Eurovision Song Contest: From the Concert Halls to the Halls of Academia*, a book co-edited by Adam Dubin, Antonio Obregón and Dean Vuletic (Routledge, 2021). He also wrote several papers on the topic like "Identity, spectacle and representation: Israeli entries at the Eurovision Song Contest" (*Doxa Comunicación*, 27, 2018, 121-145), in English, and the rest of in Spanish, whose titles could be translated as "The Set Design of the Eurovision Song Contest: Aesthetics, Technology and Cultural Identity at the Dawn of European Reconstruction (1956-1993)" (*Ámbitos*, 44, 2020, 23-40), "'Hasta la vista', Eurovision 2020: May Will not Be the Same" (*The Conversation*, 2020 May 14, website); "The Design in the Eurovision Song Contest: an 'Other' Genealogy" (*UD17 NOISEWISE*, 2017, 93-99), "'Hello Millstreet, Sarajevo Calling': Body and Diaspora Through the Staging of the Eurovision Song Contest" (*Arte y Políticas de Identidad*, 16, 2017, 161-186) and "The Eurovision Song Contest as a Call for the Fixation of Imaginaries: Hospitality, Restraint, Pronunciation and Seriality" (*Fedro. Revista de Estética y Teoría de las Artes*, 17, 2017, 80-111). He writes frequently in the Spanish website *Cultural Resuena* (<http://www.culturalresuena.es/author/jlpaneaj/>) and he also gives diverse conferences on the topic.

ABSTRACT

In this proposal I analyse, from Aesthetics and Theory of Arts, how the Eurovision Song Contest entries have addressed the idea of Europe by means of their songs. I focus especially on those that took part during the Maastricht Treaty period in order to display how this show has been a vehicle for the expression of this three main concepts I develop: a) 'Lingering', b) 'Fellowship' and c) 'Identity politics'. 'Lingering', due to the delegations usage of the ritual and formal dimension on the basis of this long-lived annual contest. 'Fellowship', due to the ambiguous friendly competition expressed in its own rules where nonetheless all of the participants fight for a paradoxical non-economic prize. 'Identity politics', since the term 'nation' is central on the way the public televisions involved represent themselves and also a certain image of their country. I will set off for the symbolic dimensions (lyrics, staging and acting) of paradigmatic proposals like the Norwegian one in 1992 as examples of the topic alluded. *Visjoner* (Vision), an epic ballad written by two regular composers in this kind of TV shows in Norway (Robert Alan Morley and Eva S. Jansen), gathers different dimensions regarding political and cultural inclusion of that time with feminist and ecologist shades. However, the interpretation of the charming singer Merethe Trøan became memorable because some technical issues distracted her, disturbing the intimate, serious but also hopeful climate required by the message of the song. This failure, also in the voting, shows the fragility and delicate importance of this kind of utopian topics in the contest (where the limit between pretentiousness and embarrassing is thin). Hence, we will delve into the effectiveness, impact or aesthetic potential of them to evaluate how Europe as an inclusive community is depicted in the Eurovision Song Contest.