ABSTRACTS
Agostinho, Daniela

BURIED UNDER A LAYER OF SNOW
WOMEN’S BODIES AND THE MEMORY OF BOSNIAN WAR

In a photograph, a person’s history is buried as if under a layer of snow.
- Siegfried Kracauer

Feminist scholarship has long since called attention to the gendered dimensions of cultural construction of the nation, revealing multiple ways in which women are implicated in national memory discourses. On the one hand, the poetics of nationalism seems to be pervaded by gendered and sexualized images - the reassuring image of the mother or the reproductive body of the nation, as well as the female battleground, the invaded body of a ravaged territory. On the other, many feminist authors still argue that national cultures of memory exclude women’s experiences. As Anne McClintock asserted, “women are typically constructed as the symbolic bearers of the nation, but are denied any direct relation to national agency” (McClintock, 1996).

Is this symbolic function irreconcilable with women’s own imagining of the nation? The topos of the female body as a site of collective mourning and bearer of a nation’s future lies at the core of a recent Bosnian film Snow (Aida Begic, 2008), in which a specifically female experience of war is addressed. Against this backdrop, I will address Aida Begic’s movie and question how the memory of war is being mediated to younger generations, explore the role of photography as a semiotic space of mediation between past and present, interrogate the meaning of gender dimensions of representation for the cultural construction of the nation in the aftermath of ethnic violence, and enquire if gender can constitute an idiom of contestation within the nation’s process of “imagining itself into existence” (Ranchod-Nilsson, 2000: 10). This paper will argue that while Snow may engage the typical motherhood trope, it can also be read as a subversive appropriation of hegemonic scripts, providing a counter-image that undermines the grand narrative of the nation and proposing a site of memory and identity construction of its own.

Altnoeder, Sonja

"QUOTATION"
AN ECOCRITICAL PERSPECTIVE ON IMAGINING URBAN SPACES

Imagining urban spaces is a multifarious endeavour, which intricately revolves around challenging questions on its underlying concepts of space and urbanity. It has become a commonplace to assume that the material reality of urban spaces is produced and perpetually re-produced in the city dwellers’ discursive practices. In other words, it is the power of the imagination that shapes and perpetually re-shapes experiences in and perceptions of urbanity. This paper intends to, first, explore these interactions between urban spaces and urban practices within an ecocritical framework. Subsequently, selected examples from the genre of urban poetry will be read as representations of these complex relationships and hence as pertinent instances of imagining urban spaces.

As a critical framework, ecocriticism has developed around the two main principles of interconnectedness and reciprocity. In a nutshell, it asserts that “human culture is connected to the physical world, affecting it and affected by it” (cf. Glotfelty, The Ecocriticism Reader 1996: xix). Hence, human beings are placed within a wide net of reciprocal relationships with the world that surrounds them, including both the natural environment and the urban spaces they may inhabit. These reciprocal interconnections will be explored with particular regard to the European metropolis at the turn from the nineteenth to the twentieth century, taking London as prime example.
Close readings of selected instances of London urban poetry dating from the same historical period will not only illustrate the heuristic value of the ecritical model proposed above, but will also shed light upon the creative power of imagining urban spaces. What is more, the choice of these representations of reciprocal interconnections between urban space and urban practices is intended to reflect gendered experiences in and perspectives of London spaces.

Assuming, finally, reciprocal interconnections between object of study (i.e. both urban spaces and urban poetry) and heuristic model, this paper seeks to explore possibilities of gendering ecocriticism.

Ambrosio, Marco

MEMORIES OF BEIJING EVERYDAYNESS, IMAGE(S) OF PEOPLE’S EXPERIENCES OF PLACES

China may resemble increasingly a focus for capital-led developmental discussions, even though changes in its cities are transforming the public and private realms denting popular actions.

In the Heat of the Sun examines youths’ use of places through a historical, cinematographic representation of them. It is also coincidentally a memory flash-back of research into contemporary events. Beijing’s neighborhoods, communities and streets remain, in dwellers’ eyes and street life practices, places of everyday ordinariness with a hint of reminiscence. Contemporary everyday images resonate with traditional perspectives and through a cultural-historical reflection new and old urban forms of life can be revealed.

What are these cultural forms originating from the interactions between adults, youth and their spaces?

“Resourceful, humorous nobodies”, Biopower or the dwellers who transform or create the city from below? Young Chinese activities are discussed in terms of the production of meaning in both the public and private spheres, deriving from traditional practices. Their everyday actions (re)-present experienced, generational activities from which urban places are spontaneously created.

Visual methods and digital photography, intended to be sensitive and discreet, captured their natural everyday activities set in the ordinary street corners and residential parks of Beijing. The researcher’s experiential reflections, as flâneur, photographer and observer, provide a narrative frame for the paper. The collaboration with local organizations and discussion of the researcher’s photographic material enabled encounters with dwellers’ and access to their everyday interpretation. The traditional aspect of the city is revealed through film and literature that captures the people use of the city through representational interpretation.

Adults and young persons appropriation of regenerated and old urban landscapes, presented through the “digital-lense” of public and private discourse, indeed highlights the creation of new spaces for individuals; “imagining” the harmonious, spontaneous experiences, melancholic effects in urban groups “passed-on” everyday street life activities.

Ameel, Lieven

THE CENTRIFUGAL CITY
AN EXAMINATION OF A THE DYNAMICS AT WORK IN A SELECTION OF FINNISH NOVELS

In my paper, I will examine the dynamics at work within the imagined city in a selection of Finnish novels written in the first half of the twentieth century. The first literary renderings of Helsinki in literature appear in the late nineteenth century, drawing on a realist/naturalist frame of reference. In these literary representations, the city is approached through a clearly discernable centre which metonymically sums up the total of the city. The urban centre exerts a double influence on the protagonists: on the one hand it exhibits a pulling force, drawing people ever more firmly into its
orbit, but conversely, it tends to eventually send them back, empty-handed, to the countryside where they came from. The city, then, appears like a Minotaur or a heathen God demanding sacrifice – an image in tune with international images of the city expecting a yearly “maiden tribute of the New Babylon” (cf. W.T. Stead, 1885) and feeding on the countryside, like the “tentacular cities” described in the poetry of Émile Verhaeren (Les Villes Tentaculaires, 1895).

As the realist and naturalist paradigm made way for new modes of looking at the city in the decades following Finnish independence (1917), the image of the gravitational centre began to lose its meaning. In some of the most prominent Finnish urban novels of the 1930s, it was largely left empty: bereft of symbolical meaning, it became a mere repository of commodity culture, symbolized by the shop window. Narration moved away from endeavors to offer a comprehensible, totalizing view of the city, focusing instead on the fragmentary and the peripheral. Writers began to turn their attention to the unplanned parts of town that had sprung up at the urban fringes. These suburbs presented a radically new urban landscape with its own dynamic forces – a symbolic landscape that would become ever more prominent as the twentieth century progressed.

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Arnds, Peter

SEND IN THE NAZI GNOMES
BODY LANDSCAPES IN LITERATURE AND THE VISUAL ARTS ABOUT THE THIRD REICH

Günter Grass’s novel The Tin Drum (1959) contains a moment in which the contours of the erect Aryan body and its arm stretched out at a 45-degree angle into the Hitler salute are carnivalized in the Bakhtinian sense of breaking down the classical closed into the grotesque open body. Bakhtin’s ‘open body’ resonates with philosophical-political theories of hybridity, Foucault’s notion of the monstrous, Agamben’s concept of the wolf-man and nuda vita, and as an echo to Agamben with what Eric Santner has described as ‘creaturely life.’ Creaturely life, thus Santner’s argument, appears particularly in Walter Benjamin’s image of the cringed body, the hunchback. Thinking primarily of the plight of Jews and their 2000-year long history of suffering inscribed into the image of the hump Benjamin sees this figure everywhere in the work of Kafka. The motif of the fluid, transgressive body expressed in the hump and the stretched-out arm denote the liminality between the human and the non-human so frequent in the literature dealing with the fascist period. My presentation will highlight key moments from Grass’s The Tin Drum, but also in Michel Tournier’s The Ogre, and Primo Levi If this is a man (with a sidelong glance at the tradition of magical realism outside of Europe, eg., Salman Rushdie’s Midnight’s Children and Isabel Allende’s The House of Spirits) as well as from the visual arts: from film (Volker Schlöndorf’s Tin Drum film, Agnieszka Holland’s Europa Europa), photography (Anselm Kiefer’s Sieg Heil parodies), paintings/drawings (A. Paul Weber’s Sieg Heil parodies) in order to demonstrate how one of Nazi Germany’s racist ideals – the erect, rigid body based on bourgeois discipline in the wake of Enlightenment – is satirized in post-war artistic representations. My central argument is that the body landscapes in these representations serves a politically subversive paradigm steeped in myth, in which the delineation between human and animal, human and machine, life and death is a great deal more fluid than in our so-called rationalist Western societies. These images of physical excess and transgression are artistic ways of protesting against physical and mental docility prescribed by rationalizing societies in the name of utility and public health.
Bartlett, Alison

FEMINIST PROTEST IN THE DESERT
FORMATIVE LANDSCAPES AND REFLECTIVE RESEARCH.

This paper begins by examining the rich symbolism offered by the central Australian desert, and what happens when it becomes a site of feminist protest, as happened in 1983 when Australian women mounted a women’s peace camp at Pine Gap military facility. The desert holds iconic status as both the ‘centre’ of Australia and ‘the middle of nowhere’, evoked as the ‘heart’ of the country and yet represented as dangerous and harsh. Its ambivalent meanings for white Australia unsettles Pine Gap as a site of protest, and also differentiates it from more traditional protest sites like urban streets, as well as from the most famous women’s peace camp at Greenham Common in England. The combination of the spectacular landscape and the spectacle of women captured international media attention, and this paper charts some of the tensions of feminist protest, gendered landscapes and deserting gender in 1980s Australia.

This project is made more complex by my own formative relation to this land in which I grew up and left in 1983 around the time of the protest. If, as one of the poet-participants wrote, “Now we are come / to the centre of the country and ourselves” (Poussard) then this research also intimately addresses the formation of my self through the remembering and remaking of meanings for this landscape of my childhood through my adult academic literacies and feminist critical agenda. This paper is therefore interested in the exigencies of research and memory, testing the limits of situated knowledge and partial perspective, and their intersections with reflective research and the machinations of memory.

Batuman, Bülent

MINARETS WITHOUT MOSQUES
BETWEEN THE RHYTHM OF EVERYDAY LIFE AND THE PACE OF URBAN RENEWAL

The minaret is conceived as a signifier of the political manifestations of Islam by both its followers and its opponents. This paper discusses the symbolism of the minaret within the context of Turkish urban politics, within which political Islam has been a major political power for the last two decades. In Turkey, the rise of political Islam was marked by an urban political strategy based on, on the one hand a swift neoliberalization of urban services as well as the urban space through large scale urban regeneration projects, and on the other, the use of Islamic networks as welfare system.

The particular object of inquiry of the paper is a significant architectural phenomenon that has emerged in the recent years: minarets without mosques. In brief terms, the municipalities under Islamist mayors propose urban renewal projects, which require wide-scale demolitions in urban areas. Yet, their reluctance to tear down minarets creates urban landscapes with ruined areas in which minarets seem to have miraculously survived destruction. Within this context, the paper discusses the minaret as an architectural component of everyday life via Lefebvre’s concept of rhythmanalysis. The single minaret as an urban artifact stands as a symptom of an urbanization process marked by wide-scale projects transforming old squatter areas. The modernist desire to clear vast areas meets with the resistance of the minarets, forcing the urban design projects to take them into consideration. Hence, the minarets serve as constant reminders of the old patterns of everyday life in squatter areas, which in turn destroys the notion of urban renewal as “progress”. The visual representations of the renewal processes found in various publications also require close examination with the meanings they produce through images of squatter areas in ruins.
Beard, Nathaniel Dafydd

THE FASHION CITY
A NEW PARADIGM IN THE CULTURAL LANDSCAPE?

Cities and cityscapes are as much a construction of imagined experiences as they are real or “lived” ones. As in Calvino’s work Invisible Cities (2009) a single city can be perceived and experienced through a variety of facets or “faces”. In the 21st Century a city’s “face”, its projected image or reputation, is increasingly significant in establishing a city’s status within the global network of cities. The physicality of a city, however, such as its geographic location, or its grand monuments, including cathedrals or skyscrapers, are no longer enough to guarantee this status. Rather it is the development and projection of a city’s cultural milieu that is the new indicator of its ability to compete economically and socially on the world stage.

Art, architecture, music and sport, have all been co-opted to enhance a city’s status, through events including biennales, festivals, galas, and concerts or playing host to grand spectacles such as the Olympic Games. More recently design, and specifically, fashion design has evolved as another form in establishing and confirming a city’s status. Curiously, the “fashion system” (Barthes 1990 [1967]) is based around a “network” of cities each vying for the status of “Fashion Capital”. This is a moniker that has been attained by only five cities: Paris, London, Milan, New York and Tokyo. Yet tourist boards and governmental organisations around the world have increasingly sought to attach their “city brand” (Anholt 2007) to the glamorous allure that fashion provides; most notably through the hosting of “Fashion Weeks” (van der Zwaag in Brand and Teunissen 2006 [2005]). Contrasting Currid’s (2007) investigation into New York’s cultural economy, this paper explores the role and impact of the “Fashion City” as a new paradigm in Europe’s cultural landscape and how demonstrations of cultural vitality have today become an indicator for economic potential.

References

Berensemeyer, Ingo

LATE MEDIEVAL PSYCHOGEOGRAPHIES OF LONDON
SELF AND CITY IN THE WRITINGS OF THOMAS HOCCLEVE AND ISABELLA WHITNEY

Thomas Hoccleve (c. 1367-1426) and Isabella Whitney (fl. 1566-1573) can be regarded as unacknowledged precursors of a particular tradition of London writing that is often taken to begin with Defoe and, via the visionary mysticism of Blake, the drug-induced fantasies of De Quincey and the Gothic flaneurs of Stevenson and Machen, to lead up to the post-situationist ‘psychogeographies’ of J.G. Ballard, Iain Sinclair, Peter Ackroyd and others. As I would like to demonstrate, however, the enmeshing of self and city that is a hallmark of this kind of writing can already be found in much older texts, the oldest of which is probably the prologue to Thomas Hoccleve’s Regiment of Princes (1410-11), in which the persona of the writer gives a harrowing account of his night-time urban walks in the city of London, accompanied by his “troublie dremes, drempt al in wakynge” (l. 109). Some 150 years later, England’s first published woman poet
estimates a female perspective on the commercial world of London's streets and markets, again sketching – in her *A Sweet Nogay* (1573) – a vision of the city as an assemblage of sites which enable and constrain individual and social mobility. In Whitney's poetry, streets serve as spaces for markets and shopping, for processions of state and church, and the performance of laws, but they also embody gender-specific limitations on the right to circulate freely within them, thus participating in the differentiation of gendered subjectivities through their exclusion of certain types of bodies and their movements. Thus different types of 'actors' (in Bruno Latour's sense, i.e. including material and textual objects/media as well as animals and humans) and different forms of agency form mobile and transitory networks and alliances. The writings of Hoccleve and Whitney deserve to be rediscovered as late medieval/early modern witnesses to the long history of 'psychogeographical' urban writing. They belong to the prehistory of the modern urban imaginary.

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**Berggren, Lars**

**IF LOOKS COULD KILL**

**RISORGIMENTO MONUMENTS IN THE POLITICAL GEOGRAPHY OF ROME**

On 17 March 1861, 150 years ago, the Subalpine Parliament, formally annexed the newly acquired provinces of Lombardy, Emilia, Tuscany and Bourbon Sicily to Piedmont, and proclaimed the Kingdom of Italy. Venetia was added 1866 and 1870 Rome itself capitulated to the Italian invaders. The goal of the *Risorgimento* movement was finally reached – and the era of monuments began. The myth of Rome as center of a re-born Italy had been a driving force in the struggle for unity and was now expected to materialize in monuments comparable to those of imperators and popes.

The fundamental requirement for monuments in the new capital was that they should have a strong link to the idea of the united Italy. This was in line with the aim often expressed by representatives of the state, that the monuments be dedicated to “those who have fought for and contributed to the achievement of Italian unity”.

The state itself had neither the economical means nor the political unity required to embark on a large-scale programme; instead it used its resources to channel the tidal wave of municipal and private projects into forms that underpinned or at least not contradicted the national myth. The main impetus to erect monuments came not from authorities trying to disseminate a centrally construed vision of the National Myth, but from various groups in society fighting for recognition and representation in public space.

During the following decades the streets, squares and parks of Rome were filled with various kinds of monuments in memory of the unitarian movement and its protagonists. Many of them were overtly or covertly directed against the one still remaining enemy, the Papacy. This paper deals mainly with the efforts of the Fascist regime to reshape the roman Risorgimento memoriescape to meet the requirements of the Lateran treaty.

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**Bruun Zangenberg, Mikkel**

**MUTILATED PLACES**

**ON THE EXPOSITION AND EVASION OF REPRESENTATIONS OF EXTREME VIOLENCE IN THE AFGHANISTAN WAR**

This paper will seek to probe a few of the ramifications and modalities of a rather recent phenomenon dubbed “warporn”, and then compare warporn to the organization of spaces and bodies in the works of Mona Hatoum.

Baudrillard came up with the term in 2005, attempting to describe the obscenity of the video-shots from the Abu Ghraib prison, but today the term has become generic, designating the selling and
buying, by and among American soldiers and civilians in particular, of allegedly real video-clips from extremely violent incidents in the current Afghanistan war (cf. gotwarporn.org). Warporn involve a complicated, multi-layered organization of different types of spatiality. Entangled issues are the military fight over geographic territories, the visual warfare – many American instances of warporn are explicitly described as cyber-“answers” to e.g. the decapitation videos of Al Qaeda; also, concrete instances of warporn are examples of a certain cult of masculinity, depicting the rape and abuse of civilian women, thus asserting a domain of supremely aggressive masculine values.

After having briefly described a limited number of distinctive traits of warporn, from a territorial or spatial perspective, I next wish to compare the representation of excessive violence in warporn with some of the works of Mona Hatoum. In particular certain of her installations, e.g. “Light Sentence” (1992) and “Home” (1999). The purpose being to compare and analyze the relation between exposition and evasion of mutilated, maimed and what Judith Butler called “ungrievable” lives in limited spaces. My working hypothesis is, that the subtle and indirect organization of confined spaces in the work of Hamoun, far more forcefully convey the spectral mutilation of spaces and gendered bodies, than the excessively explicit video-shots sold and distributed via the site gotwarporn.org.

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**Bursztyn, Igal**

**NON-SPACE AS A QUESTION-MARK**

This paper is about the elimination of visual space from the cinematic screen, about empty pieces of film – black, transparent or colored – inserted into actions and representations. They have become legitimate images since the 1960s with the avant-garde works of Stan Brakhage, Paul Sharits and Nam June Paik in the USA, Guy Debord and J.L. Godard in France. Despite their different motivations - the French of the 1960s were outspoken Marxists, the Americans tended to Far-Eastern mysticism - they shared the abolishment of the visual (in some cases of the aural and in others of both) as a means to question the ontology of the moving image and its epistemological value. The blank frame forced the spectator to intellectual activity of imagining spaces or of questioning their cinematic necessity. Non-space became a device for investigating cinematic spectatorship and questioning its ideology.

With years it developed into a legitimate constituent of cinematic spectacle. In Derek Jarman’s Blue (1993) it reflects a blind man’s vision whose space is established by sound, in Alain Resnais’ L’Amour à mort (1984) it provides metaphorical (non)visions of death and afterlife. For a while these (non)presentations carried metaphysical connotations, but gradually developed into an almost standard device in the mainstream directors tool-box for naturalistic representations of darkness, night or of loss of consciousness.

Two relatively recent documentaries employ a black, imageless screen in a naturalistic manner, while still affiliated to the avant-garde tradition of equivalence. Abbas Kiarostami’s ABC Africa (2001) contains an almost 6 minute black-out at midnight in a hotel in Masaka Uganda. While Kiarostami and his assistant grope in absolute darkness looking for their room we only hear their voices, punctuated by lightnings from a storm outside. The blackness of the frame is directly caused by, but also reflects, Africa’s poverty and helplessness versus AIDS and children mortality.

Yoav Shamir’s Checkpoint (2003) ends with a 4 minute sequence of absolute darkness in the outskirts of West Bank’s Ramallah. Local civilians are stopped by Israeli soldiers at the entrance to their town and are compelled to spend a cold winter night waiting for a permit to pass. In the darkness which eliminates any possible visuals we hear plaintive voices of both soldiers and civilians wandering when will this nightmare end.
It seems to me significant that the empty screen of the Iranian documentary is interested in checking and extending the limits of spectator’s patience and imagination, while the Israeli documentary reflects on the very concrete impatience of Arabs and Jews caught in the trap of occupation.

