Keynote:
NINA LYKKE

Feminist Postconstructionism

in the ruins of the distinction between arts and sciences, discourse and matter.

Friday, 13th, 5pm – CEU Auditorium
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<td>Hysterical Women, Wild Animals and Raving Lunatics: Visions of the Monster (...) - Monica Tomas White</td>
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<td>Creation is Crucifixion: Judgment Day for the Cyborg - Rumen Rachev</td>
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<td>From “a room of one’s own” to the public space of the scene: Female lo-fi musicians (...) - Emilia Barna</td>
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<td>Female Masculinities in Popular Music of 1980's Yugoslavia - Laura Jorgensen</td>
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<td>The Vaginal Aesthetics: Postmodern Femininity and the Political Performances with the (...) - Dorotyya Tamas</td>
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<td>Throwing Blood on the Queen: Invoking Disgust through the Menstruating Body (...) - Freyja Jónudóttir Barkardóttir</td>
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<td>Wet Subjects: Porous Bodies in Cyberspace - Georgia Dearden</td>
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<td>RQMS - AVOEC (Luiza Moraes and Lori Baldwin)</td>
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<td>Deklinationen (Can I inherit my dead parents’ debts?) - Franziska Kabisch</td>
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KEYNOTE SPEECH

Nina LYKKE | Linköping University

Feminist Postconstructionism - in the ruins of the distinction between arts and sciences, discourse and matter

Abstract | The keynote speech will discuss how ‘postconstructionist’ onto-epistemologies, which take into account the entanglement of discourse and matter, and hence arts and sciences, can be useful for feminist theorizing. Examples will be taken from the work of feminist theorists such as Donna Haraway and Karen Barad, as well as from my own research on queerfeminist widowhood and corpomaterialist feminist approaches to death, dying and mourning.

Bio | Nina Lykke is professor of Gender and Culture at the Unit of Gender Studies, Linköping University, Sweden. She is co-director of an international Centre of Gender Excellence, GEXcel International Collegium for Advanced Transdisciplinary Gender Studies as well as Director of a Swedish-International Research School in Interdisciplinary Gender Studies, InterGender. She has been scientific director of the Nordic Research School in Interdisciplinary Gender Studies, managing director of the European Feminist Studies Association, AOIFE. She has published extensively within the areas of feminist theory, intersectionality studies, feminist cultural studies, feminist technoscience studies, including the following books and edited volumes: Between Monsters Goddesses and Cyborgs (1996, with Rosi Braidotti), Cosmodolphins (2000, with Mette Bryld), Bits of Life (2008, with Anneke Smelik), Feminist Studies (2010), Theories and Methodologies in Postgraduate Feminist Research (2011, with Rosemarie Buikema and Gabriele Griffin), Writing Academic Texts Differently (2014), and Assisted Reproduction Across Borders (with Merete Lie, 2016). She is managing co-editor of the book series Routledge Advances in Feminist Studies and Intersectionality. Her current research is a queerfeminist, autophenomenographic and poetic exploration of cancer cultures, death and mourning.

ABSTRACTS & BIOS

Gender, Men and Families in Neoliberal Kerala, South India

Lars Olav AABERG | Centre for Gender Research, University of Oslo

Abstract | My presentation is an examination of masculinities in an urban slum in Thiruvananthapuram, the capital of Kerala, South India. The Indian economy liberalized in the early-1990s, ushering in a phase some have referred to as the “New India”. Liberalization of the Indian economy in the context of Kerala has meant withdrawal of some state-provided welfare services, rapid globalization and intensified consumer culture. The 21st Century in Thiruvananthapuram is in part characterized by significant changes to labor, with the city’s most prominent and oldest outdoor market losing revenue from competing with new, big box retailers that have moved into the city since liberalization. This market sits beside the urban slum in which I conducted interviews, with the lives of the slum’s residents intimately connect to it. Based on empirical, ethnographic data I collected during a nine-month field visit, I analyze gendered implications of liberalization as it is seen in urban Kerala. I look at dominant forms of masculinity, which are often hinged on ideals of monetary success as well as monetary control...
over other family members. The market had up until recently been the most common site for slum residents to find work. Young men are now more often gravitating toward work in retail chains. Masculinities are reconfigured to adapt to the changing economy.

**Bio** | Lars Olav Aaberg is an MPhil student at Centre for Gender Research at University of Oslo. He is also a student affiliate at Norwegian Institute for Urban and Regional Research. He was born and raised in the United States, and became passionate about feminist academics after completing his two BA’s in Women’s Studies and Philosophy at UCLA. For his thesis, he conducted fieldwork while a Research Affiliate at Centre for Development Studies, Thiruvananthapuram. In his spare time he has a penchant for electronic and punk music and ceaselessly scours for queer South Asian films and diasporic literature.

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**The Telling Silence of the Belgrade Vigils and the Space of the Political**

Srđan ATANASOVSKI | Institute of Musicology SASA, Belgrade

**Abstract** | In this paper, I address commemorative practices of the Belgrade feminist and anti-war group Women in Black (Žene u crnom) from the perspective of urban soundscape studies and Rancièrian analysis of the political. The activities of the group – which rose to prominence by uncompromisingly confronting Milošević’s regime belligerent politics – are currently focused on reconciliation processes and facing responsibility for the Yugoslav wars in the Serbian society. Women in Black adopt silent vigils as the main form of their protests and they regularly engage with performance art as a strategy of gaining greater visibility in the public space. I will analyze the protests held by Women in Black, which took place in Belgrade in 2014 and 2015, among others to commemorate Vukovar siege (1991) and Srebrenica genocide (1995). These events entailed heavy policing by the government apparatus with a pretext of preventing any violent encounters. I pay attention both to the Women in Black practices and to the practices of policing and analyze how they transform the urban soundscape. I will argue that by producing a space of silence, these radical interventions offer a rupture in the fabric of the neoliberal sonic phantasmagoria and open the possibility of the political, understood in Jacques Rancière’s sense. However, I will also discuss the seemingly “non-violent” approach taken by the forces of policing, arguing that it itself presents a form of violence, curbing the circumference and the visibility of the vigils.

**Bio** | Srđan Atanasovski (PhD in musicology) is affiliated to Institute of Musicology SASA, Belgrade. He has published papers in journals Musicologica Austriaca, Musicological Annual, Studies in Eastern European Cinema, Southeastern Europe, and in edited volumes issued by Ashgate, Palgrave Macmillan, Transcript, etc. Since 2014 he has worked on two international projects: City Sonic Ecology: Urban Soundsapes of Bern, Ljubljana, and Belgrade (University of Bern) and Figuring Out the Enemy: Re-Imagining Serbian-Albanian Relations (IPST, Belgrade). His research interests include affect theory, soundscape studies and religious nationalism. In 2015 he has been awarded with postdoctoral scholarship of the Austrian Agency for International Cooperation.

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**From “a room of one’s own” to the public space of the scene: Female lo-fi musicians in Budapest**
Emilia BARNA | Budapest University of Technology and Economics

Abstract | My proposed paper relies on an ongoing research into the lo-fi or “bedroom” music scene in Budapest, an underground scene emerging around 2011 and relying on the use of home recording technology and the internet. I have been exploring the relevant online and offline spaces of interaction and creativity, access to these spaces with regard to gender, and the discursive maintenance of (genre) identity and boundaries. I employ a network perspective that encourages a focus on connections – between people, places, music products based on genre aesthetics, ethics, or media platforms –, as well as processes of (symbolic) exclusion or distancing. The Budapest lo-fi scene currently seems to favour democratic access in many respects: its attitude and aesthetic criteria celebrating the lack of professionalism, accessible practices of sound recording and distribution, and the extension of the private space of the -actual or metaphorical- bedroom into a translocal online network. At the same time, female artists within the scene are still having to cope with the male-centredness of the pop-rock world more generally – whether in relation to spaces of musical socialization or live performance. Moreover, uncovering the history of the scene reveals how certain norms, attitudes, discourses and tastes rooted in indie rock and hipster masculinity, which newcomers to the scene continually have to face, are being maintained.

Bio | Emília Barna, PhD is Assistant Professor at the Department of Sociology and Communication, Budapest University of Technology and Economics. Her doctoral thesis (University of Liverpool, 2011) examined the relationship between music scenes, networks and the internet through a case study of contemporary Liverpool indie rock bands. Her main areas of research include the study of popular music scenes and genres, and popular music, gender and technology. She is Treasurer of IASPM (International Association for the Study of Popular Music), Chair of IASPM Hungary, editor of Zenei Hálózatok Folyóirat [Music Networks Journal], and Advisory Board Member of IASPM@Journal.

