School of English, Aristotle University of Thessaloniki

# The Politics of Space and the Humanities
## International Conference

**15-17 December 2017**
Nikolaos Germanos Congress Center
HELEXPO - Kiosk 8

# Book of Abstracts

http://www.enl.auth.gr/helaas/2017

# Conference Program
# The Politics of Space and the Humanities
# 15-17 December 2017

## Friday 15 December 2017

### 10:00-10:30 – Conference Opening Remarks
### Venue: Ceremony Hall – Faculty of Philosophy – Old Building

### 10:30-11:30 – 1st KEYNOTE ADDRESS

Yiorgos Kalogeras (Aristotle University of Thessaloniki, Greece),
"Between the Old and the New World: Parallel Systems of Justice and the 'New' Immigrants."

**Abstract:**

The modernity encountered by fictional immigrants when they cross the Atlantic is ideologically signified by the liberalism of the new country. In turn, the liberalism they encounter requires of the subjects to relinquish power to the state. But "what if this necessity is a rhetorical construction rather than an ontological reality?" (Engels and Goodale 109). Immigrant and ethnic subjects seeking justice from a sovereign state wonder if justice is possible in America. As far as they are concerned, economic and political power systems exclude them. Whether racialized, disenfranchised, marginalized, or ethnicized, they feel that they are denied the personhood and the rights guaranteed by the liberal political system of the host society. Furthermore, the different ethnic and racial groups compete for limited spaces, be they workspace or living quarters. Violence expressed as revenge functions as a statement of resistance and, why not, rebellion, but also as a cure for the ubiquitous internecine strife and antagonism. The paradox here is that these acts of violence and revenge, or violence as revenge, become the protagonists' response to the U.S. society's denial of their personhood, which subsequently re-positions them within American society. In this way, new subjectivities are created; paradoxically ethnicity becomes an asset that expedites the transition of the subject to a post-ethnic state. Thus ethnicity is integral in a process which serves to negate it.

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**Venue: Congress Center Nikolaos Germanos –HELEXPO KIOSK 8**

**9:00-19:00 Conference Registration**

**12:30-14:15 – PARALLEL SESSIONS**

PANEL 1
Environmental Spaces – Abstracts

1. **Eleftheria Tsirakoglou (Independent Researcher), "'Green Thoughts in a Green Shade': Approaches to Space in Louisa May Alcott's Works."**

In the nineteenth century, the development of commercial and industrial capitalism, as well as increased population growth and demographic movements, significantly changed the social and economic landscape. During this period imaginative works of prose fiction explore the new urban and industrial realities of America often emphasizing urban degradation, social alienation and violence. This paper presentation looks at Louisa May Alcott's narratives "V.V.: or, Plots and Counterplots" and "A Whisper in the Dark" that each is set within differently imagined versions of space. These include the house, the park and the garden. Drawing on Henri Lefebvre's spatial theory, this paper explores how the characters in Alcott's work reflect on the environment around them in an era of industrial capitalism. It argues that characters resort to violent acts as a means of expression toward the debilitating physical environment. By focusing on characters who are intensely responsive to the physical world and human relations with that world, the paper ultimately examines the extent to which they struggle for or against environmental values.

2. **Sezgin Toska (İzmir Kâtip Çelebi University), "Media as a Device of Justification of Environmental Crime."**

Today environmentalists generally and insistently labor to make people understand that the planet has already reached the age of environmental limits. In fact, global environmental crises have arrived at the point that volunteer works might not be enough to overcome these crises. As the consequences of environmental degradation are analyzed, it is clearly understood that anthropogenic degradation of the environment does not only damage natural beings but also human beings. Thus, as environmental degradation caused mostly by environmental crimes has widespread effects, which directly pose challenges for both natural beings and humans, environmental activities should be transferred from volunteer works to bounden duties. Although there is such a crucial threat, the extent of the reaction to this requires significant engagement of media in this struggle. This paper will try to analyze the relationship between media organizations and ecocriminals, which might be understood as one of the important suppressions of environmental reaction by referring to ecofictive novels written in the 21st century. This paper also tries to

discuss the dimensions of mentioned relationship by asking questions such as: how do mass media handle the environmental issues? For what purpose are mass media interested in these issues? Do media often misreport the environmental issues intentionally? Why do they not give much prominence to these ecocrimes? This paper will interrogate the position of media as an aider and abettor in environmental crimes.

3. **Luz González-Rodríguez (University of La Laguna, Tenerife), "Porous Bodies in Mumbai: An Analysis of the Urban Landscape in Rohinton Mistry's Work."**

The city is generally represented as the ungraspable center of the global era. In India, the city prototypically takes the form of a noisy and polluted place where worldliness and ambition live together with poverty, racial injustice and disillusionment. Rohinton Mistry's work usually focuses on the life of the marginalized and their struggle to survive against human ambition and political corruption, and Mumbai is usually the meeting point of many of Mistry's characters. I will analyse the writer's conception of the urban landscape from an ecocritical perspective, applying material ecocriticism's theories. The new materialists respond to the actual global environmental destruction and argue that contemporary technological and economic developments need a redefinition of matter. Matter is for them agentic, independent from any kind of rational or intentional human attitude. That is, matter produces its own meanings and tells its own stories. Moreover, the city is a porous body inhabited by other porous bodies: cities are compounds of matter and energy in mutual transformation with human and non-human beings, living and non-living matter (Alaimo, 2008; Tuana 2008; Iovino 2014). Through the application of the concept of porosity I will try to show how Mistry's characters are directly affected by what happens in the city; their way of living, their bodies, even their perception of reality and life change. The city, on the other side, is also deeply transformed by human ambition, the tyranny of those in power and the dirtiness and chaos resulting from social abuse.

**PANEL 2**
**Dystopian and Utopian Spaces – Abstracts**

1. **Maxim Shadurski (Siedlce University Poland), "Utopia and Landscape: The Politics of Spatial Imaginaries."**

Utopia and landscape have conceptual, semantic and functional kinship. Primarily, they are textual (verbal, pictorial, cinematic, musical) phenomena, premised on an ascertainable idea of space, which makes them at once real and imagined. This paper will register the convergence of utopia and landscape at several levels: etymology and historical provenance, theoretical designation and use value. Place underpins the etymology of utopia, just as the etymology of landscape pivots on land, area or region. Whereas 'utopia' denotes a place which is either non-existent or good, 'landscape' derives its meaning from an indivisible view of the land. The historical origins of utopia and landscape are traceable to a nascent form of capitalism portrayed in Thomas More's *Utopia*. Even though this text heightens a sense of socioeconomic alterity, it prefigures a landscape that remains fragmented and involved in the overarching networks of competitive and profit-driven production. At a theoretical level, utopia and landscape share a common commitment to space as a becoming and

coexistence of stories, and place as a largely conflicted concretization of spatial relations. Only such a designation allows utopia and landscape to produce (re)presentations of alterity that simultaneously stay within and go against, as well as beyond, the status quo. Thus, they both converge in delivering use value for spatial and, by implication, socioeconomic reconstitution. This paper contends that utopia and landscape supply the process of reconstitution with a robust sense of the real in unison with an empowered and educated imagination.

2. **Cecilia Cruccolini (University of Bologna), "Beyond the Walls: Diasporic Subjects and New Configurations of Space in Contemporary English Literary Dystopias."**

In the latest English dystopian literature traditional cities have disappeared and humanity appears to be scattered in a more complex and fragmented environment (what Lefebvre prophesized as the "implosion/explosion" phase of our cities): a dystopian post-apocalyptic and polluted landscape where survivors live in separate enclaves according to their economic and social status, or dispersed in regions once populated and now half-deserted: no hope for an idyllic countryside or Arcadian retreat of any sorts. If in some cases big corporations keep strong economic boundaries—the richer enclave exploits the poorer one, which provides the first with food and luxury commodities that the producers could never afford—every social relation is discouraged and sometimes blatantly forbidden. The protagonists of these novels are usually young people: some of them decide to escape the gates and start to wander outside looking for an alternative (in *On Such a Full Sea* by Chang-rae Lee, 2014), while others live already in the unfamiliar landscape but are struggling to make a living or simply to not get killed (in *Station Eleven* by Emily St. John Mandel, 2014). In both cases they soon become the restless subjects of a diaspora trying to find a new sense of belonging in response to an unprecedented loss of reference, but always equipped with renovated and stronger hope.