The abstract questions which were asked in the 1960s, often formal and academic, even if motivated by ‘class struggle in the field of cinema’, return half a century later in very concrete, existential contexts. The spaces are unseen, but real. Denver (Colorado) of Stan Brakhage and Paris of Godard banished concrete spaces from their Dog Star Man and Gay Savoir for the sake of poetical or ideological abstractions. These non-spaces are now recovered and revitalized in Masaka and in Ramallah despite the fact that they remain unseen.

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**Carrington, André**

**WALKING IN PLACE**

**COSMOPOLITAN MASCULINITIES ON KEHINDE WILEY’S WORLD STAGE**

All the world’s a stage; what happens to this notion and the space it invokes when we repopulate it with bodies that have historically been the subjects of entertainment, sociological fascination, and surveillance rather than the fine arts? A critical view of the preoccupations of Western art history grounds Nigerian American portraitist Kehinde Wiley’s interventions into painting, photography, and fashion. I argue that Wiley’s paintings across several exhibitions linked by the title The World Stage reconceptualize urban spaces across borders by interpolating the idealized settings of modern portraiture traditions with models he meets walking city streets. His surreal renderings of the male body and intricately patterned backgrounds transform the studio and gallery to evoke overlapping diasporic and regional spaces at the margins of dominant racial and gender ideologies. Known for his larger-than-life works that recast Renaissance and Baroque status portraits with young men of African descent, Wiley keenly juxtaposes his models’ quotidian performances of urban self-fashioning with monumental forms from Europe and North America as well as postcolonial Africa, Cultural Revolution-era China, and contemporary Brazil and South Asia in order to craft a “world stage” amenable to his idiosyncratic ideals of beauty. In pursuit of a cosmopolitan aesthetic, I argue, Wiley’s portraiture seeks the histories of globalization inscribed in the dominant forms he invokes while interrogating the exoticizing gaze that has characterized the representation of his subjects. Appraisals of Wiley’s work have projected his itinerary onto the legacies of the black dandy, black Atlantic, and Global Africa. In order to articulate a new mapping of the cityscapes and bodyscapes that inform The World Stage, including an original treatment of Wiley’s most recent project The World Stage: India/Sri Lanka, I argue for an interdisciplinary approach shaped by urban studies, Critical Race theory, art history, and gender/sexuality studies.

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**Chen Qi**

**THE PHYSIOGNOMY OF BODY AND THE PHYSIOGNOMY OF NATURE**

In Chinese classical literature, the physiognomy of nature is always employed as a reference to the physical description of characters, especially the famous mountains and rivers. *Wuyue chaogong* (The lineament of face is like Five Mountains), for example, is an auspicious mark for one person with such physiognomic feature, which usually suggests a good end. It is indeed influenced by the concept of the divination of physiognomy, that is, the character and the destination of one person can be revealed from the facial or corporal features. The idea is related closely with Chinese classical philosophy in which there is a key concept--- Tianren Heyi, which contains three points: first, there is an oneness of man and nature in man’s body; second, there is a harmony between the nature and the emotion and morality of man; third, Man and nature is correspondent with each other. Based on this, physiognomy relies much on the knowledge of physiognomy of nature. On one hand, the
appearance that people have is imagined as a place and is evaluated with the feature of the places; on the other hand, the place in which people are is miniaturized and is reflected honestly by the body. The article seeks to exam how the geographic features as physiognomic property are employed in describing people’s appearance in order to represent their personality and fate in literature; and to explore the philosophic foundation of the physiognomy, from which one can find out the basic attitude of the people to the space in Chinese traditional culture.

Corby, James

**DOMESTIC SPACES IN UNHOMELY PLACES**

*Oikos and Ethics in McCarthy’s The Road*

Spatially, Cormac McCarthy’s *The Road* is starkly simple. There are three closely interdependent spaces which structure the narrative and allow for the staging of an exploration of memory, childhood and a compelling but largely indeterminate ethical demand. These are the road itself, the ocean and a series of chanced upon domestic spaces. The road is hostile and exposed, an entirely public realm that offers no refuge or relief; the ocean is an indeterminate space upon which the protagonists can project their equally indeterminate hopes of rescue; the domestic spaces, constituting perhaps the most significant chronotope of the three, are nest-like spaces providing shelter, warmth and nourishment. This paper sets out to explore the protagonists’ relation with memory-inducing and impermanent domestic spaces, set precariously in the bleak, posthuman landscape of the road. Particular attention will be paid to how this experience of ‘minimal dwelling’, and its repeated abandonment in favour of the road, responds to and sustains an ethical demand. It will be argued, contra Aristotle, that it is precisely the detachment from that which is *oikeion* (appropriate, familiar, homely) in the simultaneous recognition and loss of *oikos*, an experience rendering one abject (*phaulos*) and ‘hearthless’, that constitutes the originary spatial heterogeneity of ethical subjectivity.

Cunha, Mariana

**LANDSCAPE AND PERFORMANCE**

*Framing the Desert and the Migrant Body*

The aim of this paper is to problematise the tension between narrative and aesthetic choices in the construction of desert landscapes in Brazilian cinema, by examining the articulation between image and sound, and body, time and space in cinema. Taking the film *Suely in the Sky* (*O céu de Suely*, Karim Ainouz, 2006) as a case in point, I investigate the role of the landscape in the film, and propose a conceptualisation of cinematic landscape which stems from the concept of landscape in art and in geography, but which takes into account the very specificities of the cinematic apparatus. I will engage particularly with the landscape of the *sertão* in the semi-arid Brazilian Northeast, as a space of migration and movement. Thus, this paper will problematise this historical association between the *sertão* and mobility in the aesthetic and narrative construction of films set in the *sertão*, by analysing the articulations of landscape and body as elements that reveal the poetics and politics surrounding the iconographies of the desert in Brazilian cinema.
Cuthbert, Nancy

VANCOUVER’S WOMEN’S MONUMENT
AFFIRMING MEANING THROUGH PLACE

In a small park in Vancouver’s Downtown Eastside, Canada’s poorest neighborhood and one associated nation-wide with urban decay, drug addiction and crime, stands a quiet monument known as Marker of Change. It was installed in 1997 as a national feminist memorial to the fourteen women murdered by a gunman on December 6, 1989 at the University of Montreal. The seven-year project was highly controversial; place became a divisive issue, as did the proposed inscription, which many perceived as anti-male. The location chosen brought the Monument Committee, a group of college educated, middle class white feminists, into conflict with women who lived and worked in the Downtown Eastside. Many in the latter group were of First Nations ancestry – committed to feminism, but regarding it as inseparable from their struggles against poverty and racism.

My paper examines the controversy with particular regard to place. The relevance of arguments made by Downtown Eastside residents and aid workers has been graphically demonstrated during the past decade. Today, passersby who stop to reflect on the monument’s meaning must also be struck by its location, reminded of the sixty-nine local women who became known in the national media as “the missing women of Vancouver.” Tragically, many have since been identified as victims of a convicted serial killer. Unlike the university students murdered in Montreal, most of the missing Vancouver women were prostitutes and drug addicts, and it is unlikely a permanent memorial will ever be built for them. Expanding on Derrida’s ideas on mourning, incorporating political theories of antagonism advanced by Laclau and Mouffe, and drawing from Huysen’s writings on “memory sites,” I argue that one feature of a successful public artwork is its ability to accommodate new meanings with the passage of time. For Vancouver’s Marker of Change, that task has definitely been set.

Daris, Gabriella

MOTHER EARTH MEDIATIONS
TURNING LANDSCAPES INTO BODYSCAPES, IN THE WORK OF ANA MENDIETA

Cuban-American artist, Ana Mendieta, is known for her earth-sculpture-performances. There, she enters into a dialogue with the natural world, where her earthly corporeal discourse acts as a way of reconnecting with her Cuban cultural and geographical identity. Mendieta is using nature as a place where dwelling, camouflaging, and inhabitation are ways for her to manifest that nature is an extension of her body, a home, or exactly that; that she is part of that nature, and aren’t we all? Nature is for her a protective costume against society; is for her a platform where to play hide and seek, and her absence, like silence, is used as an ontological way of corporeal discourse.

How does one turn landscapes into bodyscapes? How does one gender nature? And is nature part of us, or are we part of nature? This paper is going to investigate the ways artist, Ana Mendieta, uses her body as a mould to produce spaces and all that these spaces represent. I will discuss her exploration of the possibilities of the body as a tool for production, as opposed to that of the body being the art object. Given the nature of the female producer and the female form of the mould used for the formation of these earth-sculptures, I will look upon the sexualization of these landscapes turned-into bodyscapes. Last but not least, the masculine, colonizing gaze will be discussed in contrast to the female absent body, which by having-been-there, leaves impressions, in the form of traces, to be captured by her camera.
Davidts, Wouter

BARNETT NEWMAN AND THE DECLARATION OF SPACE

“One thing that I am involved in about painting,” abstract painter Barnett Neman told David Sylvester in an interview in 1972, “is that the painting should give man a sense of place: that he knows he’s there, so he’s aware of himself.” The artist’s main aim was to ensure that an onlooker became aware of his bodily presence and gained a sense of his “own scale,” when standing in front of one of his large colorfield paintings.

Yet one of the most famous yet puzzling photographs of Newman show the artist and an unidentified woman standing in front of the painting Cathedra in his studio in New York in 1958, nearly touching the painting’s surface with their noses. Seven years earlier, the press release of his second show at the Betty Parsons Gallery had already read: “There is a tendency to look at large pictures from a distance. The large pictures in this exhibition are intended to be seen from a short distance.”

In my paper I will focus on this rather perplexing picture and the two dominant yet conflicting readings the artist’s photograph and statement have jointly proferred: the claim of a sublime encounter on the one hand and the assertion of a self-conscious perception on the other. Whereas the first posits that Newman’s vast color fields offer “a portal into an immense void,” projecting as it were a “palpable, sense of space” (Auping), the second argues that the carefully positioned vertical zips “dismiss altogether [the issue of] the structure figure/ground” and thus obliterate all spatial depth (Bois).

I will question the common assumption that Newman effectively privileged the phenomenological presence of the spectator. Departing from his many radical yet at times seemingly contradictory statements about space, place and scale, I will argue that the artist first and foremost developed a proto-conceptual understanding of (the representation of) space in painting, and in art in general. “I don’t manipulate or play with space,” the artist stated in 1962, “I declare it.”


Demgenski, Philipp

SPACES OF QINGDAO
NEGOTIATING MEMORY AND MODERNITY IN URBAN CHINA

Through the lens of spatial vestiges of colonial times in the former colonial town centre of the city of Qingdao, eastern Shandong Province, in this paper I set out to address the question as to what role the memory of the city’s colonial past plays in the construction of the contemporary identity of Qingdao. Owing to its multifaceted colonial history, its diverse architectural artefacts as well as its advantageous geographical location, Qingdao has become an economically flourishing seaport city,
embodying exoticism and internationalism, and also entertaining an advanced and thriving tourist industry. Urban development in the old part of town has been characterised by the preservation of a sense of tradition and history on the one hand, and the creation of Chinese-style urbanism that is in line with the country’s quest for modernity on the other. This paper looks at the appropriation and utilisation of public and private as well as monumental and vernacular city spaces by the government and tourist industry, and by local residents. I am looking to examine how meaningful spaces are being produced and reproduced, what role public and individual memories play in this process and how modernity and memory are being negotiated.

Dietl, Cora

IMAGINING HELL
INSIGHTS INTO A SPACE THAT NO ONE HAS EVER SEEN

Throughout medieval literature, poets attempted to describe hell, a space highly relevant on a Christian horizon, but per definition totally unknown. Theology’s attempts to comfort the believers’ souls and to diminish the fear of hell by claiming the existence of a purgatory, even amplified the need to imagine different spaces beyond the reach of human intellect. The most famous depiction of hell can certainly be found in Dante’s “Commedia Divina”. The paper, however, will concentrate on less famous German texts depicting hell, such as the anonymous 11th century narration “Himmel und Hölle” or the 12th century “Tundalus”. The main focus will be laid on the use of literary patterns and the blending of antique mythology, central European heathen traditions and Christian theology in describing an unknown space. A major question in the analysis of the texts will be, how the imagined space serves at kindling fear and at supporting a didactic message.

Dobraszczyk, Paul

RUIN FROM BELOW
MAPPING LONDON’S SUBTERRANEAN NIGHTMARES

Films bear an implicit relation with cartography: according to Tom Conley, a film, like a map, creates an image that takes hold of ‘the imagination of its spectators … [and] encourages its public to think of the world in concert with its own articulation of space’. Thus far, much writing about cartography and cinema has been concerned with an almost obsessive search for ‘real’ locations in films or, in the case of Conley, an analysis of the place of real maps in films. In this paper, I adopt a different approach and focus on spatial representation within film, using my own ‘maps’ of these fictional spaces. I focus on two films that use underground London as their theme: Death Line (1972); and Creep, a loose remake, released in 2005. Films that employ the underground, particularly spaces of travel such as the London Underground, create a distinct geographical world that has a close affinity with cinema itself: in the London Underground, space is abolished and turned into time (the time it takes for the train to pass from dark tunnel to light station). Yet, this absence of space paradoxically makes it more immanent – an imaginative space shot through with narrative potential. Indeed, the films I explore also turn the banal experience of the Underground – that of everyday travel – into a more complex one, in which the spaces of the Underground return as spaces of horror. The mapping of those spaces reveals how the imagined city relates to its physical counterpart, tracing a spatial experience of the Underground that is usually absent in the workaday city.
Donner, Julia

GARDEN PLANS AS UTOPIAN PICTURES OF A DESIRED REALITY

My research is concerned with home gardens and their formation in Finland at the turn of the twentieth century. I am exploring my topic by looking at two different bodies of material: the garden of Aino Sibelius (1870-1969) and the garden writing of Jenny Elfving (1871-1950).

The paper will examine a series of garden plans “for the smallholders’ gardens” Jenny Elfving edited and published in 1913 [Puutarhasuunnitelmia pienviljelijöille, 1913, Otava, Helsinki]. The collection consists of 41 plans for 22 sites, ranging from a small cottage to a villa. The plans were drawn by Jenny Elfving herself, her students at Järvenlinna gardening school, gardener J. K. Kornman and pomologist B. V. Heikel. The collection is accompanied by an explanatory text and lists of plants.

Gardens are concentrated landscapes that are seen as representative of prevailing ideas of nature, the right social order and the good life. The notion of gardening as a tool for improving the people was widely propagated in Finland in the last decades of the 19th century. Elfving’s plans for smallholders’ gardens were utopian in form in relation to the Finnish rural reality and seem to represent the upper classes’ ideas of an educational environment. Analyzed in their context, the plans open up on several levels: botanically, stylistically, socially, and visually. In my paper I ask how the question of class was embedded in the plans both visually and in the content of them (the choice and arrangement of plants, shrubs and trees and certain garden elements as gazebos, the vegetable patch, flowerbeds and lawns), as well as in the accompanying text.

Donszelmann, Bernice

DRUMMING ORDER

De Certeau describes urban space as organized by an ‘ensemble of possibilities and interdictions’, by boundaries, walls, and thoroughfares which the urban user actualizes in a variety of ways. It is, as such, a specific coded spatial order. In Francis Alys’ video work Railings (Fitzroy Square) 2004 he records himself moving around the interior perimeter of the affluent Fitzroy Square in London with wooden drumstick in hand beating a rhythm on the black railings that front its facades. The work can be understood as a critical, bodily intervention into the interdictive, propietal function of the facades of Fitzroy Square’s architecture. In the paper I will argue that in Railings Alys re-enacts, within a public, urban context, a form of interaction with his physical surroundings that is akin to that of a child – a child’s pre-reflexive initiation of a bodily and acoustic relation to space is central to his or her appropriation of those surroundings, to making them his or her own ‘world’. This will be developed, firstly, via Henri Lefebvre’s theoretical articulation of the concept of ‘gestural space’ and, secondly, through Deleuze and Guattari’s analysis of the territorializing work of the ‘refrain’. For Lefebvre gestural space is a corporeal means by which space comes to be produced and reproduced. The implication of iteration inherent in the concept introduces the idea that this gestural production of space might be understood as performative. In Deleuze and Guattari’s analysis of the child’s or the bird’s song, the acoustic refrain is a fragile means of establishing order in the midst of chaos. Or, in the case of Alys, the refrain establishes a counter-order, the possibility of an alternative coding of space. Acoustic marks do not respect given boundaries but establish an order – the beginnings of a world – through their own minimal acoustic cohesion.
Duindam, David

URBAN MEMORY: IMAGING THE PAST
THE FAÇADE OF THE HOLLANDSCHE SCHOUWBURG IN AMSTERDAM

Urban space provides a palimpsest stage for the performance of collective memory. It is not coincidence that Maurice Halbwachs starts his seminal work *On Collective Memory* (1950) with a description of visiting London. How are collective memory and the city connected?

Recalling the past is both a constative and performative act (Winter 2010). Collective memory depends on individual acts of memory (Bal 1999). My paper examines the performative nature of the relationship between the subject, urban space and urban memory. The case study is the façade of the *Hollandsche Schouwburg* in Amsterdam, a prewar theater, deportation-center for the Jews of the Netherlands in WWII, and currently a memorial-museum dedicated to the Shoah.

How does the city interact with its visitors (Benjamin 2002)? There is a generic structure that enables the subject to “imagine” a city he has not visited before (Halbwachs 1950; Gins&Arakawa 2002). The façade of a building offers a virtual manual of how to “utilize” it (signs, architectural styles), but the urban subject can divert from these suggestions. These “affordances” (Gibson 1979; Hutchby 2001) of how to interact with urban space are manifold and extend beyond the original intention of the city-planner (de Certeau 1984).

The *Hollandsche Schouwburg* offers a surfeit of historical, collective and often individual memory. Urban memory both creates and is produced by the interaction between the passer-by and urban space. This urban memory is thus fundamentally performative.

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Edenheim, Sara

LOST AND (NEVER EVER) FOUND
THE QUEER ARCHIVE-OF-FEELINGS AND ITS HISTORICAL PROPRIETY

This article is an investigation into the archive and historical methodology. The paper investigates the implications of queer theorist Lee Edelman’s Lacanian influenced take on the sinhom (“sinthomosexual”). What does negativity (in its Lacanian sense) indicate in the field of history? Is it the untouchable past *per se* (as opposed to written history) and, if so, what does this place called the archive really consist of? This problematization is put in relation to literary queer scholars Cvetkovich’s and Halberstam’s call for a “queer archive of feelings” and the art exhibition *Lost and Found – Queering the Archive*. This queer(ed) archive is described as a unique and radical queer *activism* while the traditional archive is scorned as excluding queer and/or feelings.

As most historians are well aware of, however, an archive is always founded with the future in mind. Even though most archives do not exist for the historian, they have a bureaucratic function directed towards guaranteeing a “recollection” of a certain institutional organization and societal status quo. Since this quest can also be discerned in Cvetkovich, et al, as well as in many other queer circumstances concerning temporality, I propose that a radical (non-)historiography is necessary where neither the future, nor history, can serve as legitimate ontologies for political claims.
Ek, Auli

**MINDSCAPES OF IMPRISONED MARRIAGES**  
**MEMOIRS OF PRISONERS’ WIVES**

With 2.3 million prisoners in the United States, the genre of prison-related narratives is growing. One of the emerging genres is memoirs written by prisoners’ wives.

The memoirs of prisoners’ wives are interesting in that their central characters are not the memoirists themselves but their incarcerated husbands. With their intimate partners in prison, the women write about their struggle to adjust their identities to accommodate the spatial and temporal restraints their husbands’ incarceration forces upon them. It seems that the life “outside” becomes irrelevant, not worth writing about. Prisoners’ wives analyze their lives and identities as if they were anthropologists studying strange cultures with bizarre rites, while simultaneously trying to come to terms with the knowledge that the prison visits that violate their bodies and minds are their lives now.

Like autobiographies written by prisoners themselves, the memoirs of prisoners’ wives are narratives of time and space. Women constantly live in an “in-between” space: they organize their lives around the visits to meet their incarcerated husbands, both mentally and physically constantly commute between their homes and prisons. Time allowed for visits is limited, there is little or no physical contact, and the cramped visitor spaces are under constant surveillance. Therefore, the central questions in the memoirs are, “How can anybody live like this?” “How can I live like this?”

