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Religious and Sacred Space

Veiling Religious Diversity? Regulating Religious Symbols in the Public Space

Mariëtta van der Tol (Cambridge)

This paper discusses legal cases over religious symbols in the public or open space in France, Germany, and the Netherlands. Recent legislation and case law increasingly regulate the permissibility of open displays of specific religious symbols. The burqa and other Islamic symbols would not suit in a democratic society, while symbols understood as Christian are debated simultaneously on grounds of secularity and neutrality. 'Religion behind the front door', is heard more and more often in response to increasing religious diversity.

Perhaps counter-intuitively, the visibility of (religious) difference in the public or space has historically been key to early modern toleration and still is important to the distinct, but related notion of religious freedom. Historically, the visual exclusion from the open space was intended to create a level of unity at the surface, even as it was acknowledged as a myth. This paper discusses this interesting hint of regression. Is contemporary regulation of religious symbols another attempt at creating a level of unity on the surface and thus veiling actual diversity?

The methods undergirding this paper are: analysis of case-law as a primary source, analysis of secondary literature on early modern toleration, analysis of contemporary secondary literature on constitutional neutrality and religious freedom.

Sacred Space, Ritual and the Religious Experience of Non-Pilgrims

YahyaNurgat (Cambridge)

This paper examines how the Hajj was experienced in Ottoman Istanbul and Cairo. As points of departure for the Hajj caravans and the sites of important Hajj ceremonial, these cities were central to the experience of pilgrimage in the empire. Drawing on a diverse range of sources, I discuss how those unable to undertake the arduous Hajj journey themselves were still able to engage with the pilgrimage and its sacred space through the mediums of ceremonial, visual culture, and charitable giving. I adopt Richard McGregor's concept of viewing local Hajj-related practice as religious impulses which "scattered" the sacred space of the Ka'ba and the Hajj; by participating in such practice, all those who did not reach the Ka'ba to perform the required rites had not totally neglected the pilgrimage.

Visual depictions of the Ka'ba and the sacred landscapes of the Hajj could be found on publicly installed tiles and in popular prayer books such as the *Dala'il al-Khayrat*. These mediated images participated in the wider flows of the Hajj, across spatiotemporal boundaries and into physical connection with sacred spaces and places. Hajj-related ceremonies had the same effect. These were grand affairs, as observed by a passing Moroccan pilgrim who described how people from 'all corners of Egypt' would gather, and some houses overlooking the street where the procession passed through were 'rented at the beginning of the year specifically for this ceremony, and are only occupied on that day.' Focusing on lived environments, through people, objects and performances, I will examine the Hajj through the unique experience of the 'non-pilgrim' in early modern Ottoman Istanbul and Cairo.

Post-Secular Space: On the Strange Place of Contemporary Art in Old German Churches

Lilia Sokolova(a.r.t.e.s.)

Since Sankt Peter in Cologne and Hospitalkirche in Stuttgart commenced exhibitions of contemporary secular art within their sacred spaces in 1987, over 3000 German churches have welcomed non-religious art forms to their ritual grounds. By investigating exhibitions of contemporary art in ecclesiastical settings, this paper argues for the emergence of a new type of space in old active churches in the twenty-first century. In order to qualify the distinct character of such space, the author deliberates the visitor's disposition (*Befindlichkeit*) and consequently proposes a synthesizing concept "post-secular space."

The term *post-secular space* comprises two recent discourses. First, topical discussions about post-secularity suggest a renewed significance of religion in both public and private spheres of the contemporary life. Avoiding polemical claims to the unequivocal return of religion in the twenty-first century, the author considers the possibility of post-secular spaces at the intersection of two realms—sacred and profane. One of such intersections is produced when contemporary non-religious art enters historical ecclesiastical settings. The resulting post-secular space is highly liminal, oscillating between sacred and profane, old and new, communal and individual, ceremonial and mundane.

Second, Gernot Böhme's notion of architectural atmospheres offers a phenomenological perspective on the visitor's experience. On the one hand, living church spaces are defined by their *genius loci*; their histories, traditions, and rituals. On the other hand, objects of secular contemporary art emit their own "ecstasies," thereby altering atmospheres of the given religious sites. Amidst the resulting tension is the visitor's bodily presence, which finds itself in that liminal space where the post-secular debate confronts the hitherto prevailing secularization narrative.

Ultimately, post-secular space is an interdisciplinary concept that can apply across several fields in the humanities and promote discussion on, *inter alia*, relationship between historical religions and contemporary culture, phenomenology of architecture, or categories of spatial experiences.

Virtual Space

Virtually, Actually, Accidently, Human: *Westworld* and the Problem of the Real Eliyahu Keller(MIT)

From the first moments of its introduction into popular culture, the technology and instruments of virtual reality (VR) have been heralded as ushering a new stage in human evolution, coupled with a promise of a utopian revolution. Three decades later, it is clear that the promises accompanying the invention of virtual reality have yet to be fulfilled. Nevertheless, the still-emerging technology presents a fundamental complication to the supposed dichotomy between space and surface, characteristic of the digital world. While VR employs the screen surface as its representational plane, it does so in order to not only represent the depth of physical space, but rather to ostensibly recreate an immersive, sensual, and augmented experience of the real world.

By investigating the brief, thirty-year history of virtual reality and its spatial representations, this paper suggests that the blending of the concepts of surface and space, implied by virtual reality can be a theoretically productive one. The paper will first examine one of the early cinematic representations of VR, *The Lawnmower Man* (1992), only to focus on a more contemporary and complex depiction of virtual space in the 2016 HBO television series *Westworld*.

Building up on the reformulation of the binary opposition between the concept of the 'virtual' and that of 'actual' as suggested by Henri Bergson and his follower Gilles Deleuze, this paper will situate the reality represented in *Westworld* as a virtual reality *par excellence*. Defining the virtual, as Deleuze does, "as strictly a part of the real object," the paper will closely explore the narratives and imaginaries offered in *Westworld*, focusing on the representations of both actual and virtual humans. Analogizing the physical and conceptual shell-like reality of the park's man-made environment, with the artificial bodies of its robotic inhabitants, the paper shows that the surfaces represented in *Westworld* do not only mimic reality, but rather hold it within those superficial surfaces a vexing, real, and deep space—one in which the reality of contemporary human existence is reflected and exposed. In *Westworld* space and surface are no longer perceived as mutually exclusive concepts, or even ones that are interdependent. Rather they become intermingling, amalgamated and impregnated conditions of an existence that fluctuates endlessly in between the superficial space of actual reality and the infinitely deep surface of its virtual counterpart. As theoretical and historical representations of our multilayered and networked reality, they are evidence of the contemporary complexities of the human condition at the beginning of the twenty-first century.

Virtual. Reality. Spaces. How Media Transformation Changes Space - Theatre in VR Zoe Schubert(a.r.t.e.s.)

Within the theatre studies *space* has been addressed as one central object of investigation.¹ A visual sign of the connection between space and theatre in our culture are buildings named *theatre*, marking off the physical space where performances take place.² Scolnicov's distinction between this 'theatre space' from 'theatrical space', and 'theatrical space without' makes an important contribution to analyse, understand and describe the dramatic spatial organisation in general (Scolnicov 1987). The term 'theatrical space' usually refers to the stage and the setting that has been established, including e.g. lights and acoustic effects.³ This surrounding, cut off from the real world, allows the actor to use the perceived space on stage, while also including an unseen, conceived space ('theatrical space within' or 'theatrical space without') (Scolnicov 1987).

Focussing on the last two categories of space in theatre, one would assume it to be possible to transform theatre plays into other media.⁴ In the past, there have been several attempts to stage theatre in film and television. In this transformation the lack of instantaneous presence of actors and audience, the theatre space, was a critical point.⁵

Today there are ways to use affordable technology to partly overcome this obstacle through the creation of virtual reality implementations. Spaces are overcome by surfaces such as computer screens or mobile phones offering the chance to enter a virtual world. Considering the increasing number of applications and the growing number of users, it is important to take a closer look at this promising technology and its possibilities also in a scholarly context. In the proposed talk, I will discuss the meaning of space in the process of transforming theatre to virtual reality by showing and reflecting practical implementations developed in the context of my dissertation project.⁶

1 This becomes even more important in the late 19th century when the theater studies as a discipline developed by moving away from a text-centered analysis of theatre plays and also study theatre as performance (Fischer-Lichte 2012).

2 For a new contribution to this topic see Bowler (Bowler 2016).

3 The setting is additionally formed by the actors through words and gestures.

4 Performing theatre on stage is always a media transformation as the text is the basis for the production.

5 See e.g. Lang 2006.

6 Working title: 'Virtuelle Realität als transformativ Technologie in den Geisteswissenschaften - Theater in der Virtuellen Realität'.

The Screen as Surface: Visuality and Materiality at the Electronic Interface

Louisa Shen (Cambridge)

As ever-thinner, more mobile, and increasingly sensitive haptic screens flood global markets, our vision has become conditioned by a new type of surface. Uniform in its smoothness, the electronic screen offers access to a world of seemingly unlimited imagery. As endpoints in a network of hyper-connected telecoms systems, they render pictures from electromagnetic signals that are meaningless to human perception in their raw form. In their mediality, the new surfaces of the CRT, the LCD, and the OLED present a new ontology of visualisation, one which interferes with both our natural and enculturated ways of seeing.

Accommodating the play of signals on clear glass, the screen's inverted materiality now disallows the palimpsests of mark-making that have long characterised us as a symbolic species. Its intolerance of imperfection and obscurity means that despite the promises of technological utopia, the screen has failed to supplant our use of more traditional surfaces – paper in particular. Why do we continue to be enthralled by the old *technē* of imprinting onto material surfaces? To what extent does technology have to facilitate a substantive impression of us in order to persist? Is *autographia* the deeply humanist basis of all seemingly rationalist technologies? In our contemporary screenic condition, we live in an illusion of surface inscription every time we touch the surfaces of our phones, actions translated into little more than charges in magnetic storage written by a mechanical arm.