3. **Lu Gan (University of Bayreuth), "The Dystopian Imagination of Asia in Contemporary American Speculative Fiction."**

Utopia remains the most resonant and multivalent political, philosophical, and literary concept of our times. Originating from Thomas Moore the eponymous political satire, utopia is itself an oxymoron of non-existent better place with its Greek pun of a "good place" and "no place." Dystopia, as the inverse of utopia, develops into an independent literary genre that deals with the imagination of a perceived worse place than the one the reader inhabits. *Topos*, the Greek word for place, initially confines utopia to the depiction of a spatial entity. However, with the completion of geological discovery, utopia tends to have a temporal dimension as well. Our imagination of this elsewhere can be a mixture of memory, nostalgia, and an ardent social dreaming of the yet to come. It is notable that dystopia has been more prominent of the two in contemporary speculative narrative, as it is more suited to articulate the existential anxieties of humanity exacerbated by an increased sense of environmental and technological risk. Also, since the 1980s, the setting of a fictive dystopic future in Asia has gained increased popularity. In my survey of contemporary American speculative fiction, I explore the relationship of dystopia to our contemporaneity, and techno-Orientalism to speculative fiction in the form of technological nightmares and

environmental disasters projected in futuristic Asian metropoles, drawing from utopian studies, science fiction studies, risk theories, and postcolonial studies. The primary text that I plan to focus on in the conference is Paolo Bacigalupi's Hugo and Nebula awards winning novel *The Windup Girl* (2009).

4. **Antonia Perikou (University of Cyprus), "Repopulating the Earth: Imagined Spaces of Utopian Hopes and Dystopian Nightmares in Margaret Atwood's MaddAddam Trilogy."**

In Atwood's *Maddaddam* trilogy, consisting of *Oryx and Crake* (2003), *The Year of the Flood* (2009), and *MaddAddam* (2013), Atwood thrusts readers into a world that is both beyond our imagining and all too familiar, an outlandish yet entirely believable post-apocalyptic future inhabited by a tribe of fascinating creatures and a few humans and gene-spliced animals attempting to survive a pandemic and cohabitate what is left of the planet. In essence, the near future is presented as a technological dystopia where humans abuse nature to the fullest with the creation of gene-spliced animals, the establishment and perfection of eugenics as a science, and the extinction of most known species. This technological dystopia is contrasted to the post-apocalyptic "utopian" future that Crake has envisioned when he completely wipes humanity out with an erectile dysfunction drug he engineered and attempts to repopulate what is left of the planet with the Crakers, a species of herbivorous human-like creatures he bioengineered with human and animal characteristics. Whereas at the beginning, the Crakers appear to live in harmony with each other, nature and even their human custodian, throughout the narrative, Atwood introduces several characters such as the vicious Painballers that disturb the peace and expose the difficulties in the realization of Crake's vision. This paper will attempt to explore the socio-political and ecological implications of this newly-formulated space the constantly oscillates between the inevitability of this dystopian nightmare and the hope for a utopian future that might never be achieved.

**PANEL 3**
**Traveling Spaces – Abstracts**

1. **Arthur Redding (York University Toronto), "Waterways: 19th-century Travel Writing on the Erie Canal and the Great Lakes."**

In his classic 1947 history of the Great Lakes, *Long Ships Passing*, Walter Havighurst writes: "For hundreds of thousands of immigrant Americans of the last century the lakes began at Buffalo, where the Erie Canal poured its commerce into the wide waters of Lake Erie. For fifty years, the people of Ireland and Germany, of Holland and Denmark, of the Baltic and the Slavic countries thronged the wharves of Buffalo. Famous lines of "immigrant boats," wood-burning steamers with household goods crowded on deck and wagon wheels lashed like life-buoys up and down the rigging, carried them to Detroit, Milwaukee, and Chicago. They sent back the harvest of the prairies and the ore from the hills, and Buffalo became one of the world's great ports" (26). Recasting genre specific questions of travel writing and "local color" fiction against contemporary understandings of mobility, border studies, critical regionalism, and transnationalism, this talk reassesses the documentary travelogues by and about

the immigrants, arguing that imperial geographies conditioned the emergence of a distinctly transnational lake culture along the frontiers.

## 2. Athanasios Dimakis (The National and Kapodistrian University of Athens), "Greece as Apollonian Space in Henry Miller's *The Colossus of Maroussi* and Don DeLillo's *The Names*."

In the proposed paper I will trace the complex itineraries and literary geographies of two Americans in Greece arguing that they consistently depict Greece as an Apollonian space where clarity and light entail en*light*enment. Starting with Henry Miller's 1941 travelogue *The Colossus of Maroussi*, I will proceed with a comparative discussion of one of the most influential works that signal the "post-Millerian" era of the American literary engagement with Greece, namely Don DeLillo's 1982 novel *The Names*. I argue that both works frame a wide range of questions concerning the intertwining of space and imagination registered through the tracing of these Americans' professional and recreational mobility through the Greek space. Exploring the development of the American reception of Greece as a light-exuding Apollonian space, the proposed presentation will trace how both works assimilate and re-conceptualize the legacy of the Hellenic visualist metaphysics and aesthetics whereby the archetypal Greek light and space are vested in a poetics of morality (Martin Jay, *Downcast Eyes* and David Levin, *Sites of Vision*). In Miller's radiant travelogue, Greece induces "illumination…blinding, joyous illumination," while its "light acquires a transcendental quality" (41). Similarly, DeLillo's account of the solar and ocular/scopic intensity of his mobility within Greece defines it as an Apollonian "mental space" (*The Names* 157): "in *The Names*, I spent a lot of time searching for the kind of *sun-cut precision* I found in *Greek light* and in the *Greek landscape*…in Greece I tasted and *saw* and heard with much more *sharpness* and *clarity* than I'd ever done before or since" (emphasis added; Curtis de, "'An outsider in This Society': An Interview with Don DeLillo," (60). The proposed presentation will trace Miller's and DeLillo's prose counterparts to this clarity exploring whether their visualist politics of space can be elevated to the sphere of ethics ultimately becoming poetics of morality.

## 3. Ciara Barrick (King's College London), "Corfu as Contact Zone: Fragmented Landscapes and Manners in Lawrence Durrell's *Prospero's Cell*."

Mary Louis Pratt, in her address to the MLA in 1991, coined the term *contact zone* "to refer to social spaces where cultures meet, clash, and grapple with each other, often in contexts of highly asymmetrical relations of power." Greece, as a historical meeting point of Ottoman and Western European encounter and occupation, has become a *contact zone* denoted by its precipitant fragmented cultural history, one that is neither wholly Oriental nor Occidental. Colonial artists and writers have attempted to encapsulate this *contact zone* by illuminating the resulting fragmented identity, culture, and history that weigh upon Greece. In this paper, the binary divisions that exist between East and West, Romios and Hellene, Modern and Ancient Greece will be traced through Lawrence Durrell's *Prospero's Cell, A Guide to the Landscape and Manners of Corfu* with a glance at Henry Miller's section on Corfu in *Colossus of Maroussi* and strive to clarify the inherent fragmentation that exists in a colonial travel narrative of a subjected landscape. Set in Corfu, an epicenter for contact between the Eastern and Western worlds, Durrell's book demonstrates via

independent journal entries (intentionally fragmented, e.g. inaccurate dating, chopped narrative) how these divisions coexist in one space for the traveling colonist. Through a contrapuntal and postcolonial reading of the text, I hope to show that Durrell and Miller, as two such traveling colonial artists, affirm and bolster these divisions as fractures in identity, landscape, and cultural heritage, and how alternatively Corfu and the Hellenic world experience these divisions without reference to the origin of contact.

**4. Kynthia Arvanitidi (Aristotle University of Thessaloniki), "The *Terminal* as a Non-place in a Globalized World."**

In our contemporary globalized era travelling has become a part of our lives and the connectivity between various places has increased due to fast means of transport, planes especially. It is important to draw the attention though to the fact that the travel experience can be completely different for somebody belonging to a privileged position compared to an immigrant who is "forced" to travel in his attempt to pursuit a better life. Furthermore, it is important to note that, despite the increasing ubiquity of various forms of travel, in the words of John Tomlinson, "[l]ocal life…is the vast order of human social existence… which occupies the majority of time and space," and mobility "is ultimately subordinate to the order of location in time and space which we grasp as 'home'" (9). But even the notion of home in the traditional way has broadened and changed its meaning nowadays. Thus Roger Rouse suggests that we can find the "raw materials for a new cartography…in the details of people's daily lives" in which the idea of home is altered by migrants, so that it no longer stands for one particular place (of origin or destination), but rather a set of linkages across the different places through which they move, "a single community spread across a variety of sites" (Morley 43). Such a community of migrants makes Viktor Navorski survive and feel a bit like "home" the impersonal non-place of JFK's airport terminal in Steven Spielberg's film. In The Terminal (2004), Viktor Navorski, who comes from the imaginary country of Krakozhia, finds himself trapped into the JFK's airport terminal as his visa and passport are suddenly revealed to be invalid. Victor, being suddenly "a man without a country" tries to survive in the globalized, transitional and uncertain world of the terminal's non-place.

<u>PANEL 4</u>
<u>Spatial Surveillance  - Abstracts</u>

**1. Seda Peksen (Ankara University), "The Absent Presence of the Middle Class in Ali Smith's *There But For The*."**

In *There But For The* Ali Smith takes the reader to an existentialist journey in a capitalistic surveillance society where the consumerist middle class contributes to the sustenance of the system by becoming an absent presence. One member of this society shuts himself off of civilization simply by locking himself into the guest room of a couple of strangers during a dinner party only to become an absent presence himself. The havoc he causes through his absence turns him into an even greater presence nationwide. Meanwhile, the discussions that take place at the dinner party and after the realization of the man's rebellious act reveal how the judgmental presence of the people surrounding him actually makes them rather an absence not only in his life but in the society as a whole. The part of the proverb that is left out in

the title of the novel ("grace of God, go I") also suggests, right from the beginning, that no matter who it is, their presence will be one of *schadenfreude*. The fact that surveillance has been internalized by the middle class members of the society ironically turns them into an embodiment of the system itself. They are present only as surveillants and judges, while absent when it comes to problem solving. The aim of this paper will be to scrutinize this absent presence of the middle classes as part of an existentialist discussion on civilization and its discontents.

2. **Angeliki Karavokyri (Greek Primary School Educator), "Mapping the Discourse of Surveillance in Cory Doctorow's *Little Brother* (2008) and *Homeland* (2013)."**

The aim of this paper is to examine the discourse of surveillance in Cory Doctorow's young adult dystopian novels, *Little Brother* (2008) and its sequel, *Homeland* (2013). Doctorow's novels take place in a western society, in a post-9/11 culture where fear of terrorism is omnipresent. State and corporate surveillance in Doctorow's novels threaten both adults and young people in the U.S. as well as worldwide. In Doctorow's *Little Brother*, extreme security measures are implemented in San Francisco as a response to a horrific terrorist attack. *Homeland* draws attention to the extensive State surveillance and the violations of civil rights in the dystopic U.S., a case heavily relating to E. Snowden's leaks of the NSA files. In both novels surveillance and security measures undermine freedom of speech and the right to privacy. The main character, a young hacker and activist called Marcus Yallow, takes up the role reserved for youth by the critical dystopian tradition and decides to fight for social and political change. We argue that in Doctorow's novels the construction of Marcus' subjectivity provides a counter-surveillance manual for young adults of the Digital Era. For this purpose we examine two particular factors Doctorow outlines in his narrative: the essential need for individual agency and the emancipatory role of technology. The shift in textual conventions also works towards the same end. Doctorow establishes in his writing a hybrid text in which the author's voice intervenes in the narrator's voice to enclose in the narrative real-life tech advice to young readers, connecting the world of young adult dystopian literature with the readers' unsettling present.

3. **Kalliopi Fragkouli (Aristotle University of Thessaloniki), "Comparing Dystopias: The Representation of Space and Surveillance from George Orwell's *Nineteen Eighty-Four* to Haruki Murakami's *1Q84*."**

Written in completely different times, but still sharing a significant number of common elements, George Orwell's *Nineteen Eighty—Four* (1949) and Haruki Murakami's *1Q84* (2009) are dystopian novels, which interrelate the concepts of space and surveillance. In my paper I examine in what ways the protagonists of *1Q84* and their lives are controlled by the movements and decisions of the Little People and the Leader of the Sakigake Cult, who are the equivalent of Orwell's telescreens and Big Brother. In addition, I showcase how constant surveillance affects the characters' psychology, since it creates a sense of intimidation, imprisonment, censorship, and no escape. Murakami's novel is a continuation, an updated version of Orwell's, a decision to make it post-modern, more complicated and captivating for the contemporary readership. In his own words, Murakami has stated that he is not extremely interested in Winston Smith's story, as he finds the narrative about the past

more intriguing than a narrative that attempts to predict the future. Thus, drawing on Foucault's "Panopticism" I aim to prove in what ways Murakami uses *Nineteen Eighty-Four* as a basis for his novel and builds upon the Orwellian elements and ideas in order to construct his own plot. What is more, following Murakami's perspective, I discuss the idea that contemporary individuals worry about the issue of surveillance and they experience their lives knowing that they are being watched.

### 4. Stefan Brandt (University of Graz), "'The Walls Are Closing In': Surveillance and Spatial Paranoia in the Cube Trilogy."

Seven strangers find themselves locked into a bizarre labyrinth of cube-shaped rooms, with no recollection how they were brought there. Confronted with lethal booby-traps, they attempt to decipher the riddle of each room in order to escape what turns out to be a gigantic cube buried somewhere underneath the North-American soil. This is the basic plot of the first part of the *Cube* series, directed by Canadian filmmaker Vincenzo Natali. The series, consisting of *Cube* (1997), *Hypercube* (2002) and *Cube Zero* (2004), creates a surreal, claustrophobic scenario, vaguely reminiscent of Jean-Paul Sartre's drama *No Exit*, but also, in my reading, echoing the Foucauldian aesthetics of the panopticon. It is a key aim of the *Cube* film series to get audiences involved into a perverse power game involving the formation and maintenance of spaces. The protagonists are literally imprisoned in this intricate web, desperately trying to figure out the meaning behind the spatial system they have apparently become prisoners of. When David Worth, one of the main characters, is exposed as a secret collaborator of the "system," he holds a furious speech, in which he challenges the significance of traditional power theories: "The cube's a headless blunder operating under the illusion of a master plan. Can you grasp that [...]? Big Brother is *not* watching you." While the first part of the series, simply titled *Cube*, can be interpreted as a Kafkaesque contemplation on life itself in the modern world, *Hypercube* and *Cube Zero* connect their plots with an explicit criticism of technologies of surveillance. Formally tying in with canonical writings on the "closed room" theme (such as Philip K. Dick's *A Maze of Death* and William Golding's *Lord of the Flies*), the *Cube* trilogy can be read as a comment on the recent spatial paranoia regarding national security and terrorism, which started even before 9/11.

## PANEL 5
## Spaces of Liminality and Transition – Abstracts

### 1. Anna Despotopoulou (The National and Kapodistrian University of Athens), "'Perpetually Provisional': Women and the Politics of Transitory Space in Henry James."

This paper will first examine James's complex critique of transitory space, especially the space of the hotel, in his late autobiographical work, *The American Scene* (1907), arguing that James, first among his contemporaries, diagnosed the mentality of the "hotel-spirit" and theorized the hotel's spatial politics and its pervasive role as a new institution and landmark in the modern urban scene. Next I will explore James's use of hotels and other provisional settings in his late fiction, "A Round of Visits," *The Ambassadors*, and *The Wings of the Dove*, focusing on its effect on women characters, who in their transatlantic or European wanderings often reside in hotels, which become precarious anchoring spaces in a world where mobility, speed, consumerism, and publicity have become the norm. Like other spaces of transit, such as the railway, the hotel blurs the boundary between privacy and publicity and becomes a stage on

which men and women reconfigure conventional rules of interaction, often experiencing "relationships as traffic," in Raymond Williams's words. Hotels, in James's writing, become liminal spaces of permeability, insecurity, but also opportunity, and women's interventions often transform them into sites of challenge and transgression. Even though he sometimes presents his heroines trapped in the hotels' generic gilded fixtures, by locating female subjectivity in the precarious, unstable spaces of modernity, James identifies woman with the modernizing thrust of the big European and American cities, their incessant international mobility and the discontinuous, contingent, and haphazard moments that this mobility generated.

2. **Engy Ashour Torky (Sadat Academy, Egypt), "Navigating Distorted Territories: 'Trauma, Memory and History' in Tony Kushner's** *Homebody/Kabul***."**

As noted by Homebody, "the Present is *always* an awful place to be. And it remains awful to us, the scene of our crime, . . ." (Kushner 11). In this paper, I tend to uncover the traumatized history associated with one of the most condemned places in the world via reading closely Tony Kushner's *Homebody/Kabul* (2004). Kushner reflects the sufferings of Afghanis via the lens of a British, middle-class housewife and via the eyes of other Afghani characters. He does not name his female protagonist referring to her only as "Homebody;" for her sense of "Self" is lost between two competing cultures: the mysterious East and the powerful West. Homebody is infatuated with the old history of Afghanistan before Soviet Union's invasion and America's support of Taliban-controlled regime. She often avoids reading any books about present-day Afghanistan as if she is trying to escape from the painful reality of such a place till she suddenly meets an Afghani seller with three fingers of his hand chopped off; he tells her about the plight of his people. The unnamed woman decides to navigate from her luxurious white world to poor Afghanistan while the image of the miserable man haunts her. Unfortunately, her body is lost in Kabul; and her husband and daughter travel there in search for her. Through their eyes and their confrontations with other Afghanis, we come to know about the traumatic haunting memories engraved in the psyche and mind of Afghani people. In his play, Kushner navigates from one place to another attempting to reveal the historical and political reality of a place; and to unveil the trauma of a nation that casts its dark shadow over a place.

3. **Maria Pinakoulia (Aristotle University of Thessaloniki), "Cultural Identity and Imagined Space in Rumer Godden's** *Black Narcissus***."**

The presentation will touch upon the relationship of the individual with the discourses of their country/homeland and how this imagined space and belonging is disrupted by migration and mobility to a different space. I will be looking on a less known British woman writer, Rumer Godden, and will be examining the relationship between colonial space and issues of identity and mobility. Being of an Anglo-Indian citizenship, Rumer Godden was a writer who witnessed British colonialism and recounted the ravages of imperialism and the ideology of racial supremacy over the colonized Others. The expansion of the British Empire during the middle of the 20th century did not go unquestioned but has been the object of examination for many British women writers. Within this socio-political context, I am going to discuss Godden's magnum opus *Black Narcissus* (1939) and explore the politicized nature of space by showing how the mobility of a group of nuns in the colonized space of India has a tremendous impact on their cultural identity. The novel suggests that the white

characters succumb to the environment of India and see their goals frustrated and their identities completely altered. As a theoretical background, I will employ Homi Bhabha's postcolonial theory of hybridity and third space. I will argue that the white protagonists exist in the third space or the in-between position of many binary oppositions: Self/Other, colonizer/colonized, reason/ madness. The presentation will also address questions about the relationship of colonial space with issues of religion and gender.

4. **Edna Langenthal (Ariel University Israel), "On the Threshold of the Home: Borders of Spatial Segregation."**

This paper proposes a perspective on the built environment that attempts to enrich our thinking about planning from in particular the ethical angle, potential to shape urban policy. The starting point is the concept of Hospitality, in the writings of French philosopher, Emmanuel Levinas. In the writings of Levinas, hospitality has an ethical meaning—as an event that takes place within an essential tension on the boundary between "I" and the "Other." The event of hospitality, on the one hand, is to welcomes another into one's home, respecting his strangeness, and on the other, welcoming guests implies a threat and the risk of losing property via that same other. I will attempt to pinpoint how opening up one's home to another is an ethical act which poses a change in attitude in relation to contemporary built environment. Today, most of us live in an urban environment composed of built areas shaped by building facades. This article challenges the concept of the façade as flat, exterior visibility that frames or represents the contents of a building. Although Levinas does not make this connection explicit, I am proposing to understand the building façade as preserving the tension between the house's drawing inwards, and the events introduced from outside when welcoming a guest. This double movement suggests that the entire façade is a boundary, a place at the heart of which there is tension, an essential conflict, and a space of Hospitality.

**14:15-14:45 – Snacks & Coffee Break**

## 14:45-16:30 – PARALLEL SESSIONS

**PANEL 6**
**Walled Spaces – Abstracts**

**1. Denijal Jegić (Johannes Gutenberg-Universität Mainz, Germany), "#BlackLivesMatter in Palestine—Black Transnationalism and the Intersectionality of Resistance."**

In their manifesto "Vision for Black Lives," *BlackLivesMatter* (BLM) proclaimed in 2016 that the "U.S. justifies and advances the global war on terror via its alliance with Israel and is complicit in the genocide taking place against the Palestinian people,"[1] while BLM activists participated in anti-occupation protests in Palestine. Following criticism, *Dream Defenders* insisted that the situation in Palestine is a genocide, rooting their resistance in a "basic understanding that the state violence we experience is directly tied to the violence facing Black and Brown communities in Palestine and around the world."[2] *Jewish Voice For Peace (JVP)* and its *Jews of Color Caucus* endorsed BLM's platform "in its entirety without reservation."[3] Facing the structural connectivity of U.S. and Israeli state violence and military-industry complex—most recently amplified through the Ferguson/Gaza moment—, BlackLivesMatter continues a diverse history of Black transnationalism's inclusion of Palestine, in which Black activists (the SNCC and Black Panther in particular) situated Black America and Palestine as third-world localities within a broader de-colonial struggle. As U.S. imperial culture's concept of "homeland," in which according to K. Feldman "the categories of foreign and domestic are persistently blurred and enfolded into the other,"[4] becomes increasingly racialized, the resistance against the imperial treatment of Blacks and Palestinians as surplus populations and their removal into prisons and/or behind walls has been added to the fight against settler-colonialism, apartheid, ethnic cleansing, and genocide. BLM appears as part of a broader resistance movement that incorporates networks invested in human empathy and rights transnationally, such as *Jewish Voice for Peace* that links its support for BLM with its fight for Palestinian, Sephardim, Mizrahim and immigrants' rights in the US and Israel/Palestine. These developments invite American Studies to analyze the transnational dimensions and the decolonizing potential of popular alliances of resistance taking place on the streets and in online spaces. This paper intends to examine the proclamations of solidarity and exchange of subaltern narratives within what A. Lubin has defined as the "politics of translation"[5] by applying an

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[1] The Movement for Black Lives, "Invest-Divest," 4 Aug 2016, Web.
[2] Dream Defenders, "Dream Defenders Statement on the Condemnation of M4BL Platform by Some Pro-Israel Groups," 6 Aug 2016, Web.
[3] Jewish Voice for Peace, "JVP Response to the Movement for Black Lives Policy Platform," 4 Aug 2016, Web.
[4] Keith Feldman, *A Shadow Over Palestine. The Imperial Life of Race in America*. Minneapolis: U of Minnesota P, 2015. 8.
[5] Alex Lubin, *Geography of Liberation. The Making of an Afro-Arab Political Imaginary*. Chapel Hill: U of North Carolina P, 2014. 162.

intersectional approach in order to elaborate BLM's and its allies' transcendence of the notion(s) of "black" within Black Transnationalism.

**2. Angelos Evangelou (University of Kent), "The Cypriot Border and the 'Architecture of Neutrality'."**

Since 1974, Cyprus has born the mark of division physically manifested in a border, which consists not of one wall or fence but two, creating thus an uneven strip of land, which extends from east to west and divides the island into South (Greek-Cypriot) and North (Turkish-Cypriot). Close-reading the work that theoretical architect Rem Koolhaas has conducted on the Berlin Wall as well as philosopher Jacques Derrida's concept of *invagination*, I will argue for the importance of approaching the border not from either side of it but from within it. I am interested in the reasons and the ways in which this space of interiority—this "prohibited," "dead" or "buffer" zone—acquires a symbolic significance on a personal as well as political level. What does it mean to place oneself within the border and which meaningful prospects and possibilities does such a perspective trigger? Drawing from literary theorist and philosopher Roland Barthes, and especially from his texts *The Neutral* and *How to Live Together*, I will attempt—perhaps contra Barthes—to construct an ethics and politics of space. By raising the question about the possibility of a long-term peaceful co-existence between Greek-Cypriots and Turkish-Cypriots, I will illustrate the importance of the perspective of being and of thinking from within the border. This paper will, in effect, argue, that an interiorization of thinking and experiencing the border contributes to a radical remapping of the self-other binary and is, therefore, essential for the island's future "architecture of neutrality."

**3. Jonathan Gross (DePaul University), "Graffiti and the Retreat from Realism."**

My essay treats the Chicago exhibit of Athens Graffiti in Spring of 2014. In a photographic essay, I juxtapose my close readings of graffiti in 2017 in Exarcheia with the exhibition that appeared in 2014 in Chicago at the National Hellenic Museum in Greektown Chicago. How has graffiti changed in a 3-year period? How accurate was the Chicago curation of Athenian writers? In what ways did the debt crisis shape the discussion of graffiti in Greece, perhaps preventing an aesthetic appreciation of artistic accomplishment? Making use of Henry Chalfant's *Subway Art* and Joe Austin's *Taking the Train (*Columbia U P, 2001), as well as Gabriel Soldatenko's "The Politics of Writing on Walls" (Rhizomes, 2013), I will explore graffiti for graffiti's sake—the calligraphy of artists protesting their political environment but doing so in aesthetically emancipating ways that have influenced Pop Art, Advertising, and what I call the new corporate realism. I question whether graffiti artists write for the world or only for each other. I treat graffiti as a celebration of the imaginary, a repudiation of "realism" as discussed by Nikos Kazantzakis' *Report to Greco*.

## PANEL 7
## Spaces of Surveillance – Abstracts

1.  **Joseph Michael Gratale (The American College of Thessaloniki), "Surveying the Borderscape:  Francis Alÿs and Josef Koudelka Along the 'Dividing Line'."**

This paper will consider the artistic interventions of two artists, Francis Alÿs and Josef Koudelka.  Both artists, directly and indirectly, address issues of politics, power, and spatiality in their work.  Interestingly enough, Alÿs and Koudelka, over the years, have chosen to engage with the Israeli-Palestinian conflict. In 2004 Alys visited the region and literally *walked the space in-between*, following a section of the Green Line that divides the city of Jerusalem. The result was "The Green Line" or "Sometimes Doing Something Poetic Can Become Political and Sometimes Doing Something Political Can Become Poetic." The latter part of this title can also apply to the visual artist Josef Koudelka, who, since the 1960s, has been capturing a range of subjects, many of a political nature, through the photographic lens.  In 2013, he published "Wall:  Israeli and Palestinian Landscapes."  His volume includes his travels from 2008 to 2012 through Palestinian neighborhoods in the West Bank, Israeli settlements, and Jerusalem.  Like Alÿs, Koudelka probes the border space—the in-between.  However, being equipped with a camera, Koudleka is able to move beyond the immediate physical terrain in creating his visual narratives.  In turn, Alÿs's performative aesthetic, unlike the photographic still, is a narrative in motion. While the terrains and landscapes these artists survey are closely related, their respective meanings and representational value are open to a range of interpretations. With this in mind, this paper will reflect on each artist's handling of spatial questions and territoriality raised in their projects, while also considering Alÿs's and Koudelka's engagement with the politics of place.

2.  **Chrysovalantis Kampragkos (Independent Researcher), "The Organization of Space as a Disciplinarian Method: The Refugees and the Unemployed in Greece."**

Since the onset of the 2008 financial crisis, the reduction of the value of labor power to a minimum has been defined as one of the main preconditions for the reestablishment of profit. Apart from quantitative measures, such a reduction requires state policies which aim at the absolute subjugation of everyday life by way of enforcing discipline within the spaces where this is organized. Governmental spatial disciplinarian methods are especially evident in Greece, and more particularly in the handling of intense refugee inflows and soaring unemployment rates. In the case of refugees, they are massively kept at camps in mainly inhumane living conditions, where they are classified according to nationality and education and are gradually allowed to enter Europe, many of them destined to work for notorious one-Euro wages. Their experience at refugee camps could be deemed as a preparatory conditioning period before they are fed into the labor force of various European countries, eager to escape at any cost. On the other hand, unemployment in Greece is arguably related to the redesign of space in the Athens Metro system, where electronic checkpoints have been installed to control the entry of passengers through the introduction of e-cards/e-tickets, containing their holders' personal and transit data. While this modern e-panopticon will undoubtedly monitor each citizen's activity, in

the case of the unemployed it directly alludes to the proposed directives on unemployment, which force the unemployed to prove they actively seek work and unconditionally accept any job the state unemployment agency offers them, for transportation monitoring may possibly hint at the commuting capabilities of each unemployed citizen. In this sense, the imposition of a state of control and surveillance on housing and transportation spaces function as a form of discipline for the most unprotected social groups which constitute the vast majority of the reserve labor force. The state's evident aim is to deprive them of their right to negotiate working conditions and wages, and thereby to dramatically decrease the bargaining power of the collective working class in the interests of businesses. With references to Ken Loach's 2016 award-winning film *I, Daniel Blake*, which offers punctual insights into the management of unemployment, and to Nanni Balestrini's novel on migrant labor *We Want Everything* (1971), in combination with reports on the conditions in refugee camps, this paper will offer a confirmation and reworking of John Berger's claim in *A Seventh Man* that "[t]he migrant is not on the margin of modern experience—he is absolutely central to it," by proposing that both migrants/refugees and the unemployed be understood as central. This "modern experience," which in the present period is to the highest degree synonymous with the financial crisis, could be perceived as an incarnation of David Harvey's theory of "accumulation by dispossession," for the spatial regulation of those who have been deprived of their country and/ or of work is now a prerequisite for the augmentation of profit.

3. **Raphaël Eppreh-Butet (Université de Lille), "Smart Border: Controlling the North American Space Through Immigration Policy and Surveillance."**

The terrorist attacks on the American territory on September 11, 2001 generated significant changes in United States foreign policy and national security. In the immediate aftermath of the attacks, the United States and Canada adopted the Smart Border Declaration. According to U.S. Homeland Security Director Tom Ridge, the goal of the Smart Border Declaration is "to make North America more secure and more prosperous". In fact, the value of the Declaration is twofold: the management of the Northern border (immigration, security, American and Canadian intelligence services) and the creation of a secure atmosphere for people and goods. The Action plan of the Smart Border Declaration has four pillars: "the Secure Flow of People," "the Secure Flow of Goods," "Secure Infrastructure," and "Information Sharing." The United States continued in this vein for another security cooperation with the Mexican government in the course of the Merida Initiative. The purpose of this presentation is to shed light on the different implications of the Smart Border Declaration, and the Merida Initiative pertaining to immigration policy and immigrants and their rights, a round-the-clock surveillance of the border, and ethics of border security.

4. **Despoina Bischinioti (Aristotle University of Thessaloniki), "The Psychiatric Hospitals as Heterotopias in Ken Kesey's *One Flew Over the Cuckoo's Nest* (1962) and Romos Philyras's *My life in Dromokaition* (1929)."**

The aim of the present announcement is the examination of the psychiatric hospitals as heterotopias in two literary works written by people who themselves—in different periods and countries—experienced life in a mental asylum. Ken Kesey's novel *One Flew Over the Cuckoo's Nest* (1962), set in an Oregon psychiatric hospital, derives from the writer's experiences as a mental hospital employee. The novel deals with

different authorities which control individuals through subtle and coercive methods. Greek writer's Romos Philyras's series of texts entitled *My Life in Dromokaition* (1929) and written during his stay in a psychiatric hospital constitute the memoirs of a patient fully aware of his mental illness. In his article "Of Other Spaces: Utopias and Heterotopias," by the term *heterotopias* Michel Foucault defines real places in every culture and civilization—places that are formed in the very founding of society–which are something like counter-sites, a kind of effectively enacted utopia in which all the other real sites that can be found within the culture are represented, contested and inverted. In Foucauldian theory, the case of the psychiatric hospitals bellows to modern Western society's heterotopias of deviation, where individuals whose behavior is deviant in relation to the norm are placed. The examined literary texts by referring to institutional processes negotiate the politics of the body and the violent technologies of power, which through surveillance attempt to regulate every form of human life, "healing" every deviation from what is considered as normal. Dealing with crucial bioethical issues, the texts reveal the mechanisms of biopolitics, according to Giorgio Agamben's terminology.

## PANEL 8
## Interactive Narrative Spaces - Abstracts

1. **Thomas Mantzaris (Aristotle University of Thessaloniki), "Reconfiguring the Space of the Print Book – Multimodal Narratives, Book Design and Zachary Thomas Dodson's *Bats of the Republic: An Illuminated Novel*."**

The past twenty years have witnessed a flood of creative experimentation in the print book industry. Authors, publishers, and artists have sought to reconceptualize the notion of the print book as a medium, enhancing its possibilities for narrative representation. As a result, the space of the print book has been subjected to narrative experimentation, essentially transforming it into a landscape where narrative modes and codes of representation converge. In this paper, I will draw upon the 2015 novel *Bats of the Republic: an Illuminated Novel*, by the author and book designer Zachary Thomas Dodson. Locating it within a framework of multimodal experimentation in literature, I will suggest that the narrative experimentation of the particular novel is significant in uncovering some of the inherent capacities of the medium, as well as in providing a range of directions towards the reconfiguration of the space of the print book. With its visual manipulation of the space of the novel, *Bats of the Republic: an Illuminated Novel* invites us to reconsider what the novel is, what reading strategies are required for its unfolding, as well as what paths American literary fiction can undertake, in an increasingly visual and digital environment.

2. **Vassilis Delioglanis (Aristotle University of Thessaloniki), "Constructing Locative Space through Remediations of Locative Media Projects in William Gibson's *Spook Country*."**

The present paper examines the ways in which William Gibson's print novel *Spook Country* (2006) remediates and refashions *Geocaching* (2000), which is one of the first locative games, launched in 2000 with the spread of the use of the Global Positioning System (GPS), and Paula Levine's locative media art project *San Francisco ↔ Baghdad* (2004). The popularization of the GPS in the early 2000s triggered a number of socio-cultural and technological changes, as it marked the

introduction of locative media, a term that refers to location-aware and mobile technologies, and more specifically "to mobile media works which attach themselves to real located places and communities and their geographical coordinates" (Ladly 80). GPS technology has played a significant role in the production of the locative media projects that followed and led to new modes of understanding space, since the main principle lying behind such projects is that the physical (urban) space is digitally augmented through the use of GPS technology. In such locative media works, the digital/virtual world is superimposed on the urban space; this in turn leads to the emergence of a locative space, which appears to be both virtual and physical at the same time. This paper investigates the interrelationship between virtual and physical spaces, as these are portrayed through the examination of the fictional remediations of *Geocaching* and *San Francisco ↔ Baghdad* in Gibson's novel. Remediated in the print medium, these two locative media projects function as a means to demonstrate the ways in which locative space is visually as well as verbally and textually constructed.

3. **Evgenia Kleidona (Aristotle University of Thessaloniki), "Interacting with Space(s): The Self-Subversive and Self-Reflective Implications of Space in Adam Cadre's *Photopia*."**

The present paper examines space through the perspective of Interactive Fiction (IF), a genre that emerged and became particularly popular in the U.S. during the 1980s essentially epitomizing the climate of technological change of the time. Embodying and bringing together elements of traditional narratives, digital media, and games, IF places great emphasis on space, which is materialized not only in the form of the story's setting but also in the form of the visual representation of the digital text itself. By extension, the very interactive and challenging aspect of IF is typically materialized in the form of the user trying to navigate their way through both the fictional and the digital space(s) by providing the appropriate input. To investigate the implications of and interrelation between these two levels of spatial representation, the paper focuses on Adam Cadre's *Photopia*, an IF work published in 1998. *Photopia* is -or at least seems to be- a non-linear interactive narrative with a form and structure that is meant to resemble a digital hypertext. The main goal of the user is to (re)construct the events of the story by moving from one fragment to the next through the choices that s/he is asked to make in focal points. The paper argues that the use of space in *Photopia* goes beyond innovation and becomes self-subversive and self-reflective. Specifically, it attempts to show how both the fictional and digital space(s) are used to actually undermine and sabotage the agency and control that *Photopia,* and by definition every IF work, promises to its users. Interestingly, it is by challenging the very features that make IF innovative that *Photopia* invites the redefinition of IF and adds a new dimension to its potential as a literary genre.

**PANEL 9**
**Role Playing Games – Abstracts**

1. **Dimitra Nikolaidou (Aristotle University of Thessaloniki), "Creating Diverse Storyworlds in Tabletop Role-Playing Games."**

The genre of interactive narrative games known as Tabletop Role-Playing Games (TRPGs) became a cultural phenomenon by allowing players to enter the literary geographies of popular fantasy novels, and narrate their own stories within. During a TRPG, players are required to create personal narratives within unique "storyworlds" inspired by speculative fiction. In the case of *Dungeons & Dragons*, the first and most influential TRPG, player narratives take place within a storyworld drawn from the diverse works of the fantasy genre. However, while the fantasy genre was initially dominated by pseudo-medieval storyworlds rooted in Western myths and narratives, in the 1970s came a call for the inclusion of diverse mythologies, geographies and cultural practices. Given the symbiotic relationship between TRPGs and the "Culture of the Fantastic," as well as the globalization of the Fantastic via the Internet, game designers made increasing efforts to incorporate diverse literary geographies into TRPGs' storyworlds as well. Their initial attempts were often appropriative and treated non-Western storyworlds as decidedly Other. However, later editions attempt to rectify this approach. Given the significant influence of TRPGs on the literature and culture of the Fantastic, these attempts at creating diverse storyworlds merit examination. Drawing from narrative and cultural study theories, the proposed presentation examines whether, in an age of cultural clashes and cultural merges, TRPGs can be a vehicle through which diverse storyworlds enter the literary geographies of the Western fantastic, or if such games will contribute instead to the perpetuation of clichéd storyworlds and the Otherization of non-Western geographies.

2. **Ioanna K. Lekea & Dimitris G. Stamatelos (Hellenic Air Force Academy), "Our Space, Your Space or Someone Else's Space? Territorial Objectives and Military Ethics in Role Playing Games."**

The aim of this paper is to investigate the way military ethics are represented in Role Playing Games (RPGs) and Tactical Excersises Without Troops (TEWT) with emphasis on undertaking tactical military operations in populated areas. In this context, we will analyse the results of two simulations (that have already taken place at the Hellenic Air Force Academy) of military operations: a humanitarian intervention and the war against terrorism. We will investigate whether ethics of war played any role in the means that cadets chose to use in order to keep up with their territorial objectives. In other words, cadets in both simulations had as their primary responsibility to keep land safe and protect their space against the enemies. But how far were they actually willing to go? We will first look at the narratives used by the cadets in order to express their opinion on *"what is mine," "what belongs to the natives/noncombatants"* and *"what should be taken away from the enemy."* Their narratives/arguments formed a medium for spreading ideas and influencing their co-players in favour of certain ideas concerning what is *right* and *wrong* during wartime. In parallel, we will investigate the way cadets used the available military technology, so as to hold their land and decide whether they used their power in an ethical and legal manner. In order to achieve this, we will be briefly presenting the rules of International Humanitarian Law and the principles of Just War Theory that are

relevant to contemporary operations in populated areas. Finally, we will demonstrate how notions of space are related to war tensions, shape the identity of the enemies and determine the means to fight them off.

**3. Sophia Maria Nicolopoulou (Aristotle University of Thessaloniki), "Storied Identities and Spatial Experience in Tabletop Role-Playing Games."**

In recent years, researchers have become increasingly interested in tabletop role-playing games (RPGs) and their experimentation with identity construction and spatial understanding. It is an undeniable fact that RPGs have offered us a much more varied interpretation of reality—medieval worlds of low or high fantasy promise players a breathtaking experience bound to take place in a world where everything is possible. The most renowned of all RPGs, *Dungeons and Dragons* (D&D), provides numerous options for the Game Master (GM) or storyteller to exploit when launching a campaign. It further allows them to bend any given rules according to their vision of the game. On the other side of the fence, players through their characters have to navigate and explore this fictional yet structured universe in order to carry out missions and to overcome obstacles. Along the way, they discover that their personal stories are embedded in the GM's master narrative—the epic story uniting the campaign end to end. Ergo, storytelling and the experience of space are intimately connected with identity construction which occurs through the constant interaction of the player with the game world and their teammates. In this paper, I will refer to exisiting literature regarding the storied nature of identities and of space as an experiential concept in order to shed light on the intricate ways identity is formed in tabletop RPGs. To clarify things, I will also present as a case study my personal role-playing (RP) experience in a custom D&D campaign. Stories and narration in RPGs give rise to fully-formed characters that could potentially save or destroy the campaign by simply exploring an abandoned building or by acting out on their own needs. Such is the power of RPGs—its greatness I intend to unleash with this paper.

**4. Maria Pirgerou (Independent Researcher), "Video-games and Cognitive Functions: An Inter-disciplinary Approach."**

The issue of video-game playing, be it RPG games, strategy, action or any other type has generated a great deal of controversy across disciplines during the last few years. In my presentation, I propose to discuss video-games as a site of inter-disciplinary interest, a space of creative interaction among teachers, learners and scientists. My research will rely on current findings by specialized game-developers, psychologists and education experts in order to address this cultural phenomenon from a variety of perspectives. The concept to be explored is the way/s video-games can actually provide the creative space which will allow several disciplines to interact, support and complement one another in a bigger effort to meet the demands of the future. The paper will investigate the extent to which video-games can and may be used in education to enhance cognitive functions and in particular, target students with learning disabilities (dyslexia or ADHD) in order to diminish the obstacles these students encounter in a regular, traditional class. The paper will also discuss the educational benefits of video-games if used as a site of inter-disciplinary interaction, in other words, as a vehicle of combined learning. The aim of this research is to propose that video-games, despite their shortcomings, can actually provide the space

where learning can be effectively achieved and learner needs may be more adequately addressed.

**PANEL 10**
**Colonised Spaces –Abstracts**

1. **Annelies Augustyns (University of Antwerp), "Urban Experience in Breslau during the Third Reich: A Reading of the Diaries of Willy Cohn and Walter Tausk."**

My research project aims to contribute to the understanding of the representation of the German-Jewish urban experience in life writing from Breslau during the Third Reich, on a contextual and a textual level. The relation between 'Aryan' and 'Jew' in the Third Reich was structured in, and through, space. Breslau's urban space is therefore neither simply a negative constraint nor merely a passive surface onto which Nazi anti-Semitism in the city is mapped. As will be shown, spatial form and spatial strategy were an active element of segregation and destruction. For this presentation, I will focus on the diaries of the most important chroniclers of Breslau: Willy Cohn (*Kein Recht, nirgends*) and Walter Tausk (*Breslauer Tagebuch 1933-1940*). In their diaries, it becomes clear, as Dan Mills (2016) has stated, that "without formal boundaries, space becomes organized and structured into focal points, core areas, networks of interaction, domains, spheres of influence, hinterlands, buffer zones, no-man's lands, cultural homelands, regions, neighborhoods, gang 'turfs', and ghettos" (162). Urban space should therefore be regarded as more than a social given, it is, within the context of persecution, a narrative construction in Jewish writing that incites to imaginative figurations of alternative, resisting spaces. These alternative spaces can be described with Foucaults concept of heterotopia. Examples of such heterotopias are the cemetery, the library, the synagogue, the private home, the barber, etc. These are examples of real spaces, but the Nazi anti-Jewish policy leads the Jews also to imagined spaces, as will be shown.

2. **David Roessel (Stockton University), "An American with the Greek Resistance: The Unpublished Memoir of Major Jerry Wines."**

Jerry Wines was dropped into the mountains of norther Greece in 1943 as the second American commander of the American Military Mission in Greece. He stayed in Greece until June, 1944, when he was evacuated for health reasons. His memoir of his wartime service, entitled A LESSON GREEK, was never published but a copy of the 230 page manuscript exists in the C. Woodhouse Papers at King's College London. Wines clearly intended his memoir to have a didactic purpose, for he not only wanted to tell his story but to explain the political situation in Greece to Americans. This paper will investigate several important questions in the relation between the US and Greece. Does Wines completely agree with British policy, or was there an American policy? Did Wines receive almost all his information about Greece from the British Mission, or did he have other sources? Did Wines even attempt to formulate an American policy during his time in Greece? Since Wines's memoir has not been discussed by scholars, his pages shed new light on Greek-American relations during a critical period of time.

3. **Anthoula Hartofillis (Aristotle University of Thessaloniki), "From an Irish Bushranger to an Italian Journalist: Investigating the 'I' in Australian through the Films** *The Story of the Kelly Gang* **and** *They're a Weird Mob.***"**

From the moment white colonists set their sights on the Antipodes, in turn declaring it terra nullius and disregarding the rights of the Aboriginal peoples, the politics of space has played an integral role in Australian society, shaping its history, its policies and the identity of its people. As Australia, along with its indigenous population, is very much a nation of immigrants and their descendants, made up of peoples from around the globe, it is understandable that the term Australian has always been an ambiguous, if not contentious one. The focus of my presentation will be to outline the power relations which existed amongst different ethnicities and how these relations changed through the years spanning from the 19th century to the 1960s. More specifically, I will be looking at which ethnicities constituted the Self of dominant Australian society and which were considered the Other by the majority, and how these relations were represented in film. To aid my discussion, I will be comparing and contrasting Charles Tait's 1906 film The Story of the Kelly Gang and Michael Powell's 1966 film *They're a Weird Mob*. The reason for this is that in The Story of the Kelly Gang those of Irish ethnicity are portrayed as a minority group in comparison to the English born, or those of English descent. In *They're a Weird Mob*, however, the characters of Irish ethnicity are very much a part of dominant Australian society and are contrasted to Italian immigrants who constitute the Other. I will thus infer that whilst the dichotomy between Self and Other has been integral to the shaping of the identity of Australian society since the time the whites first came into contact with indigenous Australians, there is certainly no set formula as to who constitutes the Self and who the Other, and this dichotomy, as with identity itself, is constantly changing.

4. **Ahmed Diaa Dardir (Columbia University), "Licentious Topographies: Colonialism and the Definition of Space in Modern Egypt."**

In response to the uprising in 2011, the Egyptian regime responded by depicting sit-ins as spaces in which the moral codes of society are suspended and debauchery is rampant, what I term "licentious spaces." In this study, I trace the emergence of the notion of 'licentious space' to the colonial transformation of space at the turn of 19th/20th, which replicated the European bourgeois (largely Victorian) organization of space. This study proceeds by simultaneously exploring two archives. The first is the late 19th/early 20th century Egyptian archive on space, which I construe through newspaper articles, works of fiction, surviving musical recordings and later revivals of period musicals. The second is the archive of counterrevolutionary and colonial European thought. This archive includes counterrevolutionary responses to the Paris Commune—to which the Urabi revolt was likened, both by Arabic and French newspapers. It also includes Charles Dickens' *A Tale of Two Cities*, which remains a staple of Egyptian culture (through its popular translation and through its adoption in official Egyptian school curricula). Finally, this archive also includes British colonial reports. In this archive I look for the topoi and motifs that made possible the depiction of the crowd and the revolutionary space as licentious (most notable among these topoi is the Dionysian orgy in its post-enlightenment appropriations). This is part of a larger study (comprising my doctoral research) that takes the events of 2011

as a departure point to provide a genealogy of licentious spaces in Egyptian discourse and explore how spaces of protest became synonymous with licentious spaces.

## 16:30-18:15 – PARALLEL SESSIONS

**PANEL 11**
**Spaces of Otherness – Abstracts**

1. **Rocco De Leo (University of Calabria), "The Geography of 'Otherness': Spaces of Conflict in Smaro Kamboureli's *in the second person*."**

More than in any other age, movement constitutes today the true referent of our liquid society: goods and people, information and money, everything moves from one side of the planet to the other without making a real relocation. As a consequence, and despite the various attempts to build walls of separation, boundaries and limits are shifting and undetectable; belonging to no place, not knowing where "home" is, underlines the sense of uncertainty and in-betweenness experienced by displaced people. In this paper, we will see how Greek-born Canadian author Smaro Kamboureli constantly lives this condition of inhabiting a "third" space, and how she seeks to find some kind of contact with reality in order to hold a sense of reality. Her life on the border, in an airport or on a boat in the continuous research and conflict with the "Other," opens up discussion about the liminality of feeling a space as one's own: it is at the same time a geographical as well as psychological barrier, which rises reflection on both identity and realistic representation. By considering her "poetic diary" *in the second person*, we will also explore Kamboureli's story following her imaginative and concrete spaces of conflict which carry the idea of confrontation seen as a physical and mental site of literary production.

2. **Xenia Georgopoulou (The National and Kapodistrian University of Athens), "Traveling and the Exotic in Shakespeare's Plays."**

The new worlds discovered in the Renaissance, the explorers' accounts and the items they brought back to Europe from their travels formed a new idea of the exotic that was added to the relations of ancient Greek and Roman travelers and historians. Unsurprisingly, traveling and the exotic became a popular theme in early modern English drama, often as the main plot, too. Travels and exotic references abound in Shakespeare's plays; however, a more detailed account of the exotic is given in five of them. Ancient exoticism is found in *Antony and Cleopatra* and *Titus Andronicus*, whereas an early modern idea of the exotic is given in *Othello*, *The Merchant of Venice* and *The Tempest*. In Shakespeare the exotic Others are seen either in their native environment, like Cleopatra and Caliban, or displaced from it, as in the rest of the plays. In all cases the exotic character represents some kind of threat for the Europeans; however, the opposite also holds, with the European intrusion in the exotic environment. Apart from the representatives of the exotic appearing on the Shakespearean stage, there is also the exoticism of narration, which involves more extreme forms of the exotic, such as 'inhuman' peoples, like the anthropophagi in *Othello*. The narrator is in some cases an exotic Other himself; however, traveling itself somehow acquires some kind of exoticism, considering that the average

Englishman of the time only traveled vicariously through reading. Shakespeare adds more exoticism to his sources, to guarantee more excitement in the audience.

### 3. Samir Dayal (Bentley University in Boston), "Ethnic American Literary Studies and The Politics of Space."

I propose to present an essay exploring the way multicultural space in multiethnic American literature represents ethnicity or color as figuratively as well as literally (or geographically) division. As part of a larger ongoing project examining ethnic literature and culture in the United States, this presentation will discuss the contribution a study of the figurative representation of space in works of literature about or by ethnic Americans can make to the Humanities. A key term is "triangulation"—itself a spatial metaphor. I draw on theoretical writings by cultural commentators for whom spatialized analytical categories of triangulation prove critical. Extending W.E.B. Du Bois's notion that the "color line" would remain the problem of the twentieth century, I argue that even today blacks, Asian Americans, and Jews are caught in a thwarted *triangulated* dialectic in which there is always a destabilizing if sometimes occluded element, usually whiteness. A more recent theory of ethnicity that relies on spatial categories of analysis is Colleen Lye's argument in *America's Asia.* Lye's title suggests the connections between two geographic zones on opposite sides of the globe; I add the argument that American ethnic literary studies requires an analytic of a *transnational triangulation*. My focus however will be on primary works of "ethnic" fiction such as Andrew X. Pham's *Catfish and Mandala*, in which space is a key category, but also on non-fiction writers whose work turns on a spatialized politics of ethnicity, such as Stanley Crouch, Claudia Rankine (*Citizen*) and Teju Cole (*Open City*).

### 4. Priyanka Deshmukh (University of Rennes II), "Specular Spaces in Cormac McCarthy's *The Road* (novel and film)."

Mirror scenes in literature, although often fleeting, are significant in the general economy of a novel, and often mark the turning point in a story. An encounter with the mirror disrupts unity, continuity, immediacy, and intimacy: it exposes one to oneself, and to the world, and in so doing, alienates one from oneself and the world. In the mirror, one encounters not only the other, but also the Other (death, finitude). The mirror transforms the subject into an object. As a result, it destabilizes subjectivity, reflexivity, and the distinction between the real and the reflection. But a mirror is not the only surface that reflects. Mirror reflections may also take the shape of specular inter-subjective relationships, for instance, two characters may be said to reflect each other, or be mirror images of each other (evoking the figure of the Doppelgänger), but there may also exist a relationship of specularity between a character and space, be it tangible or intangible, physical (geographic) or psychological. It is this latter inter-subjective specular relationship that this paper aims to explore, through a close-reading of occurrences of mirrors in Cormac McCarthy's *The Road*. This paper posits that in *The Road*, analogous to the inter-subjective relationship is the relationship between the human and the monster, the monstrous as being latent in the human—and this inextricability of the human and the monstrous is a question that may arise particularly in today's violent political and social context.

**PANEL 12**
**Imagined Spaces in Architecture, Literature and other Artistic Manifestations –**
**Abstracts**

1. **Theodora Tsimpouki (The National and Kapodistrian University of Athens),**
   **"Gender, Narrativity and Architecture in Edith Wharton's *The Age of***
   ***Innocence*."**

This essay explores the conjunction of literary realism, gender and architecture in Edith Wharton's *The Age of Innocence*. Against the prevailing conception that Wharton employs her realist voice to faithfully represent the web of social relations at a moment of societal change, this essay suggests that she grants a significant agency in architectural design to empower her female characters to take control of the space they inhabit. The essay examines Wharton's Pulitzer prize winning novel in the context of her work on decoration and the art of fiction (*The Decoration of Houses* and *The Writing of Fiction*) in order to argue that architectural design intervenes in socially embedded networks to challenge them and potentially to transform them. In *The Age of Innocence* to take only the most succinct example, Ellen Olenska transforms a plain, unremarkable apartment into an exotic place which becomes a testimony to her own sense of selfhood.

2. **Isabel Morales Jareño (Universidad Camilo José Cela), "*Eco-feminism*:**
   **Reinventing Literary Spaces of Uncertainty."**

In this paper we will focus on how women writers design 'spaces of uncertainty' by inventing 'utopian/dystopian communities' and creating sideways spaces of hostility. The late 20th century women's literary manifestations have expressed 'certain uncertainties' for long, and particularly in candent feminist movements, women breaking gender constraints is noticeable. According to Elaine Showalter (2009), the 1970s produced an explosion of speculative and allegorical fiction "when the genre of the feminist utopia was recast in the scientific and political terms of women's liberation movement" (458). Writers such as Joanna Russ (1937-2011) or Ursula K. Leguin (1929) dealt with literary 'spaces of uncertainty' caused by gender construction and identity conceptions. Spaces are represented as future all-women societies, either *utopias* or *dystopias* that identify women's spaces with nature and open spaces. Protagonists can live freely and attempt to break free from domestic confinements in communities that are "classless, ecology-minded, politically and socially ungoverned and sexually permissive (i.e. homosexuality, heterosexuality, promiscuity)" (Russ, 1995: 139). In an attempt to represent spaces of hostility and claim physical, social and psychological spaces, e*cofeminism* has helped women writers to escape from familiar ties and use nature as a symbol of open space where women find their own limits as in Joanna Russ's "Nor Custom Stale" (1959), *Kittatiny: A Tale of Magic* (1978) or *The Female Man* (1975). Our aim is to discuss on how natural futuristic settings help break women's imprisonments. As Russ (1955) pointed out, "Women cannot write using the old myths. But using new ones?" (211).

3. **Ana María Martín Castillejos (Technical University of Madrid), "Spaces of Hostility and Healing in Women's Artistic Manifestations: Some Case Studies."**

As part of our panel we aim to revise a number of XXth and XXIth century women´s artistic creations in different fields (photography, painting, sculpture and borderline cases such as Louise Bourgeois and Yayoi Kusama's instalations) that make reference to "spaces of hostility". The reasons why these women build these artistic spaces vary: in some cases it is a way to break their confinement in order to claim their own physical, social and psychological sphere (Lalla Essaydi). In other instances, the artists seek to show their own obsessions (Bourgeois, Kusama) in a tangible way by means of unusual representations of space as well as to pursue the artists´ own inner cure. For Bourgeois (1911-2010) architectural forms are visual evocations of memory while for Kusama (1929) they are the framework to show her inner obsessions. In any case these artists do not stay within their personal sphere but leave it behind to rebel in their own way against the social and political situation at their time: in such a way, some of Bourgeois´ works reflect her sympathy for the civil rights and anti-war movements and expresses her solidarity with those dying in Vietnam ("Noir Veine," 1968 and "Colonnata," 1968, are examples of it). Meanwhile, Essaydi (1956) questions the barriers imposed on Arab women, challenging Western stereotypes, and Kusama apologizes to China for Japan´s aggression and invasion during wartime. In so doing personal trauma becomes also political. The way these artists make use of space in their ouvre is undeniably unique. Our proposal is to study some relevant examples in order to determine the relationship between the political sphere and their personal lives and artistic production and also what type of imagined spaces they construct to express their traumas and find them a cure.

4. **Sofia Melero-Tur (Technical University of Madrid), "Conceptualization of Architectural Space and Gender: Vertical vs. Horizontal."**

Architecture profession has been eminently masculine until today. Although in Schools of Architecture gender parity among students is already evident, in the later professional life this parity is not reflected. In 2013, more than 60% of the first year students at the School of Architecture in Madrid were female; however, women occupy only 4% of the chairs. Building construction still represents a hostile sector for female architects, full of technicians and male workers with stigma and stereotypes, which complicates the full performance of the profession. Despite the figures of female representation in architecture field, this paper focuses on the role that women architects have had in architectural spaces from the shadow in the 20th century. Most cities are conceived under a patriarchal, vertical prism, hostile spaces for women, who have had to find her place in them. Women are horizontal, with more adaptive capabilities. The very first female architects were those of the tribes, in charge of building the home, the refuge (Carmen Espegel, 2016). With the Modern Movement, houses became minimalist, aseptic, transparent, exposed, without privacy and difficult to live in. Women had to make this architecture livable, imagining new adaptable spaces. The contributions of female architects to architecture and urbanism at that moment were key. In this paper we will review some of these contributions in the domestic space paying particular attention to the following: Eileen Gray (1878-1976) in "House Tempe a Pailla" (1932-34), Lilly Reich (1885-1947) in the exhibition "The

dwelling of our time" (Berlin, 1931) and Aino Marsio (1894-1949) in the exhibition "minimum apartment" (Helsinki, 1930).

## PANEL 13
## Identity Aural and Visual Interpretations of Space – Abstracts

1.  **Tim Ward (DEREE-American College of Greece), "SoundscapesLandscapes – A Media-Enhanced Urban Soundwalk."**

This paper uses as its starting point the urban installation **SoundscapesLandscapes** (SSLS), to address space in the context of the well-established practice of the sound walk. SSLS is a large-scale artistic project by the artistic collective **Medea Electronique,** commissioned by the **Onassis Cultural Centre** (OCC) for their 2013-14 artistic program. The project will shortly launch in a second edition for the OCC's 017-18 season. The SSLS project is a media-enhanced soundwalk. Participants use a custom smartphone application to guide themselves on an open-ended exploration of an area of downtown Athens. The device tracks the user's location and based on this draws on a large database of audio material in order to immerse them in a multi-layered soundscape (via their headphones). The database is made up of unique site-specific field recordings captured in their immediate location, ranging from environmental recordings through to interviews with local residents, historical discussions through to location-specific poetry and prose. The SSLS project draws on the theory and practice of acoustic ecology and soundscape studies that emerged from the World Soundscape Project established by R. Murray Schafer at Simon Fraser University in the 1960s and early 1970s. This paper aims to place the SSLS project into the context of soundscape studies as developed and codified by Schafer, as well as later Anglo/American extensions of these ideas. