

IMAGINED WORLDS

WORLDMAKING IN ARTS AND LITERATURE

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ABSTRACTS

Antti Ahmala

An Untruthful Tale: The Making of a neo-Romanticist Storyworld in Joel Lehtonen's *Mataleena*

In my paper I explore the making of a fictional world in Joel Lehtonen's (1881–1934) early neo-Romanticist novel *Mataleena* (1905). Specifically, I analyze the multiple ways in which the narrative is “untruthful”, as the character-narrator himself describes it. According to my analysis, the narrative is “untruthful” in at least three intertwined yet separable senses, all of which form an interesting relationship to ways of literary worldmaking as analyzed for instance by Vera Nünning in her article “The Making of Fictional Worlds: Processes, Features, and Functions”.

The story of *Mataleena* is “untruthful”, first of all, in relation to the author's life. The narrator is a young writer, and the story contains many elements which are based on the author's actual experiences. Yet *Mataleena* depicts a world in which elements that are related to the actual world and to Lehtonen's life are turned into fiction. Secondly, the narrative is “untruthful” in the sense of breaking away from the conventions of Realist fiction, which dominated the Finnish literary landscape of the 1880's. In the neo-Romanticist world of *Mataleena*, the Realist notion of mimesis is replaced by fantastical, even magical events and by the allegorical representation of states of mind and mental processes. In a narcissistic way, everything in the narrative revolves around the narrator's subjective experience of himself. Finally, the narrative of *Mataleena* is “untruthful” because the narrator presents his life as a perfectly coherent and meaningful whole: retrospectively, he presents everything as being guided by fate, while it is clear that he twists the truth. The narrator's self is represented metaphorically by the metaphor of a flower fully actualizing the potential inscribed in its seed. In my paper I relate my analysis of the above facets of *Mataleena*'s “untruthfulness” to theories and concepts of fictional worldmaking.

Reality in Transit

Our collaborative presentation will focus on the dialogical process between the methods of artistic production and spatial critical reception of Eija-Liisa Ahtila's media-installation work *The Annunciation* (2010). *The Annunciation* is an installation of three projected images in which one of the central motifs of Christian iconography is constructed and re-enacted. It is based on the narrative in the Gospel of Luke (1:26-38) and on historical paintings of the Annunciation.

The work consists of the material produced during the preparations for shooting and an actual reconstruction of the event of the Annunciation. The underlining viewpoint is Jacob von Uexküll's idea on the simultaneity of different worlds for different living beings. The idea is used as an exploration of the nature of miracles and the possibilities of perception and knowledge. This idea of several worlds sets the question about the role of fiction and documentary. Where will fiction be situated? Does it become a means to understand the reality of others?

In this work there are both human and animal actors. All human actors but two are non-professionals. The animal actors are a trained raven, two ordinary donkeys and a group of carrier pigeons from a bird farm. Although based on an existing script, the events, roles and dialogue were adapted during the filming process to the actors' individual presence.

Ahtila is engaged in parallel processes of internal investigation – as a creator of fictional worlds and through methodological observations as part of her ongoing academic artistic research. Hirvi-Ijäs approaches the media-installation as an art researcher and critic, with an external gaze and in the role of a spectator. This comparison of the internal and external positions of two research traditions and methodologies suggests several intertwining boundaries of the fictional and the real.

Cansu Aksoy

The Depiction of an Alternate Universe in H. G. Wells' *Men Like Gods*

In the literary works, imaginary worlds are undoubtedly built upon and referential to our own reality; they function both as a criticism on the physical world and as an example of the making of a phenomenal world. In this respect, I will analyze the stylistic and contextual elements of the alternate universe in H. G. Wells' *Men Like Gods* (1923) in the light of Nelson Goodman's *Ways of Worldmaking* (1978).

Mr. Barnstaple, the protagonist of *Men Like Gods*, is the embodiment of the wish to alter the reality and this wish consequently serves for Wells as a means of introducing an imaginary world with higher intelligence and practices. Mr. Barnstaple wants to escape from his family and work and thus have a holiday away from all his "already excessive burthen of worries" (8) as Wells puts it. However, his holiday proves to be an unexpected journey to *Utopia*, a world so distinctly different for Mr. Barnstaple from his own world. Wells, through the depictions of two different realities, introduces a parallel universe with an alternate society and geography to the main character's existing reality. In the readers' minds, *Utopia's* mental representation meets the real world and enables them to reflect upon the reality they are living in.

The main focus of this paper will be the specific distinctions of the alternate universe *Utopia* and of *London* in 1920s where Mr. Barnstaple lives. I will illustrate how *Utopians*, the residents of *Utopia*, differ from what they call *Earthlings*, the human race on *Earth*, in the understanding of the following aspects: their ideas on government and politics, society, religion, communications etc. Moreover, the intentions of H.G. Wells' behind his literary contributions to worldmaking will be further investigated.

Lieven Ameel

Beginnings In Literary Worldmaking. Social, Moral and Metapoetical Demarcations in a Selection of New York Novels

All beginnings are fraught with uncertainties and fragility, in “real life” as much as in the case of narrative beginnings. In opening scenes, the very creation of a literary world is at stake – will the world that is unfolding be accepted, will the narrative glue hold? In this paper, I want to look at how, by way of spatio-temporal descriptions in literary beginnings, a whole range of narrative benchmarks is put into place. My reading of a selection of New York novels will be guided by the recent research on literary worldmaking and literary beginnings carried out by, amongst others, David Herman, Brian Richardson, Niels Buch Leander, and Ansgar Nünning. The very first pages of a novel are essential in delineating not only the territorial and temporal surroundings within which protagonists and readers are supposed to settle (or be unsettled). They are also instrumental in demarcating moral, (meta)poetical, allegorical, social, racial and/or gendered geographies. From the iconic arrival in New York’s harbor in Henry Roth’s *Call it Sleep* (1934), to the description of homogeneous-looking Brooklyn brownstones in Paule Marshall’s *Brown Girl, Brownstones* (1959), or the fragmentary impressions of a 1980s nightclub in Jay McInerney’s *Brigh Lights, Big City* (1984), literary beginnings attune the reader to a complex social, moral and metapoetical geography. On the basis of a reading of these and other New York novels, including texts by Jonathan Lethem and Colum McCann, this paper attempts to establish a typology of the kinds of demarcations crucial for establishing coherent beginnings in literary worldmaking.

James Andean

Narrative Worlds in Acousmatic Music

Acousmatic music is a form of electroacoustic tape music which often uses recordings taken from the world around us as a significant source of sound material. Such material carries with it a range of associations, from acting as a simple signifier for the object or action which made (or might have made) the sound, to the full web of cultural associations that might be implied or inspired by a particular sound symbol. The juxtaposition and elaboration of such sound symbols grants the capacity to construct a narrative world, often unique and distinct to each

piece, which may be anything from a vague framework for the exploration of thematic material, to a direct representation or evocation of space, time, place, and action, for a more literal form of sonic storytelling. This is extended further still through the symbiotic relationship between the semiotic properties of the work's narrative properties, constructed through such sound symbols, and the semiotic properties of the work's musical properties, with its own, sometimes distinct, capacity for signification and worldmaking.

This paper will examine acousmatic music's capacity for worldmaking, with primary focus on the narrative properties of acousmatic works. Works by composers such as John Young, Francis Dhomont, and Trevor Wishart will be considered from the point of view of the self-contained worlds they create, and the materials, methods, concepts, and techniques used in their creation, as well as some theoretical perspectives on the listening process, perception, and reception - including ecological psychology, cognitive psychology, and semiotics - which help shed light on acousmatic music's unique capacity for the construction of sonic worlds.

Fred Andersson

Among Cowboys, Gangsters and Ontological Jokes

This paper investigates the phenomenon of *ontological jokes* in storytelling. It also describes the genesis and semiotics of *Pavan*, an avant-garde cartoon by the Swedish visual artist Elis Eriksson (1906-2006.) In my previous monograph on Eriksson, I put *Pavan* into context as a phenomenon of the Stockholm art-world in the Sixties. By means of a reconstruction of the exhibition *Indians and a Cowboy* in 1965, and a description of the first issue of *Pavan*, I was able to demonstrate that the basic characters and settings of the narrative were present already in the exhibition. In semiotic terms, it is obvious that *Pavan* has a meta-textual dimension as a *fiction of a fiction* – indeed as a consequence of the original transfer from a 3D to a 2D medium. In line with the theories of Göran Sonesson, this dimension could also be described in terms of visual rhetorics – more specifically, as an effect of *more reality than expected*.

Referring to my own definition of *ontological jokes* and some trichotomies of C.S. Peirce, I will now demonstrate that there are three kinds of iconic signs in the comic *Pavan* and that the

very *means* of the narrative become objects of its jokes. The trichotomies will also aid me in identifying some of those means and in clarifying relationships between fictional levels. By this token, I think I will be able to show that some Peircean notions indeed can offer relevant conceptual tools for the analysis of fictive worlds. One should be aware, however, that the notions that I will present here represent only a small part of Peircean theory, and that *Pavan* is hardly the most typical example of comics. However, extreme examples such as this one may help us define the limits of the applicability of a theory.

Sune Auken

Generic Worlds – Imagined Worlds

In later years the concept of “world” has acquired increasing importance within genre studies (Seitel 2003, Bahtia 2004, Frow 2005 and 2006). The concept, as it appears in genre scholarship, is different from the concept of the imagined world as generally used within aesthetic studies – the most important difference being that the concept of the generic world is much broader and reaches into all kinds of discourse – not just the imagined worlds of fiction and the arts. Any genre “presents a social world or a partial view of one that includes configurations of time and space, notions of causality and human motivation, and ethical and aesthetic values” (Seitel 2003: 279). However, only a minority of these worlds are imagined worlds in the sense the word is used in the study of literature and art.

The paper works from the assumption that the use of the world concept within genre studies can benefit our understanding of imagined worlds and their artistic possibilities. Thus the paper will juxtapose the two concepts and sketch out some of the interpretative consequences of the generic world-concept for the understanding of the concept of imaginative worlds—as well as for the interpretation of such worlds.

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Frow John: *Genre*. London: Routledge. 2006.

Frow John: “Genre Worlds: The Discursive Shaping of Knowledge”. *ARENA Journal* 23. 2005. 129-146.

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Abdolrazagh Babaei

Brave New Worlds of Kurt Vonnegut

The imaginative manmade worlds of Vonnegut's novels are a unique quality of most of his novels. While his major works seem straightforward to most of critics and readers by their artistic synthesis of reality and fantasy, his writing enjoys features closely related to postmodern literature. Among diverse approaches in postmodernism it is metafiction that could best explore the temporal dimensions of Vonnegut's literature. Metafiction, based on the definition of Patricia Waugh, self-consciously and systematically draws attention to its status as an artefact in order to pose questions about the relationship between fiction and reality. By using metafictional devices, Vonnegut tries to approach from inward, self-referential facts of fictions to the outward, empirical references in the real world. It helps him to adapt with the 'crisis of representation' by flaunting the fictiveness of his fictions and the ontological 'seams' between fictional projections and real world facts'. In *Slaughterhouse Five* (1967), Vonnegut experiences this revolutionary form of storytelling by mixing his real personal efforts to write about observations of a real war massacre in World War II with a fantastic story of inhabitants from another world who travel in time. Through obvious questioning of realist conventions of novel writing, 'by telling the reader what not to expect from the text, is actually telling him/her what to read into it'. The significance of the literary and historical references of the novel lies where the reader recognizes the reference and experiences it as something outside of the mimetic norm of fiction" or what is known as 'metafictional displacement'. Fantasy and realist writing move side by side in Vonnegut's metafiction with a nonlinear narrative constructed of fragmented spaces. The novel links his readers with atrocities of the war the same as it involves them in an interesting fantasy.

Edyta Barucka

La Vie Interieuru in the Late 19th and Early 20th Century Painting

Representations of interiors feature prominently in the paintings of the turn of the 19th and 20th centuries, both as a subject matter on its own right and a kind of a new genre. Reading the titles of French, Danish or Polish works of the time reveals a recurring motif of the „interieur”,

„interiør” or „wnętrze”. In profuse portraits in interiors women are often represented, turned back towards the viewer or in half profile, while figures of men emerge from dimly lit backgrounds. Visual understatement implies aspects of personality hidden from the view and the interior itself becomes a metaphorical and ambiguous space. The objects in the interiors are no longer vehicles for emblematic meanings as they were when painted by Dutch masters, but become eloquent of sentiments, memories or desires. Not infrequently, they are painted in empty rooms, first introduced by German romantics, which are resonant with absent life. Such silence reverberates most poignantly in Vilhelm Hammershøi’s paintings, of which Rilke wrote: „ His work is long and slow and at whatever moment one turns to it, it will always offer ample reason to talk about the most crucial and fundamental things in art”. The aim of this paper is to probe more deeply into the narrative potential of the late 19th and early 20th century interiors and highlight how they provide a frame for the performance of *la vie interieure* that is staged within. Its focus is especially on the understated presence and eloquent absence.