Freyja Jónudóttir BARKARDÓTTIR | CEU

Abstract | The paper focuses on menstruation shame as a site of political tension for female embodiment. The menstruating body and menstrual shame as a collective experience have served as topics for contemporary feminist activism, gaining much online attention in 2015 because of e.g. artist Rupi Kaur’s confrontation with social media site Instagram and marathon runner Kiran Gandi’s free bleeding. This paper explores affect theoretical notions of shame and disgust to argue for a dynamic approach to feminist resistance to menstrual shame. I analyze the political gestures of Danish artist Bjørk Grue Lidin’s performance art piece Fuck Consent, which uses material menstrual blood to invoke disgust and challenge consent as a tool for feminist political subversion. Reading shame and disgust as shaping social factors and collective experience presents a transformative feminist political potential that subversively engages with negative affect. Fucking or fucking up consent and invoking disgust in the context of Bjørk’s

Throwing Blood on the Queen: Invoking Disgust through the Menstruating Body as a Site of Feminist Resistance in Bjørk Grue Lidin’s performance piece Fuck Consent
performance is thus read as a gesture towards a non-hierarchical, non-compliant and non-fuck-giving feminist political intervention.

Bio | Freyja Jónudóttir Barkardóttir is currently enrolled in the two year Erasmus Mundus Master’s program in Women’s and Gender Studies (GEMMA) at CEU. Since October 2000, she has had the experience of inhabiting a menstruating body on a more or less regular basis.

Sinéad O’Connor: “She is Not Bossy, She’s the Posthuman Boss”

Vanesa CAMACHO | University of Limerick

Abstract | Over the last decades, the celebrity culture has contributed to legitimize the cultural and socio-political dominant values through an ontology predicated on overt heteronormative capitalism. The development of the media apparatus has transformed the celebrity into a manufactured product that is highly visible within our Western-global societies. In the context of the fabrication of confessional mass-mediated celebrity culture, the outspoken Irish singer Sinéad O’Connor performs, unequivocally, provocatively, and unpredictably as the posthuman “foggy dew” countercelebrity that resists objectification and those hypersexualising processes involved in the production of branded female stars.

This paper aims to examine and unravel how her body embodies the material conflation of disciplinary and posthuman techniques, and at the same time, she symbolically emerges as the collective image and voice of the Irish social body and idiosyncrasy. The case of this “wharfie” exposes her peculiar agency and control over identity formation for two major reasons. First, she challenges and goes beyond the limits of the heteropatriarchal gaze of the camera, denouncing the vulnerability of those bodies that are marked as female and how pornification of women is extremely dangerous when it is integrated into the mainstream media. And second, branded as an “Irish woman,” she frankly articulates the taboos of systemic child abuse in Ireland, the atrocities of the Catholic Church, alcoholism, gender, mental illness and sexuality through the heteronormative media that classifies her as “mad.”

Bio | Vanesa Camacho is currently working as a Language assistant in Spanish at the University of Limerick and doing a PhD research that aims to apprehend how the materiality of the heterosexual body is represented in the media, specifically through the analysis of two Reality TV shows: Big Brother and Men, Women and Vice Versa. It also aims to unravel the superimposition of the technologies of the body that have mutated since the Middle Ages to fabricate the 21st century prosthetic anatomy. She has adopted a poshuman queer approach to this study.

Topographical Feminism: An Ontology for Uncertain Times

Marie-Anne CASSELOT | Université Laval

Abstract | Jennifer McWeeny’s provocative paper “Topography of Flesh: Women, Nonhuman Animals, and the Embodiment of Continuity and Difference” offers new theoretical insight for feminist ontology and politics because it illuminates the connection between embodiment,
materiality and the environment. McWeeny presents a topographical account of embodiment that relies heavily on Maria Lugones, Simone de Beauvoir and Maurice Merleau-Ponty. Her topographical feminism connects “our own flesh to that of others through lines of intercorporeal exchanges and asymmetries” (McWeeny: 270). A topography of flesh is “mindful of the dangers of essentialism and homogenization while nonetheless centering the embodied experiences and materiality of oppressed/resistant beings.” (McWeeny: 2). She interweaves, in her definition of topographical aggregates, multiple ontological groups: all those beings that participate in intercorporeal exchanges are on a similar topographical line of oppression. Thus, McWeeny’s inspiring topography of flesh presents the “lived ambiguity of our relational embodiment” between racialized people, women and nonhuman animals. Also, her topographical ontology links the embodied material proximity of many different beings (McWeeny: 284).

My aim is twofold: first I want to present McWeeny’s contemporary and original account of the flesh as “a three-dimensional landscape of the social, material, and economic relationships present in a given locale at a particular point in time” (McWeeny: 279). Then I argue for the relevance of her topographical feminism because it is politically necessary to engage our ontological notions of nature with antioppression lenses. This presentation entails a slight clarification of McWeeny’s debt to Lugones, Beauvoir and Merleau-Ponty and I aim to explore more thoroughly her use of topography for a feminist ontology and a feminist coalitional politics.


Bio | Marie-Anne Casselot is a doctoral student in philosophy at Université Laval. Her academic background includes a B.A. in philosophy at Université du Québec à Montréal and a M.A. in Philosophy at McGill University with a focus on feminist philosophy. Her research areas are phenomenology, feminist materialisms and environmental philosophy. Her doctoral project seeks to associate Maurice Merleau-Ponty’s phenomenology with the new field of ecophenomenology. Specifically, she works on embodiment in order to connect it with space and nature, and thus contribute to new understandings of nature as a complex entity involving a shared materiality between humans, environmental others and natural elements.

Doing academia differently

โอ Olga CIELEMECKA | Linköping University

Abstract | The starting point for this paper is Rosi Braidotti’s question of “what a body can do and how much a body can take” (2006, p. 129). The paper addresses questions of affectivity, vulnerability, resilience and resistance of the diseased/sick/(dis)abled/depressed body and brings these questions to my/our own backyard: the context of today’s neoliberal, “knowmadic” academia. There seems to be a growing, albeit little-researched and rarely expressed officially, concern about mental health issues being on the rise among academics (see: e.g. Shaw and Ward 2014). I’d like to pose the following question: what kind of cognitive production, what
thought paradigms, knowledges and praxes do sick – depressed, anxious, burned-out – bodies create? Relying on David Harvey’s comment that under capitalism sickness is defined as inability to work (2001, p.106), I wish to search for alternative logics in which, perhaps, “feeling bad might, in fact, be the ground for transformation” (Cvetkovich 2012, p. 3.). That is not to idealize sickness but rather to point to the intertwined nature of the relation between the embodiment and theory, and the body of a researcher and their work (a body of work; institutional bodies; the sick body…) and look into the productive unproductivity of the “not feeling well”.


Bio | Olga Cielemęcka is a post doc at the Department of Thematic Studies, Linköping University (Sweden). She holds a PhD in philosophy from Warsaw Univ., Poland. She brings together research within the domains of contemporary philosophy, feminist theory and posthumanism, to think the concepts of the subject, community, and collaboration anew in the times of advanced capitalism and environmental change. She was a research assistant at Wirth Institute for Austrian and Central European Studies at University of Alberta (Canada). She is a member of a research network ‘New Materialism: Networking the European Scholarship on “How Matter Comes to Matter”’ (COST Action).

A New Serbian Identity: International Influences, LGBTI Rights, and the Fight for Tradition

Alex COOPER | Independent Researcher

Abstract | In Serbia, lesbian, gay, bisexual, transgender, and intersex (LGBTI) rights have become a battleground for national identity. Nationalists proclaim that LGBTI-identifying people are products of the West, corrupting the tradition of the Serbian nation. This argument is found throughout the world, and of course is not an occurrence only found in the ex-Yugoslav republic. Neither is it a new one. Serbia finds itself in a precious situation—attempting to become an EU member state, while keeping warm relations with Russia. The political system itself is at odds with the direction that Serbia will go in the future. What emerges is a critical juncture that affects marginalized people as a crisis of identity takes place.

While Serbia is “on the road” to the EU, the country must adhere to the demands of the EU and to become in line with EU including those on human rights (and LGBTI rights). The EU often reprimands the Serbian government on its human rights record. This includes prohibiting Pride Marches and public officials openly making anti-LGBTI comments, usually while promoting a nationalist stance. LGBTI rights activists thus use the EU accession process to their benefit, flaring up anti-LGBTI sentiments that are also anti-EU. LGBTI and EU become almost synonymous.

Based on ethnographic research done in Belgrade throughout 2013 until now, this paper teases out how these backlashes and this crisis of identity have affected LGBTI human rights in the country. How has LGBTI rights entered the discourses in both the left and the right, and in
discussions surrounding EU accession, and even NATO cooperation, and national identity? And how have LGBTI activists responded?

Bio | Alex Cooper is a research consultant on LGBTI rights in the Balkans. He currently researches political participation of LGBTI-identifying people in the Western Balkans. He completed his M.A. in Critical Gender Studies at Central European University (’15) in Budapest, Hungary and his B.A. in Government and Community Studies of Eastern Europe from The College of William and Mary (’13) in the U.S. His published work focuses on LGBTI rights activist initiatives in Serbia.

Medicalising Our Ontology: The Problematic ‘Hysterisation’ of Female Corporeal Semantics

Isabelle COY-DIBLEY | University of Westminster

Abstract | Within the 19th Century, the medical institutionalisation of the female body as hysterical greatly intertwines with the medicalisation of sexuality. The heightened awareness of women’s bodies, and the labelling of any unknown painful ailment as hysterical, arguably equated the gendered body to the sick body – an ontological equation that has ever since been mandated to be fixed, analysed, cured or surgically re-figured to become “right”. This catch-all diagnosis, permeated with male-dominance, misogyny, sexism and patriarchal gender hierarchies, has de facto lodged in our collective social memory of the female body, branding this corporeality an unstable Other. Consequently, how have the notion of hysteria and its damaging effects infiltrated feminist theories upon the female body’s gendered representations and the everyday lived experiences of women in contemporary society?

In order to analyse this, I will explore Dodie Bellamy’s When the Sick Rule the World (2015) in relation to alternative concepts to female hysteria that highlight the roots of such “madness” in gendered oppression – such as Judith Butler’s notion of ‘illegible rage’ and Angela McRobbie’s consideration of ‘gender melancholia’. Ultimately, the way in which women are socially conditioned and expected to visually sculpt and “fix” their gendered bodies in our current beauty culture could be seen as stemming from hysteria – a diagnosis exclusively relating to the “wandering womb” of women – that presupposes us to the belief that female bodies are defect, dysfunctional and ultimately problematic. Subsequently, I will question how the hysterical medicalisation of our ontology has effected the way in which our corporeality is gendered.

Bio | Isabelle Coy-Dibley completed a First class honours in her BA English Literature degree from the University of Westminster. Following this, she completed an MA in English: 1850-Present at King’s College London in 2013 and an MA in Gender, Sexuality and Culture at Birkbeck, University of London in 2014. Her research interests comprise of sexuality, gender and feminist theory, presently exploring female corporeal memory, aesthetics, desirability and pleasure within literature. She has presented at multiple conferences, most recently the III European Geographies of Sexualities Conference in September 2015, and commenced her PhD in January 2016.

‘Woman’s Outlook’, Past Present Future: Rip, Mark, Stick, Create, Multi-Vocal Image Making

Jo DARNLEY, Gemma MEEK | Manchester Metro
Abstract | 21st century feminism facilitates space to engage with and create innovative praxes. These contemporary spaces allow individuals to engage in a multi-vocal approach to readdress historical material culture that represents women’s lived experience.

Jo Darnley’s research into *Woman’s Outlook* magazine (1919 – 67) maps the complexity of gender ideology in the interwar co-operative movement. The magazine presents a window into women’s everyday lived experience through co-operative movement visual and material culture. A feminist perspective is suggested by *Woman’s Outlook* to the historical and contemporary reader, challenging visual representations of the gendered body. Darnley and Gemma Meek collaborate on a multi-vocal approach to critique, which offers dynamic opportunities for reading images and texts in *Woman’s Outlook* that may not be considered by the single researcher. This collaborative workshop proposal will expand this multi-vocal approach by encouraging participants’ to select, map and transform imagery from *Woman’s Outlook* magazine. By remoulding a century of feminist practices and methods of dialogue and discussion, we continue a legacy through multi-vocal critiques of visual representations of gender. This variation of subjective, critical readings fosters everyday awareness of gender representations, and can impact individual’s everyday lived experience.

Participants are invited to ‘play’ and investigate through ripping, marking, sticking and creating a page in response to the discussions and readings of Woman’s Outlook. These pages will be collated towards the end of the session into a book as a space to map connections, disrupt the singular reading of the authoritative historian, and fragment the gendered representations within *Woman’s Outlook*.

Bio | Jo Darnley is in the first year of an AHRC Collaborative Doctoral Award a partnership between MIRIAD, the Education and Social Research Institute at Manchester Metropolitan University and the National Co-operative Archive. Primarily her research seeks to enrich historical analysis of the co-operative movement. The complexity of gender ideology in a consumer based movement with democratic principles will be examined through the dynamics of women’s everyday engagement and through its visual and material culture. It will use gender as a medium through which to encourage contemporary audiences to engage with the archive.

Gemma Meek is a first year, North West Consortium AHRC funded PhD researcher at Manchester Metropolitan University. Her background lies in museum education and she has foundation degree in art & design practice. Her research project aims to conceive of a definition and critical framework in which to read socially engaged book art (1990s onwards) through the selection of case studies and mapping of practices and book forms. Socially engaged book art involves artists engaging and collaborating with various social groups through the production of books in an artistic manner, often to challenge perceptions and improve individual and collective lived experience.

Wet Subjects: Porous Bodies in Cyberspace

Georgia DEARDEN |  

Abstract | This presentation focuses on ‘Cyberfeminist Manifesto’ (1991), a digital collage by feminist art collective, The VNS Matrix. I would like to examine the questions that this now
twenty-five-year-old artwork brings to current debates around the slippage between oceanic and terrestrial geographies and feminist encounters in cyberspace. The VNS Matrix’s initial motivation to put the flesh back into cyberfeminism has remained relevant to feminist debates over the past 20 years, but has been complicated by the increasingly porous divide between the corporeal and the digital in everyday life. Drawing upon the aesthetic and lexical content of ‘Cyberfeminist Manifesto’, I would like to analyse the space this work has come to occupy. Carving out a space between feminist ontologies, biology, oceanic spaces, and cyberspace, this work brings forth contemporary concerns around subjectivity from a feminist perspective. Following Vicki Kirby’s statement that in order to substantially reconceive ‘the subject’, we must first take into account the literacy and agency of the biological body in and of itself, I will attempt to identify a means by which feminists can meaningfully and productively engage with the intersection of cyberspace, bodies and oceans. To aid this analysis, I will draw upon Kimberly Peters and Phil Steinberries notion of a ‘wet ontology’, as well as Ursula Le Guins suggestion of a ‘Carrier Bag Theory of Fiction’.

**Bio |** Georgia Dearden is an artist and researcher whose work centres around way bodies, waters and visual culture encounter each other ecologically, biologically and digitally. Her recent work has dealt with the notions and ethics of fictioning, feminism, marine ecology and the literacy of substance. She is on the advisory board for independent publishers, Gordian Projects, and is in the final stages of her MA Contemporary Art Theory at Goldsmiths University of London.

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**Between art and activism: feminist dissent in 2010’s Ukraine and Russia**

**Olenka DMYTRYK |** Cambridge University

**Abstract |** While feminist messages have consistently been present in Russian and Ukrainian art projects, it was in the 2010s when a new stage in the development of feminist art was begun. The feminist agenda became both a point of self-identification for curators/artists and a way of resisting conservative neo-traditionalist trends in Ukrainian and Russian societies.

This talk will focus on three interstitial art projects which functioned in the space between art and activism: Women’s Workshop (Kyiv, 2012), Feminist Pencil (Moscow, 2012) and Feminist Pencil-II (Moscow, 2013). I believe that these art projects formed a “new wave” of socially engaged feminist artists, and fostered the development of international artistic and activist networks. Looking into the history of cooperation between feminist activists and artists from Ukraine and Russia is especially important now, at the time of Russian-Ukrainian conflict, as it invites an appreciation of international solidarity that happens beyond (or despite) the official narratives.

The purpose of the talk is to analyze those modes of artistic production which were formed in a (contentious) interaction with the government, art industry, networks of dissent and counter-movements. Drawing from different conceptual frameworks (social movement studies, gender and queer studies, art history), the talk will examine specific curatorial strategies and artistic practices that were used as instruments of gender and sexual dissent. Two possible modalities
of such dissent are considered: the “human rights” perspective of revealing and critiquing the norms, and the “queer” perspective of subverting and deconstructing them.

**Bio |** Olenka Dmytryk is a PhD student at the University of Cambridge working on gender and sexual dissent in contemporary Ukrainian and Russian art. Besides gender, sexuality and contemporary art, her research interests include Soviet cinema, haptic aesthetics, the politics of emotions and memory politics. She worked as a managing editor of Korydor online journal on contemporary culture and has been a member of several activist groups in Ukraine.