The emergence of new interactive AR and VR devices further hints at coming shift away from screen-based devices as we currently know them. The promise of the co-extensibility of electronic and natural visual fields on one plane seems to usher our sensorium towards a new frictionless experience, within what Zygmunt Bauman has called the overarching condition of our 'liquid life'.

Borders and Distributions

Suspensum et Instabile Vestigium: Spatial Uncertainty in Pliny's Panegyricus.

Hannah Kirk-Evans (Cambridge)

This paper will consider Pliny's use of space in his *Panegyricus* – his speech given in praise of the emperor Trajan in 100AD – and will explore how the unstable landscape of the work might reveal signs of anxiety concerning Rome's transition to a new ruler. This difficulty of transition has been explored in respect to the work's architectural and monumental spaces (Roche 2011), but this paper will expand the discussion by taking in the geography of the work more broadly. Whether it is Trajan navigating the borders and boundaries of empire, or the new emperor's movement throughout the city, or the space of his body itself, Pliny is constantly constructing a world which is at once shored up and shaken to its core by Trajan's accession. Pliny presents the Trajanic world as simultaneously global and expansive and up-close and intimate, positively re-purposing Domitianic disruption for a new, peaceful age.

In this paper I will examine a selection of these uncertain spaces and the way in which they are constructed, drawing on both recent classical scholarship on the importance of space for Roman literature (e.g. Rimell 2015) and theoretical texts, such as the Kristevan theory of abjection, in order to explore how Pliny creates a sense of fundamental instability in his depictions of Trajanic space. Reading against Pliny's repeated claims of *securitas*, we might discover that the foundations of this new era are not as firm as Pliny would have us believe.

Waters and Wealth: Giovanni Botero and Environmental Management in Late Renaissance Italy

Caroline Murphy (MIT)

Recent historiography has revealed the importance of environmental management within Enlightenment political-economic thought. Numerous studies chart how cameralists, Physiocrats, and free-market theorists alike endorsed schemes to enrich biodiversity, clear wastelands, and improve agricultural landscapes in northern Europe during the eighteenth century. Although connections between governance, economy, and natural stewardship have been examined so acutely in the context of the Enlightenment, a time when political economy is understood to have emerged as a discipline, these themes may be profitably traced back to an earlier era.

To this end, my paper examines how the stewardship of water resources entered a widening constellation of affairs of state in late Renaissance Italy. In the late-sixteenth century, Italian political theorists began articulating mercantilist policies that encouraged manufacturing and international commerce as central pillars of state wealth, and within these discourses, the allocation of waters and the provisionment of aqueous navigational infrastructures were construed as sovereign duties. I explore these ideas as they appear in the mirror-for-princes writings of the priest and diplomat Giovanni Botero. Countering the idealized militancy of Machiavellian politics, in his *On the Causes of the Greatness and Magnificence of Cities* (1588) and *Reason of State* (1589), Botero advanced a mercantilist vision of governance wherein the control of waters featured as an important factor in the enlargement of state finances. By taming rivers, building breakwaters, and constructing canals where natural waterways lacked, princes could create the environmental and architectural affordances for industry and trade, to the ultimate enrichment of the treasury. Analyzing Botero's writings, alongside a set of metaphors from the 1580s that linked water flow with monetary movement, I will suggest that there emerged in the political order of the late-sixteenth century Italian princely states an awareness of the reciprocity between a state's wealth and its capacity to design hydraulic landscapes.

Lex Facebook: The Emergence of Transnational Legal Orders of the Internet

Bodo Bützler (a.r.t.e.s.)

In an increasingly interconnected and global society, our interactions with spaces and surfaces evolve. The law remains no exception. Global normative orders emerge which can no longer be traced back into the normative space of nation states. This development is perhaps most evident when looking at the evolution of the internet. As much as the internet is a technical and even cultural phenomenon, it has also always been a global political and normative phenomenon, whose implications for the law remain to be more fully explored.

Access to the internet, for instance, is administered by internet service providers such as AT&T, navigation within the internet is governed by standards organizations such as ICANN, and giants such as Google and Facebook paradigmatically change the way in which we interact with the world, thus transforming local copyright and antitrust judicature. At the surface, we can witness the factual creation of law. Yet, the actors involved are not public institutions. Rather, the predominant actors are private corporations and private end users. Between them, a complex multilayered network of private law contracts emerges. This emergent legal space is no longer attached to the endogenous legal spheres of nation states or to international treaties between states. Rather, a truly *trans-national* normative order of the internet, a global *lexinformatica*, emerges.

This seemingly autopoietic creation of law transcends any private-public divide and thereby questions traditional conceptions of legitimacy. How can law be legitimate if it can no longer be traced back to legitimacy structures within nation states? In my research, I reject the idea that transnational law can be analyzed through traditional state-centered conceptions of law. Rather, the legitimacy of transnational law (if it can be legitimate at all) must be assessed from more radical functional conceptions of global collective agency and global collective responsibility.

Techno-space

Reconfiguring Nuclear Spaces

Ellie Immerman (MIT)

The nuclear weapons domain has traditionally been one of closely guarded secrets and spaces. Countries that possess nuclear weapons are subject to different rules than those who have committed to abstain. The challenge of verifying that true nuclear weapons are being dismantled in arms control settings encapsulates many of these divisions. Yet, deep reductions in weapons require reconfigurations of these spaces and boundaries. I explore two sets of experiments that challenged and sought to transform how nuclear weapons could be verified for a future treaty. The first involved Soviet and American non-governmental scientists measuring gamma and neutron signatures from a Soviet warhead to explore naval nuclear reductions, thereby venturing into a conventionally governmental domain. These 1989 experiments involved efforts to spatially locate and certify weapons from the air, sea, and shore, while not exposing information that could be deemed sensitive or classified.

Through the second set of experiments, the UK-Norway Initiative (2007-2012), the two countries delved into how to include non-nuclear weapons states in verifying nuclear disarmament. Scientists negotiated access for Norwegians into secure UK facilities and simulated disarmament verification, alternating between roles as the weapons state and inspector. This initiative highlighted mechanisms of the construction of trust amid power disparities as well as inherent tensions between secrecy and certainty in arms reductions.

Based on oral history interviews and archival research, I explore how the boundaries of who can produce nuclear weapons verification knowledge are negotiated. Drawing on Gieryn's work on boundary construction and Epstein's work on citizen science, I argue that these two unlikely experiments briefly destabilized the prevailing nuclear geography, though did not manage to enduringly restructure this space.

Electromagnetic Spaces, Securitised Surfaces: the Agential Architecture of the Data Centre

Alexander Taylor (Cambridge)

Innervated by the invisible flows of smartphone signals, wireless data streams, RFID tags and contactless emanations, the air is alive with electromagnetic spectra. Yet these digital currents are notoriously difficult to secure. Using the waves, frequencies and fields of the electromagnetic spectrum, they circulate freely through space and flow far beyond the routers, hotspots and digital devices that generate them. With equipment like RFID skimmers and other 'digital pickpocketing' devices, these electromagnetic emanations can easily be tapped into by outside sources – a process known as Van Eck Phreaking. In the data centre industry, these problematic and proliferating electromagnetic signals are becoming key targets of security practices and policies. Data centres store and enable the data and IT systems that power the digital world. By coating their interior surfaces in electromagnetic field-proof paint, constructing their walls from conductive concrete and fitting reinforced metallic panelling that blocks signal emissions, these buildings are designed to ensure that the valuable data and equipment they contain cannot be illegitimately accessed or disrupted through the domain of the electromagnetic spectrum. Through an anthropological approach, this paper explores the epistemic and ontological permeabilities, materialities and performativities of the 'hardened' spaces and surfaces of data centre architecture. Contrary to claims that the digital era has resulted in the annihilation of space and the transcendence of outmoded analogue technologies like walls, this paper examines how spaces and surfaces are being repurposed, reinforced, rearticulated and attributed a new significance within digital culture as agential sites of spectrum security.

/screen/ the Intersectional Object of Architecture **Stefanos Roimpas (Cambridge)**

This paper presents one of the effects emerging when inserting a screen (surface) into the constituent repertoire of architectonic elements (space), or in other words, the moving image being incorporated into the walls of our built environment. It focuses on delineating its spatial relation to the subject within architecture. Such an encounter of surface and space-being a recent technological enablement-has been theoretically anticipated and named precisely by Paul Virilio as 'wall-screen'.

A building, the traditional output of architecture's process, has been axiomatically treated as a viewed object while its space, regarded as real, acquires the embodied participation of one or more users. This assumption underlines all three major space conceptions of the discipline, namely Archaic, Classic and Modern, as outlined by Sigfried Giedion. Briefly, Archaic regards the object as volume in space, Classic as interior space and Modern as both volume and interior space.

From a semiotic perspective, the sign-vehicle of the /screen/ presents three modalities (off, static image, moving image) as well as three typologies (on wall, as wall, projected on wall). Experiencing a building equipped with a screen enacts the split subject of viewer and occupant corresponding to a projective and topological understanding of space. This dual relation of architectural space to subject shows itself both as an image and a field of objects. It presents the fascinating case of a positional equivalence between /within space and eye towards the surface of the perspective image occupied simultaneously.

Most importantly, the screen is requesting the subject of architecture to inhabit a space by viewing its picture, i.e. allows architecture to manufacture space as an image. The paper argues that a building with a screen incorporates a Lacanian signifier among its signs. Its surface, creating rather than solely containing difference, allows the building to surpass its objective status and be regarded as a viewing and interactive subject while hinting towards a fourth space conception which will provisionally be named Performative.

Embodied Representations

Emergent Surfaces: Embodied Methods for Mapping Space and Place **Lucy Irvine (Australian National University)**

Where do we situate knowledge? How might a responsive material knowing in real space and time, perform as a mapping and knowledge in its own right?