The three memoirs I analyze negotiate the mindscape of imprisoned relationships in ways that demonstrate both their creativity and pursuit of mental stability. As attempts to normalize the strange and bizarre, the authors use other forms of art as therapy: one by “owning” her husband as the central element of her poetry, another by painting dark prison-themed paintings to express and alleviate her anger, and yet another by distorting her traumatic relationship by turning parts of her memoir into a romance-novel.

Evangelista, Stefano

**‘THE DAUGHTER OF TOO MANY FATHERS’**  
**OSCAR WILDE’S SALOMÉ AND THE PERVERSE COSMOPOLITAN BODYSCAPE**

This paper addresses the notion of bodyscape, taking as its example the composition, production and early reception of Oscar Wilde’s *Salomé* (1891). As is well known, *Salomé*, written in French by the Francophile Wilde during one of his many stays in Paris in the 1890s, was banned from the English stage and was first publicly produced in London only in 1931. *Salomé* resists straightforward spatial understanding: it is a literary work written in French by an Anglo-Irish author, which achieved international notoriety in its German translation and operatic setting, and was performed in front of audiences in Helsinki (and numerous other European capitals) before it could be shown in London. I am interested in the way in which this cosmopolitan work tests our understanding of the relationship between national identity and literary tradition, respectively rooted in the body and in language. *Salomé* occupies an indeterminate space between the English and French traditions, a cosmopolitan space that Wilde deliberately tried to create both for this work and, more broadly, for himself as an author in the 1890s.

My interpretation of the play takes as its starting point an attack by a British reviewer who, writing in the *Pall Mall Gazette* in 1893, described *Salomé* (the drama rather than its heroine) as being ‘the daughter of too many fathers. She is a victim of heredity. Her bones want strength, her flesh wants vitality, her blood is polluted. There is no pulse of passion on her.’ In this way the anonymous critic referred to Wilde’s extensive borrowings from French authors but also, at the same time, recast the cosmopolitan text (the product of ‘too many’ influences) as a monstrous bodyscape. Staring from
here, I plan to look at how early critics tried to situate the text in space and how, in so doing, they gendered and sexualised its cosmopolitanism. The body becomes a crucial site of hermeneutical conflict in the early reception of *Salomé*. The cosmopolitanism of *Salomé* and of its author – the attempt to create textual and authorial spaces ‘in-between’ recognised special categories – is inscribed by critics onto the body, negatively, as a site of perversion.

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Evans, Bryce  
**GENDER AND THE DUBLIN CITYSCAPE**  
**THE LEGACY OF GABRIEL HAYES**

No artist who shaped so much of the modern Dublin cityscape has been overlooked to the extent that Gabriel Hayes has been. Hayes was unique in the conservative Ireland of the 1930s, 40s, 50s and 60s. A female visual artist working in a patriarchal society dominated by bishops and paternalist politicians, her construction of the Irish capital as a postcolonial, gendered public city is still visible today. Yet her public role and artistic legacy remains unacknowledged in modern Ireland.

Hayes scandalised the Irish establishment of the day due to her sex. Consequently she has been suppressed, remaining anonymous in popular memory and Irish art history. Much of Hayes work involved the sculpting of murals of muscle-bound male Celtic Gods onto newly independent Ireland’s public buildings. From high up on vertiginous scaffolds around Dublin city, she created the singular aesthetics of Irish independence and cultural resurgence. Paradoxically, her work established a macho corporeality in the Soviet realist mode – one which overlooked the female, its creative genius. This visually rich paper tells the untold story of Gabriel Hayes’ Dublin cityscape and her bodyscapes, situating her work within the broader historical and postcolonial paradigm of independent Ireland.

This paper is based on research carried out for a forthcoming book, *The Other Lemass*, to be published in August 2011.

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Faisst, Julia  
**SITES OF (NEO-)SLAVERY**

Fictional depictions of the spaces and places of slave quarters and plantation homes are often read as narratives of controlled labor, the abuse of power, and harm done to body and mind. But could the plantation, beyond being considered a site of colonialism and imperialism, be also described as a locale of transcultural and transracial contact—giving rise to a distinctly modern form of cosmopolitanism that emerges between the members of the various races that inhabit it?

Expanding on Samirah Kawash’s assertion that “the metaphor of the color line itself is not biological, but spatial... [marking] architectural or geographical boundaries, and social distinctions and divisions,” I propose to read a number of selected literary and visual representations of slavery architecture in the United States (including slave quarters and the plantation home) as such sites of unequal power relations, but also as spaces of permeability, locales of transcultural and multiracial contact, and even cosmopolitanism. Examples will include novels from roughly the past 30 years, by Toni Morrison (*Beloved, A Mercy*), Charles Johnson (*Oxherding Tale*), and Ishmael Reed (*Flight to Canada*).

I will read those texts alongside social history of plantation homes and slave quarters (Gwendolyn Wright, John Michael Vlach) in order to address questions of the interrelation between architecture and social order. Besides, I will draw on new theories of a politically engaged cosmopolitanism (Pheng Cheah) to show how the imagination of architectural cosmopolitanism is used as an aesthetic and political strategy, and rethink the color line as a mobile and transformative site of multi-

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racialism and permeability, where voices from various continents and races are given—physically and stylistically—equal space, creating an ethically engaged cosmopolitan world. This, however, will need some probing by looking at the contemporary context of neo-slavery and the ideology of the so-called “Romance of the South” that is propagated to this day, for example during tours of former slave plantations in the Deep South.

This paper is part of a larger project on literary and visual representations of ethnically built environments in the United States, telling the cultural history of building, in habiting, and reconstructing the nation from an ethnic viewpoint—the vantage point of the margins, of migrants, nomads, rootless, even homeless who search for a home and/or settlement and aim to reconstruct their lives.

Finch, Jason

THE DISCURSIVE CONSTRUCTION OF THE LONDON SLUM, 1800-60

The relationship between literature and real place remains under-theorised. But, as J.E. Malpas has argued, all human experience is in a primordial way ‘placed’ – it not only happens somewhere, but is also structured by that somewhere – and literature is a unique record of human experience. People both construct and are constructed by places.

This paper develops my interest in the imaginative place known as the ‘slums’ in the industrial era. (In 2009 I presented “The Case of the London Slum” at the London conference “Narrative Dominions”). It asks how researchers in literary studies should incorporate the notion of the ‘Right to the City’ developed by David Harvey from Henri Lefebvre. The slum, Mike Davis has argued, is the characteristic and massively proliferating urban form of the twenty-first century. The word slum was coined in early nineteenth century London: in one sense, these were the first slums.

Thorough geographic and social investigation of London’s slums hardly got underway until after 1860, and writers on the topic today accordingly turn again and again to sources from the period 1880-1910. Still, Victorian slums are often associated with Charles Dickens’s earlier grotesque and unforgettable descriptions of them. Beyond Dickens, there is a lesser-known literary history of the Regency and Early Victorian London slum, one which spans names such as Thomas De Quincey and Charles Kingsley and various doomed pockets of the city.

The Victorian slum needs reclaiming, its vanished inhabitants given back their right to the streets of London. Dickens and others like him who ventured into the slums from outside have created an image which subsequent generations made into a reality, but we need to get beyond Dickensian views in order to see what the world in which the notion of the slum was coined was really like.

Fält, Katja

BODIES WITHOUT HANDS, “PEEPING TOMS” AND “HUMAN MONSTERS” REPRESENTATIONS OF THE HUMAN BODY AMONG THE CONSTRUCTION WORKER PAINTINGS IN THE MEDIEVAL DIOCESE OF TURKU

The medieval church was a lived social and liturgical space imbued with bodies – divine, (corpo)real, sculpted and painted. As the congregation was physically present in the ecclesiastic space, so were the visualised bodies equally present in material form in that same space.

My paper examines how the human body is represented in the so-called medieval construction worker paintings in the diocese of Turku. The hypothesis concerning the makers of these paintings has taken the standpoint that they may have been church builders. Hence, their manner of executing images was different and sometimes very simple, possibly due to the lack of adequate
training. The construction worker paintings are usually dated to the fifteenth and early sixteenth centuries. Among the heterogeneous visual material the human body is represented frequently. As the construction worker paintings are diverse, so are the visualisations of the different bodies. There is variation in the technical execution as some bodies have been painted with only few brush strokes while others can be relatively detailed and expressive. The bodily and other attributes used in order to create a functioning bodyscape also differ from armless humans to humans in action. There are static bodies, fighting bodies, saintly bodies, and bodies that seem to be part of the ornament. In some cases the configuration of the body can be obscure, semi-human or almost monstrous.

The concepts of body, space, and place are approached from different angles. The painted bodies inside the ecclesiastic space – and sometimes outside of it – inhabited a place of their own, and perhaps also a space of their own. The ecclesiastic space was also inhabited by the living and moving bodies of the people who looked at and maybe responded to the visualisations of the painted bodies around them.

Ganito, Tânia

REPRESENTATIONS OF THE BODY AS A SILENCESCAPE IN CONTEMPORARY CHINESE ART

Silenced memories require articulation and integration, no matter what dimensions they aim to emphasise, and just gain more vivid meanings when they are, in fact, evoked and shared. When those memories containing strange traces of the past that remained unspoken for a long time, turn into narratives through visual mediations, they can actually be transformed into powerful acts of critical memory. Such acts of critical memory allow for alternative and somehow sanctioned versions of past events and experiences to be inscribed in mnemonic landscapes.

Drawing on some of the works by contemporary Chinese artist Zhang Xiaogang, I intend to focus on the body as a silencescape. I take as a starting point the argument that the body not only presents itself as a complex cultural construction and a place of memory and testimony where the unspoken records remain awakened through quiet gestures and movements that are transmitted over several generations, but it is also represented as a surface mutilated by pain, loss and trauma, as well as a landscape of performance and imagination.

Gibas, Petr

THE CITY OF PEOPLE AND COAL
STABILITY AND CHANGE OF A (POST)SOCIALIST IMAGINARY CITYSCAPE

The city of Ostrava, once termed the city of people and coal, has both during and after socialism been one of the major industrial cities of the Czech Republic. Socialist visual representations of various urban settings and urban life in Ostrava showed a happy (urban) life of the future taking place in the present and Ostrava was visualised as an embodiment of progress towards bright future facilitated by industrialization and consequent changes to cityscape. However, immediately after the fall of communism and in relation to societal and economic transformation, industrial landscape (and industry more generally) suddenly started to be neglected and debased. It has been just in recent years that industrial ruins and industrial landscape started to attract attention – of photographers, general public and in the end also of municipalities. Ostrava seems now to start reclaiming its industrial past.

In the paper, I explore the cityscape of the city of people and coal as it is (re)presented in various photographic books and other visual material about Ostrava from the socialist times as well as from after the transformation. My aim is to identify the key constitutive elements of the official socialist imaginary urban spatiality of the city, to contrast it to more ambiguous contemporary
representations of alternative cityscapes captured by art photographers (Kolář, Štreit), and to question its relation to the development of a post-socialist imaginary of Ostrava (as it was evidenced e.g. during the candidature of Ostrava for the European City of Culture). Since industrial sites and themes figure prominently within all the representations, I am particularly interested in the ways they are incorporated within the (imaginary) cityscape and how their role and meaning changes over time.

Henriksen, Line

HAUNTED HOMES
GENDER, BODY, AND AFFECT IN POINT OF VIEW HORROR

The ghost is yet again haunting the Western imagination. Documentary-style TV-series based on 'ghost-hunting' are increasing in popularity, and the ghost story has found its way back into the horror genre – and thus into stories about inhabiting the postmodern, technologically advanced home.

But why is the postmodern home, with all its advanced technologies such as laptops, internet connection, mobile phones, and electrical lights still haunted? And what does it mean for the postmodern, gendered subject to inhabit these technologically advanced, yet oddly haunted spaces?

I wish to discuss these questions by offering an analysis of some of the recent Point of View horror films. A POW-horror film is characterized by being filmed using only a hand held camera, which plays an explicit part in the narrative. Technology and haunting is thus intertwined in creating postmodern spaces, which the subject struggles to both inhabit and represent.

In my discussion I will be drawing heavily on the work of the American feminist Donna Haraway as well as the Italian/Australian/Dutch feminist philosopher Rosi Braidotti. Both Haraway and Braidotti are part of what one might call a 'corporeal feminism' that uses theories on corporeality and affect to discuss and, hopefully, improve the postmodern, gendered subject’s abilities to find positions/spaces from whence it can speak and be heard. My question is: can the haunted and technologically mediated spaces of POW-horror play a part in the renegotiation of the gendered, corporeal subjects of postmodernity?

Hiltunen, Kaisa

DECORATIVE BROODING
MELANCHOLY MINDSCAPES IN OLLI SAARELA’S THE YEAR OF THE WOLF

Finnish film director Olli Saarela’s film The Year of the Wolf (2007) is analyzed through the concepts melancholy and landscape, both understood in a broad sense. The film alludes to various discourses of melancholy such as melancholy as an affliction of the learned and melancholy as an experience of loss and fear. The main protagonist, a female student of literature, suffers from epilepsy, according to Aristotelians a disease caused by melancholy. She falls in love with another melancholy figure, her literature teacher.

It is argued that instead of actually dealing with these discourses of melancholy the film is interested in what might be called aesthetic melancholy (Arto Haapala & Emily Brady 2003) or “the aesthetic appeal of melancholy”(Jacky Bowring 2008). The film gives melancholy an elaborate audiovisual form. More than anything else it finds beauty in melancholy.

The places and spaces presented in the film belong first and foremost to a subjective reality. Emotions are projected onto the external reality resulting in what might be called mindscapes or “mindscreens” (Bruce A. Kawin). An important setting for the story is the old buildings of the
University of Helsinki in the classical part of the city around Helsinki Cathedral. However, the city functions here not as an actual historical place but rather as an extension of the characters’ subjectivities. The brooding protagonists are surrounded by classical architecture and sad-looking statues suggesting chiasmatic (Maurice Merleau-Ponty) linkages between persons and their surroundings. The female protagonist’s epileptic attacks are visualized in nightmarish, yet romantic, scenes in which her fear of death is symbolized by water and a figure of a wolf.

Fear and hope, the two central emotions the film deals with, are examined through references to Baudelaire’s poetry that the teacher lectures about. A connection is built between Baudelaire’s ideas regarding horizontals and verticals and the protagonists’ inner struggles. The vertical direction is visualized by camera movements and camera angles by alternating bird’s eye views and views from below. This movement can be interpreted as dialectic between a lower realm associated with darkness, disease, fear, loneliness and death and an upper realm associated with light, health, knowledge, love and life.

Staircases, windows and other elements of the surroundings are used to express the reflective, melancholy mood of the characters. Light, colour and optical distortions are some of the means used to create a subjective reality.

Saarela’s film departs from the generally more realistic depiction of place in Finnish cinema. In this presentation I analyze how places and views function as emotional landscapes in The Year of the Wolf in the framework of film theory, theories of melancholy and phenomenology. This paper is part of a post doctoral research project New Finnish Cinema and Landscapes of Melancholy.

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**Hollsten, Anna**

**PLACE AND ENVIRONMENTAL CRISIS IN AUTOBIOGRAPHICAL POETRY**

(VÄINÖ KIRSTINÄ, TALO MAALLA/A HOUSE IN THE COUNTRY)

My paper will explore the theme of literary places from an ecocritical viewpoint, focusing on an autobiographical collection of verse named Talo maalla (A house in the country), published in 1969 by the Finnish modernist poet Väinö Kirstinä.

I am interested in poetry in which the environmental crisis is thematized through a place intimately related to the writer. The autobiographicality of Kirstinä’s collection Talo maalla is revealed in an afterword by the writer. According to the afterword the poems are connected to a house the writer bought in 1968 in Puutikkala, a country village in southern Finland. In addition, the writer sheds light on the theme of environmental crisis by stating how he originally planned to entitle his collection Sen minkä menetämme (What we shall lose). The theme of transitoriness linked to ecological crisis is present in several of the nature poems in the collection. In my paper I shall analyze what devices are used to address the theme of ecological crisis in the nature poems.

Additionally, I shall discuss the relation between autobiographicality, referentiality and ecological thematics in Kirstinä’s collection. To describe the subject’s relation to place I use the concepts sense of place introduced by Seamus Heaney and topophilia presented by Yi-Fu Tuan. I shall argue that referentiality in poetry is due to intensify the ecological message. My hypothesis is that the reader becomes more deeply engaged in the environmental problems alluded to in a poem if the writer refers to a real place he/she has a close connection to instead of an anonymous place.
Ibl, Päivi

THE GRAPHIC TRADITIONS OF THE NASCA
PARALLELISM OF LANDSCAPE, TASKSCAPE AND MEMORYSCAPE?

The prehistoric geoglyphs of Nasca in southern Peru constitute a significant cultural landscape, which has drawn the attention of scholars since 1940’s. The array of hypothesis about the functions and meanings of the Nasca geoglyphs can be classified into five major categories: astronomy or time count; ritual/practical walking or communication; water supply or geo-hydrological information; kinship marking or division of labor and (religious) ceremonies. Being associated with central socio-cultural practices like (agricultural) economy, religion, social relations (hierarchies) and time count/calendar, the interpretations fit within the frameworks of conceptual meaning (Hodder 1992) and/or taskscape (Ingold 1993). Recently, scholars have increasingly taken into account the rich material culture of the Nasca in relation with social practices. The underlying hypothesis is that the social practices of the geoglyph manufacturers are manifested and reflected not only through the Nasca lines but also via Nasca art. Vaughn (2005, 2009) has demonstrated the importance of the ceramic iconography as a communicative and ideological means in Nasca society, referring to it with the term “materialized ideology”. The Nasca geoglyphs in their specific spatial setting seem to form a coherent cultural text yet the question remains: how do they parallel with other local (picto)graphic traditions? The principal aim of this paper is to point out and specify the interconnectedness between the Nasca geoglyphs and the Nasca ceramic tradition. By analyzing the Nasca landscape monuments in relation to Nasca ceramic artifacts, it will be possible, on the one hand side, to recognize the ways how the distinct (picto)graphic traditions intersect, and, on the other, correlate them to the (ethno)historical, archaeological and anthropological data in the meaning-making process (semiosis) of the Nasca.

Immonen, Visa

MEMORYSCAPE FOR MODERNITY
TWO 20TH-CENTURY RESTORATIONS OF TURKU CATHEDRAL

Restoration, conservation and reparation of monuments can be considered as interventions into cultural heritage in order to preserve and shape it for the future, but they are also episodes through which modernity is brought forth. Turku Cathedral is the only medieval cathedral in Finland and accordingly called the ‘national shrine’, and in the course of the 20th century, it has undergone two major restorations in 1923–1928 and 1976–1979. Both projects attracted a lot of public attention, and the planning as well as their results created various responses. The restored Turku Cathedral was reinaugurated in June 1929 with great festivities, including the 700th anniversary of the founding of Turku, and the very first Turku Fair. Significantly, the Fair was an event in which architectural Functionalism and Alvar Aalto as well as Erik Bryggman made their final breakthrough in Finland. The modern experience is even more embedded into the restorations. In fact, while the explicit goals of the two projects are defined in terms of authencity and historical faithfulness, at the same time they constituted spaces for experiencing the modern. Despite the lightness and univiasiveness, or the scholarly orientation of the both projects, the analysis of their plans, outcomes and public reactions show how the ways of understanding and experiencing the modern have changed in fifty years. Moreover, the literary reactions to their results often take a form of walking through the cathedral and experiencing it as an affective and aesthetic space defining the modern and national condition. Hence the restorations of the medieval cathedral are fundamentally entangled with modernisation and the modern experience.
Isomaa, Saija

SEA SHORE AS A LANDSCAPE AND MINDSCAPE IN NINETEENTH-CENTURY EMANCIPATORY WORKS

Indiana, the protagonist of George Sand’s first novel Indiana (1832), is a 19-year old creole girl who is unhappily married to an old, retired general. After moving to Ile Bourbon and experiencing a violent marital conflict, she finds her only happy yet distressing moments in watching the waves of the Indian Ocean and dreaming of flying either back to Paris or to another, imaginary land beyond the sea. In such moments, her bosom heaves with impatient longing and she has the horrifying expression of joy on her face, seeming to manifest all the symptoms of madness (Indiana, chapter xxiv). As the narrator of the novel remarks, she cherishes nothing but a chimera; escaping her circumstances proves to be difficult.

Indiana is not the only nineteenth-century female character living in a marriage of convenience and lingering on sea shore hoping for change. For instance, Henrik Ibsen’s play Lady from the sea (1888) portrays the life of Ellida, a woman who has married for convenience but hesitates in her choice of husband after a mystical stranger from the sea, her love from youth, comes to claim her. As in the case of Indiana, the sea shore becomes both a landscape and a mindscape. It is an actual setting on the borderline of the elements but also a mental state of hesitation between the ordinary and bounded existence in a marriage of convenience and the free yet unpredictable and potentially dangerous life with a passionate lover.

The motif occurs with variations also in Finnish literature, for example in the Finnish national epic Kalevala (1849) in which the young Aino escapes from an arranged marriage to reach the sea shore and drowns in the sea. Also in Juhani Aho’s novel Papin rouva (The Wife of a Clergyman, 1893) the unhappily married Elli spends her days on the shore of a lake, dreaming of a better world beyond it and waiting for a savior who could take her there. The mental state of an unhappily married melancholic woman finds its equivalent in the conflictual landscape of a shore where two contradictory elements meet.

Johansson, Hanna

SPHERES, SPACES AND VISUALITIES OF LANDSCAPE VIDEO INSTALLATIONS

For Walter Benjamin the feverish spatial experience of the city but also the immersive experience of the cinema are examples of the reality produced by modern mass culture. Whereas urban life and consumption have brought on a crisis in normal perception, accelerated time and fragmented space, film for Benjamin also has a sort of healing power. Film allows the tempo to be slowed down, and it can create synthetic realities, where the images disrupted by the modern world can be reassembled. The age of the film theatres was also an age of other microspheres like arcades, winter gardens, landscape panoramas where the modern collective consciousness could escape.

In my presentation I will focus on the potentiality of cinematic experience of space and landscape in contemporary film/video installation art. I will argue that by showing critical reflections of the modern technological era, video installations are able to destabilize our understanding of representation, space and body.

I approach the topic by analyzing recent installation works made by the Finnish artist Lauri Astala, but will also use examples from other contemporary artists. I especially want to focus on the multispherical experience that video installations can create, where one becomes aware of the shared, vulnerable and multiple spatial conditions we live in. I will apply to my analysis ideas from the German philosopher Peter Sloterdijk’s ‘spherology’, in which the central purpose is to restore the shared and spatial being to humanity after the modern age of individualism and spacelessness.
I argue that Astala’s video installations have a potentiality to develop Benjamin’s critical thinking of modernity. Through the ability to employ the spatial qualities of the image and the visual qualities of space they succeed in joining the microsphere of the experience of being-in-the world with the cosmological macrosphere.

Jung, Frauke

THE BODY(S) IN THE CITY
FEARING THE NATION IN DEFOE’S A JOURNAL OF THE PLAGUE YEAR

In the early 18th century Britain, scientifically new understandings of emotions was instrumental for re-imagining nationhood. Emotions had previously been understood as body “motions” dictated by the four humours. Nathan Bailey’s *Universal Etymological English Dictionary* (1721), describes emotion as “a violent motion of the mind”. The emotion that will form the focus of this paper is fear; the space transformed by this emotion is the image of the (national) body, embodied in Britain’s capital city, London.

Daniel Defoe critically examined the emotion of fear in his *A Journal of the Plague Year* (1722), a fictitious diary of the 1665 outbreak of the plague in London. *A Journal* uses innovative narrative devices to describe an almost organic interaction between the city of London, the people of London, the simultaneous spreading of news and of infection. Key images are the city and of the body. Metaphoric imaginations of the city and nation are conflated with the reality of disease-ridden bodies of the plague victims. The vivid 18th century re-imagining of a 17th century disaster is a core text for examining contemporary ideas of urban space, emotions and community.

Defoe’s imagined spaces - the textual space, the human body, the social networks— are all projected onto the map of London. Paradoxically, Defoe’s spatial description of disease and destruction is simultaneously one of remembrance and re-construction – of an older, lost cityscape and body of identity, destroyed by fire in 1666. The paper will aim to explain how Defoe’s text uncovers imagined, emotionally linked, spaces as the locations of nationhood in the very act of imagining the destruction of the place at the heart of the nation: London.

Jäntti, Saara

MADNESS AND MIGRATION IN THE AUTOBIOGRAPHICAL WRITINGS OF JANET FRAME AND BESSIE HEAD

Madness and its treatment shape the subjects’ sense of – and location in – space. Migration, in turn, may radically affect the subject’s mind. Drawing on feminist and postcolonial theory, this presentation discusses the multiple ways in which madness and migration are interwoven in the autobiographical writings of the New Zealand writer Janet Frame (1924-2004) and the Southern African Bessie Head (1937-1986).

Janet Frame’s novel *Faces in the Water* was based on her experience and observations during her incarceration in two mental hospitals in New Zealand in the 1940s and 1950s. It discusses the affects of confinement on the patients in terms of, for example, nostalgia and describes their efforts to establish home-spaces within the hospital. In Frame’s own auto/biography, the experience of incarceration and the resulting label had both legal and social consequences. They prompted her departure from New Zealand to Europe and shaped both her reputation as a writer and her travel plans.

In Bessie Head’s biography and writing, especially in *A Question of Power*, her forced migration from the Apartheid-ridden South Africa to Botswana is the background against which the mental turmoil or madness sets out. The experience of mental turmoil can be seen both as a result of the social
madness of her (past) place of dwelling and a space within which the relationship to this past is negotiated. The turmoil itself takes place simultaneously with her efforts to settle in a new community.

In both authors’ writing, madness and migration form a backdrop for the negotiation of complicated belongings. Writing is the space where identity/subjectivities shaped and where past and future places are imagined and remembered. These spaces shape the subjects’ memory, acts of living in the present, and their projects for the future.

Kacmaz Erk, Gul

IMAGINING IRISH CITYSCAPES

Looking at its representations is a distinct way of understanding cities. Several Irish and non-Irish directors have made films in or in-between Dublin and Belfast, and looked at the territory with a viewpoint different from that of an architect or a planner. While architects try to understand cityscape to improve it (through design) filmmakers do the same to criticise it. It can be argued that designers try to make things better; artists try to make them more explicit. This alternative understanding of urban space in films, or in other means of representation, may be a tool for architects.

Film offers a constructed urban experience, suggesting the city to be a local network composed of nodes and non-physical/perceptual links, rather than a centre and the margin. The ‘zoning’ taken by granted by the architect is unlike the one portrayed by the director who frames the differences of places in a non-linear manner (as in the Kuleshov effect). In this way, film may be a tool to shift the gaze from the bird’s-eye view to the eye level to create ‘a unified perceptual image of the city’, in Christine Boyer’s words, with its building façades, streets, and squares. The experienced hypersurface of the city is two-dimensional neither in fiction nor in reality.

To benefit from the ‘representational images’ of a city to build its portrait, the study explores Dublin and Belfast as imagined in contemporary cinema. The research is based on Lance Daly’s Kisses (2008) and Terry Loane’s Mickybo & Me (2004) both of which frame Irish cities through the eyes of children. Specific urban elements, including walls, doors, houses, pubs, streets, and bridges are analysed to understand the nature of the network of the city composed of nodes and their connections. Urban images are imagined and then framed creating constructed places.

Kikas, Katre

IN THE FOOTSTEPS OF KALEVIPOEG

(RE)LOCATING LEGENDARY PLACES IN THE SOVIET ESTONIA.

One of the characteristics of the Estonian national epic Kalevipoeg (1862) is its special relationship with Estonian landscape. As most of the folk stories related to the hero Kalevipoeg are etiological legends, the events in the epic are highly localized and the epic as a whole can be considered as a narrative map of Estonia. The ideological importance of the hero acquired a fresh meaning in the year 1933 when the monument depicting Kalevipoeg was erected, dedicated to people killed in the Estonian War of Independence (1918-1920) – we can say that in this act the polyvocality of different places related to Kalevipoeg were replaced with the monolody of the monument.

In my presentation I am going to analyze yet another layer of the relationship between Kalevipoeg and landscape – the process that followed the removal of the monument by Soviet authorities in March 1950. The removal did not mean that Kalevipoeg as such was considered inappropriate to Soviet regime but it was the interpretation embedded into the monument that needed revision. The process that I referred to was triggered by a desicion to publish an academic collection of legends.
about Kalevipoeg. One of the preparatory works undertaken was visiting, mapping and describing the places connected to legends. This work was done by the folklore students of Tartu University and the journals of the students are the case material of my presentation.

In these journals we can see the quite paradoxical position of these students. Though the work they did was considered ideologically important, they still lacked any kind of official support: they did not have access to exact maps, nor could they visit places that were located in restricted border zones; often their work was considered suspicious by local people.

Kivirinta, Marja-Terttu

A SUFFERING FEMALE GENIUS

The paper, connected with art history and a PhD thesis in progress, focuses on the chiasmic encounter that moves from bodyscapes to memoryscapes, from the representation of an artist to its place in nation building.

Helene Schjerfbeck (1862–1946) was 50 years old at her second breakthrough. As her paintings were after a break on show in 1910’s critics were surprised looking at the new modern style. They wondered if “old” Schjerfbeck was really alive. The art field was male, critics were men and the concept of the artist masculine. In Finland there were a slowly growing art market with galleries and publicity for art. Quite few female artists were successful at the market. Schjerfbeck was evaluated interesting. She lived away from Helsinki, in Hyvinkää, and in 1917 a young art dealer Gösta Stenman organized her first solo show in his gallery. He took the initiatives to publish an exhibition catalogue and a monograph about Schjerfbeck. The texts were written by forester Einar Reuter whose opinions based on discussions and correspondence with her as well as his views on modern art, especially on the modern artist as a suffering genius.

My point is that she was thought to refuse her gender and sexuality when fulfilling the role reserved for an artist. In Hyvinkää, far from the centre of art politics, Schjerfbeck concentrated to renew her painting. The critics wrote of her through images of a hermit. The myth of the genius was strengthened with the hip disease she had got as a child. The conclusion of the paper is that the bodily representation of Schjerfbeck in a round-shouldered figure was written slowly into the narratives constructing national art history.

Klapuri, Tintti

TO MOSCOW! TO MOSCOW! TO MOSCOW!
SOCIAL FUNCTIONS OF TIMESPACES IN CHEKHOV

Spaces and places are of special importance in Anton Chekhov’s (1860–1904) work. Opposed to the provincial towns, described as eventless and degrading chronotopes, the characters’ memories of the past and their expectations for the future embrace other timespaces that often appear for them as places of real belonging. The invisible Moscow in *Three Sisters* (*Tri sestry*, 1901) is the most obvious example of this kind of Chekhovian mindscape.

In the proposed paper, I will focus on the distinctive social functions of the diverse timespaces in Chekhov’s short fiction, drama, and non-fiction.

I will approach these functions from three angles. First, I will introduce some ways in which provincial chronotopes are in Chekhov represented as relating to petit bourgeois worldview. Second, I will focus on nostalgic longing and its social undercurrents by explicating how Chekhov employs the image of Moscow as a way for the impoverished upper classes and intelligentsia to obtain their lost social and cultural capital. Finally, I will discuss the sentiments of exile in Chekhov and show that it is
not only in Chekhov’s fiction where the imagined spaces and places adhere to social functions. In the sociological report Sakhalin Island (Ostrov Sakhalin, 1895), Chekhov pays particular attention to the nostalgic and melancholic longing of both the convicts and the penal colony staff for their native European Russia.

Kokoula, Xenia

POLITICS OF BODY AND SPACE IN A. GRAY’S LANARK

Alasdair Gray’s Lanark, a novel written in and, partly, about Glasgow has been largely considered as an urban novel and used as an example of studying how literature shapes the understanding of a certain place1. However, the diversity of the narrative techniques and the ontological multiplicity in a text whose descriptions as dystopian and postmodern are not entirely satisfying, justify alternative critical approaches. A reading of the novel focusing on space and the bodies inhabiting it, rather than the locus (Glasgow) and its people (Scots) is here attempted. The methodology follows Barbara Christian’s advice (as appropriated by Judith Butler) to consider the text as a place where (spatial) theory takes place. The aim is to find out how political structures interact with the production of space and the social construction of the body, which in turn may lead to a better understanding of post war theory on space and body politics.

Going beyond the division of the novel in a realistic part (books 1 & 2) taking place in Glasgow and a fantasy part (books 3 & 4) taking place mostly in Unthank, Glasgow’s dystopian twin, this analysis will not focus on these two different worlds but rather on the spaces depicted. Studying the superimposed political structures and the appropriation of these spaces by the embodied individuals helps the reader to distinguish these spaces and understand their discursive and social production.

As in most examples of dystopian fiction Gray engages extensively in a depiction of political authority, albeit going beyond parody or mystification. The superimposed political structure is not a single, hierarchical entity, but it dissolves into a multiplicity of highly localized institutions with overlapping or even conflicting responsibilities. These keep shifting places and premises, change names and form short-dated alliances and rivalries. If we are to understand them as the elements of a state (as the author himself groups them under the term creature), we should then speak of a decentralized state of multiple authorities in a constant process of transformation.

Accordingly, the space produced within this political structure is highly heterogeneous, split in distinct territories where the different authorities are exercising their control. These territories can be categorized into dystopia, non-places and heterotopia. Some of what constitutes the state/creature is situated within the symbolically saturated space of Unthank. The heterotopia is defined as a space of otherness, situated outside the city of Unthank, with an alternative social order, an own authority and an own measurement of time. Intermediate non-places, with no authority bound on their territory and no measurement of time connect these clearly identified localities. Time becomes something more than simply a means of separating space; the measurement of time is an instrument to impose authority upon a territory, thus producing its social space.

In this fragmented space the relation of the embodied individual with its surroundings can be understood as a succession of enclosure, appropriation, entrapment and attempts to escape; disturbingly though the escape exits are also formed as spaces of enclosure2. Identified from the authorities through the marks of a disease, the main character is threatened to be engulfed by it as it spreads upon his body. Fleeing from the dystopian environment, which causes this disease, he is engulfed through a mouth-formed opening into the non-place leading to the adjacent heterotopia. He tries to appropriate this place, only to find himself entrapped in it, then flees passing through another non-place. Other male or female characters stigmatized by diseases take similar paths in a
struggle to appropriate space; a struggle that can be summed up as spatial enclosure ruptured through moments of fleeing.

Following the course of the fictional characters through the different spaces, as well as their encounters, or direct involvement with the different political authorities reveals much more than Alasdair Gray’s own urban surroundings. Such a reading of the novel puts the embodied individuals in the center of processes of spatial production unfolding within a political framework.

Alasdair Gray’s illustrations for an intended film based on Lanark.
Source: http://www.alasdairgray.co.uk/Lanark/a.htm

Kolbuszewska, Zofia Halina

NEOBAROQUE SPACE OF THE WUNDERKAMMER ISLAND IN THE PIANO TUNER OF EARTHQUAKES BY QUAY BROTHERS

This paper seeks to explore the Moebius-strip-like neobaroque spaces of the kunstkammer in the Quay Brothers’ film The Piano Tuner of Earthquakes. These spaces map the microcosm of the protagonists’ psyche entrapped in the automatons to be found on the island—in themselves small kunstkammern—onto the macrocosm of the world conceived of as a gigantic wunderkammer.

While the concepts of Wunder- and kunstkammern bespeak the way the early modern science represented to itself the western civilisation’s relationship to nature, the notion of neobaroque transcends the historical specificity of its emergence in seventeenth-century Europe. Neobaroque is informed by historical and philosophical problems inherent in Euro-American modernity. It is the aesthetic and strategy of growth, change, proliferation, excess, and disruption emerging from a tension between centripetal forces of central power controlling the periphery and centrifugal forces evinced in expressions of local specificity, imagination and invention; between major and minor strategies.

What seems to have escaped the attention of critics and interpreters of the film so far is the fact that The Piano Tuner of Earthquakes can be considered to share striking affinities with Francis Bacon’s New Atlantis. On the other hand, owing to its allusions to automatons, grottos and laboratories the film takes up and interrogates the theme of the wunder- and kunstkammer understood as an instrument and allegory of the early modern knowledge production and its gradual subjugation of nature. The character of Droz is an allusion to the famous automaton-maker, a demiurge-like figure, who seems to turn the Baconian vision informed by trust in science and progress to a dystopian horror. The island of Droz in the film represents the landscape of the realized, performed kunstkammer where the movement of automatons takes place along the circular trajectory of perpetual return, while the mechanistic perfection defeats inspired art, chance, affection and the flow of time; where the internal landscapes of memory are trapped within automatons’ mechanisms of repetition. Thus the Baconian paradise of scientific progress turns into the hell of stasis, while the demiurge never progresses further than the sixth automaton. The island itself becomes a wunderkammer model of the modern melancholy world.
Kontturi, Katve-Kaisa

AFFECTIVE ‘REMEMBRANCE’ OF GROWING-UP
MOLECULAR MEMORY, RELICS AND CONTEMPORARY PAINTING

This paper revolves around an affective remembrance prompted by Madridborn, Finland-based painter Susana Nevado’s installation piece D21 (2002). The work comprises of fifteen mixed media paintings based on photographs Nevado took when her daughter’s milk teeth were shedding off, and a vitrine displaying the teeth on a crimson velvet cushion. Together, the materially abundant, multilayerly worked paintings and cracking, decaying teeth in their box create a rich, multisensory composition that appeals strongly to the senses.

Drawing on feminist philosopher Rosi Braidotti’s (Transpositions, 2006) concept of ‘molecular memory’ I make a case for materiality of art in dismantling the dominant memory of linear and logocentric subject. In Braidotti’s Deleuze-Guattarian scheme, molar memory works through the necessity to conform to and identify with existing laws, histories and sociocultural expectations. Molecular memory, for its part, is fluid, flowing, and unruly transgressive force; a nonhuman agency that “dislodges subject from a unified and centralized location (ibid., 167).”

Another juxtaposition that provides my paper with a fresh insight, is the difference between the Protestant and Catholic understandings of ‘what can art do?’. I will claim that cultural memoryscapes vary greatly between the two Christian image-traditions. Put concisely, while Protestant art merely instructs by narrating Biblical stories, thus being an illustration of the Word, Catholic art – paintings, sculptures, reliquaries – make things, they bleed, they heal, they have powers; they present rather than represent.

Intertwining the two stances, I will suggest that Nevado’s installation creates an affective ‘remembrance’ that instead of building on lack or melancholy that often characterize interpretations of losing one’s teeth, reinvents a self that is joyfully discontinuous: a self with an ability to balance between giving away and sustaining, enduring the inevitable change.

A detail of Susana Nevado’s D21 (2002)
Photograph (c) Susana Nevado

Kubicka, Halina

THIS PLACE IS A NIGHTMARE
FICTIONAL SPACE AS A METAPHOR OF HUMAN FEARS AND A PRODUCT OF ABNORMAL STATE OF MIND

Space presented in fiction (literature and film) – especially in popular fiction that is very formulaic and uses common archetypes and tropes – can be seen not only as a setting for characters actions but also as a meaningful image and a powerful metaphor. Fictional spaces and places reflect and embody human emotions – moreover they may become a symbol of various problems and may represent psychological and sociological themes. Popular fiction reshaping spatial images transforms them into a vivid metaphor of ours desires and anxieties. I would like to discuss that problem on the
basis of places and spaces presented in horror fiction – a genre that deals with humans greatest fears and phobias. Horror exposes and magnifies them – but first of all it gives them a tangible shape (very often spatial) to help us understand ours phobias and defeat them.

A haunted house figure becomes a central image here – usually it is seen as a supernatural phenomena, but I would like to see it rather as a metaphor of human fears: a symbol of ab-normal relationships and a symbol (and sometimes projection) of an ab-normal state of mind. We can also read this spatial image in a gender context, because haunted houses while dealing with images of disintegration of a family and a domestic space, seem to reflect mainly women’s fears. For some reasons, which I would like to discuss, these are women who are primarily presented as the prisoners and the victims of horror space.

In this approach horrific nature of haunted houses is the portrayal of various social pathologies – such as violence, aggression, psychological terror, alcoholism – or of the fear of them. Therefore formally unrealistic image of the space in fact reflects real problems and can be seen as a very important and meaningful image.

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**Kuusamo, Altti**

**SPACE BEHIND, GESTURES IN FRONT, MEMORIES IN MIND**  
**DENKRAUMVERLUST IN SELFPORTRAITS?**

Many times one has a feeling that self-portraits lack a sense of space, dramatic gestures, not to speak of the communication of ideas. A self-portrait as a field of autocommunication (supposed I to I -communication) is a curious representation in terms of space and place: the iconography of an artist may consist of the lack of those signs around the sitter which normally could make her/his “I-ness”. After some theoretical thoughts on space of the self-portrait with its curious gestural and special attributes my special interest is to think over Torger Enckell’s many self-portraits along his oeuvre. Especially I’ll concentrate on the changes that make Enckell finally – in his old years – a “round character”, to use E. M. Forster’s concept of his literary essays.

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**Kuusinen, Asta**

**ARTICULATING THE BODY AT THE U.S.-MEXICAN BORDERLANDS**

The amelioration of hybridity as a racial self-designation, as a political position, and as a paradigm of intellectual inquiry has revealed a vexing ambiguity about the “third space” of border crossings and transnational identities. Since Chicana writer Gloria Anzaldúa’s landmark publication, *Borderlands/La Frontera: The New Mestiza* (1987), the border has, however, played a central role in the evolution of artistic as well as academic configurations of Chicana/o self-identity.

My paper will elucidate the socio-political specificity of the U.S.-Mexico border and then focus on discussing the analogies between Anzaldúa’s literature and Chicana art photography in the representation of the border as a site of acute physical and mental pain, rather than that of an idealized cosmopolitan identity frequently celebrated, for example, by literary critics.

The following questions constitute the overarching theme of the paper. How does Anzaldúa’s concept “mestiza consciousness,” *la conciencia de la mestiza*, articulate the body politic of the Mexican American population in the U.S.? And, consequently, how does the conceptualization of Chicana/o subjectivity alter when we move from academic discourse into the space of art expression, which, presumably, tolerates more ambiguity of meaning due to its greater freedom to appropriate from various modes of representation?
Finally, the paper will point out the dearth of critical discussion on class in cultural studies, American studies and related fields, which continue to look primarily at race, ethnicity, and gender as the predominant categories of difference. I argue that for the Chicana artists discussed in this paper, it is intercultural, transnational and generational class solidarities, rather than ethno-racial differences/similarities as such, that organize the spatial articulations of identity politics.

Locatelli, Angela

THE LITERARY MYTH OF ‘RURAL ENGLAND’: IMAGINATIVE IDENTIFICATIONS AND THE SEMIOTIC CONSTRUCTION OF SPACE

Raymond Williams has brilliantly dealt with the social and historical implications of the definitions of The Country and the City. His 1973 study of the transformations of mercantile wealth into industrial capitalism and colonial imperialism is widely known, and his work is still often quoted in various disciplines as a starting point on the subject of urban and rural relationships. Williams tends to see English history as a crucial chapter in the history of Western capitalism, and to explain the vicissitudes and roles of “the country and the city” in terms of this macro-narrative.

More recently, Gerald MacLean, Donna Landry, Joseph P.Ward have aptly “re-visited” Raymond Williams’s seminal 1973 study and have argued that:

While country and city may continue to describe concrete and specific geographical places, they do so as relational constructs within the social production of space, with its movements of capital, labor and commodities. What Williams figured as an analytical dichotomy can be more satisfactorily grasped as a series of permeable boundaries.

I believe that the relationships between town and country should be perceived and discussed by focusing on what James G. Turner has aptly called “The Politics of Landscape”. In other words, I will suggest that artistic and literary definitions of “town” and “country” closely depend on historically specific ideologies, and that a sense of “place” is a complex phenomenon, which registers the effects of multiple cultural and material forces, i.e., that it is an effect of semiotization.

In particular, I will propose that the role which literature has played in the semiotic construction of space, i.e. in the imaginative identification of fields, woods and pastures as the very matrix of the Nation was central to the culturally mainstream ‘myth of rural England’, up to the early 20th Century, and to some extent, up to the present. Literature, perhaps more than anything else is responsible for the creation, and ideological reinforcement, of the perfect synonymity of “the country” and “The Country”. In this perspective, I will be dealing with several texts from the works of Francis Robert Kilvert, William Wordsworth, Thomas Hardy, Thomas Carlyle, Sir Herbert Read, and Thomas Babington Macaulay.

Lundström, Marie-Sofie

THE ALHAMBRA, A DREAM WORLD OF ORIENTAL OTHERNESS

Two travellers, the French romantic poet and novelist Théophile Gautier (1811-1872) and the Finnish naturalist painter Albert Edelfelt (1854-1905), both visited Granada in Andalucía in Southern Spain in the nineteenth century. The accounts of their encounter with the oriental splendour of the city, epitomized in the Alhambra-palace, are strikingly similar, although 40 years separate their travels. Gautier visited the city in 1840, while Edelfelt stayed there for only a few days in April 1881.

The aim of the presentation is to compare Gautier’s and Edelfelt’s experiences of the Alhambra by analysing their written accounts. Gautier published his Voyage en Espagne in 1843, a book that
might be labelled “Orientalist” because Gautier, throughout his journey, sought out the Arabic influence on Spanish culture. Like Gautier before him, Edelfelt’s Granada was Oriental. He was guided by Gautier’s travel account, and his impressions are expressed in his letters to his mother. Both travellers were filled with preconceptions about their destination, influenced by French Orientalist painters, who frequently used the interiors of the Alhambra as backgrounds in fantasy pictures. The Alhambra represented a dream world, which in many senses did not live up to the visitors’ expectations. As Gautier stated, the general appearance of the place in many ways falls short of the idea which one has formed of it in advance, comparing his preconception to an opera scene. Edelfelt, on his part, was deeply touched – despite some disappointments – by the splendour that met him in a labyrinth of fabulous beauty, rocking him into a dreamy state of mind. He felt “like an Oriental”, and advised his mother to employ the most flaming Oriental fantasy to create a picture of the palace and the landscape. Additionally, both travellers described their entry to the southern parts of the country as if they were entering a different world – Africa – and that they indeed were “no longer in Paris”.

Lundström, Kerstin

BUILDING CHURCHES AND BURNING DOWN CLOISTERS
CONSTRUCTING SACRED SPACE IN THE GERMAN EARLY MODERN PROSE NOVEL

As a product of a culture which is both determined by an overall Christian world order and at the same time crucial religious changes the German Early Modern prose novel depicts a fictional world that is infused by Christian faith in many ways. This pervasion of Christianity also shows in the settings; the spaces and places that are represented in the novel. The construction of sacred spaces like churches, cloisters, places of pilgrimage, caves, anchoritic woods etc. fulfil variable functions: first of all sacred spaces are a cultural reflection of the ubiquity of the Christian world view (Weltanschauung), secondly they function as metaphors for changes of cultural and religious values, e.g. such that were initiated by the Reformation. This paper aims to analyse and describe representations, constructions and transformations of sacred space in some exemplary German Early modern prose novels, such as Melusine, Die schöne Magelona, Fortunatus Simplicissimus etc.) By scrutinizing particularly the actions characters perform in relation to sacred spaces or places (building churches, becoming a member of a cloister or burning it down, experiencing a spiritual bond at a sacred place etc.) the different imagery of sacred space in the German Early Modern prose novel will be examined. Thereby, different ways of relating to sacred spaces – utopian, dystopian and heterotopian – will be discussed.

Lyttikäinen, Pirjo

"THERE IN THOUSANDS OF LAKES / THE STARS OF THE NIGHT GLIMMER"
WHAT ONE CAN DO WITH LAKES IN LITERATURE

Raising the question of the role of lakes as waterscapes in literature opens interesting perspectives into the history of Finnish literature. It is, primarily, in the national romantic and realist modes of literature that the particular geographic realities of a landscape matter, either as objects of nationalist enthusiasm or as settings for describing the life of the people. In this literature, the particular character of the Nordic lakes or a specific lake comes to the fore in detailed descriptions, even if these descriptions always carry symbolic and generalizing functions as well. When waterscapes like particular lakes gain preeminence as national symbols or elements of national identity, this enhances descriptions having idealizing tendencies and ideological connotations. As an important part of the "national" landscape which was presented as one of the objects of love to arouse national feelings, the Finnish lakes were seen in new ways. The romantic descriptions of nature try to capture the realistically particular and the national even if the general significance
given to these descriptions tends to always be the same: the exaltation of the national “treasures” in view of the arousal of patriotic passions. Beginning with realist and naturalist prose of 1880s, lakes often provide a more everyday setting for events, while this fiction still carries on the national symbolism.

My paper explores the ways in which lakes, often understood in contradistinction to other waterscapes, are constructed in literary descriptions to function as parts of various cultural or ideological discourses. The representational value of lakes for national literatures reflects the geography to a certain extent, but is by no means determined by it. It is quite a different question to determine the character of lakes described by literature, lakes as cultural and symbolic items, than to view cold geographical facts.

Lakes are never just lakes in literature: the “realities” in fiction are never explainable as mere reflections of some reality out there. There emerges a relationship of mutual dialog between the literature and cultural ideas about the country; literary representations create the reality they are believed to reflect. Through the accumulated cultural memory the lakes out there are seen differently. But it is equally important to ask how the characteristics of Finnish lakes influence the self-image of the nation defining its national landscape in terms of lake scenery. Finnish lakes tend to be small and their open waters confined in scope by numerous large and small islands, capes and sinuous coastlines. Silent forests surround them and their shores are strewn with well-worn rocks or dotted with small beaches, the whole suggesting a closed and cozy atmosphere rather than the immensity or boundlessness often associated with seascapes. The peaceful quality of lakes also contrasts with the dynamism of streams and rivers but at the same time connects lakes with smaller waters, with ponds and springs – topoi of classical literature. In contrast to dark ponds, however, light blue or silvery open waters characterize the lakes in literary descriptions. The Finnish authors who have contributed most to describing the lake district of Eastern Finland use these distinctions in their works.

MacKisack, Matthew
A CALL TO THE EYE OF THE MIND
(AN EXTRAORDINARY PHENOMENON OF POLARIZATION)

The poetic image of literary Romanticism is the locus of 'a radiant truth out of space and time' [Kermode]. In the Symbolist theatre those transcendental poetic images collide with the empirical, spatiotemporal contingencies of the stage: the diegesis of W B Yeats's At the Hawk's Well (1916) declares a 'call to the eye of the mind', inviting a projection of poetic images onto the mimetic mise-en-scene. The simultaneity creates, 'by comparison with the passive subject of the poem' – as Maurice Maeterlinck remarked of his own work - 'an extraordinary phenomenon of polarization'.

This polarization is that of the universal and particular, the general and specific, made to share the same space, to be compared in a 'unified, democratized, unininitated gaze' [Groys]. Foregrounded by fin-desiecle dramatic practice, it is repeated by the the 20th-century avant-gardes as they try to maintain the distance between the transcendental and the empirical, to keep 'antagonisms', in Adorno's terms, 'unresolved'. Thus the Conceptual artist Adrian Piper would see her work of the 1960s as successful 'insofar as it illuminated the contrast between abstract atemporality and the indexical, self-referential present'; Conceptual practices of the period repeatedly work through a model and problem which is basically (anti-)theatrical: the dissonance of poetic and empirical image.

Three implications are drawn from this. Firstly, the phenomenon is what maintains the utopian force of the poetic image: its radical difference from the empirical, its non-realization, its possibility, its atemporality. Secondly, remembering Maeterlinck's suggestion of a 'passive' reading subject, polarization instigates critical subjectivities, subjectivities actively and repeatedly forced to think between the transcendental and empirical. The last implication concludes the paper: the way that
these moments of critical subjectivity and interwined utopian valence actively advance a negatory and dialectical, rather immanent, epistemology.

Mayer, Joana

COVERT MEMORY-SCAPES
THE DISCURSIVE SHIFT OF LISBON’S RIVERSIDE AND THE MONUMENT TO THE DISCOVERIES

In 1940, when the Portuguese President of the Council of Ministers, António de Oliveira Salazar, and other government figures opened the Exposição do Mundo Português (Portuguese World Exhibition), the nation’s identity was depicted through an assemblage of discursive strategies which performatized the Estado Novo’s (New State) political and cultural narratives.

Planted in the city’s riverside, this event re-shaped this location through monuments, reproductions and cultural programmes, altogether symbolic constructions contributing to legitimize the dictatorship’s ideology, and to rally the community around the creation of a collective historical memory of the past.

The Padrão dos Descobrimentos (Monument to the Discoveries), was part of this discursive edifice. Erected to glorify the Discoveries era, the monument was a symbolic litany to the memory of a past verve. However, and contrary to the tradition of similar projects in Paris (1937) or New York (1939), this exhibition was planned over ephemeral buildings that should come down once their function ceased. This reinforced the Government’s scenic conception of the city to which this monument survived as a single exception. Despite, firstly built in iron and light cement, the Padrão dos Descobrimentos was re-erected twenty years later as a permanent construction.

This paper explores the instrumentalization of the “dialogic forgetting” policy (Assmann) regarding the Estado Novo by the new cultural functions attributed to the area where the Exposição do Mundo Português, and the Padrão dos Descobrimentos in particular, were implanted. We will examine the present semantic associations and functions of this city’s area and argue that it has undergone a discursive shift that situates it outside the ideological narrative that underlies the nation’s traumatic memory: the symbolic genesis of this reshapping and project, which was part of an imperialist cultural policy, seems to have been offstaged, contributing to a process of covert memory-scape.

McCaw, Neil

THE SERIAL KILLER AND THE ENGLISH NATIONAL LANDSCAPE

In the century and more since the emergence of detective/crime fiction as a coherent genre, a variety of writers have explored the interaction between place and criminality in an effort to establish their own national-cultural mythologies (Christie and an imagined Englishness, Chandler and a deconstructed Los Angeles etc.). In particular, and despite Conan Doyle’s later nineteenth-century indictment of the immorality of the countryside in his Sherlock Holmes stories, much of this interest has (whether consciously or unwittingly) focused on the nature of the ‘urban’ criminal, and the socio-cultural and psycho-geographical relationship between city-space and (im)morality. This includes, but is not confined to, the relations of modernity and criminality and the place of understandings of behavioural taboos in terms of how national identity comes to be constructed. This paper examines each of these dimensions focusing specifically on the representation of selected serial killers in contemporary English popular culture, arguing that the underlying rural longing within English national identity results in a common tendency to imagine extreme, heinous criminality in juxtaposition with a profoundly urban identity, wherein numerous assumptions are made about the nature of the industrialised nation and where the interaction between urbanity and human behaviour is seen to lead to a destabilising of the moral consensus. Ultimately, the notion of
the English serial killer comes to be viewed as symbiotic with a particular notion of modern urban life, as underlying English myths of (rural, pastoral) national identity are reconciled with the more discomforting, disturbing facets of contemporary life.

McCormack, Donna

THE DYSTOPIAN CLINIC
ORGAN BANKS AND LIVING DONORS IN THE UNIT AND NEVER LET ME GO

Medical and surgical practitioners insist that organ donation and transplantation are life-saving procedures, necessary for the survival of those on the brink of death. The clinical landscape is imagined to be one of well-being, healing and a shared sense of responsibility.

In contrast, both Kazuo Ishiguro’s Never Let Me Go and Ninni Holmqvist’s The Unit portray a bleak vision of the future state of biomedical interventions. Set in dystopian futuristic landscapes where the clinic controls who has the right to life and who has the right to save the lives of others, both novels capture a potential crisis in ethics. By creating a subcategory of the human, these novels represent how the human is currently being redefined through an economic and nationalist lens, where only certain people belong and where only some contributions count.

In the context of such dystopian body- and clinic-scapes, this paper explores how Never Let Me Go and The Unit weave intimate and intricate connections between colonial ideologies, transnational liberal economies and contemporary biomedical practices. The flesh is the site through, on and in which the state intervenes in order to save the lives of those who matter. Engaging with Judith Butler’s and Margrit Shildrick’s work on ethics and bodies, this paper argues that the heterosexual romance narrative is one possible way of rethinking contemporary bioethics. Heterosexual intimacy, which does not reinforce heteronormative nationalist demands, allows for both a reimagining of an ethics of the human and a forging of non-violent modes of coming together with others.

Miller, Kim

REGARDING HEROES
THE VISUAL GEOGRAPHIES OF SOUTH AFRICAN WOMEN’S ACTIVISM AGAINST APARTHEID

This paper considers the extent to which women’s participation in the struggle for democracy is represented and remembered, and in many cases forgotten, in South Africa’s post-apartheid public culture and commemorative sites. In her book Visual Culture and Public Memory in a Democratic South Africa, Annie Coombes remarks, “Women’s vital role in the overthrow of the apartheid state has been sorely neglected in favor of a more monolithic representation of the liberation movement” (Coombes, 107). This oversight is indeed significant, especially given that women were not silenced or marginalized during the liberation struggle, either as political actors or within visual culture.

In this paper I will consider Coombes’ claim in relation to a number of attempts at public memorial after apartheid, including sites that provide scant if any attention to the role of women despite their claims to tell the story of the struggle, as well as the handful of sites that are dedicated specifically to women.

For example, to date only two individual female resistance leaders have been honored with the creation of post-apartheid memorials: Charlotte Maxeke and Lilian Ngoyi. Yet unfortunately, both memorials (and thus the women’s stories) are excluded from the dozens of “struggle tours” that regularly take thousands of visitors through Soweto, and many local residents are surprisingly unaware of the memorials’ existence. Pretoria’s Monument to the Women of South Africa, honoring one of the most celebrated and successful political events in anti-apartheid history – the 1956 Women’s March -- is another notable attempt at memorializing women. Unfortunately, this
important commemorative site – the only one dedicated entirely to women’s political efforts – is effectively closed to the public. This paper will also discuss the Women’s Jail at the Constitutional Court. In addition to being an innovative, engaging, and effective site, the Women’s Jail is also the best existing response to the profound silence surrounding the memory of women’s prison experiences within post-apartheid public culture.

In each of these cases I consider the extent to which women’s contributions as participants in the struggle are made available to the public, and the messages these sites convey about the perceived importance of women’s political roles during – and directly after – apartheid. In closing I will argue that the general exclusion of women in post-apartheid commemorative sites not only has implications for the telling of history, but may very well affect women’s ability to in Cynthia Enloe’s words, “sustain an authentic political life in post-war periods” (71).

Moslund, Sten
SENSUOUS GEOGRAPHIES IN VIRGINIA WOOLF’S MRS DALLOWAY

This paper looks at the significance of spatiality, body and nature in a novel that is traditionally read as a novel of the mind, the city and time: Mrs Dalloway and its method of stream-of-consciousness. It shows how Woolf’s novel calls attention to all the different, simultaneous and overlapping modes of being-in-place: e.g. through ideas of place produced by socio-cultural discourses (gender, class, nation, etc) through bodily perception and sensations. A pivotal point is the role of Big Ben through which the paper unfolds the tension between a temporal organisation of life in the socio-cultural experience of place contrasted with a spatial organisation of life in the sensuous or bodily experience of place - or an abstract clock rhythm unstuck from natural space contrasted with both a lived time of instants and a bodily being connected with rhythms of natural space (weather, vegetation, tides, seasons). The paper points to a different experience of place in literature when we tune into the aesthetic and sensory dimensions of the work (place through the body, “sensuous geographies” outside the realm of discursive dimensions) as an alternative to interpretation (the analysis of meaning; place as a discursive construct or discursive geographies). In order for sensuous geographies to emerge, the reader needs to read with the body: e.g. to tune into the sensory presence of Big Ben in Woolf’s novel – its presence as mere sound, enveloping the characters in a synaesthetic soundscape as opposed to readings that interpret Big Ben as meaning, as a symbol that stands for something else, the latter causing the sensory dimensions of the work to recede. The paper touches on the predominant mode of displacement in the streams of thought of Woolf’s characters and contrasts this with modes of emplacement in the novel’s presencing of material place through streams of sensation, or bodily, sensuous experiences of place. The paper draws on theories by Gumbrecht, Casey, Heidegger, Deleuze, Lefebvre and Rodaway.

Ng, Chak-kwan
PARISIAN SCENES
THE EYELINE MATCH OF BAUDELAIRE AND GODARD

This paper attempts to draw comparisons between Baudelaire’s The Flowers of Evil and Godard’s Band of Outsiders to show how artistic creations, through their portrayals of cityscape and city dwellers, respond to modernity from the perspectives of the modernist and the postmodernist. Baudelaire’s poetry was set in 19th century Paris, which was already a highly developed city of modernization, urbanization and capitalism during his time; his poetry actually probed into the core of modern experience and his aesthetics was nurtured by both the attractive and repellent force of the city and its inhabitants. In his reading of Baudelaire, Walter Benjamin develops an insightful
cultural-political discussion on different aspects of the modern. Benjamin’s examination of Baudelaire will serve as the theoretical lens for this paper.

Godard’s *Band of Outsiders* is a cinematic construction of Paris in the 60s, strikingly shows different continuities of the themes that Benjamin noticed in Baudelaire. Paris, under Godard’s camera, is a vastly modernized and capitalized city where its dwellers experience speed and excitement, as well as horror and alienation. While Paris in Baudelaire’s poetry is phantasmal and spleenful, Paris in Godard’s film is playful but fatal; and yet both depict the city as simultaneously repulsive and irresistible.

Baudelaire’s poetry and Band of Outsiders show different reactions towards the changes brought by modern experience: while Baudelaire transforms shock experience into poetic experience and struggle between continuity and displacement, Godard uses play to respond to modern experience; nevertheless, despite such difference between the two, Godard’s film actually shows amazing inheritance of the themes in Baudelaire and responds to them in particular ways, leading to the observation that postmodernism is a continuation of modernism as much as a break from it.

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**Nyklova, Blanka**

**FEATURING TOILETS**

The gendering of space has long been in the spotlight of (not only) feminist geographers as it can be read both as a reflection of power relations and as a mediator of these (see e.g. Hille Koskela 1999). Toilet facilities available to the public have been studied as one of the most clear-cut examples of this gendering practice. Bathrooms are sometimes praised as rare sanctuaries for women in the frequently hostile public environment (e.g. Beverly Gordon 2003), but more often they are condemned for entrenching the male/female binary and for related discrimination and de facto exclusion of a range of subjectivities from the public space (e.g. Christine Overall 2007, Katherine Browne 2004).

The proposed paper will use the theoretical insights of both the mentioned approaches to analyse a selection of Czech (and also Czechoslovak) feature films shot during and after the communist period (from early 1950s to 2010). I will pay special attention to the role of scenes showing/using/constructing toilet facilities and providing them with specific meanings. These gendered imaginary spaces are often depicted as balancing between a site of safety, a hideaway of sorts and a place of physical or other attacks totally breaching the presumed privacy of the place laying bare the precariousness of this ‘border region’. Thus, a certain binary corresponding with the uncertainty of the allegedly private space in the public is created. To anchor the study in presence, I will compare the findings with my own experiential research of current Prague pubs’ restrooms conducted from October 2010 to May 2011.

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**Nørgaard, Palle**

**PRESENT AND MISSING PASTS IN SPANISH CULTURAL MEMORY**

In the last decade, spaces of the past and of collective memory related to events that took place during the Spanish Civil War and the Postwar Francoist Dictatorship have played an important part in the ongoing process of historical remembrance in Spain related to the debates surrounding the approval of The Historical Memory Law in the Spanish Congress in 2007.

In this cultural memory recuperation process in contemporary Spain, fictional and nonfictional discourses are intertwined in artistic expressions and personal testimonies are juxtaposed with places of historic semantic significance like ruins, memorials and with the excavations of the war related mass graves as expressions of cultural memory in documentary and journalistic discourse.
This paper will raise the questions, how do we understand this memory work related to both geographical and fictional spaces? Is it possible to analyze the significance of space in auto fiction and documentary discourse in the same way? And can we read the significance of space to both individual and cultural identities in the same theoretical perspective?

Memory discourses in post Francoist Spanish literature have linked the significance of localized space to both individual and cultural identities in various ways - in autobiographical writings, travel writing, historical novels and in new interdiscursive novels - as will be demonstrated.

Through theoretical notions of chronotopic and intertextual relations as well as autobiographical generic reflections, the question of the use of localized space in literature, fiction and nonfiction, and in collective memory work will be raised. Tentatively, space in the current memory discourse in Spain is commented in the same perspective.

Ockenström, Lauri

ICONES MAGICAE
MEDIEVAL ASTROLOGY AND IMAGES IN MAGICALLY CONSTRUCTED SPACE

According to a widespread assumption the medieval mind perceived all visible forms – both natural and artificial – as representatives of higher ideas dwelling in the transcendent realm. In many cases these visible symbols were considered as communicative instruments creating connections between earthly and celestial beings, or as baits caught by intelligible beings. This paper explores the means by which artificial images were thought to act in practical processes as parts of the universal sympathies and magically constructed spatial networks. I approach the topic through medieval and early modern astrological treatises (such as Thebit's De imaginibus, the Picatrix, and Marsilio Ficino’s De vita), which seem to reflect both popular beliefs and more learned theoretical presuppositions in revealing ways.

The power of magical images was usually based on the assumption of certain analogies and resemblances between an image and an object. The popular magic usually presumed certain “evident” but at the same time undetermined similarity between the image and the person to be enchanted, usually by means of a human figure. The learned tradition of astrological magic, instead, required more sophisticated and philosophically justified analogies between terrestrial, celestial and transcendent levels of the universe and, on the other hand, between macrocosm and microcosm. Through different modes of imitation the images served as active intermediaries channelling material, spiritual and mental influences between objects and different levels of the universe. In this sense the practice and theory of magical images contributed significantly to the medieval conceptions of space as an animated and spiritual organic entity.

Oksanen, Atte

ADDICTIVE CITYSCAPES
IMAGES OF ADDICTION AND LOU REED’S BERLIN

The cities have their mythology. One of the famous examples is perhaps the city of Berlin that has a rich mythology from The Weimar Republic and the Third Reich to the Cold War. During the Weimar Republic, Berlin was the city of eccentric art and liberal lifestyles, and modern drugs such as cocaine. Ever since Berlin has been considered a specific place for addiction. In this presentation, the images of addiction related to the city of Berlin are analyzed through the Berlin concept album by Lou Reed (published in 1973). Lou Reed’s Berlin is a dark metropolis, a mythologized place making allusions to Berlin of the 1920s with addicted Cabaret singers. In Berlin Lou Reed updated rock mythology. He chose an urban continental example as a setting for the tragedy, which involves addiction, domestic
violence and suicide by the female character Caroline. Lou Reed’s Berlin is analysed in the context of the Anglo-American mythology of Berlin. For example, Christopher Isherwood’s Berlin Stories (1946) and films such as Cabaret (1972) have affected the images of Berlin. Later in the 1970s Berlin became a home of addicted rock stars David Bowie and Iggy Pop who were attracted to the controversial past of Berlin. The cultural analysis underlines the affect power of places. Cityspaces have mythologies and such mythologies have pragmatic consequences. Myths are not only disseminated via media, but also materialised in the action.

Ozdamar, Seckin

NATIONAL MEMORY, NOSTALGIA AND THE CITY
THE PHOTOGRAPHS OF EARLY REPUBLICAN ANKARA

In this paper, I conceptualise a site of memory, the memory of ‘early republican period,’ that has had a particular place in the cultural remembrance of Turkey: Taking the construction of the new capital city Ankara as the symbol of this era and nation-building, I will examine the visual representations of the city by addressing the relationship between national memory and urban space. I use a cultural artifact, a select group of photographs of Ankara that were taken by a professional photographer hired by the government and were produced for national and foreign audience in 1930s, and show the Ankara imagery and the meanings attempted to be fixed in these representations. Focusing on the re-emergence of the same imagery in the 1990s as a response to the rise of political Islam in the country, I will examine how the image of the city in 1930s signified the nostalgia for the early republican period. In doing so, I will argue the ways in which the representations of space are utilized for both the politics of memory and politics of nostalgia in Turkey.

Palin, Tutta

IMAGINING PARIS

‘Paris’ is an extremely privileged, and highly commonplace topos in early Modernist visual art, functioning as a synecdoche of art itself. Yet it is, in its inherent playfulness, a truly intriguing and symptomatic image well suited for analysing the complex and shifting cultural distinctions between serious and popular, or high and low during this era. As a concrete place, the city of Paris was of course visited by many artists and tourists, while the image created in art journalism and the popular press lead its own, intensely mediated and re-mediated life. Overlapping notions of emotionality, femininity, and bonheur de vivre, joy of life, were an integral part of this dynamic. In this paper I will discuss a few detailed examples of the Parisian topos, drawing on my ongoing research on Finnish art of the inter-war period.

Paul, Pallavi

BOMBAY CHASING
THE ELUSIVE CORPOREALITY OF A CINEMATIC CITY

It’s a little past midnight, and a girl sits by a window hearing the sound of incessant rain. The cool night breeze makes her happy in the deepest part of her being. The breeze that rises up from the arms of a vast sea, the sea which embraces a magical city. She had fallen in love with this city many times over. She had fallen in love with the city, when it let her be. She had fallen in love, even when she hated it. It was too crowded, too quick, too muggy, away from home, away from the known, but all the while she was falling in love. Now she sits in a room full of packed bags and wonders if some loves ever leave you? and whether exorcism is always what one desires? - 8 August 2008, 1:15 am.
I wrote these lines in my dairy a few hours before leaving Bombay, where I had briefly stayed as a student. In revisiting them what becomes transparent is not only my naive infatuation with the city, but also an entire collage of handed down images of Bombay, which find their way into even the most intimate confessions and experiences of the city. This is the power of the idea of 'Bombay', constructed and reconstructed through tabloids, newspapers, personal archives, but most dynamically through cinema.

It is the idea of 'form' in the creation of discourses, which for me works as a fascinating register, on which to unravel the multiple cinematic, architectural, political experiences of Bombay. Both an imaginary place, as well as an empirical one. Bombay is the ultimate Indian Urban Myth. Seeped into millions of imaginations through the gauzy blue shadows of cinema halls.

In this piece I wish to trace the urban constructions of Bombay (now Mumbai), through the specific cinematic device of the 'Chase', and try to understand what it is about the mythic historical images of the city which make the 'chase' an appropriate way to understand the rhythms of space, time and emotion within it. These questions I would further situate within the larger debates about architecture, technology, urban waste, surveillance, city planning, historiography etcetera. I use chase sequences from two films, located firmly in the middle of both the sanitized multiplex moment of Bombay cinema, as well as in the winding alleys and pathways of the reject urban – Anurag Kashyap’s Black Friday and Danny Boyle’s Slumdog Millionaire. My attempt would be to try and keep pace with the multiple ideas they throw up about the post-liberalization, globalized and globalizing city of Bombay and its cinematic genealogy.

Pehkoranta, Anna

"THE HEART NEVER TRAVELS"
TIME, MOTION, AND MELANCHOLIC DESIRE IN CHUANG HUA AND FAE MYENNE NG

Chinese American writers Chuang Hua’s and Fae Myenne Ng’s works explore transnational, dislocated Asian American subjects at an intersection of ethnic/racial, gender, and sexual identities. The hybridity of their literary form reflecting the fragmentation and fluidity of identity formation in diasporic conditions, the novels portray their characters crossing borders on multiple levels – geographical, cultural, temporal, and psychological. Chuang’s modernist Crossings (1968), and Ng’s more recent Bone (1993) and Steer Toward Rock (2008) each convey a melancholic image of displaced desires: loved ones who are lost, beyond reach, unresponsive, or “wrong” in some other way. Loss, grief, and its pathological counterpart, melancholia, are present in the novels as an ongoing conflict between a narrative endeavor and bodily experience, both equally constitutive of human existence. Chuang’s and Ng’s characters are thus demarcating the boundaries of body and narration, which is reflected in the novels’ rich intermixture of narrative styles and techniques. Counterbalancing the language of loss, abjection, and melancholia, there is a strong tendency toward active self-reflection, ethical agency, and emancipation in these narratives. Transcending generic and stylistic boundaries, as well as those defining ethnicity/race, gender, and sexuality, they are transnational and diasporic works par excellence.

This paper investigates these thematic and narrative crossings and the uniquely organized interplay between the temporal and the spatial in Chuang’s and Ng’s narratives, placing particular emphasis on the dislocated self, sexuality, and melancholic desire in transnational cultural environments. Drawing, among others, from Anne Anlin Cheng’s (2001) articulation of racial melancholia or what she calls the “hypochondriacal response” to racial and cultural abjection, I suggest that these works approach sexuality and desire largely in terms of loss and melancholia. The abundance of images conveying temporal and spatial stagnation – images of falling, sinking, freezing, or “holding still” – can be attributed to the inability of the characters to let go of the past, indeed to let go of the lost object of love. My analysis focuses specifically on Chuang’s Crossings and Ng’s Steer Toward Rock; situated in the turbulent decade of the 1960’s, both novels are characterized by a haunting,
transnational love story, and a narrative structure that transcends conventional novelistic forms. By examining their dislocated Asian American subjects, transnational love affairs, and what could be termed “a melancholy of desire,” this paper concludes that both writers contribute to a specific aesthetic of displacement, in which identificatory and narrative boundaries alike are being contested and transgressed.

Pennon, Anne-Maria

BETWEEN SUBJECTIVE LANDSCAPE EXPERIENCE AND OBJECTIVE LANDSCAPE RENDERING

This paper discusses the relationship between landscape painting and geography in Düsseldorf in the nineteenth century. The rise of geography took place in the late eighteenth and early nineteenth century. One of the major changes was the transition from descriptive geography to modern geographic science. The understanding of the earth and its history expanded and, for instance, Neptunism was replaced by Vulcanism (or Plutonism) as a dominant intellectual theory. Moreover, a new model of thinking about the earth and its relationship to its human inhabitants came into being around 1800, whereby the interaction and interchange between man and the earth created a terrestrially embodied social reality. One of the founders of modern geographic science, Alexander von Humboldt, not only described nature and the earth, but emphasized, along with Johann Wolfgang Goethe, the experience of nature. Humboldt was interested in landscape aesthetics, and he insisted that art should constitute an essential part of a researcher’s world view.

During this era, artists in Düsseldorf took a great interest in geology, as a consequence of which they started to make painting trips to the nearby valley of Neandertal (Gesteins), as well as to the mountain ranges of Eifel and Harz in the 1820s. On these trips, it was considered essential truly experience the landscape, and the intention was to study and depict the topographic formations as accurately as possible. These studies, composed in the open-air, served as a prerequisite for the finished works, painted in the studio. The relationship between the studies and the finished works reflects the process of transition from nature to landscape. As the artists often composed the finished works from fragments of nature, the finished works also reflect the idea of imagined spaces and places.

Pfeiffer, Katharina

VENICE AND THE EGO

THE LAGOON CITY AS MEDIUM TO REFLECT ON PERSONAL IDENTITY IN PAUL MORAND’S VENISES (1971) AND MICHEL MOHRT’S LES DIMANCHES DE VENISE (1996)

Spaces and places surround us as well are within us. The French authors Paul Morand and Michel Mohrt base their works on this idea and link a description of Venice with parts of their autobiography. That is why you can remark an interaction between the historical development of Venice and the narrator’s life. In this process, Venice is filled with subjective-imaginary attributions. In addition to that some topoi, which have been related to the lagoon city for centuries, are seen in a new way. Venice is not anymore considered for example as the “city of death” but as an active place. As a consequence you have to distinguish between the literally represented Venice, the narrator’s inner Venice, other cities compared to Venice and the real existing city. In my paper I would like to focus on these intertwining “Venices” in each book.

Paul Morand’s “Venises” is said to be “the portrait of a man in 1000 Venices”. The lagoon city becomes the narrator’s confidante and answers instead of him so that Paul Morand can keep silent concerning the negative parts of his life when he supported Pétain and the Vichy regime. Venice changes as well as the narrator grow older. This reciprocity triggers reflections about his personality, his idea of the city and the real existing Venice.

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Michel Mohrt reflects in “Les dimanches de Venise” his personal past and his dream to be a famous painter. The writing about Venice, where he often painted, has the aim to make peace with himself that he is only a second class painter who loves his hobby.

“The place in them” permits Morand and Mohrt to write about their life related to Venice even if they could not be always in Italy. They compare their internal imaginary Venice with other places in the world so that they are able to write about themselves and periods when they were geographically far away from Venice.

Polvinen, Merja

ACTIVE PERCEPTION AND FICTIONAL WORLDS

This presentation will examine the visual experiences offered by literature in terms of current cognitive science and phenomenology. While visuality was for a time seen to be a naïve reaction to a fictional world – in contrast with the formal level of sound in poetry, for example – the way readers visualise during reading has turned out to be a key to a host of other central issues, such as the nature of the imagination, of fictionality, or our emotional engagement with fiction.

Some of the approaches to visuality and fiction build on the so-called ‘snapshot conception’ of what seeing is like: that out of disparate sensory information our brains create a representation of a unified, detailed visual field. The representational view to perception has led literary theorists to formulate views of the experience of fiction where a similar uninterrupted field of visual representation is postulated – a field which is constructed in the mind of the reader on the basis of textual information and then filled in with real-world knowledge.

With reference to a line of debate from literary critics Ellen J. Esrock and Elaine Scarry through to cognitive scientists such as Andy Clark and Alva Noë, this paper will discuss an alternative to the representationalist view. The theory of active perception argues that seeing consists of a ‘sense of access’ to the world – both to the bits that are visually apprehended at any single moment, and to the bits that will be accessible through action: moving the eye, the head, or even the whole body. Similarly, the reader’s sense of a complete fictional world might also be described not as a complete representation whose gaps have been filled by real-world knowledge, but as an (illusory) experience of being able to have sensory access to the fiction.

Pugh, Amy Hannah

NEGOTIATING NATURAL BOUNDARIES
CREATING THE GARDEN SPACE IN DOROTHY WORDSWORTH’S GRASMERE JOURNAL

The Wordsworth circle's love of landscape, and association with the English Lake District, has been well-documented over time, but something that has attracted rather less scholarly attention is the way in which William and Dorothy Wordsworth's private garden at Dove Cottage functions as a creative microcosm of this environment. Dorothy Wordsworth's Grasmere Journal (1800-1803) serves to emphasise her own specific connection with, and desire to recreate, the natural world, with her journal entries heavily dominated by references to gardening practices, alongside detailed observations of the flora of the local area. In particular, the act of transplanting wild flowers from the wholly natural soil of the local area into the created space of the garden, exposes the artistic and environmental tensions inherent in Dorothy Wordsworth's desire to create a 'natural', rather than artificial, garden space.

Andrew Cunningham (1996) argues that 'all gardens are spaces delimited, areas which man has artificially enclosed, with either a physical or visual boundary. The boundary is essential.' As such, I will argue that Dorothy Wordsworth's garden necessarily creates, and occupies, a liminal space
between the the domestic, or homely, and the sublime wilderness of Nature. My paper seeks to question, however, the binaries that such implicitly gendered spatial 'boundaries' inscribe. I will thus begin by introducing Dorothy Wordsworth's garden as a literal, material space, addressing concerns of labour and the production of food within the contemporary ideological frameworks of gender and class. I will then consider her engagements with Romantic aesthetic discourse, using the practice of transplanting from local landscape (nature 'without') to garden (nature 'within') as a focal point. My conclusion will conceptualise the garden as a creative literary space, discussing the parallel creativity of gardening and writing, and asking, finally, whether it is possible to think of Dorothy Wordsworth as a proto-ecofeminist.

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**Puric, Biljana**

**THE FORMING FEMALE MIND AND CITY SPACE IN THE FILM IN THE CUT**

By using the feminist literary theory and methods of film aesthetics, this paper analyses the relation between female mind and the city space in the film *In the Cut*.

Based on a typical thriller plot, involving a serial killer who attacks and mutilates women, the film focuses on the female character Frannie, and her emotional and sexual evolvement. Her evolvement is symbolically presented as the travel through the city. During her travel the city takes on the forms which correspond with character’s different mental states and imposed gender positions.

The aesthetic presentation of the city, its appearances on the screen and the character’s position inside it, accords with the literary elements present in certain female writings as described in feminist texts. Feminist critics have formulated basic traits of female modernism in literature. The experience of marginalization, issues related to speech and silence and decentered perspective resulting from conflicting identities are some of the elements present in women’s texts. They are used as a tool for depiction of the women’s position inside the city. Shaped in the literary field, these elements can be traced in the visual pattern of the film *In the Cut*. Their presence genders the city and allows the reinterpretation of some of the traditional approaches to film analysis.

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**Rautavuoma, Veera**

**'LIBERATION EXHIBITIONS' AS MEMORYSCAPES OF STATE SOCIALIST HUNGARY**

This paper attempts to sketch out a theoretical-methodological framework for the analysis of contested sites of memory. More specifically, it addresses the problem of accessibility inherent in representations that no longer exist in their material or spatial form. This problematic is highlighted with the notion of 'commemorative membrane', designated to explore the multiple tensions inherent in the public representations of the past, especially in a totalitarian context. The aforementioned tensions are conceived of in terms of narrative, mimetic and discursive tensions. To illustrate my points, I draw on the case of the so-called 'liberation exhibitions', a series of temporary exhibitions in state socialist Hungary. These exhibitions are approached as (heritage) narratives that projected “the road of socialism”, as mimetic fragments embodying specific truth claims and as discursive formations embedded in the context of ‘socialist museology’. How is it possible to reconstruct vision with hindsight, based on heterogeneous archival material such as exhibition scripts, photos, memos, reports by party organs and other printed documents? Methodologically, the approach is crystallized in the notion of ‘visiting the scripts’, by which I mean the kind of reading that aims at re-creating a memoryscape that has since dispersed.
Reed, Anne

**ART OF LAND/ ART OF MEMORY**

**RE-EVALUATING THE AIMS OF LAND ART**

The first two decades of the twentieth century birthed the term “collective memory” and gave rise to a number of theories regarding the meaning and purpose of this concept. In 1902, in one of the earliest documented references on the subject, Hugo von Hofmannsthall referred to collective memory as “the damned up force of our mysterious ancestors within us.” Since then, art has often relied upon collective memory to maintain its effect.

The subject of the memoryscape is particularly important to Land Art, whose products appear to be firmly situated in, and determined by, the physical environment. Twentieth century art commonly rejects the idea of an art-object, of commodity-based aesthetics, in favor of the significance of the idea over all else. Land Art seemingly is, by definition, a physical manifestation of ideas, on such a large scale that it alters the earth in which we stand on. More than any other art movement of the twentieth century, though, Land Art relies upon the memoryscape.

A superficial understanding of Land Art suggests that this movement shows a concern for the landscape for reasons pertaining to environmental awareness and institutional critique. Upon closer scrutiny, though, it becomes obvious that land artists use the landscape as a tool to reinforce, and even heighten, the commodity of art, and to perpetuate the power of the institution. It is the memoryscape that empowers this art rather than the actual landscape. Land art is an affirmation of memory. In my investigation of Land Art I explore the significance of the memoryscape, both individual and collective, in relation to some of the most recognizable and celebrated Land Art projects (by Robert Smithson, Nancy Holt, and Michael Heizer, to name a few) to date.

Rees, Ellen

**"THE REAL NORWAY”**

**CABINS IN NORWEGIAN NATIONAL IDENTITY CONSTRUCTION**

The process of nineteenth-century “nation building” in Norway was a remarkably self conscious and literary endeavor. Subject as it was to the vagaries of continental warfare and politics, Norway appears to have quite literally written itself into existence while under Swedish dominion. Like many peripheral cultures, Norway sought to construct an identity that would distinguish itself from other nations. Quite early on in the process the physical landscape was identified as the primary source for such distinctions, as scholars such as Gudleiv Bø and Nina Witoszek have argued. Without an established urban culture, Norwegian intellectuals turned to the only alternative available and idealized nature, a strategy that continues to resonate even today in Norway’s relations to Europe and the world.

In my reading of nineteenth-century Norwegian literature, however, I find that the “place” of the burgeoning Norwegian nation is not, as others suggest, in the untamed wilderness of fjord and mountain (Bø 2000, for example), but in a far more domesticated and paradoxically transgressive space, namely the hytte (cabin).

It is possible to trace varieties of the cabin motif—the seter (shieling), the hunter’s cabin, the logging hut, etc.—throughout most of the Norwegian literary canon; it appears prominently in the works of Wergeland, Collett, Bjørnson, Ibsen, and Hamsun, among many others. In this paper, however, I examine an early and nearly forgotten national romance, namely Maurits C. Hansen’s short story from 1819, “Luren” (the lir). In it, Hansen employs the space of the cabin overtly as a metaphor for the nation, negotiating class distinctions and creating a new, unifying vision of the not-yet-independent Norway. As I will demonstrate, it is the liminal or transgressive nature of the space
of the cabin itself that makes Hansen’s vision of what he unironically calls “the real Norway” possible.

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Rodrigues, Paulo Simões
Barata, Ana

ATLANTIS, MOTHERLAND OF ALL ARCHITECTONIC STYLES
THE PORTUGUESE ARCHITECT A.R. SILVA JUNIOR AND THE ATLANTEAN STYLE OF THE 1930S

Between 1930 and 1933, a series of articles was published in the periodical Arquitectura Portuguesa on the mythical continent of Atlantis which aimed to demonstrate its historic existence in the pre‐deluvian era. They were written by the actual director of Arquitectura Portuguesa, António Rodrigues da Silva Júnior (Paris, 1868 – Lisbon, 1937) and he illustrated them with architectonic proposals that sought to recreate some of the typologies of the Atlantean buildings. The modernity of the functional organization of the plans Silva Júnior imagined for the Atlantis architecture is of particular note, as is the adoption of the contemporary Deco style that is seen in the appropriation of formal elements and motifs of ancient and exotic cultures like those of Egypt, Mesopotamia, the Aztecs and Maya, so as to create a transnational and universalist style. But they are also found in authors who would have directly influenced this appropriation, the American architect Robert B. Stacy‐Judd (1884‐1975) – who also wrote a work on Atlantis, Atlantis. Mother of All Empires, published in 1939 –, the French architect Henri Sauvage (1873‐1932) and the English artist John Martin (1789‐1854).

The cities, palaces, temples and houses of Atlantis that Silva Jr. fantasized had signs identifying the historic references that inspired him. There is sometimes a clear and intentional scenographic eclecticism aimed at establishing presumable archaeological correspondence between the civilizations of antiquity and the mythical continent of Atlantis respectively.

This paper aims to show that, despite its fantasy, the mythical architecture that António da Silva Júnior created for “his” Atlantis is profoundly influenced by the architectonic culture of his time, notably by the eclectic dimensions of Art Deco which acquires a concrete meaning here as the idealized evocation of humanity’s founding moment, the alphabet of forms and elements that would be the basis of the different artistic languages of the civilizations of Antiquity.

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Rossi, Riikka

PRIMITIVE LANDSCAPES IN THE NEO‐NATURALIST FICTION

In this presentation I explore primitive landscapes in Joel Lehtonen’s novel Putkinotko (The name of the place, 1919–1920) and in Knut Hamsun’s Markens Grøde (Growth of the Soil, 1917) and study the novels’ diverse interpretations of the primitive in a rural milieu. Lehtonen’s work opens up with an ambivalent description of the Finnish wilderness. It represents a harsh, crude and even violent landscape, with desolate rocks and deserted routes far away from the civilized society. But simultaneously, the landscape emanates idyllic beauty of nature and varied seasons. In Lehtonen’s work, the strange landscape amalgamates beauty and ugly, positive and negative primitive in a grotesque manner, and functions as a metonymic feature of characterization, anticipating the novel’s ambivalent image of the rural people as “humane primitives”, who do not adapt to civilised culture’s demands on sexual morals, purity and order in external appearance, but however express emotional and ethical values lacking in the ambient civilised culture. In Hamsun’s Growth of the Soil, the description of primitive landscapes insists on nostalgia for primitive lifestyle and expresses the wish to escape from modern culture’s entanglements. The novel begins with a Genesis of a primitive culture: Isaac, a simple‐minded man without a past, arrives from nowhere, settles to a no man’s land and begins farming and building. Amid the great solitude and the archaic surroundings of Nordic
nature, Isaac achieves a mythical status of “the man of the future”; the novel ends in a lyrical, pantheistic assimilation of man and nature.

Rudels, Freja

IMAGINING MONSTROSY – RE-THINKING SUBJECTIVITY
ON EMBODIED DIFFERENCE IN P O ENQUIST’S DOWNFALL

In my paper I will discuss the functions of deviant bodyscape in Per Olov Enquist’s Downfall (Nedstörtad ängel 1985). The novel consists of a handful of stories sewn together through an I-narrator’s reflections, in which a personal fixation with the limits of mercy becomes an epistemological quest for an answer to the question of what a human being is. This question turns spatial when the narrator is confronted with the story of the two-headed “monster”, Pascal Pinon, who carries the head of a woman, Maria, on his forehead.

For centuries deviant bodies have played an important part in attempts to define what is to be considered human, mostly by representing that which is not (Eriksson 2010). Although a strive to define what is human can be discerned in Enquist’s novel, the function of Pascal Pinon/Maria’s deviant body is far more complex than that of a negation.

The feminist philosopher Rosi Braidotti speaks of the body as the threshold of subjectivity (1994). In the light of this view I aim to discuss how binaries such as mind/body, male/female and human-monstrous are visualized and negotiated in the depiction of Pascal Pinon/Maria’s body. I wish to show how this body functions as a twofold threshold, which both illuminates the demand for sameness that excludes Pascal Pinon/Maria from the realm of normality and serves as a starting-point for re-thinking subjectivity based on a positive view of difference.

Ruohonen, Johanna

MEMORIALIZATION AND FORGETTING
POSTWAR PUBLIC ART IN FINLAND

The link between public art, site, and memory has been widely studied. The commemorative function of public art is generally seen in tight connection to its site: memorials creating sites of remembrance and mourning. James E. Young (2003) has called monuments intersections between public art and political memory that create common spaces of memory. Jay Winter and Emmanuel Sivan (1999) describe the activity performed at a memorial as “collective remembrance”, memories called upon collectively in public.

But do we really perform remembrance at the site of a memorial? On the contrary, memorials and public art may encourage forgetting more than remembrance—especially in a society recovering from a war. As Paul Connerton (2008) has demonstrated, forgetting does not necessarily equal a loss, but it may serve even a critical role for the creation of one’s identity or a peaceful life in a society. The ways in which wars have been addressed in Finnish public art, and how the subject has been avoided in public painting, reveal a problematic relationship towards the remembrance of the wars in the society.

Often the city and state level authorities may decide the appropriate subjects for memorial monuments and other public artworks. Public art suggests what is worthy of remembering in the society, while many other subjects are being omitted. At the same time, with the erecting of a monument, memories are “stored” seemingly visibly, and do not need to burden the society. Should we, thus, speak of spaces of forgetting? What kind of “memoryscapes” the post-war Finnish public art and especially public paintings create?
Rådeström, Anna

PASSAGES AND ACTS OF RECOLLECTION
REFLECTIONS ON THE WORK OF ZINEB SEDIRA

In this paper I intend to approach the idea of “passage” in connection with memory and its fluid, multilayered relationship to places and spaces, past and present, to the material and the immaterial, the real and the imaginary. My approach builds upon a discussion departing from the work of the artist Zineb Sedira and specifically from some videos and films shown in her exhibition Under the Sky and Over the Sea at Bildmuseet, Umeå in the fall of 2010.

Zineb Sedira explores narratives originating from both individual and collective memory. These narratives are tied to specific places and spaces, to specific personal, cultural and political contexts but they also exceed that which can be unequivocally and finally defined. Being born and raised in France by Algerian parents and now living and working in London as well as in Algiers, the artist’s “memory work” tells histories of colonialism, war and every day experience. It tells stories of pain, of intimate tenderness, of departures, arrivals and in-betweens.

At Bildmuseet, while spending time with the individual art works and the exhibition as a whole, I was reminded of the landscape that the writer Hélène Cixous calls “the immense landscape of the trans-, of the passage.” In the videos and films – made in documentary as well fictional cinematic modes – this very special form of terrain opens up. Why? And how does Zineb Sedira’s “memory work” give passage? Is it through an open and unending process of listening, seeing, witnessing, telling and re-telling? Is it through remembrance that holds the present and the future? In my attempt to explore and discuss these questions I turn to the work of the artist and to the ideas and writings of Hélène Cixous.

Saarikangas, Kirsi

LIVED AND NARRATED SUBURBAN SPACE IN HELSINKI METROPOLITAN AREA IN THE 1950S AND 1960S

“In my mind, summer suburb is pictured in some scenes, atmospheres, and scents. Heat and dust. Dirty, sweating boys playing football. The urban smell of wet asphalt after the rain, when we got back home from the countryside. Cellars, doorways, flat roofs, staircases, parking places, concrete. But also parks, lawns and thick forest, which was not yet turned into park.”

This is the way a man described his suburban childhood home in the 1960s Kontula in eastern Helsinki in 2000.

After the Second World War, a massive amount of building took place in Finland, from remote rural settlements to urban centers. From the 1950s onwards, Finnish housing construction on the whole was directed outside the previous urban fabric to the New Towns, called forest suburbs. The urbanization meant suburbanization of Finnish habitation. Suburbs were the crucial everyday spaces of modern urban life.

In my paper I am examining the lived and narrated suburban spaces from the 1950s and 1960s. My exploration is based on the analysis of suburban built space, on the one hand, and on the other hand on the analysis of the written memories depicting suburban habitation in Helsinki Metropolitan Area. These memories focus on daily experiences and the multi-sensory aspects of lived suburban environments. The multilayered and heterogeneous suburban space lives and breathes in these accounts and new housing areas are described sensuously and affectively. Most of the narrators recall either the time of their childhood and youth.

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It strikes me that while the coziness of the new homes was repeatedly praised most attention in the recollections of suburbanites was paid to the life outside the dwellings. The sense of home and being at home were attached wider – or even primarily – to the suburban neighborhood, landscape, nearby nature, social relations, personal and shared history. The daily life in the suburbs and social networks were mostly located outside the homes, often literally outdoors in sandboxes, playgrounds, forests, shopping centers, and sporting grounds.

For generations who have grown up in the suburbs, the meanings of the environment were essentially formed in the relationships and encounters between the constructed and the unconstructed, and the constant crossing of borders. The woods were secret hiding-places and spaces to settle and to make one’s own. Nature was omnipresent in habitation. Trees and sky could be seen from the windows and one could easily walk into the forest and to the unconstructed idle land. Moreover, nature compensated the inconsistencies of the uncompleted environment.

Salenius, Maria

“LET US POSSESE ONE WORLD”
THE SPATIAL SCOPE OF TEMPORAL AND CELESTIAL LOVE IN JOHN DONNE’’S POETRY

The English poet John Donne (1572-1631) lived at a time when the perception of the form and dimensions of the world and universe was in a state of change. It was rather recently, with explorations into new-found lands and circumnavigations of the (now round and large) earth, that European man had comprehended the extent and magnitude of his planet – as well as his own marginal (geographical) position: most of the earth was non-white and non-Christian. From an ontological point of view, this relocated the white European Christian in astronomical space as well as on earth.

For John Donne the fact that the concepts of space and place where in a flux provides a powerful metaphorical framework for discussing the different aspects of divine and temporal love. The aim of this paper is to show how Donne uses the semantic context of astronomical and geographical metaphors to illustrate his understanding of the different nature of the sweet comprehensiveness of the love of a man and a woman and the immense magnitude of divine love. In the instances of profane love the pursuit seems to be to expand the motion (and the emotion): by loving the lover we love the world – by shining on the lovers the sun shines “everywhere”, by seeing each other’s eyes the lovers possess the world. On the other hand, divine love moves in the opposite direction: representing the immensity of God’s love it is focused in the womb, on the cross or in (Christ) the man. In Donne’s poetry, the secular form of love shows a tendency to expand from a worldly space (e.g. a „room”, or a „mine”) into the spheres (the universe, the elements) above whereas the divine love, itself infinite to its range, is concentrated into a small and restricted space, a “Holy roome”.

Salmi, Charlotte

RAJA SHEHADEH’S HOLLOW LAND
ROAMING THE LIMITS OF REPRESENTATION

Within Postcolonial literature, often associated with fictional narratives or allegories of ‘imaginary communities’, works like those of Palestinian memoirist, lawyer and Human Rights activist Raja Shehadeh are exceptional. Shehadeh’s travel accounts of Israel/Palestine relate remembered journeys in a contested territory where the borders between the nation and its outside are subject to constant change.

In his latest work, A Rift in Time: Travels with my Ottoman Uncle (2010), Shehadeh follows in the footsteps of his great-great uncle Najib and T.E. Lawrence in their travels through the Jordan Rift
through a mixture of nature and historical writing Shehadeh aims to repossess a vanishing landscape from what Yasir Suleiman terms a ‘cartographic cleansing’, salvaging the land from becoming a mere “hollow symbol” in a political conflict that manifests itself, among other means, as a ‘war of words’. Deconstructing both borders and histories, Shehadeh maps an imaginary borderless landscape that spans the wider region – a counterpoint to the national mindscapes which jostle for political realisation. Thus Shehadeh is not just challenging political and eco-critical paradigms, as his previous work has been reviewed, but is also attempting an intervention into fictional discourses of representation.

Reading A Rift in Time alongside Shehadeh’s previous diaries and memoir Palestinian Walks: Notes on a Vanishing Landscape (2007) shows a shift from a blood-soaked ‘vampirical land’ to an increasingly romanticised lost Eden facing environmental and political extinction. His particular use of historical genres like the memoir and the travelogue thus demonstrate how Shehadeh’s own narrative skirts the edges of the problematic politics of literary representation, slipping into the kind of fictional mapping he sets out to challenge.

Schniedermann, Wibke

BEYOND THE COMFORT ZONE
DILEMMAS OF SPATIAL AUTHORITY IN HENRY JAMES

Moving freely and unaccompanied through urban spaces was no common experience for women in the late nineteenth century; public space was still a clearly gendered realm. The perception of conventional categories of space, however, had changed fundamentally during the previous decades, and transgression of physical as well as social borders became inevitable in the fragmented space of a modern metropolis.

Jamesian heroines do not only trespass into masculine spaces, they often cross class boundaries at the same time. Be it a working girl walking through London’s wealthy neighborhoods, or a rich American heiress in one of the city’s working-class slums, such border crossings are motivated by a personal quest for autonomy or self-determination. Instead of objects placed into an absolute space, female characters are granted a certain authority as creators of their own environment in the relative fictional spaces of these narratives. In this process, the traditional Victorian narrator was required to step back and gradually give way to the characters’ perspectives and thoughts. Locating the creative act in the characters’ perception and, ultimately, their imagination relocates the former spatial boundaries and turns them into mental or psychological ones: Since you contribute to creating the spaces you are in by perceiving them, the limits of your world will be the limits of your perception, seems to be one of the subtexts.

James ascribes to these experiences of being confronted with unfamiliar spaces a potential to arouse awareness of, and as a result revolt against, the limitations of a sociocultural position. Only, this potential is never fully realized in the narratives, a genuine personal or social shift towards emancipation from the dominant structures does not seem to happen. I want to draw attention to the use of fictional space not only as a stage on which to place the characters, but also as an epistemological instrument that, in the interplay of perception, identity, and (re)production of social unbalance, affirms and challenges social reality at once.
Scolnicov, Hanna

**HAROLD PINTER’S GENDERED LANDSCAPES**

*Landscape* is the title of one of Pinter’s highly experimental plays. This is a provocative title, since landscape is a painterly, not a dramatic topic. It cannot be contained within the theatre, except when it is represented as a pictorial background.

The scenic directions of the play, reminiscent of those used by Strindberg in *Miss Julie*, call for “The kitchen of a country house”, rather than any painted view. But Pinter’s play offers descriptions of not one but two landscapes, one by the woman and the other by the man. These are gendered landscapes, designed to characterize the delicacy and sensitivity of the woman and the roughness and coarseness of the man. The beauty and warmth of the erotic scene on the beach is contrasted with the dirty and rain-swept park in which the lonely man walks his dog. The dialogue consists not of a conversation, but of two intertwined internal monologues, two streams of consciousness. The two speaking voices relate to each other musically, in a contrapuntal structure.

To use Umberto Eco’s distinction, the two verbal landscapes are examples of *hypotyposis*, rather than *ekphrasis*, i.e. descriptions of nature, rather than of landscape paintings. In literature, painting with words serves to evoke a mental image, but the hybrid nature of theatre combines both word and image, both the verbal description and the visual display. In *Landscape*, this creates the remarkable interplay between the scenic kitchen and the imagined landscapes of beach and park. Whereas the internal landscapes are recollections from the past, the scenic kitchen belongs to the here and now. Thus the present situation of the two protagonists, sitting together in their kitchen but emotionally miles apart, is contrasted with their private and disparate fantasies.

Sillasoo, Ülle

**EXPERIENCING LANDSCAPES AND VEGETATION IN LATE MEDIEVAL RELIGIOUS ART**

Representation of landscape in late medieval religious paintings is oriented towards the devotional and narrative functions, which determine, both qualitatively and quantitatively, the principles of depiction. The landscape is represented as of secondary importance for the visualisation of the human figure as the protagonist of the narrative. Narrative episodes were frequently shown in circumstances familiar to beholders, surrounded by several contextually suitable objects from contemporary material realities, representing the space, time and tonality of these pictures. Created reality saturated with meaning sustained efforts to contemplate pictures. A broad range of wild and garden plants found their way into religious images. The end of the fifteenth and the beginning of the sixteenth century was the most prolific period of naturalistic plant representation in medieval art. This paper examines the symbolism and realism of naturalistically depicted flowering plants in late medieval (Renaissance) art from Southern Central Europe. The patterns and principles for the selection of plants in imaginary landscapes and the authenticity of these landscapes are analysed, emphasising the role of folk names of plants as a key to better understanding of the link between natural and cultural environments. The symbolic meaning of plants in the context of landscape can be based on nature perception in general, plant related practices, oral and written knowledge of plants and pictorial tradition. In these pictures, plants (similarly to animals) can be seen as metaphors which add to the significance of the protagonists and the context of the narrative by means of landscape.
Simola, Mari

SOCIAL, MENTAL AND PHYSICAL SPACES FOR CREATIVE RESEARCH IN THE ACADEMIA

The purpose of the paper is to illustrate how processes of “becoming a researcher” are tied to different social but also physical and mental spaces and show how these “different spaces” are tied up together and inseparable. I am considering these spaces as historically and socially constructed but also personally embodied and affective, constructed and constructing social in dynamic practices which both constrict the available actions, modes of thinking and knowing but also make certain ones possible.

My paper will be based on the analysis of narratives of the research process and photos which early career researchers have asked to take in order to represent the places of creativity in their research work (e.g. places which increase flow-experiences, concentration etc.). Theoretically my thinking is based on feminist and other theorizations on affects and affectivity as social and local; how emotions, feelings and atmosphere can be considered as something locating in time/spaces and experienced both as mental and embodied, social and personal.

Stewen, Riikka

CORPOREAL INSCRIPTIONS
THREE THEATERS OF MEMORY: LOUISE BOURGEOIS, MAARIA WIRKKALA, EIJIA-LIISA AHTILA

The paper discusses temporally invested spaces in the work of three artists: Louise Bourgeois, Maaria Wirkkala, and Eija-Liisa Ahtila. I propose that for these three artists their works of art function as topoi in a memory theater. Their installations are interpreted as multilayered, palimpsest-like spaces where the subject is (re)enacted, where the feminine subject is both brought into being and dissolved. The drama of subjectivity in these works can also be seen as a form of never-ending Trauerarbeit at the core of feminine identity. Feminine individuation is briefly discussed through the writings of Julia Kristeva (and Sigmund Freud), with special emphasis on her article Noms de lieu. The corporeal/material/spatial implications of the subject’s constitution are discussed in relation to the works of the three artists.

The installatory quality of the works of art in question already in itself implies a blending of the interior with the exterior. Further, it is proposed that this blending of the interior with the exterior – or vice versa – is a topic that is at the very centre of the artistic work of the three artists. In their work, the relationship between the subject and her objects, oscillating between different times, becomes the most important theme. For Louise Bourgeois, Kleinian readings have already been proposed, and the artist herself incorporated psychoanalytic discourses in her own interpretations of her work, even naming works in reference to Freudian family dramas.

However, in this paper my reading of the work of these artists is somewhat different. My purpose is to discuss the role libidinal investment plays in their artistic practice, how it is reflected in the spatial arrangements of their work and how the work in turn implicates the viewer and her corporeal memory. Tentatively, it is argued that the installatory set-up of the work of Louise Bourgeois, Maaria Wirkkala, and Eija-Liisa Ahtila contributes to transforming the spatial arrangement into a memory theater where the subject is caught in the unending drama of its constitution.
Suomela, Susanna

GOLEMS AND HOMUNCULI
TRACING PETER ACKROYD'S GENIUS LONDINII

For humanistic geographers and the phenomenological philosophers of place (e.g. Yi-Fu Tuan, Edward Casey, J. E. Malpas), place is not an objectively quantifiable expanse, but instead a subjectively experienced location, to which a person may feel deeply attached, building his/her identity upon the identity of the place. A central concept for humanistic geographers is genius loci, spirit of place, founded on an individual or collective impression of a special character of place.

Peter Ackroyd’s novels offer several instances of a genius loci –like agency. Place and its various effects play an important role for Ackroyd, and his obsession with the impact of a certain environment on its inhabitants shows well also in his biographies, where he often aims at demonstrating the tight connection between his biographical subjects and their respective surroundings. Ackroyd has also explicitly expressed his belief in the dominating influence of a place, the “territorial imperative” (Ackroyd 2002). In his belief, this genius loci always reverberates with the past, being firmly connected to the history of the area in question. For Ackroyd, the abode of this influence or spirit is generally London, the setting for most of his novels and the hometown of many of his biographical subjects. In his novels, the spirit of London gets different manifestations, such as the homunculus in The House of Doctor Dee (1993) or the golem in Dan Leno and the Limehouse Golem (1994). In this paper I will discuss these two embodiments of Ackroyd’s genius Londinii and examine how they illustrate the formation and functioning of, respectively, both an individual and a collective occurrence of an urban genius loci, powered by the past.

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Svihufvud, Leena

'THE CRANBROOK MAP'
LOCATING MEANINGS IN TEXTILE ART

This paper examines the politics of an art community using as starting point a piece of textile art. ‘The Cranbrook Map’ is a unique woven wall hanging designed by Eliel Saarinen and executed by Studio Loja Saarinen for the Cranbrook Academy of Art in 1935. In 1925 the Finnish architect Eliel Saarinen had been commissioned by George Gough Booth to design the campus for the new Cranbrook Educational Community in Bloomfield Hills, Michigan (USA). It is well known that Saarinen with his family was deeply commited to this project.

Originally named ‘Cranbrook Layout’, the textile is mostly referred to as a ‘map’ of this site, although it represents a plan that was never fully realized. What we see is basically an architectural setting: the building plan of the area with stylized depictions of buildings, selected details of carefully designed landscape and sculpture by Carl Milles. The big textile (3 x 3,30 meters) is easily connected to the historical tradition of tapestries, representations of power and wealth. In the records ‘The Cranbrook Map’ is also called a ‘tapestry’ although the technique implicates rather to Nordic textile tradition.

I will interpret this tapestry as a narration or ‘mindscape’ of Cranbrook, asking whose ideals are represented in the textile. Making comparisons to modern tapestries for corporate and political use in Europe in the 1930s and 1940s, I will discuss pictoriality and narration in textile art.

The role of Loja Saarinen is of particular interest: what were her spaces on the map, what was her impact in the Cranbrook project? Educated in sculpture, she founded the Studio in 1928 to produce
textiles for Cranbrook buildings. Acknowledged later as pioneering textile artist in the US, her work with the Cranbrook textiles, however, remains ambiguous.

Toikkanen, Jarkko

TRAPPED BETWEEN WORDS AND IMAGES
HORROR EXPERIENCE IN W. B. YEAT’S “THE MAGI”

Now as at all times I can see in the mind’s eye,
In their stiff, painted clothes, the pale unsatisfied ones
Appear and disappear in the blue depth of the sky
With all their ancient faces like rain-beaten stones,
And all their helms of silver hovering side by side,
And all their eyes still fixed, hoping to find once more,
Being by Calvary’s turbulence unsatisfied,
The uncontrollable mystery on the bestial floor.

Observing the eschatological mindscapes of W. B. Yeats’s poetry, we often witness frightening images conjured out of nature which, however, do not seem to emerge against expectations or which we should try to block or prevent. Instead, the heavy cloak of changing historical context veils every trope and turns each verbal representation of nature into an end-of-times allegory whose meaning is embedded in a stunning array of mythological representations and apocalyptic descriptions which inspire both dread and delight, and so live up to the poem’s promise.

In “The Magi” (1916), the waiting of the poem’s “pale unsatisfied ones” for a new savior sparks an experience of horror as the reader realizes their waiting is endless and trapped between heaven and earth, word and image, by “the mind’s eye” which cannot but witness, over and over again, the same desolate scene. This inability to stop imagining and remain within the hopeful prospect of Yeats’s poetry compels the reader “at all times” to go beyond the text, but the attempt invariably results in failure. As this consequence is yet bound to begin the process again, the horror experience of “The Magi” depends on something that can only be called unnatural – the mind’s power to make up and persist with things that are not really there.

Vaher, Berk

BUILDING UNIVERSE OUT OF AN ASYLUM CELL
THE UTOPIAN EXOTICISM OF ADOLF WÖLFLI

The oeuvre of Adolf Wölfli (1864-1930), the mentally ill peasant artist from Switzerland, became known through his psychiatrist Walter Morgenthaler’s monograph Ein Geisteskranker als Künstler: Adolf Wölfli (1921). Enormous in scope (over 25,000 pages), Wölfli’s body of drawings, prose, poetry and musical notation constitutes a fabulous autobiography by which the terminally confined patient seeks to reinvent not just his own identity but the whole universe.

Wölfli’s mental deterioration arguably started at the age of nine as he was submitted to exploitation and abuse. Permanently hospitalized in 1895, he was initially violent and disruptive, until he started drawing and writing whereby he could come closest to regaining some individual integrity. Reimagining himself as a divine child, “Doufi”, he created a multimodal narrative of travels and discoveries, founding imaginary palaces and cities. Displaying exceptional yet largely unexplained capacity for establishing order and structure out of his mental chaos in the process of artistic creation, Wölfli became a cult figure for Surrealists and Art Brut connoisseurs.

Wölfli had little outside information to build his utopia on, except Über Land Und Meer periodicals and an old atlas; the bulk of his mindscape appears entirely imaginary. I intend to tackle some
examples of Wölfli’s oeuvre in the context of utopian exoticism – the cultural practice whereby alienated individuals have reinvented their identities, fabricated out of elements from several exotic cultures and their own imagination. Whereas there is little evidence that Wölfli was aware of confabulators such as George Psalmanazar or Princess Caraboo, or admitted as an influence by later utopian exotes such as Sun Ra or Abdul Mati Klarwein, Wölfli’s desperate drive for an epic re-creation of the life and world taken from him allows us to regard other and more self-conscious instances of utopian exoticism as more than acts of imposture, extravagance or escapism.

Valjakk, Minna

FEMININE CONTEMPORARY GRAFFITI IN CHINA

This paper explores how the notions of femininity are involved in the creation of contemporary graffiti in China. My main questions are: Are there any female writers creating graffiti in China, or is the scene dominated by male writers? What kind of female images are created in graffiti? Is there any specific relation between the gender of the writer with the chosen visual expression and subject theme graffiti emerged in China?

Since the mid-1990s, a vigorous graffiti scene has been developing in the largest Chinese cities as a form of urban art among young Chinese writers. Based primarily on my fieldwork and using the previous studies of Euro-American graffiti as a comparative framework, this paper approaches the issues of gender in this unexplored graffiti scene. In the West, graffiti is still often easily considered as a sign of degeneration interconnected with criminality among youth gangs. However, many writers create aesthetically compelling images as a form of self-expression. For them, the urban city scene provides an unlimited number of walls for their disposal. In other words, it works as a gallery open to everyone and enabling diversified dialogue between writers, audience and images.

Graffiti can be regarded as an intriguing part of the contemporary visual culture in China. Although it is not yet as visible as in the Euro-American cities, it nevertheless is a form of interaction between the Chinese youth and the place. For many of them, graffiti is a way to beautify the cities and make them more human to be lived in. As I will show with various examples, elaborate female images are created on the walls of Beijing and Shanghai.

Valtonen, Anu

DREAMSCAPE

DREAMING IN CONSUMER AND MEDIA SOCIETY.

This study investigates the practice of dreaming in contemporary consumer and media society. The paper draws upon anthropological and ethnological literature on dreaming and upon a critical and gender-sensitive practice-based literature on consumption so as to explore the reciprocal relation between dreaming and surrounding society. The exploratory analysis of dream diaries – one set published in Finnish newspaper and the other narrated by consumers – indicates that both the content of dreams and the way dreams are conceived and talked about are shaped and structured by the practices, values and symbols offered by the globalized media and consumer culture. The study introduces the notion of dreamscape that captures both the content of the nocturnal marketplace fantasies and the way they are apprehended as a form of dreamtentionment. It seems that while the dreamscape should hold much potential for the creation of subversive worldviews in which many of available discourses and subjectivities could be challenged and transformed, this potential seems to remain un-realized, especially when gender is considered. Society – and the values it involves – dreams within us. The paper contributes to a better understanding of commercialisation and mediatisation of everyday, and every-night, life. It also offers a new angle for gender studies.
Wiegand, Frauke

CONTESTED SPACES OF MEMORY AND IDENTITY
THE POSTCOLONIAL TOURIST PRACTICE

The tourist practice – especially long distant travel to places in the Global South – has become one of the main arenas of Northern spatial agency and meaning making. Nowadays tourism in/to places in Africa needs to be contextualized within a postcolonial setting. This means to take into account power structures and colonial continuities of imagery, mindset and movements.

Tourists actively produce spaces and negotiate structures of belonging. One of the most important stages of the tourist performance therefore is the presentation of the experience back home. It witnesses the integration of tourist encounters into the everyday life and depicts structures of meaning and cultural schemata of the tourist’s home society. It tells us how a person connects to the world and makes sense of the self. The various acts of the tourist performance, that is witnessing, collecting, modelling, memorizing and thereby sharing encounters have been most significantly involved in contests over, and actual conquests of, space.

In a world that is more and more connected and actively communicating through stories from most different places and view-points, the Northern tourist experience and imagery of Africa no longer stand alone and dominate the tourist discourse – they are woven into a web of stories that interconnect and mediate the discourse. Despite the colonial continuity of representation and performance of the tourist in the Global South, new accounts from “the visited” step onto the stage and co-set the agenda. The co-performers of the tourist encounter and imagery no longer only meet at sights but in different spaces. African arts witness the postcolonial tourist practice and discuss it along with other North-South-performances like social welfare or voluntary services.

The paper discusses the changing discourse on the postcolonial tourist practice and contesting (cultural) memories herein.

Wiik, Jenny Katarina

ART THINGS IN A SOCIOLOGICAL LANDSCAPE
ECOLOGY AND ENTANGLEMENTS OF ORGANIZATIONS, ARTISTS AND ARTWORKS

The aim of my paper is to discuss the possibilities of feminist theory and new materialism when it comes to understanding the interactions of organizations, artists and art works within a certain cultural context. My research project consists of quantitative and qualitative material from three organizations that support the visual arts of Swedish-speaking artists in Finland. I ask how the cultural policy of The Swedish Cultural Foundation (in Finland), The Arts Society (Konstföreningen) and The Arts Council of Finland affect a “Finland-Swedish” arts field, artist identity and art.

So far I have focused on organization, power, symbolic capital and cultural identity, and not on any single artist or work of art. In my thesis I am creating a “sociological landscape” (see R. Nisbet) of “Swedish-Finnish”, a place that is geographically situated, but scattered, but also politically and historically constructed. By supporting a certain art, the organizations have power over the creation of a “Finland-Swedish” field of art. But, as I have stated, I am also interested in the artwork, the things that carry meaning, and that are supposedly the focus of cultural policy.

In sociology, art works are not seen as objects with any intrinsic value, rather sociologists like Pierre Bourdieu point out that the power of art lies not in the objects but in relationships between people. I want to question this attitude towards art objects. I will use the ideas of Karen Barad and Jane Bennett in a new critique of Bourdieu’s field theory in the context of art and cultural policy. Bennett turns the power relations around when it comes to people and things and writes of a “political
ecology of things”, while Barad uses terms like “entanglements”. I will discuss the concepts “political ecology” and “entanglement” in relation to a sociological approach towards art.

Wiljanen, Anna-Maria

LANDSCAPES OF IMMERSION
SOUSS-BOIS AND MINIMAL LANDSCAPE IN THE CONTEXT OF 19TH CENTURY ARTISTS’ COLONIES

My presentation focuses on the issue of the significant landscapes in sight and in mind of artists and tourists in the context of 19th century artists’ colonies. At first I tend to answer to the question what kind of landscape paintings the viewers wanted to see, and why the artists persisted in painting selective images of the rural landscapes.

During the latter half of the 19th century a new way of experiencing the nature was emerging. The different textures, landscapes and sounds of the countryside attracted to middle-class tourists who were searching for the authentic, pre-modern landscapes. Artists responded to this need. They left out all potential signs of modernisation and focused instead on the pictures of natural immersion. These paintings were often composed in a manner where the viewer could be drawn into the scene of the painting and really imagine herself in it.

I begin by the viewers or tourists idealised inner concept of sight. John Urry talks about romantic tourist gaze and collective tourist gaze and argues that the rural landscapes has become the objects of romantic gaze. I juxtapose Urry’s terms with the critical notions of Nina Lübbren concerning the act of looking and the public’s response to landscape paintings.

I proceed to the artists’ colonies where according to Lübbren two types of nature painting were dominating in order to capture the experience of immersion: the sous-bois or forest interior, and the minimal landscape. They both attempted to transcribe a way of experiencing the natural environment which combined object and subject, individual and habitat.

Finally, I examine the development of place-myth of the artists’ colonies and its circulation among tourists and artists, and analyse how the concept of sight, the landscapes of immersion and the place-myth affected the landscape paintings produced in the artists’ colonies.

Wolff-Helminen, Pia

FROM ARTHURIAN CAMELOT TO RENAISSANCE CLASSICISM
ARCHITECTURE AS POWER SYMBOL IN EARLY STUART COURT ENTERTAINMENTS.

One of the main purposes of Renaissance court festivals was to manifest royal power and supremacy to subjects and carefully picked foreign dignitaries. They were thus important carriers of political messages. In early Stuart England, particularly the masques and the martial entertainments were used as media in political propaganda. The royal commissioner stated the message of the masque, which the poet put in words. The masque designer’s task was to visualize it to the audience. Classicising architecture in Renaissance court festivals was the most frequently used symbol for royal power and magnificence on the European continent. In England, however, conservatism and the Elizabethan tradition of chivalry hindered symbolism of that sort in early Renaissance court entertainments.

With this presentation, I want to show how the English Renaissance architect and masque designer Inigo Jones (1573-1652) visualized the notion of royal power through architecture, despite opposing elements. The architecture, mixing medieval and Renaissance elements, clearly shows how deeply the notion of English royal supremacy was rooted in ancient ages of native chivalry. The Renaissance elements indicate, however, that Jones refused, in his architectural designs, to give up the idea of
pure classicism as symbol of power. He gradually increased Renaissance architectural elements in his designs. This eventually led to entertainments that visually were completely characterised by classicism, even though the themes still were set in their ancient ancestry. By doing this, he not only introduced Renaissance idiom to the stages of court entertainments, but also changed the symbolic meaning of the architecture in relation to the commissioner. The power of the king or prince was no longer expressed in the form of ancient magnificence but rather through their own contemporary achievements.

Zechner, Johannes

**POLITICIZED TIMBER**

**IMAGINED LANDSCAPES OF THE 'GERMAN FOREST' 1800-1945**

"Even if we were not in need of wood any more, we still would need the forest. The German people needs the forest like the human race needs wine" This much-cited statement by the German writer Wilhelm Heinrich Riehl (1823-1897) points to the methodological backbone of my paper, combining approaches of intellectual and environmental history: all landscapes are symbolic as much as material phenomena.

Referring to Benedict Anderson’s work on 'imagined communities' and Simon Schama’s theory of 'nature as imagination', they may also be conceptualized as imagined landscapes. Considering modern German history, the prototypical imagined landscape arguably is the 'German forest'. From around 1800 onward, painters and philologists, poets and propagandists established it as a main symbol of Germanness, envisioning a special relationship between the people and the forest since prehistoric times. They perceived its alleged principles of stability, hierarchy, and inequality as antipode to as well as antidote against the values of the French Revolution. Following WW I, the 'forest as educator' turned into a seemingly natural, but in fact Social Darwinist paradigm for polity and society. Furthermore, the need was felt to protect the 'female' forest landscape against the 'defilement' by foreign and/or Jewish 'intruders'. Forest imaginations were increasingly linked to political myth-conceptions like national identity and racial purity, contrasting the German 'forest people' with a stereotypical Jewish 'desert people'.

Thus, the 'German forest' could function as the token for a broad set of anti-modernist, biologist, nationalist, and racist patterns of thought: the opposite to progress and metropolis, the role model for social order, the ideal of native nature, and the rootage of race. My paper will delineate the intellectual processes by which the natural phenomenon of the forest became such a suitable projection screen for these political doctrines.

Åsebø, Sigrun

**THE SPACES OF FEMININITY AND THE RE-READING OF NORWEGIAN LANDSCAPES**

The concept of landscape plays an important part in the construction of Norwegian identity both historically and today. By drawing attention to contemporary Norwegian women artists and their re-working of landscape painting I want to focus on gender and sexual differences as they are involved in the aesthetics of landscape. Landscape within this paper is seen not as passive object or space of identification, but as an active force in the construction of national, gendered, artistic identities.

A central element in dealing with landscape is our perception of space, and how space is formed in and by social, psychic, and cultural subjectivities and in turn shapes those very same categories. Geographical spaces and genres of landscape are spaces of meaning where we might find or loose ourselves. Women and men are offered different access to the imaginary, social or geographical spaces that form the basis of landscape art and hence placed differently in relation to national
identity. Within romanticism and neo-romantic traditions, landscape is often placed as a mirror to the soul of the artist. Within the tradition of the sublime, it is also a site for the investigation of the borders between the self and it’s other, the material and the transcendent. The borders of the Nation, the boundaries of the body and the spaces of femininity are all negotiated in the art of Marianne Heske, Mari Slaattelid, Tiril Schrøder and A K Dolven. Here I propose to read the quoting of an iconography of Romanticism and neo-romanticism within their work as investigations of what performing as “woman” might mean within the spaces of a Nordic tradition. All artists deal with the body, its boundaries, placements and sensuousness in ways that not only oppose the canon but ultimately can be read as a differencing of it, leaving an open space for the possibility of the feminine.