*The portrait of the old lady in Eric Coble’s The Velocity of Autumn*

Anna Gaidash | Kyiv

**Abstract |** Starting with Simone de Beauvoir, Nina Baym and Annette Kolodny feminist readings of classics and on with Kathleen Woodward, Eva Cherniavsky and Marianne Noble contemporary criticism the present paper will focus on the dissection of the literary representation for stage of the elderly woman character in 2014 play The Velocity of Autumn. The female protagonist of the male playwright subverts several subthemes stereotypically associated with aging: intergenerational relations, domesticity, homeliness, disability, powerlessness. The main source of feminism oriented debate for the given paper is Jeannette King’s 2013 book Discourses of Ageing in Fiction and Feminism namely the scholar’s findings on reversal of the parent-child dynamic and “bridging the generation gap”. I argue that the author of play modeled a charismatic ambivalent character who overcomes the oppression of the cross-generational bond. To paraphrase J. King’s inference on the hostility to older female adults: it is explained by “… the fear of women who no longer need to please men and children and are content to exist without them.” Such women (including Coble’s protagonist) cannot be oppressed any more, although the oppression still takes place in the form of the language: there is a great deal of ageist self-stereotyping in the language of the elderly character in The Velocity of Autumn. The playwright explores the stigma of aging identity in a true-to-life and simultaneously empathetic manner. In terms of the play’s poetics the images of home and the tree in front of the window turn out as the projections of the character’s elderly self.

**Bio |** Anna Gaidash (PhD) is the postdoctoral researcher at Borys Grinchenko Kyiv University working on the dissertation in the field of literary gerontology. She published textbooks and academic articles on American drama in Ukraine and Poland (the PDF copies of all the articles are uploaded on [https://kubg.academia.edu/AnnaGaidash](https://kubg.academia.edu/AnnaGaidash)). Dr. Gaidash participated in international conferences and workshops (USA – 2003, Lithuania – 2004, Poland – 2002, 2013, 2014, 2015). She is also an assistant professor in the Department of Translation, Borys Grinchenko Kyiv University, Ukraine.

*The Fontanelle*

Laura Harty | Newcastle University

**Abstract |** The human infant skull is highly malleable relative to the adult condition, with bones separated by unfused sutures and fontanelles. The anterior fontanelle is the term for the
convergence of three sutures which separate, and connect, four interfacial skull plates in the developing fetus and infant. Rather than being a structure, in the traditional sense, the Fontanelle is actually the residual remains of the cell-derived tissue from which the skull plates have been formed. It is a positive gap.

The desire of this paper is to propose this positive gap as a model for a feminist architectural practice. One might see the fontanelle as an analogy for a type of architectural interface - architectural realization also operating under pressure from without - during passage, and pressure from within - during growth. In both, communication and location are critical, connections forged during an initial interface charging their possibilities. As with the fontanelle, in architecture the physical should be permitted a presence as agent (rather than resource) enabling certain binaries of input (and output) to be questioned.

Moving through the fissures instead of smoothing them over, this paper will look in particular at the gaps and zones of movement within architectural assemblies as a means of charting the productive nature of the Fontanelle in both thinking about and making architectures. Revealing the fundamental manner in which both consciousness and objects become realized through positive gaps, this paper aims to facilitate fruitful resonances rather than becoming fixated on the generation of a preconceived crystalline result.

Bio | Laura Harty studied at University College Dublin, (1999-2005), spending a year of her studies at the KTH, Stockholm (2003). Upon graduation, she joined O'Donnell and Tuomey architects, leading projects such as the Sean O’Casey Community Centre (2009) & the LSE Student Centre (2014). During her time there, she gained her professional qualification (RIBA Part III - 2009) and actively participated in many competition entries including the winning submission for CEU Budapest (2013). She continues a varied and enthusiastic interest in the craft & culture of architecture, combining a masters in Architectural Theory and Criticism at Newcastle University (2015) with teaching and practice.

The value of craft? Materiality, labor, and affect in contemporary feminist textile art

Miranda JOHNSON | Goldsmiths, University of London

Abstract | This paper explores how contemporary feminist artists working with craft media engage with both affect and materiality in their work, and can thus provide a reconsideration of capitalist notions of labor and process. Jane Bennett’s conception of the vibrancy of matter is used as a theoretical basis to argue that craft provides a model of embodiment and identity formation that departs from conceptions of singular subjectivity. These interrogations of identity, particularly in a queer feminist context, are heavily influenced by current questions concerning the value of work and labor – whose labor matters, and why? By critically examining two textile-based works, Casey Jenkins’ performance piece Casting off My Womb (2013), and L.J Roberts’s piece The Queer Houses of Brooklyn (2011), I argue that alternative conceptions of subjectivity can provide opportunities for a reconsideration of political, social and individual identities, through an emphasis on process and connectivity.
By considering the affective, material connections between craft and queer political activism, a resistance to political and social problems is activated, allowing for the potential to dissolve the distinctions between subject and object, valued and not valued, in favor of a common materiality between all things. Bennett’s ethical aim is to distribute value more generously amongst bodies – human, non-human, and object. Craft provides an opportunity to connect disparate parts and bring them together. Through a consideration of the vibrancy and agency of matter, the process and labor of the production of gendered subjectivity is implicated in questions of value: of what matters.

Bio | Miranda Johnson is a recent graduate of the MA in Contemporary Art Theory in the Department of Visual Cultures at Goldsmiths, University of London. She writes on the intersection between queer theory and craft practices, embodiment and gender identity, constructions of maternity and animality, and the politics of social practice. Miranda is currently based in Perth, Australia.

Female Masculinities in Popular Music of 1980’s Yugoslavia

Laura JORGENSEN | University of Texas, Austin

Abstract | The 1980’s in Yugoslavia was a decade of drastic cultural and political change. With the death of Tito in 1980 and the rise of nationalist movements, the country became increasingly unstable and all identities were subject to renegotiation. In the world of popular music, traditional and heteronormative ideas about gender and sexuality were being both reinforced and challenged by musicians who performed a diverse range of masculinities, and wrote narratives that pushed societal boundaries. While male homosexuality was decriminalized in some regions of Yugoslavia in 1977, female homosexuality had never been mentioned by law and was little discussed elsewhere. With homosexuality so firmly formulated as male, any expression of female same-sex desire could be read as a kind of performance of masculinity. However, speaking about subversive sexualities was not the only means through which women in Yugoslav rock and pop negotiated the performance of gender. Musical sound (particularly vocal timbre) and the visual imagery of stage and video performances were also rich grounds for mediations of gender. With the vast majority of rock, new wave, punk, and electronic groups made up exclusively of men, women could negotiate their both their femininity and masculinity even by playing an active and creative role in male-dominated music scenes. Using theories of performativity and masculinities alongside ideas from queer musicology, this paper will examine the ways in which female popular musicians in Yugoslavia’s final decade negotiated space for masculinities of their own.

Bio | Laura Jorgensen is a graduate student in ethnomusicology at the University of Texas at Austin. Her research focuses on musics and musicians of Southeastern Europe, and particularly on the roles of music in feminist and queer activism, peace and violence, and in creating spaces for the voices of marginalized groups. She received her Bachelor of Music from the Berklee College of Music and studied abroad at the Nakas Conservatory in Athens, sparking a love for the Balkan region. She is an award-winning singer and songwriter who enjoys performing Balkan, Middle Eastern, and South Asian styles as well as original music.
Reclaiming Adolescent Sexuality: Images of Girlhood in Petra Collins’ Babe

Aleksandra KAMINSKA |

Abstract | This paper examines the book Babe (2015) as an exploration of the teenage and adolescent body, sexuality and identity from a female perspective. The album contains the work of young female artists: photographs, drawings, collages, notes and screenshots. The editor of Babe, Petra Collins, a 23-years old feminist Canadian photographer, gathered a unique collection of images that reveal how it feels to be a girl or a women. The paper analyzes how in Babe artists dismantle stereotypes of femininity. The works in the album, including photographs of girls with visible period blood on underwear, to-do list with goals such as “never fake another orgasm” and “reclaim the word 'slut’” or a picture from Google search with visible text: “Your search – young girls loving themselves – did not match any documents,” display how feminism can impact art and aesthetics in contemporary world. The paper explores how young women's self-produced images can be understood as a feminist answer for a male-dominated art world, a rejection of male gaze, an opportunity for girls to decide on their own image. In Babe artists reclaim figures of femininity, images of female body, expressions of girls' sensuality. It also acknowledges the importance of the context in which work appears: originally in the internet, now published as a book. The paper is also an attempt of a study of performativity of girlhood through the examination of the aesthetics of the various images of the female adolescent experience present in pastel-colored Babe.