I have been prompted to ask these questions from readings across anthropology, geography and spatial discourses that make the case for embodied, mobile and material practices as a means to interrogate current representations of space and place. These representations and visualisations remain bound by Modern dualisms within Western knowledge. If knowledge was perceived as a space continually and performatively made and remade, beyond delineations of internal and external space or intuitive versus rational thinking; how could we move within it and be more reflexive in laying claim to it? I seek to posit the generation of spatially, materially and temporally emergent surfaces and forms as a means to attend to the relational and epistemological repercussions of how we map, model and make in response to, and indeed as part of, a phenomenal world.



This paper details two recent research outcomes. Firstly, Place Patterns (2016) a community art project and exhibition, in which I invited a group of knitters to respond to different geographical and geological maps of their local area. Through the process of translating and transforming data, a tactile and tacit language began to speak in stitches, textures, patterns and colours. Secondly, Surface Strategies (2017), a large scale temporary installation at Canberra Airport which considered the movement of people, ideas and knowledge through embodied weaving strategies that directly responded to the site.



Under the Mythical Surface: The Constrains of Pictorial Space in Ancient Mythological Images **Maria Kames (a.r.t.e.s.)**

Pictorial narratives have been the focus of intense study in recent classical archaeology scholarship, where the images of a certain myth are analyzed in comparison to how the myth is told in contemporary ancient literature. My paper charts a different approach to the question of how myths were depicted, even created in certain images.

Myths shape the Greek world, telling of gods, monsters and heroes and thereby expressing norms and values of the Greek society. The range of mythological themes depicted in ancient architectural sculpture is, however, surprisingly limited. Myths like the centauro-machy or gigantomachy were favored in Greece in the Archaic and Classical times and they were often displayed in each of the different zones of the temples available for pictorial decoration such as the pediments and friezes. My question is how the different spatial surfaces influenced the depiction of the myths and how the spatial context in which they are displayed impacted not only the depiction of these images, but also their underlying meaning.

To answer these questions, I will concentrate on representations of the myth of Medusa and the centauro-machy. Both myths were not only displayed in different zones of the temples, but in different kinds of sacred sites, too, for example Panhellenic sanctuaries or sanctuaries of minor local importance. The underlying assumption is that myths displayed in the challenging shape of the

triangular pediment or in the long rectangular frieze require not only a different way of conceptualizing the myth within the given spatial framework, but also that this framework had an impact on their interpretation. Though it makes a difference between observing the centaureomachy displayed at the front of the temple high above and visible from afar, or inside the temple, closed for greater audiences and viewed closely. The space shaped the perception and interpretation of phenomena apparently having the same surface.

The Performative Constitution of the Arabian Horse as *Living Sculpture* – An Ethnographic Dislocation of Space and Surface **Christoph Lange(a.r.t.e.s.)**

In the course of the 20th century, Arabian horse breeding in the West expanded from a relatively exclusive and locally limited enterprise of a small group of breed enthusiasts and horse lovers into a global breeding industry. Along with cooperative breeding programs between, for example, European and Egyptian breeders, the circulation of Arabian horses is not the only thing that has intensified. Simultaneously, concepts concerning breed excellence and aesthetic standards of the 'ideal Arabian' travelled globally. These are inscribed in the horse's body and performed on international breeding competitions around the world.

Following an ethnographically-informed approach of situated practice, I adopt the performative arts' notion of the 'living sculpture' (see the British artist duo Gilbert & George) to stress the intertwined significance of the *locale* as, first, present in the horse's body as a *surface* upon which breeding practices and ideals are projected, and second, as crystallised in the concrete situation of presenting and performing Arabian horses on the *show ground/space*.

The paper thereby aims to achieve two goals. On the one hand, it promotes the potentials of a situated and grounded ethnographic research in a globally entangled world. On the other hand, by highlighting that all global and translocal networks are actually constituted by local interaction, it challenges overoptimistic concepts which try to dissolve a whatsoever physically restrained world into a world wide web of entanglements.

Spatial Dichotomies

The Potempa Murder as a Window into National Socialism's Borderlands Successes

Luisa Hulsrøj (Cambridge)

Borderlands are spaces that expose the limitations of the nationalist idea that lands are the natural and eternal possessions of clearly delineated nations. In the past two decades, historians have taken a great interest in nationalist movements' engagement with these liminal spaces, but curiously the relationship of the National Socialist movement, arguably the most radical nationalist movement ever to have taken power, with borderlands has been passed over. Yet the movement enjoyed particular success in regions adjoining the new borders that had resulted from Germany's defeat in the First World War.

In this conference paper, I would like to focus on the reception of a notorious political murder to expose one of the dynamics contributing to Nazism's borderlands success. The 1932 Potempa murder took place in a village adjoining the border that, after a plebiscite and a paramilitary war, had been drawn in 1921 to divide Upper Silesia, a region with a largely nationally uncommitted populace that had long been claimed by both the Polish and German nationalist movements, into Polish and German parts. In the regional press, the debate about the murder therefore revolved around the nationalities of the perpetrators and their victim. The right-wing press portrayed the murderers, a gang of drunken Nazis, as former paramilitary fighters who were simply continuing to defend Upper Silesia's German nature from Poles like their victim. The left retorted, not that nationalism was not a license to murder, as one might expect, but that the perpetrators' national track records were not as unblemished, nor the victim's as tarnished, as the right claimed. This murder thus perfectly illustrates how anxiety about the gap between the nationalist ideal and reality concerning nations' ownership of lands elevated nationality to the all-absorbing center of the political agenda and the only pathway to legitimacy. National Socialism thrived in this climate, for it could indulge in extreme nationalist acts – like Potempa – and rhetoric unburdened by the responsibilities of governing, garnering a reputation as nationalism's most radical and therefore most effective advocate in vulnerable spaces.

Between Mortals and Gods: Liminal Spaces of Justice in Ancient Egypt (c.2700-1100BCE)

Alex Loktionov(Cambridge)

Ancient Egyptian judicial process was closely intertwined with religious belief, and this had important implications for the spaces in which justice could be conducted. In my recent work, I have demonstrated that the ideal location for legal proceedings in Ancient Egypt was the temple entrance – a liminal space between the mostly inaccessible and highly sacred inner space of a temple and the readily accessible external space of the outside world. This paper will offer some thoughts on how this liminal space may have created situations especially conducive to judicial decisions, and what the implications of this may have been for litigants and practitioners of justice alike.

At the heart of the matter is the observation that many Egyptian judicial officials had priestly titles, and in particular were connected to the cult of Maat, the divine personification of 'truth' and 'right conduct'. The act of justice could be seen as a form of offering to this goddess, and from a theological perspective may have had undertones of the final judgment in a very different space: the afterlife. However, justice obviously also had a utilitarian function, with disputes ranging from murder to misappropriation of donkeys all needing attention. This mixing of the sacred and the profane was reflected by the use of a space which was neither fully divine nor fully mortal – a legal dichotomy manifested in profoundly spatial terms.

Rome and the Countryside – Ovid’s Presentation of Urban and Rural Sacred Space in the *Fasti*

Maria Schnitzler(a.r.t.e.s.)

Ovid’s *Fasti* were written in the beginning of the first century AD. Ovid describes Roman festivals from January to June, including both urban and rural cults. In these descriptions, sanctuaries are not described in their own right, but they serve as locations for festivities and rituals.

The striking absence of lengthy temple descriptions has been noted in recent scholarship (e.g. by Boyle (2003) and Green (2004)) and especially the depiction of the temple of Mars Ultor in the *forum Augustum* has received some attention (e.g. by Riedl (1989), Scheid (1992), Klodt (1998), Bettenworth (2016)). In contrast to that, the role of rural holy places, such as natural sites and simple altars and markers, has been neglected by researchers.

This paper argues that in the *Fasti*, the large, urban Roman temples are closely connected to Augustus and used as occasions to praise the imperial family. Augustus is portrayed as a conqueror, but also as a pious worshipper of the gods. This is an aspect that can also be found in other poems of the Augustan age and is supported by archaeological evidence. In contrast to that, rural religion is located in an idealized space, which contains simple, authentic piety and forms a contrast to the splendor of the urban monuments. This, too, is a development that is typical for Augustan poetry in general. However, rural sacred space does not stay unconnected to the city in the *Fasti*. Again and again, Augustus appears in the idealized world of the rustics. Thus, Augustus’ sphere of influence in the *Fasti* is not confined to urban Rome, but also includes the countryside.

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Speculative Spaces

Space as a Semantic Tool: the Concept of Space in Ernst Cassirer’s Philosophy of Culture

Elio Antonucci(a.r.t.e.s.)

The concept of space may be conceived first of all starting from his multiple referents: from the physical space to the geographical space, from the space of perspective of art to the space of our sight and movements. At the same time, to the concept of space is attributed a metaphorical level, that allows its use in different theoretical contexts (from ‘the space of reason’ of analytic philosophy, to the ‘geographical turn’ in cultural studies). Space is, in general sense, a very flexible ‘semantic tool’ by which we express a variety of meanings. But what general sense can we give to this metaphor? What could ever connect all these different uses of the term?

A philosopher who made extensively use of the concept of space was Ernst Cassirer. The notion of space appears in Cassirer’s philosophy of symbolic forms and identifies first of all the extension of the semantic sphere of culture. For Cassirer in fact, meaning cannot be delimited to the field of scientific discourse and logical analysis, but must be considered as a general function of human culture in its different modalities of expression (technological artifacts, artistic representations, rituals, language, scientific knowledge). In order to safeguard the pluralism which characterizes human culture, Cassirer focused on the same function of meaning, and defined the different branches of culture as space of meaning.

A second sense suggested by the concept of space is the notion of system. For Cassirer space could be considered as identifying the pure function of the concept of order (*Funktionen des Ordnungsbegriffs*). In this sense space indicates the ongoing attempt of human systematization. In this presentation I will approach the problem of space in its general function, trying to sketch the framework of a philosophy of culture in which connecting different uses of the space metaphor.

Literature’s Transitional Space

Tessa Peres (Cambridge)

In his 1953 paper, ‘*Transitional Objects and Transitional Phenomena*’, the British paediatrician and psychoanalyst D. W. Winnicott (1896–1971) introduced the idea of ‘transitional space’, an intermediate area of experience involving both internal (subjective) and external (objective) realities. Crucially, Winnicott argued that transitional space remains irreducible to either, instead providing a paradoxical space where inner and outer realities can coexist without resolution. While this concept was used to characterize a particular stage in infantile development, Winnicott also argued that it remains crucial throughout human life ‘in the intense experiencing that belongs to the arts and to religion and to imaginative living’. Indeed, in his later work he argued that it is ‘creative apperception’, rooted in transitional space, that ‘more than anything else ... makes the individual feel that life is worth living’.

Though an underused concept in arts and humanities research, transitional space offers a rich terrain on which questions of aesthetic experience, political action, and religious faith coincide. While Winnicott’s concept has been used to articulate the psychological and therapeutic benefits of art, its capacity to draw together various areas of human experience gives it an

unacknowledged critical and political force. In this paper, I will explore the demanding cognitive process of holding together the self and other, familiar and strange, that reading literature involves. Through a reading of Shakespeare's *The Winter's Tale*—a play acutely preoccupied with the spaces between selves and the possibility of faith—I will argue that literature's transitional quality enables not only a personal but also a political apprehension of a 'life ... worth living'.

The Space of Literature: Between Here and There, the Real and the Imaginary

Zoe Angeli(Cambridge)

Within the Arts and Humanities, literature has enduringly been considered a temporal art (narrating events, contemplating on time and memory) and thereby has been opposed to spatial arts, such as painting and sculpture (which deal primarily with space). It is this premise that this paper attempts to revitalize by drawing on Maurice Blanchot's key notions of the image, imagination, the outside and distance as explored in his major work dedicated to literature with the telling title *L'espace littéraire*. With particular reference to the work's sections 'Approche de l'espace littéraire' and 'L'espace et l'exigence de l'oeuvre', the paper examines how Blanchot, in accordance with the Foucaultian announcement of the twentieth century as 'l'époque de l'espace', renders space the founding condition of literature and considers spacing (making space for) synonymous to the gesture (and ethics) of writing. Moreover, the paper explores how Blanchot recasts the key notion of 'space' and thinks of it in terms of the void, the gap, absence, distance and withdrawal rather than in terms of location, presence and fixity. In this sense, by challenging what is ordinarily meant as place, literary space (the space of literature, literature as space) destabilizes the recurring dichotomies of here and nowhere, inside and outside, the visible and the invisible, what is and what is not, reality and imagination, intimacy and distance. This paper, via Blanchot, calls for a reconfiguration of the central to many debates concept of 'space' and, more importantly, of the way we usually situate ourselves in relation to the world and others.

Migration and Transitional Spaces

Moving Across the Landscape: Strontium Isotope Analysis in Fiji and the Solomon Islands

Andrea Ulrichsen (Australian National University)

Migration in the Pacific Islands has been heavily researched using material and linguistic proxies, and lately, by aDNA of modern and ancient Pacific Islanders. While useful to study large-scale migration patterns, direct evidence of individual migrants has been limited to a few cases in the region. Strontium isotopes act as a geochemical signature, and by analysing archaeological skeletal tissues (teeth and bone), and comparing it to a reference-set of bioavailable Sr in a region, it is possible to track prehistoric mobility. By applying Sr isotope analysis to separate case-studies in the Solomon Islands and in Fiji, it is possible to directly identify first-generation childhood migrants.

Plant, soil and water samples will be collected across the larger islands in Fiji and the Solomon's, covering all geological units, thus creating the first nation-wide high-resolution datasets of $^{87}\text{Sr}/^{86}\text{Sr}$ isotope ratios. Combined with the Sr isotope analysis of teeth enamel, this paper will explore ideas of past mobility in space and time. It allows us to directly test the degree of human mobility in Fiji and the Solomon Islands at specific archaeological sites, and to see if there are any observable changes between different sites and islands. This multi-disciplinary approach further opens up for discussions on what is considered to be a 'local' or 'non-local' individual within a defined space. While a person might have moved geological boundaries from childhood to their time of death, it does not necessarily imply that they considered themselves migrants. The question then posed is how should the modern archaeologists engage with the concept of migration, mobility, and movement through space in the past?

Practising Identities

Modes of Objectification and the Semiotization of Space in Catholic Vocational Discernment

Ekaterina Khonineva (EUSP)

This talk is concerned with the specific relationships between the subject and the material space which underlie the practice of vocational discernment that is typical of contemporary Catholicism. This practice demands self-discipline of the Christian for differentiation of the person's self-image and will of God toward a certain form of life. The result of this process should be full subordination to God and His call, irrespectively of person's own view on his or her life.

However, the epistemological implications of vocational discernment presuppose continuous uncertainty in the correctness of understanding God's intentions. It has effects concerning the semiotization of space by the subject and placement great weight on the material objects as the signs of God's will, over his or her individual interiority. Given such semiotic ideologies determining different types of agencies ascribed to subjects and objects and clear distinction between them (Keane 2003, 2007), the very materiality of space appears to be the trust-worthy media of divine agency (Meyer 2011). Avoiding replacing, even unconsciously, the true vocation by the own desires, potentially 'called' Catholics are likely to pay attention and respond to the objects that have a surface as the garb of hidden intentions of God, and, consequently, demand reflexive work and explanation. Conversely, the thoughts, emotions, senses and other forms of subjective life as possible vehicles of meaning and indexes of vocation turn out to be less credible due to the lack of surface to be traversed and the greater probability of individual authority and intentions for a certain

form of life. Based on participant observation materials gathered among the Russian Catholics during the fieldwork in some Catholic parishes in Saint Petersburg and Moscow (Russia) in 2017–2018 and interviews with Catholics, who are "called, I will try to explain different modes of objectification involved in the process of vocational discernment that allow surfacing of inner states and surrounding material space as external signs of the will of God and then specific kind of self-distancing.

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Exploring the Photographic Space: Photography as Space for the Enactment of Human Rights by Children in Hebron, Palestine. Rebecca Bengtsson(Stockholm)

Every day, images and videos from Palestine make their way around the world, mainly focusing violence: clashes at checkpoints, lack of education, or children suffering. The camera is an important tool by which people document their experiences of living under occupation and photography is often used as both evidence and proof of what is happening.

In this paper, drawing on the experience of working with a group of children in the occupied Palestinian city of Hebron, I explore the camera as a tool for children in producing their own narrative. During a period of four months, the children documented their lives using disposable cameras, in a context where the children themselves dictated their participation. In a setting where children are often put on display and visually represented in the outreach work of international development organisations and in the media, a project of this sort raises ethical and moral concerns regarding the exploitation of children for 'the good cause'. It should be noted, however, that the photographs produced in this project were never intended to reach an outside audience, but remained with the children and their families.

By approaching the photograph as a performative space beyond the legal and cultural codes which are generally embedded in the notion of human rights, I will explore the idea of photographs as a space of collective action in which human rights are enacted. In this act, the children involved in the project were able to claim and enact their human rights, and by literally becoming visible, their acts can be seen as a form of civil disobedience, in which they challenge the invisibility forced upon them through the occupation.

Spaces of Resistance

Object Agency - Creating Visible and Invisible Resistant Social Spaces Emma Marija Atherton(MIT)

Social space is heterogenous. Although there are social realities which are ideologically *dominant* (oppressive and harmful to many), these dominant spaces sit (uncomfortably) alongside other, alternative social spaces - *counterpublics* whose members understand their world and relate to one another utilising alternative norms, epistemologies, hermeneutics. In this paper, I explore the diverse, creative ways that subordinated peoples survive in dominant, oppressive, and harmful social spaces, and the ways in which subordinated people create alternative, resistant, or subversive social spaces. I understand social reality as comprising and arising through *networks* - networks of human and non-human actors, technologies, discourses, and material resources relating to one-another and co-constituting through such relations. The network metaphor gives helpful form to the social as a kind of space - as a complex network of nodes and relations. While some alternative social spaces - some alternative networks - are *visible* and *visibly resistant* (such as those created by social movements contesting the status quo), recent literature exploring the agency of subordinated peoples in highly oppressive circumstances has also noted the existence of '*microspaces*'¹ - regions of alternative social meaning that are crucially *hidden*. Microspaces exist folded into the contours of dominant social space - they exist *within* the relations of the dominant networks and persist by *looking*, to dominant eyes, like 'normal', non-threatening space. However, the people occupying microspaces experience the *meanings* of those relations very differently, subverting and 'escaping' the dominant network 'without ever leaving it'². This notion immediately raises questions of surface and depth - if a practice, a way of living life, on the surface *seems* to be a dominant way of doing things, how can we understand the idea that enfolded into that practice is a deeper region of subversive meaning? How can we account for microspaces in critical theorising which seeks to undermine dominant networks? These are the key questions I take up in my paper. I suggest that understanding the existence and creation of microspaces *only* as the regrettable survival technique of subordinated people risks being dismissive of the agency and creativity of subordinated peoples, and argue that critical theorising needs to robustly contend with microspaces and the people occupying them in order to stay grounded, realistic, and liberatory.

Re-mapping the Chinese Prison, Exploring Global Prisonscapes. Serena De Marchi(Stockholm)

¹ A. Najmabadi, *Professing Selves - Transsexual and Same-Sex Desire in Contemporary Iran*, Duke University Press, 2014, p. 291

² Ibid.

The growing popularity of modern Chinese prison writings, especially among a western audience, is partially due to the vivid image they provide of the Chinese prison. Liao Yiwu's 'warehouse for the living dead' or Xiaoda Xiao's 'stone womb' are just two representative examples of how prisons and cells are described. Constituting no exception from traditional Foucauldian thought, Chinese prisons, in the same way as western prisons, are conceived as liminal *heterotopias*, where space is purposefully constructed to function as a tool of oppression. Barriers, gates, and enclosures generate a physical division, which in turn create the illusion of a moral closure, a *de facto* segregation of evil from good (Bunyan).

By writing, prisoners actively engage in re-mapping the prison-space, illuminating a world that the power apparatuses intend to keep hidden. The act of writing effectively opens up the boundaries of the prison-space, turning it into a de-territorialized space (Davies), which is achieved by creating a textual audience. According to Larson, this process corresponds to the writer's conscientious awakening, which implies the 'dissociation' from the imposed, isolating carceral identity, and the consequential 'association' to a newfound identity as witness.

Taking as its starting point selected prison narratives from and about modern Chinese jails, this paper discusses the possibility of a more inclusive model to explore the representations of prison worlds, that I propose to term the *prisonscape*. Inspired by Appadurai's theories on global interactions, this conceptual approach seeks to function as a model to describe the various ways in which prison is re-mapped, made tangible (as an 'imagined world') and communicated through literature.

Infrastructure

The Apparatus of Enmity: Microbes, Antibiotics Resistance, 'Culture' **RijulKochhar(MIT)**

What does the future of antibiotic-resistance look like? A phenomenon in time described by the WHO as an emergent "post-antibiotic era – in which common infections and minor injuries can kill" (WHO Report: 2014), antibiotic-resistance is a contemporary and complex terrain of technique and anticipation marshaling human, microbial and zootic populations located across healthcare, industrial-agricultural, and biotechnological realms that together summon the widespread 20th-century successes of antibiotics. To now confront the cultural and technical legacy-generations of antibiotic failure in the 21st century, to imagine its catastrophic futures, merits a foray into the zone of the microbiology laboratory—a late-modern space of visualization and judgment geared towards painstakingly culturing pathogenic microbes, testing their sensitivities against a range of antimicrobial chemo-therapeutics, and awaiting the general failure of antibiotics in 'culture'. Based on fieldwork conducted in one of Delhi's premier, commercial microbiology laboratories in 2016, and pursuing a larger interest in techniques of visualizing and intercepting recalcitrant bodies—both human and microbial—that populate the terrain of antibiotic failure, this paper examines human imaginaries of threat across entangled species worlds. Invoking a Schmittian elaboration of politics involving perpetual distinctions between friends and enemies, this microbial entanglement is conceptualized through an 'apparatus of enmity'—the technical pursuit of making life possible by sequestering that which is inimical to it. This apparatus is central to microbiopolitical practices of the laboratory, and is now confronting its ongoing ruination in the age of burgeoning antibiotic-resistance. This ruination is made visible by investigating the surface of objects like the diagnostic culture report and other technical objects that populate the space of the lab. The test reagents, agar media and instruments for culturing bacterial strains, the advanced diagnostic machines (such as the BacT Alert system, ViTek, and GeneXpert), as well as the totemic diagnostic culture report, together operate as the outer layers—thus surfaces—of the deeper labor and logic of culturing pathogens and prescribing chemotherapies to tackle infectious diseases. An ethnographic account of the space of the laboratory—via a hermeneutics of its surfaces—clarifies this labor involved in diagnoses of antimicrobial-susceptibility, its undoing via proliferating 'resistance', and helps navigate and forecast larger dilemmas of antibiotics-use in our engineered worlds when seen through the lens of technical faith, localized threat, and unfolding planetary contamination.

Technological Development of Osseous Implements across Southeast Asia **Jennifer Hull (Australian National University)**

Spatial patterning and site use are important aspects of archaeological inquiry, providing valuable information on how a society develops and interacts with its environment. Spatial analysis, however, can become problematic especially with lengthy site occupation, changes in use of the site, or even changes in the use of material culture such as re-using previously discarded implements. This presentation will focus on the use of space in Neolithic and early Metal Age sites of southern Vietnam through the study of osseous technology. By examining the full chaîneopératoire of osseous technology in the region and the distribution of material throughout the sites, inferences about societal and site structures can emerge. Osseous materials appear to have been a significant raw material, prevailing into the metal age, and analyses that identify the transmission of concepts, technical knowledge, or materials themselves, can significantly enhance our understanding of technological development in broad geographic areas.

Food Sovereignty as a Peasant Movement: a Case Study of the Human-Environment-Relations of Small Scale Farmers in Cape Town, South Africa **Katharina Diederichs (a.r.t.e.s.)**

Food Security cross-cuts the macro- and micro economic, political and ecological agenda of SSA countries. In the face of thoroughgoing impacts of extreme weather conditions due to global climate change, SSA countries are in the dire need for well-researched national policies and governance structures to secure access to food to feed their people in the coming decades. National and municipal agenda setting faces multi-tiered future challenges, with urbanization and poverty as the most immediate impact-factors on Food Security. South Africa's population is urbanized, poverty-stricken and highly food insecure. With Cape Town

now facing a severe drought Food Security is even more at risk; by cutting the availability of food as well as by posing income-related threats on the urban poor who often rely on unskilled labour sources in (urban and peri-urban) agriculture, the drought very directly endangers livelihoods. Today we inhabit a world, that is abstracted to spaces in which human environment and intersubjective relations are formalized by frameworks such as contracts, policies and materialistic as well as economic processes such as commodification. The abstraction of our living- and lived world to a placeless, impersonal space was instructive to discover the dynamic fluidity of power in a Foucauldian understanding. While acknowledging the importance of an understanding of power in impersonal processes and formalized regimes, a humanist and actor oriented view on agency in Food Sovereignty- as well as Social- and Environmental Justice Movements that are bound to a specific place and topography will be instructive for further research in the Arts and Humanities that shows how space is actually filled with place, lived experience and (social) practice. This presentation will showcase the struggle of Cape Town's Phillippi Horticultural Area (PHA) civil campaign. The PHA is a large agricultural area just outside Cape Town's city center which is under threat of structural changes, notwithstanding that it provides an important source of income for unskilled labour, that it is situated on a large aquifer and that it feeds Cape Town's population with locally grown vegetables and adds to its citizens nutritional intake. The 3.000ha of farmland is now under threat of short-term capitalist interests through housing developments and mining. The PHA-campaign is a place-bound urban grassroots peasant movement of smallholder farmers that displays local class-struggles and within the legacy of South African Apartheid. I aim to process the empirical data from my field research within a theoretical political ecology/economy framework that compromises an objectivist-macro understanding of space operationalized as nationhood, citizenship, including the human right to food, governance and (economic and ecological) policy-making. This macro-perspective will be cross-fertilized with a subjectivist-micro understanding of agency within social practices, within human environment relationships, within knowledge-sharing and production, and within place-bound notions of community and solidarity.

Community

The Public Intellectual in the Digital Space: The Case of Žižek Eliran Bar-EI (Cambridge)

Intellectuals are conventionally positioned either in the privacy of their expertise or in the publicity of their interventions. However, our 'knowledge societies' have brought about serious challenges to that conventional wisdom—which affect universities, intellectuals, and the public. In the post-codex context, intellectual labour is done not only on paper but also on screen, producing new technological conditions for intellectual activity. Challenges include: (1) *democratization*—caused by fewer media restrictions and characterized by massive access to and popularization of knowledge; (2) *horizontalization*—caused by surfacing the intellectual space and characterized by low longevity and status of information. Following these challenges in the Wikipedia age and the elevated importance of the sound bite, the blog, or the Tweet, the paper questions the subject of intellectual substance in this digital public sphere. The paper shows that while some hail 'death to the public intellectual' and others mourn it, in actuality the terrain is more ambiguous (as exemplified by notions like 'post-truth' and 'fake-news'). The case of the Slovene philo-superstar, Slavoj Žižek, is used to illuminate this ambiguity as it manifests itself in Žižek's positioning process. Using a novel performative framework for analyzing intellectual interventions, the paper examines how Žižek successfully utilizes the new digital space to disseminate his ideas, and how that utilization reshapes the tension between the deep meaning of his work and the surface appearance of it; namely, how is Žižek able to discuss such profound ideas (like those of Hegel and Lacan) in such a flattened intellectual climate? The paper concludes by speculating whether 'public suicide' as scarifying one's social image is a necessary condition for intellectual intervention in today's digital space.

Community, Connection and Misogyny in the Online Manosphere Simon Copland (Australian National University)

This paper examines how men create a sense of community and connection through engagement with online men's rights spaces.

Recent years have seen a re-emergence of a men's rights movement, particularly online through sites such as 4chan and Reddit. This is described by theorists as the 'manosphere' (Schmitz and Kazyak 2016). This project examines the way in which the manosphere facilitates a sense of community for some men, in turn examining how this community furthers misogynist ideologies.

The paper studies the men's rights movement on Reddit, a social news site, where users post, share, discuss and rate news, personal stories and ideas. Users of Reddit submit content to the site on themed 'subreddits'. Reddit has been identified as a key space in the online manosphere (Marwick and Caplan, 2018). This project examines three men's rights sub-reddits – r/TheRedPill, r/MGTOW (Men Going Their Own Way) and r/Braincels. It examines subreddit themes and culture to understand why men are attached to the manosphere as well as the role these spaces play in facilitating misogynist ideology.

The paper argues that, similar to the attachment to other far right organisations (Kimmel, 2018), men are frequently attached to the manosphere through a desire for connection and community. Users speak of isolation and alienation, with these subreddits structured around creating community and motivating men to better their lives. It is through these connections however that misogynist views are frequently fostered, with the manosphere blaming women, and feminism in particular, for this isolation and loss of connection. A sense of community however is still more important for many than this ideology.

This paper builds a stronger understanding of online men's right spaces, giving us greater knowledge of the role sites such as Reddit play in male radicalisation, in turn providing potential pathways to reduce misogynistic ideas.

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'The stadium is ours': practices of stadium space control of football hooligans in St. Petersburg Iuliia Amatuni (EUSP)

Stating that groups of football hooligans symbolically claim and visually mark off particular spaces at a home stadium would hardly be an eye-opener. Indeed, the contest of 'us' and 'them' in football rivalries is based significantly on construction and breaking the borders of 'our' and 'their' space, as it has been discussed in studies of football-related disorder. But the question this paper addresses is what more could be learned from the practices of football hooligans in controlling the space of a stadium?

This question becomes of particular interest in case of Zenit FC, the only team from St. Petersburg in the first Russian league. Zenit hooligans place themselves at the particular stands behind the certain goal, as do many fans in Europe. Their position however could be considered as more privileged due to the agreement with club authorities on the right of self-regulation. The stands composing the 'fan zone' of the stadium are free from general obligations for spectators, the fans are in control of the ticket purchasing and the security provisions for this segment of the arena.

The constructed area of semi-controlled fandom with the limited access for ordinary spectator (especially a female) on one hand and the monopoly of active support and performance on the other establishes a fragile social balance of entire stadium which current paper aims to discuss.

Written on the Body

'That Immaculate Manliness' – Gendered Heterotopias and Surfaces of Desire in Maritime Fiction Annette Schimmelpfennig (a.r.t.e.s.)

'The ship is the heterotopia *par excellence*.' It is only in the last paragraph of 'Of Other Spaces' that Foucault relates his concept of places that are 'outside of all places' to seafaring, yet this observation is of great importance for maritime fiction. From the classic texts of Melville, London, and Hemingway to Ian McGuire's 2016 novel *The North Water*, the ship in narrative fiction remains 'a floating piece of space', however one that is gendered almost always exclusively, and emphatically, male. At the sight of Starbuck, the *Pequod's* chief mate, *Moby Dick's* Ishmael muses about the 'immaculate manliness' that characterises a 'real' sailor. Similarly, Melville's Redburn experiences a literal rite of passage on the *Highlander*, not only from New York to Liverpool, but also from boy-into manhood. Maritime fiction is thus highly concerned with portrayals of masculinity in limited and also significantly violent space. In the confinement of the ship the men create specific projection surfaces, what I call 'surfaces of desire', that function as coping mechanisms and distract from the tense, often prison-like atmosphere on board. These surfaces can be animals, like whales or polar bears, or other, seemingly superior men. At times, even the sea itself, regendered as female in *The Old Man and the Sea*, or one of the few female characters far and wide, *The Sea Wolf's* Maude, who reverses stereotypical gender roles by revealing the protagonist Humphrey as the true damsel in distress, occupy this position.

My paper argues that although maritime fiction has become decreasingly popular, presumably due to the industrial revolution and the decline/prohibition of commercial whaling, it is still highly relevant until today and depicts paradigmatically the relationship between (heterotopian) space, gender, and 'surfaces of desire'.

Reading between Surfaces: A Symptomology of Intimacy in HIV/AIDS Life Writing Jonathon Zapasnik (Australian National University)

Literary studies has had a complicated relationship with texts and their surfaces. This came to the forefront with the publication of a special issue of *Representations* called 'The Way We Read Now' (2009), edited by Stephen Best and Sharon Marcus. In the introduction, Best and Marcus advocate surface reading, an analysis based on the literary form of a text, in favour of traditional methods of close reading, which focus on extracting the 'deeper' meaning of a text. This tension between surface and depth has raised scholarly debate about the function of contemporary literary criticism with some arguing that deep reading has become too predictable while others argue that surface reading neglects the agency of cultural production. In this paper, I will argue that reducing literary criticism to the intellectual architecture of 'surface' and 'depth' is counterproductive and what is needed is an alternative method of reading that focuses on the constitutive process of becoming. In my research, I utilise both surfaces and depths to examine the role and constitution of intimacy in HIV/AIDS life writing. Drawing on the work of Gilles Deleuze, I conducted a symptomatological reading of HIV/AIDS life writing from North America, Australia and New Zealand to interpret the 'symptoms' of intimacy. This paper will provide insight into my project and how reading *in between* the surfaces and depths, symptomatically, has enabled me to conceptualise new ways of thinking about the dynamic intersection between illness and identity.

Imagining the Sensory Surface of the Body: Alexandra Kleeman's Post-racial, Post-gender, Post-human Politics of Skin Gillian Moore (Cambridge)

Alexandra Kleeman writes, of her experiences using skin-whitening products as a young Asian-American woman, that she has eventually reached a point where 'instead of wishing that my skin were pearl, or alabaster, or any of the other things that my skin is not, I take interest in it for what it is: my conduit, my barrier, the part of me through which I feel the world'. This non-fiction essay describes Kleeman's teenaged fall from childhood innocence into a double-consciousness of herself as a being marked – and sexualised – according to her race and gender. Kleeman's fiction, primarily her postmodern dystopia novel *You Too Can Have a Body Like Mine*, enacts a dual consciousness of skin through its depictions of women's practices of physical self-transformation: diet and makeover culture.

Firstly, through the text's surreal depictions of makeup and skincare products, and female friendships that centre around sharing and using these strange liquids, skin emerges as a troubled site inscribed by cyclical socio-cultural demands for constant self-improvement. This only becomes more sinister when we consider the cult-like commodity religions present in Kleeman's diegesis, who are obsessed not only with perfecting women's outward appearance, but with teaching them that 'your real skin is within', and demanding 'bright' spiritual purity through a stifling rhetoric of psychological authenticity. In this instance, depth psychology is no more liberating than surface aesthetics.

But alongside Kleeman's socio-political critique lies another understanding of skin, hinted at in the quote that opens this abstract. Against a vision of skin as the site of whitewashed female beauty, and against ideas of 'inner' purity animating the skin, Kleeman imagines skin as a sensitised site of both aesthetic and emotional affect; a porous boundary between self and other, that is finally a liminal surface space that mediates the body's dynamic response to the outside world.

By examining Kleeman's rendering of skin as an innervated, sensory and sensuous space, I will show how her novel constructs an alternative, neuroscientised psychology alongside the pathologising versions of psychology it primarily represents. This amounts to a psychology of surfaces, that imagines a cognitively embodied brain spread out across the skin, and exquisitely sensitive to its aesthetic, political and emotional contexts. In fact, throughout the novel, Kleeman frequently models the consciousness of jellyfish and cephalopods: radically alien, non-human species who rely entirely on a distributed neural network dispersed throughout their bodily surfaces. By suggesting that her politics of perception is not only post-gendered and post-racial but post-*human*, and embodied in creatures whose senses are turned towards responding to environmental change due to global warming, Kleeman extends her social commentary towards a critique of the human-centric anthropocene. By reconsidering the skin as a surface of perceptual, political response, Kleeman clears imaginative space for her literary fiction to be considered socially and aesthetically relevant to contemporary life.

Dwellings

Informal Dwelling: Rethinking the 'Event of Space'

Huma Gupta(MIT)

How can we theorize the concept of "informal dwelling" – that is those instances and forms of human habitation that are characterized as non-normative and transitory. These can include informal settlements, makeshift shelters for migrants or the homeless, and refugee camps. Paul Harrison has argued that invoking the concept of dwelling – which is neither a Kantian *a priori*, nor a purely social construct – is an attempt to rethink the 'event of space,' to recall an originary or *ur-concept*.^[1] Invoking the concept of "informal dwelling" here is then an attempt to rethink how idealized representations of formally ordered space (e.g. master plans, GPS satellites, physical and intellectual property claims, telecommunication networks, territorial waters, space stations) have continued to pose as an epistemological barrier to understanding the long history of human habitation, migration, and dwelling as an iterative process that is always in a state of becoming. Different disciplines – from architecture, economics, geography, history, law, theology to planning – are implicated in the remaking of space. This multi-century project of remaking space has also occurred in tandem with large-scale endeavors to understand, manage, and discipline populations, resources, and landscapes in the service of empire, state, supranational or local institutions. How then is it possible for any discipline to abandon the benefits of legibility and precedence afforded by normative frameworks of space in order to rethink the 'event of space' so that "informal dwelling" can merely be rendered as "dwelling"?

^[1] Paul Harrison, "The Space Between Us: Opening Remarks on the Concept of Dwelling," 2000, p. 627

The Lost Courtyard: the Tomb of Social Practices Past

Rihab Khalid(Cambridge)

This paper uses Social Practice Theory to examine the historic trajectory of the courtyard in its spatial and social context over the last century in houses in Lahore, Pakistan. Drawing on Schatzki's (2010) theorisation of social order as a plenum of practices and material arrangement bundles, this study focuses on the central courtyard in vernacular Indian subcontinent houses as one such material arrangement that closely aligned with, interconnected and prefigured household practices. Through historic analysis of the courtyard, the paper aims to unfold the links between and bundling of household practice-spatial arrangements in understanding how they mutually shape each other into more, or less, resource-intensive surfaces. Mixed-method approach was adopted for collecting data, including case-study review of houses from different historic periods, oral history interviews and detailed review of archival documents, including house plans and building regulations in Lahore over the last century. The evolution of traditional central courtyard houses under colonialism, post-colonial westernised modernistic configurations and contemporary building regulations profoundly transformed household practice-arrangement bundles, inevitably resulting in the demise of the courtyard. This resulted in three key processes of change in household practice-arrangements; a disconnect of the outdoors and indoors that reinforced more sedentary indoor activities; absence of private and secure outdoor spaces for female practices and loss of

multifunctionality in space-use. The historic analysis reveals that the courtyard as a form of spatial materiality is not simply the background to social life and practices. It is a dynamic component in the construction and reproduction of specific practice-arrangement bundles such as systems of joint family structures and community life, socio-cultural norms of privacy and female segregation, ideals of home and comfort and organisation of daily household chores. Such an understanding of household practice-arrangement bundles can help prefigure more sustainable future surfaces of space in its social context.