Andrea Ch. Berger

Historical Novels About Painters and the Way of Intermedial Worldmaking

Goodman’s assumption that worlds are always made from already existing worlds is of particular relevance to the construction of fictional worlds in historical novels about painters. The worldmaking potential of this genre which centers on a historical artist, his or her life and concept of art is apparent, since it is based on reinterpreted and rearranged facts and complemented with fictive details and conjectures. Fictional narratives always make use of various “pre-texts”, but in this specific case the way of fictional worldmaking is an intermedial one. Not only Goodman’s five processes that go into worldmaking, namely composition and decomposition, weighting, ordering, deletion and supplementation, deformation and reshaping, are involved in the making of the fictional world of artists, but also the reference to biographical documents and to the existing paintings, which fulfill an essential function. Representational painting uses different media-specific structures and aesthetic forms than literary texts to create a world-model, but due to intermedial references, for instance the evocation of a certain piece of art, it is fruitful for building up a specific fictional world.

Especially when there is little known about the “real” painters’ life and his/her works, historical novels focus on possibly versions of the artist’s world and try to find some hints in the paintings. As a consequence the fictional text not only provides a new version of the real historical version of the artist’s world, but also offers a plausible new view at the paintings, their meanings and interpretations. I would like to take as an example “Girl with a pearl earring”, the historical novel written by Tracy Chevalier that tells the story of a maid in the house of the painter Vermeer who becomes part of the painter’s work of the same name.

Ondrej Buddeus

Poetry and Its (Fictional) Worlds?

The use of lyrical persona in poetry makes us perceive it as a counterpart to the human consciousness. The poem can then be seen as a specific textual presentation as well as representation of this semiotic persona. As a “figure of reading” (Horn 1995) the concept allows us to understand a poem not only as a simple mimetic discourse, but as fictional discourse as well. If we perceive the poetic text as a relatively stable semiotic formation resulting from an imaginative process, we can also discuss „worlds“ and ways of „world-making“ in poetry.

The fictional aspect remains an important aspect in poems, even though the ways of world-making in poetry are different from those in fictional narratives or drama. Not only the lyrical persona, but also the notion of fictionality leads us to the realm of a constructed, doxastic worlds: „,[T]he lyrical “I” can be imagined as fully contained within a fictional world constituted by the poetic work and, simultaneously, the lyrical “I” embodies this fictional world” (Červenka 2003).

Since the persona utters its version of a world and since it is a created semiotic representation of human consciousness – as a “fictional being” (Pavel 1986), its version of the world is simultaneously a presentation of a fictional world. The fictionality and thus the world-performing power of the poetic discourse is a topic rarely discussed. Although we don’t read poems because of their fictional qualities, fictionality is nevertheless one of the elements contributing to its aesthetics.

As the field of poetry is multifarious – experimental, nonsense, political, confessional etc. – it makes relatively little sense to discuss it in general here. Therefore in my discussion of some theoretical problems of fictionality and world-making processes in poetry I will use as examples selected poems by the Norwegian poet Jan Erik Vold.

Natasha Bulatovic Trygg

Cutting Through the Lgible Study of Painting “Duke Karl Insulting the Corpse of Klaus Fleming” by Albert Edelfelt, 1878

How often do the words of fiction become the widely accepted images of history? Does the mislaid historical authenticity in the painting “Duke Karl Insulting the Corpse of Klaus Fleming” by Albert Edelfelt affect the course of history or does it represent the aspects of collective and individual attitudes towards terms of nationalism and historicism?

This paper will present the collected facts about Edelfelt’s work and this particular historical painting since the records show that the sources for its creation are fictional in the essence. The very base of the image lays in the written drama which gained the status of a living classic; therefore does this painting represent the historical act? Furthermore I shall present how the imagined words of literature enter the visual representations which gain more power in the historical representation and by unaware intentions deceive the future comprehension due to the authority of an image-impact over the written piece in implementation to the memory of the viewers.

Edelfelt’s work became a popular research topic even during his lifetime while this painting gained the position of the first major historical painting in Finland. Presented evidence does not aim to criticize Edelfelt’s methods but to elevate our comprehension of this grand work. My essay gives the broad visual analyses with grounds in semiotic theories, providing the information that will question the accepted attitudes toward this work of art, giving an outlook for potential studies within the practices of retaining the Finnish cultural heritage.

Lin Chang

“This superb mansion”*: the construction of the idea of the suburb in the late-eighteenth century England

The ‘suburb’ appears to be a modern thing- it ‘began’ in the late-nineteenth London; it separates family life from work place; it links to the city through public transportation while maintaining a feeling of the countryside. All these make suburb a middleclass utopia. However, this paper will argue: as English cities began to industrialise, expand in size, and encroach upon the immediate countryside in the mid-eighteenth century, contemporary society might have already viewed urban fringes as an ideal place of residence and therefore had an initial idea, whether consciously or unconsciously, of what later developed into a modern suburb.

Based on Phillip Henry Witton Junior and John Edwards’ *Views of the Ruins of the Principal Houses Destroyed during the Riots at Birmingham 1791*, published in 1792, this paper will analyse how the idea of ‘the suburb’ was represented in text and images, and how country houses, particularly those on the periphery of the city, changed their cultural and geographic meaning as a result of urban expansion and industrial development.

In addition, it is important to point out that these principal country houses were dwelled by factory-owners, industrialists, entrepreneurs, and merchants who made a fortune in manufacturing in England. How this new-moneyed class moved into the property of the old landed class, and how this rising middle class constructed identity with their half-urban, half-rural homes will also be discussed.

Lunghsing Chu

Exotic Visions: Illustrating the Dutch World in Nagasaki During the Late Edo Period

In 1641, Japan implemented its isolation policy and forced the Dutch to stay at De-island (Dejima), a fan-shaped island beside the port of Nagasaki. Since then, the Dutch world has been imagined and illustrated from many different perspectives, giving rise to the main question that this paper explores: How did the Japanese create Dutch worlds through text and

image? Take, for example, the names given to the Dutch: Komo, or red-hair, and O-ran-da, derived from the pronunciation of Hollander. Portraying the Dutch settlement (Dejima) in Nagasaki, the clothing and gestures of the Dutch, and objects imported from Holland, Japanese artists visualized an imaginary Dutch world through paintings and prints.

This paper begins by discussing works by official painters, including Watanabe Shūseki (1639-1707) and Ishizaki Yuushi (1768-1846), and private painter Kawahara Keiga (1786-?). It shows that the images composed by these artists provided the Japanese government and public with ways of knowing the Dutch world during the Edo period. Responding to research into the interaction of the arts between Japan and Holland, this paper offers an alternative view emphasizing the influence of not only text but also Chinese style on how artists in Nagasaki illustrated the Dutch world. In addition, by portraying images of Chinese settlement (Tōjin yashiki), these artists created the visual means to differentiate the world of the Dutch from that of Japan. Using Chinese style and symbols helped Nagasaki's artists create an imagined Dutch world. Finally, this research paper not only rethinks the ways in which the artists of Nagasaki made the Dutch world in the late Edo period, but also reveals another dimension of Japan's art history.

Marianna D'Ezio

Imagining Female Communities in the 18th Century: British and Italian Women Intellectuals' Contributions to Utopian Literature

In 1771 the learned Torinese Princess Giuseppina di Lorena Carignano wrote one of the earliest examples of a proto-feminist utopian novel entitled *Les Aventures d'Amelie* (originally *Recueil de mes Rêveries*). A philanthropist and authoress, Giuseppina di Lorena Carignano would more often shy away from the official meetings that were required from her as the wife of Vittorio Amedeo of Savoy, and preferred to enjoy the company of the Piedmontese and French intellectuals who gathered in the salons of Milan, Turin and Paris, such as Pietro Verri, Cesare Beccaria, Rousseau and Voltaire. Giuseppina's literary diversions and travels in Europe probably allowed her to have unlimited access to European works; in light of this, and considering that the genre of female utopian novel was quite in fashion at the time she wrote *Amelie*, Giuseppina's entirely female "happy island" illustrated in her novel

unsurprisingly resembles the “earthly paradise” of Millenium Hall, British writer Sarah Scott’s anonymously published novel Millenium Hall (1762), to which Giuseppina di Lorena might have had access in a German translation dated 1768.

More adventurous and “exotic” in its plot and setting than Scott’s Millenium Hall, Giuseppina’s short (and still unpublished) novel also deals with a utopian female community that, after a series of unfortunate events, is established on an island named “île heureuse.” Here its exclusively female inhabitants institute a code of laws to guarantee future prosperity that would radically challenge man’s dominion over life on the island. Similarly, Scott’s utopian community, the “female Arcadia” witnessed by the male travellers who describe it, is a brand new world that the six ladies of the Hall have created for themselves “on the boundaries of society based on traditionally ‘feminine’ principles such as charity, caring, and co-operation.” Both Amelie’s “île heureuse” and Millenium Hall share an ideal of female community that is self-sufficient in terms of everyday needs and education, and turn it into an example to be perpetuated by future generations. The ladies of Millenium Hall carry out positive feminist reforms that, in turn, Amelie clearly specifies and eventually institutionalizes in her own code. In both novels the female protagonists aim at achieving their objectives through their philanthropic, alternative societies, in order to promote the women’s example and inaugurate analogous projects in the “real” world.

My paper looks at the specific new role as “worldmakers” that Scott and Giuseppina di Lorena Carignano were advocating for women, the role of reformers of the existing patriarchal society with the improvement to women’s lives through their education. I will link these two utopian novels with their strong support of women’s agency and inscribe them into the contemporary tradition of female utopian literature, in order to demonstrate how they tried to pave the way for cultural discourses which could broaden women’s agency over their contemporary rights to “a life of the mind.”

Rachel Franks

A Familiar Place: Worldmaking in Crime Fiction

Worldmaking has become such an essential component of a crime writer's oeuvre that the imagined worlds of these works have crossed the border from the pages of crime fiction stories and into the common consciousness. There are now so many elements within these fictional worlds which relate to the worlds we live in, that even those who have read only a few examples of the crime fiction genre will recognise elements of the country estates of Agatha Christie's England, the dark alleyways of Dashiell Hammett's America or the outback landscapes of Arthur Upfield's Australia. We also recognise the men and women – the pursuers and pursued – that make their way through these environments. Indeed, many of the details within these novels, from the mechanical sounds of a revolver to the scent of a femme fatale's perfume, can provide a simultaneous sense of something remembered and of something new.

Superimposed upon these physical environments, and the characters that occupy them, is a virtual setting, one which writers build upon a platform of justice: an imagined world where good, predominantly, prevails over evil. Readers' experiences of reality reflects a world that attempts to achieve, but cannot guarantee, fair and just outcomes. This paper explores how crime fiction writers reduce the distance between the world that is lived in and the world that is wanted and how, therefore, crime fiction does far more than provide entertainment; the genre generates important conversations around worldmaking. In particular, this paper will outline some of the tools that crime fiction writers utilise in constructing worlds where victims are avenged through the punishment of wrongdoers and how crime fiction readers accept the imaginary, alongside the familiar, in their own efforts to create a vision of a more moral universe. Thus, through crime fiction, the desired world becomes more real.

Robert Fucci

“De Konst van Inventeren Is Beter Dant Naermaken” : Creative Imagination in the Early Dutch Landscape

The decade following the signing of the Twelve Years' Truce in 1609 saw a profusion of new landscape imagery created by artists within the newly independent Dutch Republic which famously celebrate the local natural surround. While they do so with an unprecedented eye for naturalistic description, these paintings and prints are not strictly topographical in construction, as has long been established by scholars. Often cast aside, however, is the large body of completely imaginary landscapes, many filled with classical-looking ruins of undetermined (or undeterminable) origin, that occupied the creative attention of many of the same artists who pioneered the so-called naturalistic tradition that came to enjoy iconic status in Dutch Golden Age studies. Critical frameworks that approach naturalistic landscapes from the standpoint of identity formation, usually grounded in structuralist thought, overlook the concurrence of imagined worlds within the genre during its most formative stages. The nymphs and satyrs who accompany the Dutch citizenry in Johan van Heemskerck's *Batavische Arcadia* (1637) could just as easily populate the otherworldly locales generated in the visual culture for similar audiences. A functional dialectic between images rendered *naar het leven* ('from life') and *uit den geest* ('from the imagination') forms the basis for our understanding of artistic thought in the era for the construction of images of the natural world. This study will argue that these modalities need to be considered in tandem in order to understand how the representation of imagined worlds informed, and occasionally synthesized, the naturalistic landscape. It will also address the primacy of printed imagery in driving aspects of these traditions forward, and how evolving attitudes toward printmaking played a role in some of the most novel aspects of the genre.

Walter Geerts

Knowing and Making the World. On Primo Levi

A substantial subset of Primo Levi's work not associated with his camp experience is usually considered as "science-fiction" in the literature. By some this part of his work is deemed an

unrepresentative, not to say inconvenient, enclave in one of Modernity's foremost literary documents about genocide and its origins. A different approach of these texts, in terms of Goodman's cognitive aesthetics, not only allows for a better intrinsic understanding of this part of Levi's fiction, but also supports a wider and more encompassing interpretation of the author's literary activity as a fictional statement of, indeed, "world-making". His activity as a writer was sometimes felt by Levi himself as unfamiliar to his own being, as an anomalous diversion from his successful career as a chemical engineer. Much has been said about the hybridity of Levi's personality; to consider it an expression of an "enlarged knowledge" base, in a Goodmanian framework, was hardly attempted.

More than anywhere else in his oeuvre, it is in Primo Levi's short stories that nature gives way to fantastic developments. His collection of tales, published 1966, entitled *Storie naturali* (Tales of Nature), is the author's first insistent claim of how "natural" a world can be that blatantly contradicts the most common laws of nature. The title is of course a mark of irony. Hume's rules about the reassuring regularities occurring in experience do not apply in this universe. More short stories of the sort follow. Many of these tales, considered as a whole, offer glances of a timidly but also stoutly positive *Weltanschauung*. These are allegories of a "brave new world" without the underpinning pessimism. What makes Goodman's intuitions about art and artists' cognitive relationship to the world dovetailing with Levi's "natural" stories is the "naturalness" with which a new world takes shape and systematically blends into the old. Some consider Levi's choice of the fantastic genre as an attempt to put at a distance the shoah and overcome his personal sufferings as a camp prisoner. We will argue that this is only partially true. Not later than with the author's narrative account of his prolonged way back to his home country, the ideal program of another world in the making sets in. The challenges to current notions of coherence and acceptability, as brought forward in the short stories, can credibly be considered genuine steps in a process of "world making", with the existential added value of his own experience.

Johan K. Holmas

Imagined and Realized Worlds of Gianni Versace

Famous fashion designers tend to be the famous fashion designers. Their legacy will last even when it is at its final valley. An Italian fashion designer Gianni Versace (1946–1997) represents *métier* one of its alike. By born and raised in the poor area of Southern most Italy, Reggio di Calabria (Magna Graecia) he quickly moved to the contemporary fashion metropolis of a wealthy Milan. There together with his elder brother, an economist Santo and his muse, a linguist Donatella they ended up by eradicating in a couple of decades an enormous family company, called Versace Group, then Gianni Versace S.p.A. (est. 1978). Sooner or later in the 1980s and 90s the worlds of symbolic and artistic of perfectionism of the rich haute textures of his desires were captured in the stages of renowned opera houses, action movies, art museums or in the glossy high-end fashion journals, haute jewelry, or his art books, respectively.

The Versace's mythological touch of Midas with the presence of *sopra porta* gorgon for the haute couture and *prêt-à-porter* high fashion was closely monitored those days of power dressing and celebrity endorsing fashion culture, when the Italian ready-made industry made their eventual break-through to the minds of global clientele from mid 1970s onwards. Much happened in the areas of modeling, show-business, fashion journalism and of course on the canvas of sometimes 'greened-eyed' audience that always didn't quite get it: what was the innovative detour of fashion business and its very aesthetics of postmodernity at those *fin-de-siècle* times. Furthermore with often applauding receptions of very stratified class of audience plus the fashion arbitrators such as Sir Roy Strong or a curator Richard H. Martin, Gianni Versace excelled himself as an art collector and both a *finesse boutique* and real estate developer.

Kathryn Marie Hudson

Whose Hand is This? Liminality, Perspective, and the Duality of Worlds in the Mural Paintings of Teotihuacán

The ancient city of Teotihuacán, Mexico, was a liminal space that existed at the intersection of two vibrant worlds: a physical reality composed of buildings and an imagined world built into the murals that covered many of the walls. The ubiquity of these painted scenes suggests an intimate connection to all aspects of daily life, and their extraordinary inhabitants indicate that the division between the mortal and the divine was relatively insignificant. Deities and mythical creatures were presented alongside more earthly subjects such as nobles and warriors, and the activities presented in the paintings ranged from daily tasks to ritual extravagance. Such content is itself worthy of extensive analysis, but its presentation is perhaps even more significant. These paintings used liminality and perspective to draw the viewer into the scene while simultaneously pushing its subjects into the mortal world. Consequently, the viewer was transformed into a character within the scene at the same moment the depicted entities were animated in real world. We posit that this artistic style was a deliberate attempt to create a simultaneous duality of worlds within the city and suggest, through a review of the murals' positioning and content, that the interplay of the real and the imagined was a central component of everyday life. We will discuss, in particular, the juxtaposition of murals and architecture and the shield imagery that accompanies many of the divinities and warriors. These case studies provide clear illustrations of the role played by dimensionality, liminality, and perspective; they also provide a solid framework for broader considerations of world-making in ancient Mexico.

Saija Isomaa

Seriality in Fiction: How Many Worlds?

Seriality is one type of fictional worldmaking, and a way in which a work of fiction is build on a previous work of fiction. Common sense suggests that works in a series may portray the same fictional world. This understanding is based, for example, on the similarity of setting, the continuity of characters and some sense of familiarity between the works. However, this

common sense is not entirely unproblematic. Regardless of the same setting, characters, and a sense of familiarity, the sequels may be written in a rather different style and genre; as a result, they depict a rather different type of action. This raises two general questions: first, what is the role of style and genre in literary worldmaking, and second, can sequential works portray the same world? I discuss these questions in the light of four Finnish novels, Juhani Aho's *Papin tytär* (1885) and *Papin rouva* (1893) and Teuvo Pakkala's *Vaaralla* (1891) and *Elsa* (1894), but these questions could be asked of a number of other serial works by, for example, Balzac, Zola, and Proust.

Tuomas Juntunen

The Episode Novel and Its Strategies of Worldmaking

In my presentation I will be mainly dealing with Riku Korhonen's novel *Kahden ja yhden yön tarinoita* (2002, *Tales of two and one nights*). I analyze the novel as a representative of a genre that I call the episode novel. The typical generic features of Korhonen's novel are 1) its numerous first-person narrators, 2) the mutual independence of their stories, with occasional overlap creating bonds between the stories, and 3) a restricted milieu, in this case a suburban residential tower block, in which all of the stories are situated.

I will analyze the ways in which Korhonen's novel allows readers to form a mental picture of a unified fictional world despite the separateness of the stories told by the narrators. Above-mentioned generic features 2 and 3 (overlap and restricted milieu) are naturally the two fundamental means in achieving this end, but there are also more "literary" strategies involved. I will argue that in the novel there is a web of metaphors creating coherence and thematic connections between the stories. Metaphorical details, such as an elevator, a superball, a yo-yo, and a masturbating hand, associated with two-way movements, make possible a schematic reading: Upward movement symbolizes progress, and downward movement symbolizes regression and degeneration. Further, high location symbolizes good things, especially moral goodness, whereas low location symbolizes evil and imperfection. The two central locations in the novel, *Tora-alhontie* (Quarrel-dumps Road) and *Sovinonvuori* (Mount Reconciliation), follow this schematic logic as well.

I also reflect the thematic implications of depicting a restricted milieu and, at the same time, fragmenting the picture by giving voice to dozens of different narrators. I propose that in Korhonen's novel as well as in other contemporary Finnish episode novels the erosion of a sense of community is thematized.

Katarzyna Kaczmarczyk

'Undistinguishable Mixture of Realities and Imagery' – worldmaking in narrative gardens

It is not longer inadequate or risky to state that 'gardens tell stories'. Ever since the new cultural geography has convinced us that landscape can be textual, and cognitive scientists have shown how narrative functions as a mental construct, gardenists have a new perspective of looking at space and its ability to foster and prompt narratives: personal, historical, mythical, etc.

Compared with literature (sine qua non narrative medium) garden lacks one crucial ability i.e. to easily create narratives, and has one, which is only emulated in literature through means of representation. Gardens do not naturally depict causality, but they can themselves become the imagined, represented world. When majority of arts work on various effects of immersion, gardens are immersive spaces, and they create the illusion of perception of causal events.

When perceived as an imagined world, a garden still exists as reality. Anonymous visitor to Twickenham garden cited in the title was not right – these two worlds are distinguishable. However, they function as a sort of double sign – switching its meaning back and forth or being perceived at the same time.

In my presentation I would like to closely address the problem of worldmaking abilities of gardens in connection to spatial narratives. Most interesting for me are: 1. affordances of the spatial medium, 2. human receptive abilities (narrative and the imagined world are created at the interface between properties of the physical and mental realities) and 3. traces of perceiving both real and imagined worlds in literary texts about gardens. I would like to discuss these issues by taking into account three gardens from different cultural backgrounds: Stourhead, Quinta da Regaleira and Japanese Pure Land Gardens.

Elizabeth Kauffman

The Imagined Worlds of Buckminster Fuller

R. Buckminster Fuller (1895 – 1983) was an engineer, an architect, a visionary, and some say an artist and poet . He is most known for his iconic geodesic dome design, which was introduced to the world in the form of the Montreal Biosphere for the 1967 World Fair. In the field of art, there has been a recent wave of interest in Fuller’s work as indicated by some major retrospective exhibitions of his designs and legacies that took place at the Whitney Museum of American Art, the Museum of Modern Art and the San Francisco Museum of Modern Art in the last few years. The fuller-fervor in the arts shows the forward thinking of his designs and the imaginative power of his ideas.

Fuller’s imagined worlds include his “Speculative Pre-History of Humanity”, his “Spaceship Earth” theory, his tetrahedral universe, and his understanding of I as a verb: “I seem to be a verb, an evolutionary process—an integral function of the universe.” This paper examines Fuller’s imagined worlds from an artistic and literary perspective, and compares these worlds to reality both past and present. Taking a close look at what real events in the 20th century spurred Fuller’s work, I compare his work’s past relationship with reality to his its current relationship. Some have suggested that Fuller’s ideas and design represent a blueprint for the 21st century, while others have criticized the impractical nature of his work. Regardless of practicality the legacies of Fuller’s imagined worlds appears strong and growing.

Carmen Leigh Keates

The Zone is not Science Fiction: Reading Roadside Picnic After Tarkovsky’s *Stalker*

Andrei Tarkovsky's film *Stalker* (1979), loosely based on the novel *Roadside Picnic* (1977) by Boris and Arkady Strugatsky, has at its centre the Zone—the eerie, fenced-off area tainted by a past extra-terrestrial ‘visit’ that has left a mysterious radiation. Tarkovsky’s *Stalker* however does more than re-interpret the book; famously it dispenses with almost all of the original work’s science fiction markers. In doing so, Tarkovsky’s Zone becomes not just an oneiric

cinematic space, but a concretised representation of just one particular metaphorical possibility of the original novel's Zone. Arkady Strugatsky wrote the film's script according to Tarkovsky's suggestions and said of the work, "We wrote not a science fiction screenplay but a parable". Tarkovsky revises the Strugatskys' imagined world to represent the individual's confrontation with life's meaning, and even more specifically, a life work's meaning. *Roadside Picnic's* contact with the 'actual world', and contact with another 'author' in Tarkovsky—whose 80th anniversary year has just passed, reigniting interest in his work and underscoring the need to reevaluate his contribution not just as a director but as a thinker, and also importantly, an exile—highlights individual aspects of the formerly manifold metaphorical possibilities that the novel's Zone left 'undeployed', opening up possibilities for new, era-specific reexaminations of the intersection between book and film.

Karl Patrick Kinsella

No (Thres)Holds Barred: Doorways as Conduits to the Divine Realm in Anglo-Saxon Art

Saints and individuals associated with the divine realm frequently appear in Anglo-Saxon manuscripts surrounded by an architectural frame. The ultimate iconographic source for this composition probably derives from antique sculptures which placed representations of emperors in architectural niches. However, some Anglo-Saxon images use doorways to represent boundaries between the divine and material realms; taking advantage of an iconographic shortcut which allows the artist to efficiently represent an imaginative space. The doorway not only draws attention to figures who stand in the doorway, it also signifies the conduit to another place.

This paper will examine Anglo-Saxon images, such as those in MS Junius 11 (Oxford, Bodleian Library) which use a variety of architectural elements to frame both location and identity. I will show how representations of doorways play a more obviously active role in the iconographic dynamic of these images. Doors have two states which evoke two different responses from the viewer. The first is open, where the viewer gains access and a glimpse of the divine realm. The second is closed, where doors are frequently ornate and highly

decorated, but represent the obstacles which materiality present when attempting to gain access to the divine realm.

I will argue that Anglo-Saxon representations of doors, as inherently liminal spaces, represent an opportunity to understand and interpret early medieval methods of worldmaking; focusing especially on monastic examples which combine both elements of the monastic environment and are also imbued with an inherited sense of how the divine realm should be represented.

Tuba Korkmaz-Şule Akdoğan

The Function of Voice in Making the World of Salman Rushdie's *Midnight's Children*

One of the most significant agents in representation of any world in art and literature is voice. Voice in literature, either as a narrative device or as a thematic element, is capable of transmitting not only the world that the writer creates in his mind, but also displaying the dynamics of such a worldmaking process. The function of voice is particularly essential in Salman Rushdie's all works, especially in *Midnight's Children* in which Rushdie's 'imaginary homeland' is represented by 1001 voices, including that of Saleem-the narrator, which mark the birth of a new, chaotic, polyphonic nation, whereas the birth of another nation, the "Land of the Pure", is represented through Jamila's voice. Although Rushdie employs voice as the primary device in representing both worlds/nations, the voice of Jamila is employed on a quite different level which reflects Rushdie's positioning of Pakistan in his world: the nation of the fanatically religious, patriotic and violent men and women. On the other hand, India is represented with multiple voices by many different characters who have various supernatural powers and embody trans-temporal, trans-spatial characteristics. Jamila, the Brass Monkey, appears from the very beginning of the novel as a problematic character who the writer repeatedly attributes negative/unsympathetic qualities. At this point the question how imagined worlds negotiate their relationship to the actual world becomes crucial. To what extent does the female/marginalized voice of Jamila heard behind the perforated sheet that allows only her eyes to be seen represent the actual state of Pakistan? Is it even possible for a work of fiction written by an Indian writer to represent the actual world of a Pakistani? This paper aims to ask such questions by analyzing the representations of two once-united nations

through radically different voices of Saleem and Jamila who were raised as brothers and sisters. By trying to explore the limits of reality and fantasy, it also intends to lay bare how thin/transparent the line between the writer's imagined world and the reader's actualization of it is and what kind of biased relations it might lead to.

Jyrki Korpua

J. R. R. Tolkien's Christian Platonic Fantasy Theory: Sub-creation

This paper focuses on the theory of worldmaking in the literary works of perhaps the most appreciated writer of fantasy in the 20th century, J. R. R. Tolkien. Main focus is in Tolkien's Christian Platonic theory of "sub-creation", which forms the theory behind Tolkien's epic fantasies *The Lord of the Rings* (1954-55) and *The Silmarillion* (1977), and the children's fantasy novel *The Hobbit* (1937).

In his essay *On Fairy-Stories* (1947) Tolkien illuminates his theory of a writer as a sub-creator, compared to the Creator – Christian God, in Tolkien's Roman Catholic beliefs. In this theory author is a sub-creator creating a Secondary World. Tolkien writes that his stories "arose in my mind as 'given' things". By this, Tolkien takes his place in a long tradition of "inspired" authors. Humphrey Carpenter goes even farther, and writes that when Tolkien wrote *The Silmarillion*, he believed that in one sense he was writing the truth.

I will focus both on Tolkien's fantasy theory and on intertextual relations to aesthetic tradition. I will illuminate Tolkien's theory's terms, such as independent invention, inheritance and diffusion, which all focus on the textual relations, origins, and the intertextualities between the stories. In focus is also how Tolkien's theory reflects classical views of literary worldmaking, such as Plato's dialogues, Samuel Taylor Coleridge's *Biographia Literaria* (1817), and Philip Sidney's *The Defence of Poesy* (1595). I will especially focus on Coleridge's and Tolkien's theories in the concepts of literary belief, imagination and literary pleasure.

My view is that Tolkien's basic creative passion was to create a mythology for contemporary readers, which is in all of its different tones and styles altogether entertaining. But, which also shares his vision of the purpose of artistic world-making: a hinge of a profound truth.

Kaisa Kortekallio

Adapting Stories – Embodied Mind and the Construction of Textual Worlds in Simon Ing's *Head*

A story engine is a computer program used in games known as 'text adventures' or 'interactive fiction'. In these games the gameworld is constructed and manipulated through the process of reading and writing – a player gets information via reading and makes choices by giving textual commands. Simon Ings takes the idea of the story engine somewhat further in his science fiction novel *Hot head* (1992). In his 'story engines', the world is constructed both by deliberate choice and in the process of perception, which is often intuitive or unconscious. World is represented as text: "the environment adapts itself around whoever inhabits it, like a story rewriting itself for each new reader". Even though the story engine itself utilizes the symbolical logic of a computer program, the characters inhabiting it do not merely "code" their way through it. They live in it like they would in a physical world – using associative and metaphorical logic.

In this paper I take a look at how Ings' story engines relate to George Lakoff and Mark Johnson's model of the embodied mind. My focus is on the interconnected processes of worldmaking and subjectification. Ings' characters are interpreted and rewritten by the story engine, and in turn they get to rewrite it too. Still, in their pronounced textuality, they act like embodied beings. The paper addresses this situation: how can the subjective construction of the lived world be conceptualized with both symbolical logic of computer programs and metaphorical logic of an embodied mind? How does one, as an embodied subject, participate in the writing of worlds – with code or with poetry?

Sari Kuuva

Transformations of Imaginery: Case Munch

Edvard Munch is famous for his unconventional ways of using conventional symbols. Through his symbolic system Munch created his original artistic world. In his *Ways of Worldmaking* (1978) Nelson Goodman states that new worlds are constructed on the basis of already existing ones. He presents five methods of transformation through which new worlds can be built. The methods listed by Goodman are a) composition and decomposition, b) weighting, c) ordering, d) deletion and supplementation, and e) reformations. These methods can be further explained through examples taken from Munch's art. Although some artistic themes of Munch, such as *The Scream* and *Madonna*, appeared to be very radical when they were born, in the end of the nineteenth century, there is a rich variety of cultural imagery behind these works of Munch. The works of Munch are understood differently today than in the end of the nineteenth century, and it is also evident that beholders from different cultures tend to construct various worlds on the basis of Munch's works. This can be seen, for example, in the interviews of tourists made in the Munch Museum. Through Goodman's methods of transformation it is possible to approach both imagery of Munch and interpretations of his works presented by different beholders of his art. On more general level Goodman's methods of transformation can open new perspectives both for visual art research and psychological study of creativity.

Ernestine Lahey

Literary Worlds, Hybrid Worlds: Fictional Knowledge and the Reading of Rome

Cognitive psychologist Keith Oatley has claimed that literature can influence what we know about the world, and therefore, ultimately, how we act within it (Oatley 2011). Similar claims have been made by Ann Rigney (Rigney 1992; Rigney 2004), who suggests that literary texts play an integral role in the formation and transmission of cultural memory. Meanwhile, Margaret Malamud has argued that within America at least, knowledge of Roman history has declined to the point that 'the experience of ancient Rome now available to most Americans comes from popular culture', including popular fiction (Malamud 2009). Placing these claims

side-by-side, what are the implications for our knowledge of Rome when literature becomes the first or the only source through which we know it? For a city like Rome, an already complex and multifaceted 'hybrid' of layered and sometimes seemingly incongruous pasts, how does the addition of yet another layer of significance – a literary one – influence what we expect and what we experience when we finally encounter the 'real' thing?

This paper combines traditional stylistic and text-world-theoretical (Werth 1999) approaches to consider how popular literary representations of Rome (and Italy more generally) have shaped readers' expectations about the sensual, historical, emotional, moral and spiritual realities of the city and the region. I will suggest how these expectations have triggered a dialectic of influence and response in which the experience offered up to the visitor is adjusted to satisfy the desires of the reader as tourist-consumer. Using literary Rome as a case study I aim to demonstrate the need to attend more fully to the role of literary text worlds in the accretion of real-world knowledge.

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Topi Lappalainen

Sonja and Her Imagined World: Metafictionality in Henrika Ringbom's *Sonja's*

Berättelse

The narrative voice of Sonja in Henrika Ringbom's 2005 novel *Sonjas berättelse* depicts a world imagined in the context of the novel. To the end, the reader is left to wonder what really happened in the novel, whose title literally means "Sonja's story". The story told is a metafictional play with reality-effects. It remains unclear whether somebody has been killed and if that somebody even existed other than in Sonja's imagination.

The play with reality occurs in what in Marie-Laure Ryan's (1991:vii, 111-112) terms is a textual or narrative universe. The key question is what actually happens in fiction? This kind of foregrounding of fictionality can be explained by literary possible worlds theory. According to Ruth Ronen (1994:9), fictional facts relate to what did occur and what could have occurred in fiction.

In the novel Sonja is obsessed with what may have happened in Martina's life. The sphinxlike Martina urges Sonja on to imagine her world and to tell the story to her. This is why the suspense in the novel is not so much based on events in the textual actual world but in what Sonja reasons to be a pivotal chain of events with the help of her vivid imagination. The suspense is rather created by the worldmaking activity of the narrator, which appears in the novel as a detective work of sorts. As Nelson Goodman (1978:18) points out, literal truth may not matter most in a novel. My interpretation is that what counts in Sonjas berättelse is the storytelling activity in itself, the work of imagination, that is the focal point of the chain of events.

Barbara Lasic

Rococo Fantasies and Ethnographic Discoveries: Imagining and Picturing Russia in 18th Century France

Commenting on the Salon of 1765, le Mercure de France noted that an artist 'has this year transported the whole of Russia to the Salon'. The artist in question was Jean-Baptiste Le Prince (1734-1781), one of the most prolific artists of his age, and the painting was his Russian Pastorale, eloquently described by Diderot as one able to touch the soul, and which innocence was enchanting. Diderot's enthusiasm was however short lived and, two years later, he condemned what he harshly condemned the artist for his perceived superficiality: 'if a tartar, a cosaque or a Russian saw this, they would tell the artist that he's pillaged their wardrobes without knowing any of their passions'.

Luckily for Le Prince, the general public was far less critical than Diderot, and his Russeries became highly sought after in wealthy urban circles. His output, however, transcended the boundaries of mere artistic practice. His aesthetic project intersected with a proto-

ethnographic concern to record and represent Russian folk life. To this end, he produced an extensive series of engravings of costumes and trades that were inspired by Parisian street cries depicting tradesmen and women engaged in their daily activities.

This paper will contextualise and problematize the construction of Le Prince's Russeries, and examine how their diffusion and circulation impacted and was inflected by Russia's perceived national and cultural identity. It will examine how Le Prince's iconography remained a hybrid between the rococo fantasy and a true ethnographic enquiry which popularity stemmed first and foremost from its skilful blending of already fashionable pastoral and exotic aesthetics.

Petra Lehtoruusu

Camera as Time Machine, Photographer as Illusionist – Re-staging the 19th Century in Contemporary Finnish Photography

Traditionally a photograph has been seen as a document of something that has existed - the Barthesian "ça a été". This much debated idea of a photograph as an indexical trace lies also at the basis of using photographs as historical source material. In the work of contemporary photographers Saara Salmi and Marco Melender posing as a 19th century touring photographer's studio Atelier O. Haapala as well as in Ulla Jokisalo's Nelli Palomäki's and Juhana Moisander's oeuvre the assumption of photographic documentary realism goes topsy-turvy as the photographers turn the objective towards the past and (re-)stage an imaginary version of the 19th century.

In Melender and Salmi's as well as in Jokisalo's and Palomäki's work archival research and 19th century innovations in stagecraft and photography are used hand-in-hand to portray the clichés of Victorian society as well as things hardly representable in the era. Moisander's ghostly video-installations on the other hand resuscitate the 19th century stagecraft involved in spiritist performances. The theatrical use of sets, costumes and other forms of stagecraft emphasizes the photographer's intervention as an illusionist and the fabricated nature of past they have captured on film. Simultaneously the emphasis on the creation of (photographic) illusions draws attention on the fabricatedness of the historical modes of representation they

draw on: 19th century photographic portraits, postcards, paintings and on-stage performances.

As a re-staging - and re-viewing - of 19th century technologies of representation the contemporary work of Ulla Jokisalo, Nelli Palomäki, Juhana Moisander, Saara Salmi and Marco Melender can be seen equally as postmodern questioning of the assumed realism of photographic representation and as a visual contribution to the mainly literary Neo-Victorian project of reviewing the 19th century and its role in the making of contemporary culture.

Marie-Sofie Lundström

Depictions of the Islamic City: Finnish Painters Discovering North Africa (circa 1900–1950)

In the late nineteenth and the first half of the twentieth century, a handful of Finnish painters travelled to North Africa, the most important being Hugo Backmansson, Oscar Parviainen and Arthur Harald-Gallen. The first visited Tunis in 1898, and later travelled frequently in Morocco. Parviainen's main interest was Tunisia and Algeria, and Harald-Gallen – a widely travelled painter and etcher – stayed for longer periods in Tangier. The voyage to the Orient, once an exceptional adventure, had evolved into a habit of the Western intellectual.

This paper investigates the correspondence and discrepancies between visual depictions and textual accounts and compares various forms of representation of the “Muslim city”. The heyday of this development is Orientalism, a current in art mainly concerned with depicting exotic countries, its cities and people. The focus is on the West/non-West divergence, in order to analyse travellers' accounts on the “Orient”, searching for an answer for how the Muslim city was defined and depicted by the Western gaze. The material is basically visual, such as drawings, paintings, photographs and postcards, but also exhibition reviews and travel accounts are taken into consideration.

In “the East”, the painters and authors had the opportunity to encounter people and places which, in comparison to their own time and place, were perceived as more “authentic”. Backmansson depicted the locals in their trade and unidentified street corners, as did Parviainen, while Harald-Gallen describes the allure of the city in his letters back home. As

attested by their accounts, the East was relocated and reframed within a Western set of mind: the East was understood as a reminiscence of the past, and as such it was a critique of modern, Western society. Travellers' accounts, textual as well as visual, played a major role in the split of the world into East and West.

Tennae Maki

Consumption, Collective and the Commonalities between Levittown and the Plug-In City

The British architecture group, Archigram has long been interpreted as a collective driven by science fiction and popular culture. "World making" attempts and Archigram is nearly synonymous. What has been overlooked; however, is the fact that some of group's ideas can be unpacked and explained through fully realized architecture solutions.

This presentation re-examines Archigram's Plug-in City against Levittown, as a model for suburbia. Thus, it corresponds with the enlisted theme: "Reality-Effects or Fantasy: How Imagined Worlds Negotiate their Relationship to the Actual World." During a time where many nations struggle economically and concerns over government oversight continue to be raised, this presentation is particularly relevant. No comparisons have been drawn from Levitt. & Son's suburban living development and the Utopic working model of the Plug-in City. While in actuality, both models were spurred off of goals concerning economic rehabilitation.

This presentation examines issues relating to rehabilitation through crafting a consumerist network from the perspective of the "home". It looks to the physical and theoretical commonalities of suburbia and high density housing systems in light of; manufacturing, transportation, class, feminism, physical and theoretical space, and collective living. While Levittown was prompted by government financial enticement, the Plug-in City was a reaction against it. Despite the somewhat conflicting monetary motivations, the overarching development plans remain unified. From conservative suburban developments to radical architectural visions, both models were based on the idea that consumption signified a well developed society. While this opinion has proven to have its repercussions, it signifies its relevance to today's living environments.

Amelia R. Mañas

The Loss of the Being in Bosch and Pzanik's Work

Extraction of the Stone of Madness is the title which gives its name to two works as different as distant in time, as Bosch's painting and Pizarnik's poems book are. The same interest in tormented nature of human being that we find in every word and every image of these artists lead us to confront them in order to create a dialogue that may shed light on the procedures that each language uses attempting to show the loss of the being.

Horace was the first one to realize that intimate correspondence between poetry and painting with his well known *ut pictura poesis*. This time we want to focus on the fantastic side, which, in words of Calvo Serraller and turning to Plato's theories, would constitute a *mimesis fantastiké*, a kind of mimesis that sinks its roots in an arbitrary combination of appearances which we go to when we feel the weight of reason. We could here remember Gombrich's words in reference to Bosch when he said that he had been the only painter who had given shape to the fears which obsessed the Middle Ages. Contrasting his pictures, very decisive for the twentieth century surrealistic generation, with the very personal and also surrealistic or even plunged Pizarnik's travel towards death will be our starting point to analyze for the first time the mechanism used to suggest the emotional disorder and the variety of passions both in pictorial and poetic images.

Anna Manicka

Worldmaking in the Miniature. Doll's House, Bird's Eye View as a Catastrophic Perspective in the 20th Century

...The smallest props in children's games are the dolls in the dolls' houses and dolls in the models of the world in the miniature (the most popular are these with the railroads and model trains). Their attractiveness is based on the possibilities of the child who is the ruler in such world as it can destroy it in a second...

Bird's eye view in art was not invented in the XX century, but it is much easier to make aerial photos now instead of climbing the towers or mountains in the former centuries. Anyway the views taken from the bird's eye are not so popular until the XIX century. Among them, the most famous are the fantastic pictures of the hell and heavens by Hieronymus Bosch and Pieter Breughel (with the line of the horizon raised). This perspective, usually reserved for God was also used for the purposes of the pre-catastrophic painters (Goya), until God had not died at the beginning of the XX century. Since this time the situation has changed as the bird's eye view was used by the catastrophic artists, as there was no God's punishment but the disaster only, coming from any direction. Polish catastrophism offers here only a few names, among them Bronisław Linke (1906-1962), Stanisław Żechowski (1912-1984) – one of the indicators of this movement before 1939 was the bird's point of view)

In the contemporary art there are also many artists who are fascinated with the catastrophic perspective from above, creating their own world in the miniature, often with people inside it, people who can be observed (Michał Równy b.1957, people like bacteria, like a crowd of insects etc.) or visited (all the artistic little towns, dioramas, dolls' houses, here: Morrinho project, est. 1998; Felix Gmelin b.1962; Polish group Luxus, est. 1983). The little worlds can be also destroyed or simply played with (Charles Gaines, b.1944; Tabaimo, b. 1975).

Ina Mertens

Parallel Universes – Extraterrestrial Worldmaking of Eastern European Neo-Avantgardes

Since Sputnik in 1957 and Yuri Gagarin's first space flight soon to follow after, the vastness of the universe in the form of an augmented reality has become tangible. Outer Space was now reachable. Not only for the two opposing systems of the Cold War, which fought a technological and economical competition, known as the so called Space Race, but as well as a fascinating space full of possibilities. As Günter Anders stated in 1970 already: "[T]he earth, standing before a mirror, became reflective, aroused to self-consciousness for the first time, or at least to self-perception." . Pictures of the Earth were now available and allowed "a historical event of a completely new kind" – a pictorial event.

Against this background, I attempt to analyze the Cosmic Heritage of Eastern European Neo-Avantgarde artists, who used the transmitter of science fiction to emerge eclectic parallel worlds in contrast to the prevailing regime. Artists like Július Koller or Stano Filko of Slovakia addressed questions of identity and their own everyday life in Bratislava in relation to the Cosmos. Concepts like HAPPSOC (Filko) and U.F.O. (Koller) became symbols for the awakening of "other spaces" in "another system". They are not intended for a distant galaxy, but should – what seems equally utopian – land in the middle of Bratislava. The perception of the real socialist everyday was at stake here. Opportunities for actually realizing these concepts are however postponed to some future date and embedded ironically in a cosmology of the unknown. Alongside the core motif of my research – the Cosmos, as a projection screen for the development of artistic identities, I am eager to show, that and how Eastern European Art was engaged with the making of new worlds through creating extraterrestrial imaginary, formed in the diverse contexts of historic processes.

Thomas Mical

The World-Building Imagination in Breughel and Dali

Since Coleridge, it is probable that the imagination historically considered functions as a reservoir, landscape, or bestiary to be drawn from. This paper proposes that we shift our attention from the image of the imagination as a picture of a place and replace it with the process of movement, more precisely as a descent. To approximate this movement, this paper will read the mysterious of the imagination in reverse (from a finished work), here two historically distant but epochal imaginative paintings as paintings exhibiting the world-building imagination – Breughel's *The Fall of the Rebel Angels* (1562) and Dali's *The Persistence of Memory* (1931).

The textual origin of Breughel's complex work lies in the apocryphal Book of Enoch, but the imagery of the angels transmuting into a range of perversions and aberrations is evidence of both the singularity of the artist's diverse imagination and a metaphor for the descent and collapse of the transcendent spiritual into excessive animalistic figures. The destination of a monstrous and grotesque bestiary results from the archetypal falling from the immaterial and spiritual. The process of imagination is here a descent and a transmutation simultaneously,

one world inverting into another. In the iconic painting of Dali, following from his surrealist and psychoanalytic sources, the image-formation of dream-work as condensation and displacement moves as a lateral type of descent. The spiritual has been replaced with the subconscious, and it is the representation of a partially congealed time-movement that represents the monstrous and grotesque results of memory, as a distortion-machine and generator of disturbing worlds. This distortion of memory in subconscious automatic processes softens time itself, and in Dali the image of the imagination is a deliberate paranoid-critical movement that mechanizes the lateral transmutations of condensation and displacement into a parallel world.

Sally Mincher

Poeticised Past and Present Worlds: The Mexican American Cultural Enigma in Chicano Art

With predominant insouciant attitudes towards the actuality that Mexicans and their descendents have lived in what is now the Southwest United States of America since the sixteenth-century, 'official' accounts have excluded the importance of Mexico from United States history. This region has engendered entwined multiple cultural histories. This transnational cultural complexity is reflected in various ways in developments across the arts of the Mexican American population through the twentieth and twenty-first centuries.

A particular language of cultural construction has evolved in Chicano art and literature since the mid-twentieth century that reflects the social perspective of the Mexican American experiences of straddling multiple worlds. Through the aesthetic experience of social conventions, traditions, and the imaginary of ambiguous interchanging temporalities and mysteries of life, artists have addressed concepts of identity that challenge dominant notions of nationalism and sovereignty in the USA.

In dialogues on cultural space, memory discourse has been paramount in Chicano art. Informed by both social and personal experiences, artistic constructions form the alembic through which the unconscious levels of social construction and 'world-making' present a number of questions on the psychological re-mapping of social space. In this paper I will

examine how some of the intricacies in particular strategies of world building in Chicano art have employed the power of mythological tropes, spirituality, cultural signifiers and historical revisioning to inscribe the complex, anomalous parameters of Mexican American world-space. I will focus specifically on how, indicative of a legacy of multiple modernisms in art, Chicano artists have explored different genres in progressive ways to re-articulate an expansive maze of subjectivity, cultural multiplicity and histories of a topographical space that contrast official political chronologies. I will argue that in their developments of former artistic genres, artists have explored new ways of politicising aesthetics in contemporary art formations including immateriality in art.

Netta Nakari

Worlds/Spaces in Autobiographical Writing

As was stated in the call of papers, texts do not merely mirror the world but also investigate ways of worldmaking. This is not a characteristic of only fictional writing: also autobiographical writing more often than not explores the conditions of transforming a life into a story, in other words, of transforming a subjective world the author experiences into a textual world/space in which a story of his or life can be told. What makes autobiographical writing more complex in terms of worldmaking is the close relationship its author has with the text produced. The unique quality of autobiographies as opposed to fiction is the inherent identification of their narrators and authors. This closeness does not, however, guarantee the effortlessness of the transfer – vice versa, in fact.

The intention of the paper is to examine the process of creating a textual version of the “real” world in autobiographical writing, in other words transmitting the experience of the subject-author from his or her world into a literary world. The paper will also address the issue of space, which is a rising concern amongst literary scholars. In my paper I will ask: How are worlds transferred into autobiographical writing? Are the worlds described in such writing independent (re)constructions that do not have a connection to the life which they originate from, or an integral part of that life? What kind of world/space forms in the transmitting process? Does the mode chosen have an effect on that process? To answer these questions, I

will both probe theoretical concerns and discuss some selected examples that represent a wide range of autobiographical writing, from autofiction to more classic autobiographies.

Sanna Nyqvist

The Forged Wor(l)ds of Fabian Kastner

Fabian Kastner's acclaimed first novel *Oneirine* was published in Sweden in 2006. Soon after its publication it was revealed to contain an embedded story plagiarising "Le Voyage d'hiver", a less well-known short story by Georges Perec. In the following heated critical debate, Kastner gradually revealed his aesthetic principles. The novel consists of nothing but quotations from the canon of Western literature, the author claimed. The majority of critics and cultural journalists accepted his justification for the unusual literary technique and praised the consistent and uncompromising postmodernity of *Oneirine*. The novel was subsequently nominated for the prestigious Borås Tidning's prize for the best first novel of the year.

My paper challenges the prevailing critical reception of *Oneirine*. A careful reading of the novel itself and its paratexts suggests that Kastner is a much more original writer than he claims to be. In other words, he turns out to be a forger of plagiarisms. The mosaic of Western literature remains an unattainable ideal, a fictive literary work. The case of *Oneirine* illustrates the limits of literary worldmaking as creative praxis, and consequently puts into question the aesthetic and legal principles which govern the production and reception of literary works in contemporary culture.

Lauri Ockenström

Heavenly Creatures: Inhabitants of Celestial Worlds in Medieval and Early Modern Art and Astrology

"The form of Mercury is a form of a nude man, writing while riding an eagle". In this way a well-known medieval astrological source (Picatrix 3.3.9) provides instructions on how to

depict the planet Mercury in order to receive Mercurial benefits. The habit of illustrating unidentified or invisible cosmological entities by familiar and visible figures is a classic example of creating “worlds” on the basis of existing ones. In the Pre-Copernican era, literature, painting and science repeatedly represented celestial constellations by human and animal characters and the planets by anthropomorphic personifications. The invisible entities dwelling in the heavenly spheres, such as demons, lesser divinities and souls of the stars, and the ideas and angels of the transcendent world, were customarily depicted with forms and attributes familiar from terrestrial life, e.g. stellar souls as human beings accompanied by animals, angels as idealised winged figures and demons as hybrids of deformed men and exotic or mythic animals.

The representations of stellar souls were not, however, mere decoration or symbolic allusions maintained by tradition. The terrestrial images such as pieces of art and magic talismans that imitated and displayed the celestial beings were supposed to awaken the celestial souls, create connections between worlds and finally receive the benefits of stellar radiation. At the same time, the astrological debates were struggling to offer a solid basis for the astro-magical processes and to unify them with the theorems of evolving proto-modern sciences.

In order to clarify the historical nature of these phenomena, this paper explores the iconographical and textual conventions in which the Medieval and Renaissance artist and writers represented the invisible tenants of celestial spheres and transcendental hereafter. I also try to make understandable the perplexing and inconsistent ways through which the earthly forms hypothetically communicated with the heavenly creatures.

Daniel Pawley

A Fan Culture's Make Believe World During a Time of Public Crisis

Fans of popular literature manufacture a consubstantial world in which deep identification with the chosen text, and within the operative fan culture, produce a thriving, energetic fandom that resists compromises of intensity. These fans do what they do with what they like because it is connective, cathartic, textually and socially bonding, and empowering on all sixteen levels of basic human desire. It is also fun, at least under normal external

circumstances. But what happens when a public crisis of great magnitude and reach threatens everyone, both in and out of the fan culture, to such an extent that the fandom itself is forced to conform to the pressure of the crisis moment? What happens to the fun, and what happens to the connectivity, the catharsis, the bonding, and the empowerment? This paper re-explores an Internet fan culture I was studying for one calendar year, commencing in June 2001 and ending in May 2002, inclusive of the weeks and months leading up to and following September 11, 2001. This fan culture organized itself around a series of popular books, and I witnessed fan responses to the events of 9/11 ranging from initial shock, to a search for answers, and ultimately to a desire for individual and corporate healing, each phase of response carefully integrated into the culture's chosen text and its accompanying social manifestations. For me, this research experience illuminated topics such as what a close-knit cluster of popular literature fans truly desire and seek, and how important their fan experience is to them across an expanse of crisis and non-crisis time duration.

Leena Pietilä-Castrén

Copies of Ancient Statuary in the Finnish Milieu

In ancient Roman society full-scale statuary was usually displayed in peristyles or public spaces such as theatres and temples. The statues were often copies of Greek originals, and the choice of subject matter and setting also often a propagandistic statement, dictated by powerful politicians and soldiers. In the private sphere, statues were an essential part of gardens dedicated to the worship of the wine god Dionysos.

Centuries and centuries later, copies of these same statues were brought to Finland, over roughly a century between the early 1800s and early 1900s, by both private persons and public institutions. It is the purpose of this paper to study which statues were selected in this process, and in what kind of circumstances and milieus they were displayed in Finnish society, so different as it was from the society of ancient Rome.

Petra Polláková

Love in a World of Dreams

The aim of this paper is to present an important aspect of contemporary Chinese art, which is the issue of a tension between reality and utopia, between public space and personal freedom.

A certain necessity of many Chinese contemporary artists to engage in a real social situation, to respond to themes of immediate interest connected with various problematic aspects of radically changing society, becomes to a considerable extent the reverse of the artist's need to seek a certain ideal allowing him to create the conditions for the development of his individuality, his personality. Many Chinese artists try to resolve this paradox by applying certain alternatives, escapes from social reality, which allows them to fashion for themselves a personal intimate creative space, a personal retreat, to fulfil certain independent ideas and ideals.

To illustrate some aspects of this topic I chose as an example the work of the contemporary Chinese filmmaker, photographer and video artist, Yang Fudong (*1971). In most of his films and video installations Yang Fudong focuses on the life of today's young Chinese urban intellectuals. He mostly portrays his own generation as individuals in their late twenties and early thirties, young nameless people, without a clear identity, who are vainly trying to find firm existential ground in contemporary urban society.

An illusion of escape from this existential fear of threats from the present-day world represents in Yang's major works a kind of utopian, dream world presented in the visual form of historical milieu, in which the protagonists, frequently wearing Western or Chinese historical clothes, experience unreal encounters that often represent allusions to archetypal Chinese love stories. But even in this idealised milieu an undefined feeling of uncertainty, fear or helplessness finds its way inside.

Merja Polvinen

Immersion and Estrangement in Science Fiction and Fantasy

In a recent article Brian McHale (2010) argues—with a certain amount of provocation—that science fiction is “the Most Typical Genre in World Literature”. I wish to take up his reasoning for why this would be, and to do so by focusing on the concepts of immersion and estrangement in the experience of fictional worlds. In doing so, I refer not only Darko Suvin’s (1979) seminal definition of SF as the fiction of “cognitive estrangement”, but also on more recent work by narratologists and cognitive literary theorists, who have mainly theorised the experience of fictional worlds in terms of immersion.

Suvin’s terminology has rightly been criticised for its vagueness and contradictions, and for its curt dismissal of fantasy in favour of the more rational angle adopted by science fiction. But we keep returning to it, since somehow it still seems to capture something essential about the experience of both science fiction and fantasy. In order to try and see what that elusive quality is, in this presentation I will examine the processes of estranging not just the world represented, but also the narrative conventions. Thus my focus is on literary self-reflection, and on the ways in which cognitive literary theory and the critical discussion on science fiction and fantasy can both benefit from a more detailed look at the possible effects of self-conscious fictionality. I will present a reading of Christopher Priest’s novel *The Prestige* (1995) as a self-reflective statement in this continuing debate, and suggest that that in order for fiction to yield its cognitive gain it must be recognised as fiction.

Jaana Pääsky

The Concept of Beauty in Piet Mondrian’s Article “Natural Reality and Abstract Beauty”

From Plato through Aquinas to Kant beauty has traditionally been considered the paradigmatic aesthetic quality of art. Piet Mondrian’s article, *Natural Reality and Abstract Reality*, published in a Dutch avant-garde magazine, *De Stijl*, in 1919-1920, continues this tradition. Situated within the years of vigorous epistemological debates of 1915-25, this

literary art work is involved in building a world: beauty in art, which does not anymore depict objects of natural world. Until then, beauty was considered as if it was a quality of an object.

My work develops an argument that the beauty of abstract art in Mondrian's text arises from the world already on hand, the beauty in figurative art, through a memory-related transformation process. I lean on Charles Peirce's philosophical model of mind which, by being based on an analysis of memory, shows how ideas get continuity. My methodological means are based on semiotic interpretative reading that necessitates the creative use of imagination and socially-mediated knowledge.

The meaning producing effects of the text produce a certain relationship among these two worlds: abstract art is supposed to contain the same aesthetic value as figurative art by the text's teleological strategy, where beauty comes to be qualified as a timeless idea. In Mondrian's text, the phenomenological aspects interfere in the semiotic continuum of beauty in the way that has to do ultimately with epistemological issues of consciousness and ontology of beauty, as well. Mondrian's text develops an idea that, more than being Kantian, subjective, as if property of an object, beauty is in existent things objectively perceived in a cognitive process of seeing. The meaning rests on the reader's inherence: if human consciousness is continuum, the object of that consciousness - beauty - has to be continuous as well and, therefore, able to span itself into a world of abstract art. Here comprehension and creation go on together.

Tytti Rantanen

Her Calcuttan Bicycle in Deserted S. Tahla. The Sliding Limits of Worldmaking in Marguerite Duras's *La Femme Du Gange*

After facing the post-1968 exhaustion, Marguerite Duras was keen on leaving the realm of literature and searching for new means of artistic exploration as a filmmaker. In her Indian Cycle, this shift becomes visible in the film *La femme du Gange* (1973), which also marked the beginning of Duras's experiments with separating sound from image. Regardless of Duras's tendency for deconstructing or at least problematizing the narrative construction, the Indian Cycle involves a strong degree of worldmaking. It is weaved around different mythical topoi

with their repeated distinctive characters and details, such as the coastal landscape of S. Thala (or S. Tahla) or the abandoned red women's bicycle in the heated Calcutta.

The question of worldmaking does not stay in the limits of one single work, but tests the dynamics of the whole cycle, as the iconic elements are gradually merging together. The published screenplay of *La femme du Gange* outlines a space, where different narrative worlds from separate works and separate diegetic level could meet – if only ephemerally. However, this complex choreography is hardly perceptible in the finished film, if one has not read the screenplay.

This hardship should not be considered an example of Duras's failure as a film maker, but a thrilling possibility for reflecting intermedial worldmaking: How to read a film the screenplay of which contains many elements and ideas so abstract that they simply are impossible to execute via cinematography? One might ask, if the cinema is at all a decent media for covering abstract, almost philosophical ideas or "crackings in space" the literature is so used to concern with? It is as if the active reception of *La femme du Gange* would require the presence of both media, literature and cinema, in order to reveal the logic behind its austere aesthetics.

Olaf Recktenwald

Nether Worlds: Sixteenth-Century Imaginary Architecture in the Netherlands

Imaginary architectural city views in sixteenth-century Holland merged an interest in perspective with connections to the underworld, theater sets, and human figures that cast no shadows.

The works of these vedutas, often haunted by geometrically rigorous constructions, largely illustrated perspectival streets that were perpendicular to the viewer and decorated by fantastical façades replete with exuberant décor. Few were the people who perambulated through the setting, and rare was a visible dialogue. When such works were to include human narrative, that narrative would give little more than its name to the title of the picture. These scenes did not represent places of birth, but rather a world beyond, under or over ours. Such an association between fantastic architectures and the underworld was not foreign to ancient

civilizations. Imaginary architectures evoked a dream-like world with which embodied humans were at odds; only human spirits could find life within them.

The architecture presented in the works of Vredeman de Vries, by way of example, is an architecture devoid of shadows. A symmetry is engaged wherein architecture and light are contrasted with each other. No longer part of the world, the sun becomes radically abstracted through geometry. True shadows, however, give us a sense of solidity and let us belong to the earth by being bound to that earth. The pursuit of purity, often associated with form, can be thought to be closely allied with the loss of shadow. Having a body, yet casting no shadow, the architecture of Vredeman's vedutas becomes fundamentally homeless within the world of the artwork. Dematerialization begets spiritualization.

Hilja Roivainen

Utopian Landscape in Contemporary Nordic Painting

The imagined nature as a utopia in contemporary Nordic landscape painting, and its connection to reality through ecological and political thinking about the society, is the topic I suggest to discuss at the conference. In my Art History PhD Dissertation, I explore the idea that landscape imagery in contemporary Nordic painting has been reformulated through the concept of utopia. My key research question is how the posthuman relationship with nature and utopian hope, as well as dystopian despair, materialise in Nordic landscape paintings, since 2000 until now. I focus on a limited number of artists, selected because in different ways I believe that they all utilize notions of utopia as central to their approach to landscape. The artists I consider are Anna Tuori (s.1976, FI), Petri Ala-Maunus (1970, FI), Nanna Susi (s.1967, FI), Per Adolfsen (s.1964, DK), Ernst Billgren (s.1957 SE), Patrick Huse (s.1948, NO) and Astrid Nondal (s.1958, NO). Through the study of history of ideas and semiotic-iconographic methods, I investigate their landscape paintings as sign systems of utopia, thus contributing with my thesis to the recent discourses in landscape theory (i.e. DeLue & Elkins, 2008). As background research, I analyse the works of prominent utopian thinkers, such as modern German philosophers Ernst Bloch and T.W. Adorno. As an example of this ecological and idealist approach to nature are Astrid Nondal's fairytale-like but sometimes poisonous green forest landscapes, where tropical flowers hang in the air of the depicted places, some

resembling Norwegian woods others Edenlike gardens, which small human figures occupy, as if escaping the oppressive reality. Similarly, Petri Ala-Maunus' painting *La-La Land* (2012) presents a picturesque mountain scene in the style of Kitsch 18th century's aesthetics. The fantastical world of the artist's mind is materialized in the painting, which acts as an evidence of the contemporary *Lebenswelt*.

This paper investigates the parallels between perspectivity and spiritualization in sixteenth-century Dutch fictional architecture in relation to an understanding of shade, shadows and the underworld.

Riikka Rossi

The Reality Effect as a Cognitive Effect: Realistic Worldmaking

In this presentation, I explore how realistic literature shapes our world by building up reality-like fictional worlds on the basis of pre-existing cognitive models. I examine how the realist narrative is anchored to certain frames or experiential repertoires, which organise experience and produce the reality effect. I understand realism as a text's ability to activate the mental models, which present reality to the reader's imagination.

By using Erving Goffman's idea of frame analysis in the understanding of social reality, I suggest that a reading of a realist text activates a particular frame of reference: the frame of the "everyday," which evokes the sense of familiarity, readability and transparency that has been attached to realist discourse from Roland Barthes to Philippe Hamon. The notion of frame allows a reconsideration of the structuralist concept of referential illusion. The "reality effect" can now be seen as a cognitive effect premised on certain cultural frames, which are activated through the medium of language during the act of reading. I outline three features that structure the repertoire of the frame in question: character narration, a detailed view of reality and repetition. Brief definitions and examples of each procedure will follow.

Erika Ruonakoski

In the Other's World?

Philosophers generally agree that there can be no direct experience of the other consciousness while an empathetic understanding of the other's situation and experience is possible. Nevertheless, in her presentations, later published under the titles "What Can Literature Do?" and "My Experience as a Writer", Simone de Beauvoir argues that literature makes it possible for us to enter the other's world. For Beauvoir, literature is a privileged space of intersubjectivity, where consciousnesses can communicate with each other. In her view, the actual author is the other who speaks to us through the text and whose world must become ours. While this view may be considered controversial or as a simplification of literary dynamics, I wish to investigate its lived foundations, taking phenomenology of the body as my theoretical point of departure. I will ask: how is the experience of being in another world – in somebody else's world – constituted, and how does direct communication differ from communication that happens by means of literature? I will argue that while the other's gestures and words reveal something about the way she experiences things, direct communication involves several mechanisms of hiding and rejecting information that are absent from the literary experience. On the other hand, literary communication is disembodied in the sense that the writer's body is absent, as are the reciprocity of perceptions, gestures and words typical to face-to-face communication. I will explore the possibility that these absences facilitate experiencing the literary text as a direct access to the other's world. I will also suggest that as far as thinking is experienced as "inner speech", literature may be able to take the place of that speech and as if temporarily override the reader's "I", despite the fact that the reader retains a pre-reflective, non-thematic awareness of her bodily existence and whereabouts.

Sari Salin

Revolutionary on the Road. Satire of the Finnish 1970s in Arto Paasilinna's *The Year of the Hare*

My paper studies Arto Paasilinna's novel *The Year of the Hare* (1975) as a picaresque novel that has its roots firmly in the mythological and folkloric trickster tradition. A fox is a familiar trickster figure for most people, but in the mythology of the North American Indians, as well as in countless folktales all over the world, the trickster takes the shape of a hare. The protagonist of Paasilinna's novel, Vatanen, suffers from a burn out due to his disappointing, distressing life that, however, ends abruptly when he accidentally runs over a young hare. The hare becomes his child, his alter ego, his carnivalesque pair. Nursing the hare, Vatanen discovers a new identity and a new way of life characterized by the chronotope of the road and concretized as episodic adventures in the Finnish forests. The hare is a mythical trickster that makes Vatanen a mythical character as well. Together the man and the hare defy the law and other institutions, but they also bring a new kind of sociality with them to the people they meet. My paper asks, whether, and how, *The Year of the Hare* represents the Finnish society of Kekkonen's reign? It further investigates, is Vatanen really a "true revolutionary", as suggested by the narrator, or just a pícaro, a rogue, in the traditional sense? And finally, it inquires: What exactly was the freedom that was missing in the Finland of Kekkonen's time?

Hanna Samola

Fantastic underworlds in two contemporary satirical novels, *Huorasatu* by Laura Gustafsson and *Berenikes hår* by Pirkko Lindberg

Fantasy has a crucial role in many satirical works, in contemporary literature as well as in older texts. The protagonist of satire may travel for example to underworld or to heaven in order to observe the world(s) from an unusual point of view. In satirical works, fantastic worlds may reflect the the real society, and fantasy has often been interpreted as a satirical tool that reveals the problems of the actual world. Mikhail Bakhtin has noticed how in Menippean satires, fantastic journeys are motivated by the testing an idea or the truth. The protagonist is a representative of an idea, and that idea is tested in differed worlds that the

protagonist encounters. Are these fantastic and imaginary worlds only means of satire or do they have a purpose independent on satirical meaning? What is the role of fantasy and imagined worlds in contemporary satirical works?

In my paper, I discuss on imaginary realms of dream and death in two contemporary Finnish satirical novels, *Huorasatu* (2011) by Laura Gustafsson and *Berenikes hår* (2000) by Pirkko Lindberg. In both novels, the protagonists travel to heaven and to underworld. I analyze the topography of these worlds, and how the actual world, for example realistic Helsinki, and fantastic or mythical worlds are connected to each other. The worlds that the protagonists of these novels encounter in their dreams are both individual dream visions and social dystopias. I suggest that these novels do not have clear satirical attacks or targets, and that fantasy and imagined worlds play a crucial role in making the reader uncertain of the satirical purposes of the text.

Inês Sapeta Dias

On Montagne and Topographic Reveries (After the Disorder of *Andrs, Moulissien*, A Film Made By Nicolas Rey in 2012)

In a text written and published between 1937 and 1941, Sergei Eisenstein describes the cinema he sees in two paintings El Greco has depicted after Toledo, around the 1600's. In that text Eisenstein is concerned with montage –a specific cinematic procedure, he says, even if it had been practiced before the first film was ever made – and how it allows El Greco to synthesize the circulation between different points of view, or the passage of time over only one of those; he's concerned with how El Greco tells the city, in only one surface.

In one of those paintings there's a man holding a map in front of the depicted cityscape. This map allows Eisenstein to present one of the concerns that prompts his reflections - the distance between the paintings and any possible view over Toledo – allowing him to speak of El Greco's paintings as an expressive topography.

A map shares with montage the establishment of an order. Both the map – especially in its diagrammatic dimension – and montage are mechanisms that gather and establish a hierarchy

among dispersed elements; both are procedures that impose a conduct – on perception, and in case of montage, also on images.

Bearing in mind the Eisensteinian reflections on the importance of montage in the cinematic reinvention of place and his discovery of cinema in variegated artistic manifestations, as well as recent reflections on the relations cinema establishes with mapmaking, this paper will observe *Anders, Molussien*, a film made by Nicolas Rey after the reading of *Die Molussische Katacombe* (1932-1936) by Günther Anders. It will take especially attention to the paradoxes of the disorder prompted by the random montage of the film's nine chapters (projected without a fixed order) and the consequences of this procedure to the topography of an imaginary place or world (Molussia).

Anneli Saro

Strategies or Re/Presenting Reality in Contemporary Theatre and Performing Arts

Realistic theatre is the most effective and familiar in creating reality effect on stage and since only effect of reality is created, realistic theatre is called also illusionistic. But despite of real things (props, scenery, costumes) and people (performers) exposed on stage, and in psychological realism also semi-real feelings, the main task of realistic theatre is to create on stage believable fictional reality or illusion of reality. (Reality is here understood as something opposed to terms fiction and illusion.)

Contemporary theatre and performing arts are not interested in illusion and representation of reality so much, but they seem to have a craving for direct presentation of reality. Thus the aesthetics of mainstream theatre and performance art are approaching to each other melting into the more general notion of performing arts. Does presentation of reality in the framework of arts leads us to deeper or more objective perception of reality or just to another illusion and how theatrical presentation of reality differs from theatrical representation – these are the main questions of the paper. Since performing arts ontologically tend to fall in the breach between presentation and representation, I use the term re/presentation.

Considering physical relationships between performance and reality, one can detect three types of strategies used in re/presentation of reality in contemporary performing arts.

1. Presentation of elements of reality on stage: authentic presentation of documental materials, self-presentations of actors or non-actors.
2. Artistic framing of reality: excursions in city guided by performer or audio-guide.
3. Imitation of reality outside of artistic space: performers pretending to be non-performers outside of theatre or artistic space, their activities and its outcome.

The strategies will be illustrated and analysed more closely in the paper.

Petter Skult

A Survey of Post-Apocalyptic Worldmaking From Shelley to McCarthy

The apocalypse is, as Jonathan Schell points out, something that it is absolutely necessary to chronicle and commit to memory even though it is simultaneously something that, under no circumstances, we can allow to happen. Shelley's *The Last Man* (1826) was arguably the first novel that attempted to seriously consider what would happen in a world radically altered by an apocalypse, and the genre has remained vital ever since. Authors ranging from E.M. Forster and Sir Arthur Conan Doyle to Paul Auster and Doris Lessing have all contributed their own vision of a future after the end.

In recent years the genre of dystopian and post-apocalyptic science fiction has experienced a resurgence after a brief post-Cold War reprieve in the 1990s. Novels like Margaret Atwood's *Oryx and Crake* (2003) and Cormac McCarthy's *The Road* (2006) detail often harrowingly realistic post-apocalyptic realities. From young adult fiction (Suzanne Collins's *The Hunger Games*) to TV series (*The Walking Dead* on AMC), the end of the world, or rather the aftermath of the end of the world, continues to fascinate us.

According to post-classical narratological theory (Doležel, Ryan, Fludernik), each work of art contains within it a world, or several worlds, in which the story takes place. In the case of the post-apocalypse, the world often is the story. As a part of my doctoral dissertation, I am conducting a survey of post-apocalyptic fiction from Shelley to McCarthy. In the present

paper, I will briefly map the changing historical, cultural and imagological currents underlying the genre, in order to come to a better understanding of what it is about the genre that gives it such a lasting power. The paper will be informed by contemporary insights from narratology and imagology.

Bibiana de Sousa

Mapping the Worlds onto the World of Football. The Architecture of Football-Blends in German Sports-Media - A Cognitive Semiotic Approach

Following the footsteps of previous studies on metaphor and metonymy in German and Portuguese sports-papers (Almeida, 2005, 2006a, 2006b, 2010a, 2010b, 2011; Almeida/Órfão/Teixeira, 2009 and Almeida/Sousa, 2010) as well as our PhD dissertation (Sousa, 2011, unpublished), the present abstract focuses on the metaphors used pervasively by German sports-newspapers. After having selected a representative sample of occurrences and analysing them in light of the Mental Space Network Model advanced by Brandt (2004) and Brandt/Brandt (2005), we acknowledged that the identified metaphors and their underlying conceptual processes, rooted in several different domains of our experience, reflect the manner we apprehend and structure social and cultural worlds.

We hope to show that football appears to be an ideal domain to expose an extensive array of source-domains that seem to be quite productive in terms of metaphorical projections. Many of these projections serve the purpose of depicting the football player as a hero. Moreover, the distinguishing traits that characterize the hero are based on cross-cultural values and references. In the blending architectures, the semiotic base space triggers a specific scenario (frame) that activates certain relevant structures, which are decisive for the decoding of the intended messages. These are mostly of emotional and evaluative nature, and generally match the emotional responses we experience when thinking about heroes or villains. We argue that the meaningful blend has the same effect on the reader as the culturally and socially shared need and attraction towards heroes: it is an emotional expression of collective thought and identity, created and subsequently explored by the media. Thus, and embedded in the theme of the Conference, we share Nünning's (2010) standpoint concerning the impact of media in

worldmaking: “Media not only provide means of communication, but they also shape cultural processes and our understanding, and fabrication, of reality.” (Nünning, A.,V., 2010:4)

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Maria Antonietta Struzziero

Worlds of Desire in Italo Calvino's *Invisible Cities* and Jeanette Winterson's *The Passion*

Venice has been a source of inspiration for writers, with its peculiar topography, constantly on the verge of disappearing into nothingness. Its mysterious beauty is the symbolic setting of two postmodernist novels, *Invisible Cities* (1974) by the Italian Italo Calvino and *The Passion* (1987) by the English Jeanette Winterson.

This paper examines their respective representation of Venice and imaginary topography of desire. It is argued that in Calvino the depth of the gaze is epitomised by the accuracy of the analysis that metamorphoses a description into a narration. This discloses Venice's 'invisible' parts, that surface in us anytime our old eyes set out on the journey of discovery which, at heart, life is. From the desire of Venice, will germinate all the cities Marco describes to Kublai Khan, each one bearing a female name. The outcome is an imaginary topography of male desire: intricate and tautological, mirroring the movement of those who wander through its narrow alleys. Calvino's work is discussed by referring also to the visual representations the artist Colleen Corradi Brannigan has drawn of his cities in some etchings, oils and watercolours.

In Winterson, Venice symbolically stands for Eros in connection with Villanelle, one of the two narrators, a bisexual Venetian girl whose psychology is mirrored by the shifting surface of

Venice's labyrinthine canals. Winterson's Venice is the signifier of a feminine economy, that flouts binary oppositions and celebrates the fluctuating nature of desire. Yet Venice also stands for Thanatos in the life trajectory of Henri, the other narrator. Against the backdrop of this city, Henri discovers his 'other' self through a series of dramatic Lacanian mirror images.

The methodology relies on feminist ideas and practice; a psychoanalytic framework, with reference to Sigmund Freud, Jacques Lacan's concepts of symbolic and semiotic, as well as Julia Kristeva's subject in process.

Renja Suominen-Kokkonen

Worldmaking of Karelian Houses

In the summer of 1939 the outdoor museum island of Seurasaari in Helsinki was having an imposing building moved from the Finnish Karelia to the museum area. This huge peasant house of Pertinotša from the easternmost part of Finland was not, however, at the time opened to the public. Only after the Winter War (1939–1940) between Soviet Union and Finland, there was a donation big enough to furnish this building with typical items of the original cultural area it came from. The donation was given to the museum after the war because almost all the Finnish Karelia was lost to Soviet Union in the peace treaty of 1940.

This paper will study why the Karelian house became so important and in what kind of imagined worlds people thought these houses to belong. I will also examine the discourses around this issue and discuss the negotiations around them and the multiple existing cultures they actually belong to.

Jenny Wiik

Writing a Non-Fictional Field (With a Dramatic Twist)

A common dualism in the analysis of literature is the one between the mimetic (realism) and the fantastical (fantasy/fiction). Academic texts strive towards mimesis, to give a realistic, truthful view of the world. But it is not possible to create a copy of the world in words, neither

is such a deed desirable. To create understanding there needs to be a reduction of information, even in mimetic writing. The tools for this reduction are concepts and theories. But reduction of information is also a function of the dramatic narrative. In what way could, or should a description of a real world in humanistic research convey a narrative? Is a dramaturgical structure appropriate?

In my doctoral research I have tried to recreate an artistic world, through the concept of the field (Pierre Bourdieu). I describe the worlds of art, cultural policy and minority identity. I am not concerned with the worlds created by artists. My efforts are aimed at re-creating a world in my own academic writing, and that is the economic and organizational world that sustains the artists. My research focuses on the system of artist grants in the subfield of Swedish-speaking culture in Finland. The aim of my research is to show how economic and symbolic capital is distributed in the field due to political ideologies and struggles for legitimacy. These are the ingredients of high drama.

The aim of this presentation is to create dramatic narratives in the context of the economy and organization of the art field, and investigate if this approach is fruitful. Does a narrative approach turn the text into fiction? How realistic is academic non-fictional writing? Is it just a question of style, or even genre? Does the narrative approach have epistemological consequences?

Anita Wincencjusz-Patyna

Presented Worlds in Book Illustration Considering Types and Functions of Illustrations

The paper is going to follow the process of making presented worlds in illustrations that had been created for fiction titles (with special attention paid to books for children and young readers). The chosen examples derive from world literature although Polish book editions and artists may outweigh the others. The author focuses on elements of a presented world: motifs that construct characters, plot, lyrical situation, space and time of texts. She also tries to introduce classification of book illustrations depending on specific translation from the language of words to the language of images, and types of this translation or rather grades of

interpretation: from very faithful and detailed that follow the written matter of a book to free reference or a distant echo of an evoked in a text atmosphere; from strict dependence between a word and a picture to nearly an autonomy of an illustration. Graphic parts of books are always an artist's individual interpretation and they may be created as explanation, parallel narration, occasionally an alternative version of a written story, in almost every case they reveal an artist's imagination, they might also come as impressions introducing figures and motifs not present in a text, apparently not related to their source. Analysis of different types of illustration as well as comparison of various artists' versions of illustrations designed for the same title should reveal some important points in process of creating an illustration. What decides the choices: the choice of a scene to be illustrated, the choice of a moment from the scene to be depicted, the way of showing the chosen moment, the choice of elements to be presented in a given illustration, but also "technical" choices (black and white versus colour, tools, techniques, styles and conventions).

Susanna Virkki

Illusion Is Exposing. Kari Hakli's and Jalo Porkkala's Theatre Photographs as Representations of the Performance

Theatre photographs are pictures that have been taken of theatrical performances. In the pictures, there are in one way actors which are present, but in another way they are absent in their illusory roles. To the actors themselves, acting situation is a presentation of the reality that they live at the prescribed moment. So the theatre photographs are double images. Also to the viewer's images are in way two-fold: representations of illusion of reality, which the viewers have to be aware of, but which must also be forgotten. This "double seeing" is an integral part of the theatre viewer's way of looking.

The theatre photographer is an interpreter that interprets the performance with his pictures of the performance to the audience. When photographers Kari Hakli and Jalo Porkkala started their career in 1960's and 1970's, there was some kind of slow and devoted relationship between the photographer and being photographed. Today, rapid and simply access to the digital technology is characterized by hectic and stressful schedules. The theatre photographs become lost by overwhelming media. Few are no longer able or even interested in reading

photographs or not to mention it's contains' meanings. But on which way the viewer is stopped and taught him, how to practice his image literacy skills?

The theatre photographs are as pictorial texts. The reader/interpreter interprets the story of his own situation. But does the reader have automatically conditions for such recognition and understanding? The starting point of all interpretation is that the interpreter must have the ability to see something as something, "seeing as". The second precondition to this process is that the interpreter is able to experience something as one of the same as the previously encountered. William James used the same identification such as "the sense of sameness". When the researcher examines the theatre photographs, it is greeted by his interpretations of abundance and ambiguous.

S. Alana Wolf

Fantasy Crime in Real Time: The Limits of Mimesis in Rockstar's *L.A. Noire*

In 2011, *L.A. Noire* (Brendan McNamara, Rockstar Games) became the first and only video game to premiere at the esteemed Tribeca Film Festival. Recalling American film noir of the 1940s and 50s, the open-world detective game, set in 1947 Los Angeles, was noted by critics for its cinematic expressiveness and extraordinary fidelity to the actual urban environment of its namesake city.

Creating both a spatial and temporal doppelganger of 1947 Los Angeles was of primary importance to the game's designers: a research team was dispatched from Australia to California in order to access an extensive collection of archives, photographs, plats and maps in order to reconstruct the eight-mile stretch of postwar Los Angeles that would become the eventual cartographic territory of the game.

Demanding both cognitive and embodied responses within an interactive narrative space, the game's designers propose to offer players an encounter with historic Los Angeles in a way that would be inaccessible through other mediums such as film and still photography. Players register regular haptic feedback while navigating impeccably-rendered three-dimensional sites, yet I contend that the result is unexpectedly counterintuitive: rather than allowing the

player's body to feel present in the game space, the space is determinedly presented to the player.

Held up alongside the cinematic worlds constructed in noir classics such as *Murder, My Sweet* (Edward Dymtryk, 1944) and *Union Station* (Rudolph Maté, 1950) – both of which feature sites which are reconstructed in L.A. Noire – this paper aims to answer the question posed by Zurich University's Department of Game Design chair Ulrich Götz: "Does the possibility of comparing real and gameworlds strengthen the essence of the game?" This paper explores the limits of player agency and what might be gained – or lost – by designing authenticity into a medium that is thoroughly entrenched in fantasy.

Anna Żakiewicz

Stanisław Ignacy Witkiewicz as an Imaginative Writer, Painter and Photographer

Stanisław Ignacy Witkiewicz (aka Witkacy, 1885-1939) was a famous Polish artist – a painter, art theorist (he invented a Pure Form Theory), philosopher, an author of four novels and over thirty dramas and also a very interesting photographer. He was moving between all these disciplines quite freely, particularly between literature and painting. He created his own united world of imagination – a specific space where ideas and characters were playing various roles and taking various shapes depending on artistic and intellectual needs. Following all that we can wander through various worlds between words and images.

For instance - Witkacy invented scenes and characters (mostly fantastic ones) then painted them, after that invented dialogues and created dramas. As Tadeusz Boy Țeleński (a critic) wrote in 1928: "[...] painting and theatre became a unity. The paintings of Witkacy are theatre frozen on canvas, theatre of life so intensive that the artist must externalize his excess energy through lungs of an actor, transposing them to the series of motionless pictures, which as if in amazement recreate to dream of life." In late 1920s and 1930 he produced many mise-en-scene photographs (often in cycles) in which he usually played a main role. He was a Ghost, a Judge, a Movie Star Playing a Cowboy, a Rich Uncle from America, the Murderer from Düsseldorf, a Doctor Making Drug Injection, a Gangster, Mayakowsky - the Poet, even an old lady being raped, etc.

In my paper I want to present selected examples for the connections between Witkacy dramas, novels, paintings and photographs for explaining the process of creation. I find that interesting because of similarity our thinking in general but particularly now when we have to live between texts and images all the time.

Zora Žbonta

Mental Images in Medieval Western Thought

Looking is not just physiological process but is also a cultural practice. In this contribution various formulations of medieval perception are presented. Dream-images were created by *vis imaginativa*. Images in dreams arose spontaneously, not in response to an controlled process like recollection in memory. For Augustine *visio corporalis* was restricted to qualities that were perceived through the body, *visio intellectualis* involved the transcendence of both actual sense impressions and mental images, and *visio spiritualis* was the kind of vision by which people represented the images in thought even in their absence. Corporeal and intellectual visions were mediated by spiritual vision. I will focus on the moment when a transmutation of the visual narrative elevated the mind to another level of consciousness. Early medieval pictorial images evoked a spiritual vision and activated the viewer's mind to contemplate higher, internal images. Defenders of images wanted to demonstrate that it initiated a process of elevation. These ideas about art's spiritual function were given in 8. century in response to Iconoclasm. Pope Hadrian stated that images can carry the mind upward toward the contemplation of God in spirit. On the other hand, the antipathy toward religious art among Latin critics at the end of 8th century and beginning of the 9th century was present. They emphasised that art was unsuited to the representation of eternal vision of God, because it was limited to sensual apprehension of material forms. Viewers of sacred images could confuse the work of art with its model, visible only in the mind. According to Suzannah Biernoff, in the later Middle Ages attention and desire could now linger, unsublimated, in the universe of bodily sensation. Expected contribution is to present various formulation of mental images in the Middle Ages: corporeal vision, intellectual vision, spiritual vision, dream-images and memory-images.