Bio | Aleksandra Kamińska earned her MA at the American Studies Center, University of Warsaw, where she wrote a master's thesis on how daughters are remembering and commemorating their fathers in graphic memoirs. She holds BA in English Philology. Currently she is a PhD student at Faculty of “Artes Liberales” at the University of Warsaw. Her interests include: images of girlhood in American popular culture, women's narratives, graphic novels and memory in culture and literature.

Safety Struggles: Lesbian Bodies on Russian Television

Olya KAZAKEVICH | Institute for Human Sciences, Vienna.

Abstract | In August 2012, when the discussion on homosexuality in Russian public sphere started to be extremely intense, the most popular Russian makeover show Fashion Verdict (Modniy Prigovor) featured two women announcing that they had been a couple for nine years and were going to have a baby in the near future. In the episode, the woman who undergoes a physical transformation in terms of clothes, makeup, and hairstyle is forced to change her style from a tomboy to a highly feminine one. Remarkably, both the participants and the hosts of the show have very different views on how a lesbian coded appearance either provide or subvert the women's safety in public spheres. While the makeover recipient feels more secure and invisible to the male gaze in her casual tomboy style, stylists insist that her tomboyism is exactly what makes her different – or ‘other’ – and, thus, vulnerable. Safety struggles, vividly represented in this episode, become a site through which to look at the perception of a queer body in a mainstream culture. I argue that by using her clothes as a tool, the Fashion Verdict
participant makes a standpoint announcing her lesbianism, whereas the stylists try to push her back into a closet, metaphorically speaking. I will illustrate how visual signs of ‘otherness’ intersect with the issues of safety, and explain how this contributes to the ongoing debates on homosexuality in Russia.

Bio | Olya Kazakevich finished her studies in journalism at Krasnoyarsk State University, Russia, in 2006. From 2009 to 2012, she was a lecturer at the department of journalism at Siberian Federal University. In 2012, she spent six month as a visiting researcher at the Institute for Gender Studies at Radboud University Nijmegen, the Netherlands. Since 2014, she has been working on her dissertation on Russian makeover TV. Currently, she is working on her project “Constructing Citizenship on Russian Makeover TV: Gender, Sexual and Cultural Dimensions” as an Alexander Herzen Junior Fellow at the Institute for Human Sciences in Vienna, Austria.

A Voice Found: Women’s Entry and Agency in Albanian Literature

Hana MARKU

Abstract | Great men, war, sacrifice, homeland, awakening, self-determination: the nineteenth century literature of the Albanian Renaissance demonstrates the typical tropes of romantic nationalism, as described by albanalogist Robert Elsie. It’s the kind of writing that provides a vision of the homeland that remains persistent across time, a homeland envisioned and created almost entirely by male authors and poets. This imagining of the Albanian nation, when viewed from a feminist lens, does not allow the female subject to be explored in its full psychological depth and does not value the unaddressed and uncelebrated intellectual work of women writers, past and present.

This paper addresses fundamental issues with the imaginative landscape laid in place by the literature of the Albanian Renaissance: It leaves out the narratives and lived experiences of Albanian women, relegating female characters to the role of mother, sister, lover or moral center. What happens to the female subject when women finally enter the Albanian literary canon in the 1940s, and can one say there is a feminist current in contemporary Albanian literature? This paper will provide a close reading of the traditional works of the Albanian Renaissance and their portrayal of Albanian women, the importance of the feminist movements of post-independence Albania as described by historian Fatmira Musaj, and how the Albanian Renaissance treatment of women is maintained or subverted by contemporary women authors and poets.

Keywords: Albanian literature, women writers, gendered tropes, female subjectivity, agency

Bio | Hana Marku holds an MA degree in Culture and Communication from York University in Toronto. She is a writer, editor and researcher based in Prishtina, Kosovo. Her work has covered topics as diverse as the status of Kosovo’s wartime rape victims, the involvement of women in the struggle for Kosovo’s independence, and the state of higher education in Kosovo. She has produced research papers on the welfare of Kosovo’s war victims as well as sexual rights on the internet in Kosovo. She currently works as an English Editor at the Balkan Investigative Reporting Network in Bosnia and Herzegovina.
Birds of Paradise: How I Became Latina as a movement of Silence into Language and Action

Emma van MEYEREN | University of Amsterdam

Abstract | In my paper I consider Raquel Cepeda’s autobiography Birds of Paradise: How I Became Latina as a movement of Silence into Language and Action as described by Audre Lorde. By doing so, I offer a definition of autobiography beyond the definitions by Paul de Man and Philipe Lejeune. I argue autobiography should be understood as a reciprocal exchange between Self and Language. Cepeda’s work offers a particularly interesting example of this exchange as her autobiography is part memoir and part travelogue incited by ancestral DNA tests. Cepeda offers personal memory alongside discussion of the concept of race in the Dominican Republic and New York in the 80s. In reading Cepeda’s autobiography, we can see how the transformation of silence into language allows Self-Definition (as understood by Audre Lorde, bell hooks and Patricia Hill Collins) and the transformation of language into action allows Self-Actualization (as understood by Audre Lorde and Michel Foucault). In turn, these transformations of Self-comment on Truth in Autobiography. Truth, in the context of autobiography then, is not so much a universally uncontested truth but a personally relevant reconciliation with the Self.

Bio | Emma van Meyeren is a first year student of the research Master Literary Studies at the University of Amsterdam. Last year she graduated from the interdisciplinary Liberal Arts and Sciences program at Utrecht University, the Netherlands. She specializes in intersectional theory and Caribbean literature. In her spare time, she is active at University of Colour. UoC is a student-led movement that aims to make the university more accessible to students of Colour, female students, LGBTQIA+ students, differently abled students and students of different ages.

Mutilating the Sexed Body

Sonia MILCH | University of Warsaw

Abstract | I would like to propose a presentation combining my visual art project and a theoretical background. The visual part of the presentation will be composed of two works. The first one is a short video (rooted in postporn and queerporn praxes concerning the question of the way we see/watch/perceive the body/sexuality/gender/subject. The video creates the illusion we are watching two people in pornographic film, however in fact a lot more people appears on the screen, we just do not see their faces and struggle to identify the body parts that emerge throughout the clip in a nasty play with the watcher’s naturally/culturally constructed brain. It raises the issue of neurobiological implications of perception combined with culturally developed “ways of seeing” and discriminations. Another part of the project is interactive application shown on the touch-screen tablet presenting pictures of the bodies of the people who participated in the video. The application lets us see only small fragments of the bodies without the possibility to zoom-out and see “the whole”. Users can swipe the screen to reveal another parts of the image, but have to change their traditional strategies of encountering the photography.
The theoretical part of the presentation would concern the issue of relocating the "sexual difference" in reference to contemporary feminism and new-materialistic onto-epistemologies. I would like to follow the questions raised by Rosi Braidotti and Elizabeth Grosz and the need of seeking for new approach to the term of "sexual difference", which should maybe locate in the imperceptibility of the bodies differentiated in the logics of phallocentric empire and switch towards the endless differentiation of bodies seen as parts and fragments. The difference located in the ontology based on a fluid multiplicity as opposed to the binary ontology of masculine-feminine.

Bio | Sonia Milch is an MA student at the College of Inter-Faculty Individual Studies in the Humanities at the University of Warsaw. She is writing her master's thesis at the Philosophy Department. Her main research interests are philosophy of politics (contemporary post-marxist and feminist theories), gender studies, new materialisms. Besides her theoretical studies, Milch is working in the art industry in the area of new-media/theater/performance focusing on the body, politics and feminist and queer issues. As a transperson, she is also involved in the activist movements in Poland.

Performing Feminisms: A Case Study of Beyoncé

Annelot PRINS | University of Amsterdam

Abstract | Beyoncé Knowles-Carter's career as iconic musician has been expanding for over two decades, and the demise of her popularity is nowhere in sight yet. Her career is built on a carefully crafted star text, in which gender and feminism play important roles. However, star texts can never be unilaterally interpreted and are always filled with oppositional discourses. While Beyoncé portrays herself as a strong, independent woman, she is also deeply invested in sexual objectification, (heterosexual) marital life and motherhood. Grounded in the field of celebrity studies and analyzed through an intersectional lens, this paper untangles some of the discourses in Beyoncé's feminist identity.

The different discourses that circulate through her star text tell us something about the state of feminism today. I claim that Beyoncé not merely displays the tension within her own star text, but also the tension within the (post-)feminist debate in American society. Through researching Beyoncé, we encounter examples of appropriation of feminism, cases of commodification, and omnipresent utopian imagery about the state of women today.

Keywords: Beyoncé, Celebrity, Public Feminisms, Race, Gender, Sexuality

Bio | Annelot Prins is a graduate student in both Literary Studies and Comparative Cultural Analysis at the University of Amsterdam. Her research is grounded in Feminist Theory and Celebrity Studies, and mostly focuses on American popular culture. She is especially interested in the intersections between popular music, gender, sexuality, and race.

Creation is Crucifixion: Judgment Day for the Cyborg

Rumen RACHEV | Utrecht University
Abstract | Taking inspiration from the Hollywood block-buster film Terminator 2: Judgment Day (1991) and from the writings of Donna Haraway, this article probes into the question of what meaning is prescribed to cyborgs, when it comes to discussing the Judgment Day. There are numerous essays upon the topic of the cyborg figure and the relationship between humans and machines, but one question that has not been raised yet is: what will happen with the cyborg after the Fall? This article analyzes the ‘birth’ of the cyborg and where it stands in the ontology of the Judgment Day. The main question posed here is—who will judge the cyborg on the final day, since ‘it’ cannot return to Eden and cannot die, as in human context, since it was never really born, and moreover lacks a God figure that will take care of it.


Bio | Rumen Rachev is an affiliated researcher to the COST Action Network How Matter Comes to Matter, at Utrecht University, the Netherlands, and member of ICON (Institute for Cultural Inquiry). His field of interest includes: new materialism, speculative theory, cinema studies, urban planning, myths and ideologies, software studies and performance art.

Who’s that girl? The visual construction of gendered identity in the work of Annie Lennox and Lady Gaga

Klaudia RACHUBIŃSKA | University of Warsaw

Abstract | Authenticity is one of the most highly regarded values in western popular music yet at the same time the most appealing part of pop music is the abundance of masks and costumes, the spectacular disguises and artists’ ever-changing images. This ambivalence is reflected in the gendered stereotyping of music genres, the common conflation of authenticity with masculinity (and rock music) and femininity (and pop) with artificiality. This dichotomy readily translates into the imagined identities of musicians’, notions of the relation between the author and their work, and the judgement of the artistic value of a particular music piece.

Still the artificiality ascribed to women artists may be viewed as more of an asset than a drawback: The oppressive mask of socially constructed femininity can be transformed into a masquerade – a dynamic interplay of consciously assumed costumes and gender roles which rely on rejection of essentialist notions of both authenticity and gender. In the presentation, I will examine the strategies of gender performance employed by two women artists form different eras of both pop music and feminism – Annie Lennox and Lady Gaga – who reject striving for authenticity in favour of playing with disguises to the point that the toying with images becomes in their hands a new and special kind of interpersonal authenticity. The analysis of their respective strategies will serve as a lens that will enable an insight into the means of visual and performative construction of women’s identities not only in the music industry but also in everyday life.
Bio | Klaudia Rachubińska – master of Psychology and Cultural Studies, PhD candidate in the Institute of Polish Culture, University of Warsaw. Her scholarly interests include visual and performative strategies for construction of identity, second and third wave feminist thought, gender and queer studies, popular music and gender, the intersection of sound and visuality, performance art, intermedia, the Fluxus art international. Performer, art director and conceptual composer in the art-and-research collective Grupa ETC.

Queer Strategies of Resistance in Contemporary Art

✉️ France ROSE, Helle GRONDAHL | University of Oslo

Abstract | How can queer artistic strategies function as resistance in order to subvert and challenge the norms within art, culture and society, particularly in relation to gender and sexuality? What kinds of artistic strategies are being used to achieve such resistance to normativity? The presentation will be an analysis of contemporary works of art that are attempting to disturb, resist or in other ways form an opposition to the normative structures of art, culture and society. In our analysis we will use queer-feminist theory and art theory, which we will apply to some chosen artwork, such as Community Action Center by A.L. Steiner and A.K. Burns and works by the artist duo Renate Lorenz and Pauline Boudry. Within the project’s framework there seems to be a contingent corollary between subject, method and methodology where none of the parts are interchangeable. By questioning the concepts and epistemologies through the use of ‘queer’, as an open concept with no fixed referent, the analysis is left open and ambiguous. Maybe this is precisely where the subversive potentials and effects of ‘queer’ are located. It appears that resistance in a queer perspective is not only to resist normative categories but also to resist being locked in any fixed category whatsoever. Indeed it is important and necessary that not only the queer subject but also the queer methods and methodologies are unfixed and fluid, resisting location, linearity and categorization, In other words, they should be remaining in a state of flux.

Bio | Helle Grøndahl is an artist, curator and academic. They have a Bachelor in Fine Arts from The Trondheim Academy of Fine Art, NTNU and are currently studying a Master’s in Gender Studies at The Centre for Gender Research, University of Oslo. In their artistic work, Helle uses appropriations, copies and reproductions to reveal and deconstruct the ideas of gender, sex and sexuality. The subject of their master thesis is queer strategies of resistance in contemporary art.

france rose is an artist, activist and academic living in southern Norway. He completed a MFA in Fine Art in 2015 (Trondheim, Norway) and an MPhil in Sociology in 2013 (Cape Town, South Africa). france currently works with his colleague, Helle Grøndahl, in a collaborative project entitled Art[|]Gender[|]Art, which applies queer theory to artistic practices in order to contribute toward dismantling gender norms. As a transman, his primary aim is to create awareness around the performativity of gender and to expose the ways in which it infiltrates our everyday lives.

Nacissister: the End of Dualisms and the (Wo)Men

✉️ Sylvia SADZINSKI | Johannes Kepler University, Linz.
Abstract | The identity of US-American performance artist Narcissister remains secret: we do not know much about her, we have never seen her real face. The artist's main distinctive feature is a mask. In her ongoing project Narcissister is You she invites everyone to become the Narcissister character by wearing this mask and sharing it online. Anyone can be Narcissister and Narcissister can be anyone.

In Posthumanism (2013) Rosi Braidotti describes how modern technologies serve to create a nomadic and non-individual, posthuman subject, non-identical with itself and collectively connected with others. In my paper I claim that the artistic figuration Narcissister can be seen as “a precursor to the posthuman” (Toffoletti 2007) and her work as a feminist approach to the posthuman and post subjectivist (body). Narcissister’s art becomes a linkage of symbolic and discursive components with new-materialistic ones. The body, costumes, the internet and the mask function as interacting collaborators and tools to traverse dualisms that still structure modernist feminist thinking.

Narcissister becomes Braidotti’s utopia: with cultural objects she challenges different “substance dualisms” (Dolphijn & van der Tuin 2012) such as matter/signification, nature/artifice, subject/object, individual/collective, man/women and opens up new social ties and communities on a global scale.

Bio | Sylvia Sadzinski graduated in Cultural History and European Studies at the University of Bremen and holds a MA in Cultural and Literary Studies form the European University Viadrina Frankfurt (Oder). She is currently working as research and teaching assistant at the Department of Women’s and Gender Studies at the Johannes Kepler University in Linz, Austria. Her research interests lie in the fields of Queer Theory, Porn and Sexuality Studies, Body Politics, Visual Culture and Performance Art. She is also a freelance curator and cultural producer and has realized several art exhibitions and projects in Berlin and Linz.

Ways of coping with social shaming - Ethiopian girl’s negotiating their blackness

Sigal SHACHAR, Shlomit AHARONI LIR

Abstract | An Ethiopian girl, who lives in a racist society faces the challenge of positively experiencing her skin color. A girl who belongs to a traditional family and community, has to put a lot of efforts in dealing with mixed messages about her body. Living in a secular heterogeneous society, such as many Israeli schools are, on the one hand, and in a community that demands modesty, on the other hand, exposes girls to conflicting expectations on appearance and conduct. More specifically, social shaming goes hand in hand with her stigmatized noticeable blackness.

Evidence from a Field Diary that was written as a part of an action Research, outlined the need to support and convey different messages in order to minimize the contradiction girls who live in families who emigrated from Ethiopia, experience. The findings indicated three dominant ways of coping and the identities that develop around bodily experiences:
The first coping process involves reducing one's visibility through silencing their voices and trying to hide their bodies. The second coping process involves a struggle to belong to the Israel circles around them using a weakening blackness assisted by dyeing and straightening their hair. The third coping process involved highlighting their blackness as and strengthens ethnic identity through their 'different' bodies.

These three coping strategies, appear as an example of different levels of power and resistance, and can be described as three ways of performing "ethnic identity". These various reactions to external gaze, help immigrant girls escaping shame and shaming experiences, by trying to maintain a sense of self-worth, and respectability.

Bio | Shlomit Lir is a gender and IT researcher. Her Ph.D. "Gendering Digital Identity: The Establishment of Voice Among Female Activists in New Media Platforms" is based on an action research examining the processes of establishing the Public Self as an aspect of women’s entrance into the digital sphere. Lir is an accomplished writer who writes on issues concerning social justice and women rights. Among the books she edited are the anthology "In Visible Ink" and the book on Israeli Mizrahi feminist identity she has edited, To My Sister, Mizrahi, Feminist Politics. Lir is the initiator and CEO of Women Activists Online - an initiative designed to promote women leadership by the use of Social Media. Throughout the last couple of years she organized and led important social – among them the group exhibition "Women Raising the Status" that portrays in 700 notes the views of Israeli women on social aspects in their lives. As a computer specialist Lir promotes women leaders in new media, in workshops designed for social activists. Her activism combines field and online work.

Contemporary forms of feminism on the post-Yugoslav territory: feminist festivals as a strategic research material

Zorica SIROCIC | University of Graz

Abstract | I will present a part of my dissertation project which analyses contemporary forms of feminist activism appearing after 2000 on the post-Yugoslav territory. I analyze feminist activism through feminist festivals, treating them as ‘strategic research material’. Festivals qualify for this purpose as a form of the movement’s ‘self-representation’ because: i) this was a practice that did not exist on this territory prior to 2000; ii) it mobilized a previously (politically) non active generation; iii) being a communication channel it reflects a cross-section of topics relevant for a particular period and a target audience; iv) they are an amalgam and a spill-over of the three traditional sites of feminism: activism, art and theory. I seek to answer the following research questions: How is politics of feminism practiced in the forms of festivals? How do their initiators understand and mobilize gender as a political category? Do these understandings vary, if so, how and what are the dominant contestations? I will present results based on semi-structured and problem centered interviews, direct and participant observations and document analysis and draw conclusions in relation to the theory of social movements and gender theory with a focus on feminist generations, subject formation and political dimensions of performative and queer practices.
Bio | Zorica Siročić received her diploma in political science from the Faculty of Political Science in Zagreb (2009) and an MA in political science from the Central European University in Budapest (2010). From 2010 until 2013 she has worked at the Centre for Women’s Studies in Zagreb. Since 2014 she has been a doctoral candidate at the University of Graz, Department of Sociology.

The Vaginal Aesthetics: Postmodern Femininity and the Political Performances with the Female Body

Dorottya TAMAS | Corvinus University, Hungary

Abstract | One of the attempts of postmodern feminism is to make the female body – which is the most private part of somebody – the property of women, to liberate under the control of men. Learning to see ourselves from the male gaze (Laura Mulvey) created a gap between the female body and the woman itself. In the recent decades, female artists attempt to recreate and give a new approach to the body by getting closer relationship with it and the parts that are usually oversexualized.

A great amount of female artists fall under the motto “personal is political”. The purpose of vagina is not explicitly for sex, and not an inspiration for the male artists. Using the female genitalia as a cultural-political performance the artists make a bond with the female audience. The new performances of the vagina reinterprets our traditional/historical women-as-muse art as well.

Nevertheless, this new form of looking at the female body is not broadly accepted for different kind of cultures, and sometimes even for women. In my presentation I wish to introduce some of the contemporary feminist artists who have got a big publicity in the new media for creating art in an unusual way with the help of their vagina. The feminist performances with the female genitalia help us to re-approach our body and understand the cultural-political structures, which control the way of our looking at ourselves.

Bio | Dorottya Tamás was born in Budapest in 1994, she studies Communication and Media Science BA taught in English. She is currently in her final year in Corvinus University of Budapest and hopes to continue her studies in Gender studies MA and later on a PhD level. Dorottya is also interested in journalism, she writes articles for several platforms (for the magazine of the university and for online public blogs and magazines also), she is engaged in social issues and women’s rights and art. Her academic interests are also related to female artist and women’s writings, yet she is also a poetry and other fiction writer. Despite of her young age she is educated in feminist academic literature and fiction as well which are all self-taught and self-discovered.

Cuerpo, Territorio de Identidad

Sara TAPIA | Universidad de Burgos

Abstract | The aim of the project is to denounce the violence against women through the body, in the same time (while) proposing to grab our own bodies as spaces (territories) of well-being, harmony, growth, control of personal life, but above all, of freedom.
The project is composed by different items: photographic and audio-visual work, by a mixture of composition and literary, which will be presented through a power point and answers the following reflection: The Identity as conscience, both intellectual and affective of who we are, is constructed starting from interpersonal experiences involving a mental and body commitment.

Living is nothing but owning our own body, reconciled with it for initiating a path of personal growth and returning to its value as the human “territory”, as acceptance, carefulness and respect. We can invent other beauties and aesthetics concepts that give importance to (that stresses) the human qualities and not merely to the physical appearance loaded with domination intentions. We can own our bodies as territory of well-being, of harmony, of growth, control of personal life, and above all, of freedom.

DO NOT FORGET …that this body can be taken from its symbolic and real owner, thus a particularly vulnerable body, since in itself is crystalized, additionally, ideological gender mandates; is the body of women, whose subordination is guaranteed starting with the control of their bodies and the exercised violence on them, resulting in the lost of their identity and/or in the depersonalization.

Bio | Doctor in Psychology. Teacher at the Burgos University, Spain. Teaches contents related with sexuality and gender since the 90s. Sara is interested in the prevention of gender and sexual violence and the promotion of gender and sexual equality, interest that she approaches in her classes, research, organization of events; and with artistic contributions, among which Poem in Construction (Centre of Art, Caja Burgos, CAB, Burgos; 2014), two Samples Against Gender Violence (Espacio Tangente, Burgos; 2013 and 2014); and literature, with two storybooks: femenino plural and Mujeres del Arco Iris and one novel, LayLa.

Hysterical Women, Wild Animals and Raving Lunatics: Visions of the Monster as the Materialization of the Unknowable Other

Mònica TOMÀS WHITE | University of Barcelona

Abstract | In this paper I aim to make an original link between the discourses that structure female difference, animal difference, and the difference of the insane by documenting a major convergence point: the insistence that their bodies are inherently wild, the origin of their difference. I intend to show how the construction of these categories shapes the bodies of its subjects in such a way that materializes alterity, hiding the traces of its action such that the created categories and the characteristics that define them arise organically from the bodies it circumscribes. These unregulated, almost monstrous bodies inhabit a liminal space between the normative human subject and an ineffable, unknowable other-ness, serving both as categorical archetypes and a warning for those who might dare transgress. Drawing from visual art, new media, and literature, I will call upon the figure of the monster as an “embodiment” of the intersecting space between animality, female-ness and madness in an attempt to reveal the hidden traces of the construction of these categories.

Key Words: Women, feminism, animality, madness, monsters
Mònica Tomàs White is a pre-doctoral researcher in the University of Barcelona’s Department of Theoretical and Practical Philosophy. She earned her BA in Comparative Literature and French from the University of California, Berkeley in 2010, and her Master’s in Women’s, Gender, and Citizenship Studies from the University of Barcelona in 2013. Her research interests include posthumanism, animality, and monstrosity, as well as mental illness and other markers of other-ness. Her article "Hysterical Women and Wild Animals: Parallels in the Construction of Female and Animal Alterity" was recently published in Oximora (number 7, Fall 2015).

Greek literary masculinities in 20th Century: the case of Kostas Tachtsis’ short story The stain

Francesca ZACCONE | Sapienza Università di Roma

Abstract | My paper will summarize some of the main theoretical points of my doctoral thesis on Greek and Italian Literary Representations of Masculinity in the 19th and 20th Century, and will bring one literary example extracted from it. Both second and third wave feminism agree with Judith Butler’s affirmation: «in patriarchal discourse the universal person and the masculine gender are conflated, thereby defining women in terms of their sex and extolling men as the bearers of a body-transparent personhood». According to the new academic discipline of Men’s studies, whereas this discursive disembodiment of men no doubts privileges them, it also facilitates their systemic instrumentalisation by encouraging and authorizing them to cultivate a genderspecific lack of self-knowledge. According to the Black Feminism scholar bell hooks, this patriarchal construction of masculinity originates both gender-based violence and homophobia, and therefore needs to be given more thought by feminist scholars. In my paper, I will analyze a literary example of such a mechanism, specifically Greek author Kostas Tachtsis’ short story «The stain», included in the anthology The change (Athens 1972). One of the most common subjects in the book is gender construction as forcibly imposed by family and society. In particular, the story «The stain» shows the protagonist at a crucial stage of his growth, during the prepubertal age, and focuses on how the changes in his body lead the members of his family and the people around him to exercise pressure on him in order to influence his gender development.


Francesca Zaccone is a PhD student of the Faculty of Arts and Humanities of Sapienza Università di Roma. For her doctoral thesis she conducting research on Greek and Italian Literary Representations of Masculinity in the 19th and 20th Century, with a particular focus on the secondary school literary canon. She graduated from the same faculty with a thesis combining men’s studies, literary critics and translation, and later she gained a scholarship to attend a Programme for New Translators of Greek Literature of the Academy of Athens. She received her Master’s degree in Editoria (Publishing) at the Università degli Studi di Milano.
VIDE0

Loose your marbles

Laura NITSCH | Academy of Fine Arts, Vienna

Abstract | My submission for the conference is an analytical video piece that deals with the history of knowledge production in the psychological discourse. The piece is called “loose your marbles” its a non budged production from 2015, around 20 minutes long (See film link and video stills below).

One year ago, during a scholarship residence in the US - I found the transliteration of the conference “therapy by design” from the 60ies that was dedicated to the question of how architecture and design influence human behavior. The Conference was situated in the “Topeka State Hospital”, Kansas, USA an institution for “mental ill people”. The occasion for the conference was the idea to, on the one hand, modernize the institution, and on the other, to start a research project about the impact of furniture, objects and color to the human psyche -- and curiously, the research was located in the female ward.

Dealing with the materiality of the found footage, I produced an animation video that tries to create a fictional non/human character who intervenes in the authority of the discourse of the male /white/ scientists, regulating the female psyche. Key questions were the creation of scientific objectivity and their methods of visibility to create truth in order to find/develop methods of resistance to a specific gaze related to organization and definition of bodies and subjectivities.

Bio | Laura Nitsch, born 1986, lives and works in Vienna, Hamburg & the internet. Educated by fiction & family, film & radio, lovers & school, etc. Studied in Hamburg, Germany, & San Francisco, USA, currently enrolled in the Master programme “Critical Studies”, Academy of Fine Arts, Vienna, Austria. Interested in the concept of magic and de-colonizing the mind, while questioning the concept of (scientific) objectivities and its precondition in the validation of knowledge. Searching and longing for strategies to tackle historic and contemporary constructions of race/class/gender ideologies and their specific material sedimentations in architecture and design. Working with film, writing and hanging out with friends* in order to live solidarity & to have a good time.

Deklinationen (Can I inherit my dead parents’ debts?)

Franziska KABISCH | Academy of Fine Arts, Vienna

Abstract | Deklinationen (Can I inherit my dead parents’ debts?) is a short film of 30 minutes length.

With this project, I tried to deal with the tradition of professor painting galleries in universities and at the same time to question the self-understanding of Western knowledge production today. Confronted with such a gallery at a feminist, decolonial conference in the university of Gießen, Germany, I wondered how something can simultaneously be such visible and invisible: the portrayal of a white-male-bourgeois academic history of „former times“ hides the fact that
this one-horizontal perspective still influences and determines the thinking, learning and teaching in Western universities today. Furthermore, it continues to (re-)produce exclusion and oppression – even though this happens less in persona (there are more professors of different genders, colors and abilities), but more often through methodologies.

With the help of mimicry and appropriation, the film questions the role of imitation, the inheritance of forms/ formats and norm production in academic contexts. What do we inherit unconsciously, how does knowledge production get inscribed into our bodies? How do I have to form my body in order to be seen as scientific and professional? What do I have to leave out?

The film is a plea for feminist bodies as a source of knowledge production in contexts of learning and teaching. It understands bodily and emotional knowledge as a taking position against patriarchal concepts such as „rationality“ and „objectivity“.

Bio | After having studied Fine Arts at HFBK Hamburg and ENSBA Paris, Franziska Kabisch is currently pursuing a Master of Arts degree in Critical Studies at the Academy of Fine Arts Vienna. She lives and works between Hamburg and Vienna, fine arts and film, institutions and activist contexts, lust and crisis. She was born 1990 in Münster. Next to films, she also works with text, performances, lecture series or HTML. Above all, she is interested in socio-linguistic questions: the relation of speech and power, the potential of secret languages and the subversive usage of grammatical structures.

Khroniky

Laura NIMCOVA

Abstract | Since 2014, I have gathered an archive of photography, video and sound recordings, throughout western Ukraine. As opposed to traditional documentary practices, I prefer to describe their work as a folk opera; a collection of songs, stories, music, performance and field recordings, existing somewhere between an ethnographic document and musical theatre.

Throughout history, traditional music and culture have been appropriated and misrepresented; presently in Ukraine, patriotic songs play an important role in fueling a populist romantic nationalism. In contrast, I seek to capture official, private and hidden realities within communities that are excluded from the main historical narrative of the region. Their main interests are those songs, which describe - in tragic, brutal and comic ways - domestic abuse, murder, conflict, sex, love and hate. I want to show that the alternative folklore of the region: hard mountain rap, vintage feminism and filthy Carpathy hip hop, is still alive and relevant, before it’s last inheritors disappear.

It is a self-proclaimed improvisation. I move freely between various locations and integrate themselves in kitchens, fields, roadsides, weddings, funerals and public events. These places become stages, in which everyday life and theatre paradoxically come together. In this way, the work embraces the inconsistencies and complexities inherent in any ethnographic document. It is a contemporary chronicle with an inclusive approach to material, incorporating industrial sounds, lullabies, military funerals and hen parties.
Khroniky follows on from my previous work on both the female experience in Eastern Europe and contested histories of my native Rusyn minority. This work similarly seeks to show how the past influences the present. In the end, it is an attempt to navigate a polyphony of subjectivities, in the context of Ukraine's unstable situation - currently and historically.

**Bio** | Lucia Nimcova has a deep appreciation of the slippages between photography as an event and its operation in private and official life—the ways in which moments in both spheres are captured. Born in 1977. Lives and works in Brussels and Humenne. Nimcova studied at the Rijksakademie van Beeldende Kunsten in Amsterdam, Netherlands. She has recently exhibited her works at BOZAR, Brussels; Galeria Arsenal, Bialystok; Albumarte, Rome; Australian Centre for Photography, Sydney; Nederlands Fotomuseum, Rotterdam; Prague Biennale; Bunkier Sztuki, Krakow; Via Farini, Milan; Utah Museum of Contemporary Arts and the Moscow Museum of Modern Art.

**PERFORMANCE**

**RQMS**

[AVOEC (Luiza MORALES and Lori BALDWIN)](Luiza MORALES and Lori BALDWIN) | Multidisciplinary performance company

I have many things I'd like to say to you / but I don't know where to begin.  
Do I start with you / me / them?  
Do I start at the beginning / middle / end?

RMQS is what wasn’t, what couldn’t have been.  
RMQS is the risk of self-exposure and vulnerability.  
RMQS is the space in between.

**Abstract** | RMQS is a performance installation combining text, movement, sound, presence, and absence. It creates a queer feminist framework for addressing questions of (not) belonging, eroticism, and gender. Within this framework, personal questions are connected to the wider socio-political context.

The piece engages with the issues surrounding being queer, particularly within the process of growing up in an environment that is not accepting of a non-hetero identity. We depart from concrete personal stories and experiences, using this material to build a performance that transcends an autobiographical discourse and remains open to the audience's interpretations.

In RMQS, we create an environment that invites the audience to be exposed to unfamiliar stimuli. Our approach is simultaneously direct and gentle, creating a safe space for the encounter.

The whole action takes 90 minutes. The audience is welcome to stay for the whole duration of the piece, entering and leaving the space at any time.  
RMQS is created and performed by AVOEC (Lori Baldwin & Luiza Moraes).

**Bios** | Luiza Moraes is Brazilian and finished her studies in France in 2013. She attended the Master’s Program Essais: danse, creation et performance, offered by CNDC/Angers (Centre National de Danse
Contemporaine) and the University Paris 8. In Brazil, she earned a Bachelor’s Degree in History from UFRGS (Universidade Federal do Rio Grande do Sul).

Lori Baldwin is from the USA, and finished her studies in the Netherlands in 2013. She received an Erasmus Mundus Master’s Degree in International Performance Research from the University of Warwick and the University of Amsterdam. In North Carolina, she earned a Bachelor’s Degree in International Studies and Performance Studies from UNC-Chapel Hill.

SUGGESTED EVENT

Janestown is a jazz duo from Lisbon, Portugal. Helena Braga has a career of over 18 years as a singer, classically trained, in various projects from jazz, rock and classical music. Son of a fado singer and a fado guitarist, Tiago Valentim plays the guitar since he was a child. Tiago has studied classical music and played in several fado projects, all across the world (from Australia, to Morocco, Canada and Europe). To their first visit to Budapest, they are bringing their dearest influences together: the swing of jazz, the classical technique, and the feeling of fado and Portuguese music.

Friday 13th, from 7 to 8.30pm
Attention - a hely (Art Gallery & Bar)
Dessewffy utca 21 (10m walk from CEU)
1500 HUF

CREDITS

Organizing committee
Petra Bakos, Helena Lopes Braga, Frank G. Karioris, Eva Zekany.

Scientific committee

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