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For Benefit and Pleasure. The Organizing of Space in Small Gardens through the Writings of Rudolf Abelin 1902-1932

Elin G. Håkansson(Stockholm)

In 1904, the Swedish government approved a proposition on favourable mortgages for small housing (own-homes, *egna hem*, in Swedish) for primarily the working class. The aim was to make it more attractive to stay on the countryside than in the cities, to create better housing for the urban population already living in cities and to prevent emigration. The ideal home in this context was a house for one family, owned by the family in question, with a plot of land for growing vegetables and recreation. As a result of the rising numbers of first-time house- and garden owners, handbooks on gardening for smaller gardens increased. These books aimed to provide adequate advice on how to arrange and shape the garden space both functionally and aesthetically. One of the most renowned writers was the gardener and popular adult educationist Rudolf Abelin (1864-1961), who wrote several handbooks on the subject of gardening for different garden types. His book on the small garden, first published in 1902 and with seven editions to follow until 1932, reached a broad audience and is the point of departure in this paper. Through the writings of Abelin, I aim to illustrate how this space, in close relation to the house and home of the family, was suggested to be organized out of the key concepts of benefit and pleasure. These concepts, I argue, are also to be found in the political aim within the own-home movement, concerned with creating better living conditions for the less fortunate. The organizing of the garden space can therefore be seen as one of many material implementations of this political idea. The Abelin example enables a comparison of alterations in the suggestions over the time span between the first and the last edition, mirroring the societal change of the period which laid the foundation for the Swedish welfare state.

Urban Communities

Contesting space for transformation – a critical perspective on the politics, practice, and lived experience of language learning for integration

Silke Zschomler(Cambridge)

Propelled by the debates around Brexit, the political salience of immigration has increased and, together with the resulting diversity, is currently among the most frequently discussed and most emotive subjects. Working from the premise that immigration has brought too much change to the demographic, economic, and social structures, these discourses often instil hostility between the 'us' and 'them' and the need to secure national borders against the 'other'. Notions such as growing segregation, inclusion/exclusion, the need for more community cohesion, shared values, a common language and rules and institutions to control and regulate immigration and the spaces people inhabit are emphasized. Following a widespread pronouncement of the end or failure of multiculturalism, the concept of 'integration' has gained widespread popularity. Within these debates, many times, the issue of assessing and improving migrants' English language skills is raised, politicised, and made a key aspect - often in rather arbitrary ways - and linguistic competence is uncritically promoted as the key enabler of migrants' successful integration into the new society.

Against this backdrop, this paper critically engages with permeating 'integration discourses' in a Foucauldian sense – the often ubiquitous knowledge they produce and their effect on the construction and stabilization of social realities, how they define subjects authorized to speak and act, and position them through historical processes and representations. Based on the preliminary findings of an ongoing ethnographic study of a group of adult migrant language learners in London, a multilingual and superdiverse setting, it seeks to get a deeper understanding of how the concept of integration is constructed, contested, and translated into the everyday practices of the self - how do individuals come to act on themselves and others in relation to these discourses, and do insights into their lived experience suggest a counter-narrative to dominant discourses?

Russian-speaking migrants in London: ethnic identifications and linguistic landscapes within urban spaces

Elizaveta Kukulenko (EUSP)

Russian-speaking migrants in London do not represent a homogeneous group of people. Sometimes the only thing they have in common is their mother tongue which is a lingua franca for people not only from the Russian Federation but also from former Soviet Union countries. The essence of shared 'Russian-speaking-ness' is being questioned by migrants themselves, as and their country of origin becomes the basis of intragroup distinctions.

People from Russia and post-Soviet countries experience mutual alienation, and their reluctance to be associated with each other often transforms into their unwillingness to live alongside. Certain areas of London appear to be known as areas either for Russians or for Russian-speakers, and those migrants who represent a minority excluded from local social network try to conceal their presence by preventing themselves from speaking Russian in their neighborhood.

However, London, being a super-diverse city, provides certain contexts which encourage migrants from different countries of origin to build interconnections and foster their social mobilities. Some of such spaces are created by leaders of local migrant initiatives whereas some appear as a result of migrants' digital interaction which makes the borders between cyberspace and physical space fluid and overlapping.

Drawing upon participant observation and in-depth interviews with Russian-speakers both from Russia and post-Soviet countries, I explore the dynamic nature of ethnic identifications and linguistic landscapes within urban London spaces which either serve as social junctions and sources of support for Russian-speakers or become hostile environment for people of certain origin.

Mobility, Memory and Ageing: Changing Assemblages of Civic Spaces and Practices in East London

Theodora Bowering (Cambridge)

Ageing is a heterogeneous process, key aspects of which are played out in the civic spaces of cities. In their everyday routines older people inhabit, traverse, observe, avoid and contest civic sites – streets, transport infrastructures, markets, community centres – assembling their own personal territories and networks. Readings of these assemblages offer insights into the changing mobility practices of older people and their spatial, temporal and social accessibility of civic spaces. This research argues that age should be engaged in its urban and spatial dimensions and that older people need to be included in discussions of marginalisation in cities. A questioning of age as a factor of marginality in urban studies opens up debates on spaces and practices of exclusion, isolation, loneliness and fear, as well as memory, mobility and visibility, that link with ageing studies. While ageing studies address the complexities of ageing and point to the importance of urban environments, this research is yet to be properly connected to and critiqued within urban and architectural disciplines. These disciplines offer a unique contribution and challenge to ageing and urban debates through concrete empirical analyses of space that act to ground the abstract in descriptions of everyday physical places. Along with empirical ethnography and spatial mappings of the London Borough of Newham, this research reveals how ordinary urban spaces are transformed through their quotidian occupation into civic places. They then demonstrate how fundamental these places are to older people, especially when vulnerable, and how they impact their ability to resist their marginalisation and be a part of the city.

Spaces in Literature

Space, Boundaries and Apertures as a Game of Understanding and Misunderstanding in Selma Lagerlöf's Löwensköld Novels

Sara Pärsson (Stockholm)

The concept of *cultural techniques* is used by Bernhard Siegert (2015) to describe a basic form of practices involved in establishing distinctions. Siegert describes the door as a cultural technique establishing the inside/outside-distinction, a *door logic* that includes the practice of opening and closing doors. In this paper these concepts are discussed in a reading of space and spatiality in Swedish author Selma Lagerlöf's novels *Charlotte Löwensköld* (1925) and *Anna Svärd* (1928).

Boundaries and apertures are central aspects of Lagerlöf's depiction of the space of the 19th century Swedish provincial town Korskyrka. The motif of opening doors is significant on many levels, pointing to key turning points in the novels. The new spaces that doors open on to – bed chambers, corridors and hidden rooms – reveal unforeseen information to be interpreted, repeating a pattern of established situation and reversal. Korskyrka's spaces are characterized by recognition and social control, characters often look out through a window and identify someone passing outside. But the recognition is only ostensible in these novels, where the author insists on purposing misinterpretation and misunderstanding as human conditions.

The door logics of Lagerlöf's novels can be compared to the logic of the automatized door that Bernhard Siegert describes as a 20th century feature. But in *Charlotte Löwensköld* and *Anna Svärd* the door logics are not those of the automatized modernity. The cybernetic qualities of opening and closing, by Siegert described as a feature of modern buildings, is in Lagerlöf's novels instead achieved by the bourgeoisie 19th century social machinery. Doors and shutters open up as apertures in the boundaries between known and unknown, continually challenging the possibilities of understanding.

More than Meets the Eye: Spatial Aspects of Treasures and Valuable Things in Medieval German Literature

Adrian Meyer (a.r.t.e.s.)

Since treasures and golden objects make up a central part of medieval literary texts, we have to assume that their description is not without meaning for the text as a whole. Treasures have to be stored in vast spaces, which provides these accumulations of valuables with a stable spatial dimension. Additionally, parts of a treasure have to be displayed in public if they are used as politically motivated gifts. Thereby treasures, which are described by the space they fill up, get an extra dimension to them, they become partly surficial.

Single objects, however, seem to be brought up in literature just to show their extraordinary surfaces. Medieval literature shows, that surface may be more than a two dimensional plane that could be described in total.

In this talk, I'd like to investigate some treasures and precious pieces of garment from medieval German texts (*Nibelungenlied*, *König Rother*, *Der Borte*), focussing on the spatial aspects of the incorporated valuables. In these examples, modes of description applied to treasures and items can be blended by using special forms of rhetorical means such as a modified version of the 'ineffability topos', closing the gap between three dimensional space and two dimensional surface by special strategies of description. The rhetorical execution of space and surface as constituents of descriptions of valuables and treasures can be connected to the social

purposes those items and accumulations have to serve in medieval culture. Therefore, spatial dimensions can be revealed as the main metaphor for the literary imagined royal obligations of inexhaustible wealth and public representation.

A Subversive Surface? Fractals in The Faerie Queene (1590;1596)

Bethany Dubow (Cambridge)

In his *Micrographia* (1665), the first work of English microscopy, Robert Hooke showed that 'in every little particle of [...] matter, we now behold almost as great a variety of Creatures, as we were able before to reckon up in the whole Universe itself'. Hooke's meticulous drawings unveil microscopic worlds inhabited by tiny sprawling structures with branching bifurcations, nested life forms in recursive arrangements, and minute lattice-like constructions. The patterns which Hooke discovered on the surfaces of leaves, in flakes of ice, and even in the anatomy of a gnat are described by modern science as 'fractal', meaning that they are 'self-similar', 'varied' and 'scaling'. Unlike the regular shapes of Euclidean geometry, which are definable by relatively simple algebraic formulae, naturally occurring fractal geometries, exhibit detail at all levels and can only be quantified algorithmically.

This paper proposes that long before the fractal substructures of nature were revealed by Hooke (though this terminology was not available to him at the time), the world of the Renaissance poet – both inhabited and imagined – was alive with minute bodies organised in fractal patterns of repetition and variation. Nowhere is this more striking, it argues, than in *The Faerie Queene*: in Spenser's epic poem, fractal patterns shape both the 'micro' structures (syntax and metre) and the 'macro' structures (narrative and imagery) of the verse.

Through an analysis of the nonlinear, sympoietic and generative fractal forms at work in *The Faerie Queene*, this paper seeks to shed light on a stranger, less recuperated version of Renaissance humanism and Christology; I explore this poem as a space and surface which bears anxious witness to the way the pursuit of Neoplatonic oneness might be challenged by fractal profusion and generativity, and to the way humanistic ideas of progress and teleological realisation might be eclipsed by an unpredictable yet deterministic universal geometry which overwhelms individual agency – and even responsibility.

Spaces of the Mind

Does Space Really Exist or Is It Rather a Biased Perception Due to Our Human Nature? Kant and Neuroscience

Laura Langone (Cambridge)

This paper argues that Kant's conception of space has been partly confirmed by neuroscience. When we experience the world, for Kant our body passively receives sensory stimuli that are successively elaborated by the 'a priori forms' of our cognitive faculties. These forms are way of representing the stimuli that we encounter. They are a priori insofar as they are innate tools that allow us to experience the world. For this reason, they are conditions of possibility of experience. Among these conditions there is space, which then is not a real thing outside us, but a tool that we as humans necessarily need to be able to experience the world.

In 1948, in a seminal article, the cognitive psychologist Tolman suggested a new theory of space to explain the maze behaviour of rats: the theory of the 'cognitive map'. He argued that the behaviour of rats could not be explained only as a mere response to stimuli. Rats could find their way in the environment in the absence of stimuli thanks to a map of the environment that they elaborated once they were put in a place. Since then, further studies have confirmed the existence of a cognitive map also in humans. According to these studies, the hippocampus, a region of our brain, gives the world a spatial configuration which enables us to orient ourselves in the environment. Hence space is the way the hippocampus represents the world.

As Kant believed that space was an a priori tool of our human nature to access the environment, so neuroscience sustains that our brain elaborates a spatial image of the world that makes our experience of the world possible.

The Wax at the Heart of the Soul: Memory as Space and Surface

Joe Grimwade (Cambridge)

This paper examines conceptualisations of memory as a surface occupying space in the human soul in ancient Greek and Roman thought. Plato and Aristotle described memory as a wax-like surface upon which external stimuli act to form impressions of varying depth and clarity. Rhetorical theories of memory adapted this metaphor to present memory as a wax tablet upon which an individual could inscribe words and images as if writing with a stylus. This paper juxtaposes these two approaches, arguing that the former represents a passive model that negates the role of the individual in the natural process of memory formation, and the latter, an active skill that grants agency and control to the individual over the contents of his or her memory. Both, however, define the parameters of a 'Goldilocks zone' for memory formation: in order to retain memories, the fabric of one's memory must be 'just right', neither too soft, nor too hard, neither too rough, nor too smooth; while the objects one stores must be neither too large, nor too small, neither too close together, nor too far apart. The paper then moves promptly to the modern day, introducing findings from cognitive science concerning the plasticity of memory and possible methods of inducing memory 'extinction' in, for example, patients suffering PTSD. It concludes with some observations about the desire, ancient and modern, to govern our memories, whether by controlling the space that they occupy, or by preventing unwanted recollections from surfacing.

Dimensions of the Written Word: Imaginary Script and Post-Soviet Conspiracy Theories

Svetlana Tambovtseva (EUSP)

Conspiracy theories as an explanatory model have gained high appeal in the post-soviet countries. A basic metaphor of surface and depth can be applied to the description of “stigmatized” knowledge, such as alternative history and amateur linguistics, as opposed to conventional mainstream knowledge. Conspiratorial thinking usually operates with spatial categories, of which the case of VseyasvetnayaGramota (the Planetary Alphabet) - one the most widely spread post-soviet imaginary alphabets - can serve as a remarkable example.

AnanyShubin-Abramov, who introduced it in 1979 by publishing Bukovnik, declares its antiquity, precirilic functioning and precedence above all the other writing systems. Adepts of the movement share the belief that the original divinely-given letters had multiple dimensions and thus presented a perfect source of communication with the universe. The mystical power and the capacity of containing esoteric meaning have been lost after the script was deprived of its spatial multidimensionality and the letters became plane. This manifestation of conspiracism is characteristic of the Russian linguistic nationalism – such a change in VseyasvetnayaGramota is regarded as a result of malefactors’ activity aimed at crossing Russian primordial civilization out of the history (see [Bennett 2011 132-152]).

The paper will focus on the activities the amateur linguists and their followers develop to bring the spatial dimension back, for example, the bodily practice of performing different letters during the “spiritual bodily work out” or different ways of organizing private space according to the shapes of the letters.

The paper is based on the field material, collected in summer, 2017 during the congress of the VseyasvetnayaGramota adepts in the village of Orlovo, Kostroma region.

Bennett B. P. Religion and language in post-Soviet Russia. – Routledge, 2011.

Projecting Identities

Interrogating the Border: Probing State Space and the Surface of its ‘Naturalness’ through Performativity Theory and Contemporary Film

Kathrin Wunderlich(Cambridge)

Much debated since the so called ‘European migrant crisis’ and as part of the ongoing Brexit negotiations, borders proliferate in everyday discourse, and emerge therein as the natural extension of pre-given state spaces, so much so that we take them for granted. With her concept of ‘border performativity’, Nancy Wonders challenges this naturalization of state spaces, in particular the border, which she sees as not merely geographically constituted, but as socially constructed via the performance of various state actors. This paper expands on Wonders’ concept of ‘border performativity’ by opening up a productive dialogue between Judith Butler’s writing on performativity as a specific modality of power as discourse and the ‘performance’ of borders in film. Using examples from *Lichter (Distant Lights, 2003)*, *Heimatland (Wonderland, 2015)* and the video essay *Performing the Border (1999)*, which will be read against Butler’s theory of performativity, this paper will interrogate the processes by which the border naturalizes state spaces. The border, which we largely think of as a spatial construct and as constructing spaces, will be conceptualized as a spatial and social set of repetitive practices (border performativity), as a performative in itself (performing an ‘authoritative speech act’), and as link in a citational chain of violence that produces the very phenomena that it purports to regulate.

Reconceptualizing Space: Race, Gender and the ‘Universal’ in METI projects

Claire Isabel Webb(MIT)

Messaging Extra Terrestrial Intelligence (METI) projects are controversial, in part, because practitioners operate within political, scientific, and cultural priorities, yet often gloss the messages they craft as ‘universalized’ representations of mathematics and life on Earth.³ Dr. Frank Drake, an author of several METI projects, reports that the team who created the Voyager Records — audio and visual recordings that NASA launched in the late 1970s — deliberately avoided pictures of war and strife to show Earth in the best light to potential aliens.⁴ Literary critic Michael Warner critiques this rosy approach, observing that any ‘universal’ message invisibilizes its makers’ biases. For instance, the Pioneer Plaques attached to space probes that launched in the early 1970s portray two seemingly benign human figures. But, upon closer inspection, they are ‘a technological...Adam and Eve’ who epitomize Western-centric values of sanitized, heteronormative monogamy and assumed whiteness.⁵

Drawing from oral history interviews with Dr. Drake and others, as well as ethnographic work with the non-profit METI International run by Dr. Douglas Vakoch, this talk analyzes how practitioners in the U.S. have rethought messaging projects since the 1970s. Space is no longer merely ‘out there.’ Factors like the rise of astrobiology; the Kepler telescope’s discovery that exoplanets are abundant; and uses of artificial intelligence in searches for life beyond Earth have all shaped METI approaches. METI International, for instance, now questions the concept of ‘universality’ that was taken for granted in earlier projects. Objective 1.3 of the group poses this question: ‘Are numbers and scientific concepts really like Platonic ideals, existing independently of human minds, or are they culturally constructed?’⁶ Thus, this talk asks: How has space become populated with evolving ideas about race, gender, and ‘the universal’ through the history of METI projects?

³ The same is true of the better-known Search for Extra Terrestrial Intelligence (SETI), a field of science with close ties to METI.

⁴ Interview with Frank Drake, May 2016.

⁵ Michael Warner, ‘Introduction,’ in *Fear of a Queer Planet: Queer Politics and Social Theory*, ed. Michael Warner (Minneapolis, University of Minnesota Press, 1993), xxiii.

⁶ ‘Strategic Plan, 2015 – 2018,’ METI International, last modified February 3, 2016, <http://meti.org/strategic-plan-0>.

An Iconography of Warfare: Tactics of Representation and Self-fashioning in the Restricted Spaces of Early Modern Venice **Luise Scheidt (Cambridge)**

In late Medieval and Early Modern Venice, the constantly lingering concern that one individual or family might rise to power and unhinge the carefully balanced system was met not only by an ever-changing dynamic of councils and political positions, but also by the careful regulation of the depiction of individuals in spaces accessible to the public. The only monuments that were allowed in the public spaces of the city celebrated foreign condottieri, military heroes or other personalities who made outstanding contributions to the Republic. However, representations of Venetians of noble rank, including portrayals of the doge, the elected ruler of Venice, were forbidden in the open spaces outside the Palazzo Ducale.

With these restrictions in place, the Venetian nobles found other ways to present themselves to the public. Sepulchral architecture proved an ideal way to commission artwork for the spaces accessible to the public that did not need to be approved by the state. As all tombs were private commissions by families of the deceased, not the government, this relative independence generated a broad range of subjects and types for the tombs of doges and other noblemen. This paper traces the tactics and art forms employed by the Venetian noble families to commemorate their names within the restricted spaces of the city. Focusing on some case studies highlighting different themes and functions for the representation of battle and war in noblemen's' tombs, this paper will argue that the representation of battle and military success played a particular role in the self-fashioning of noble families in Early Modern Venice.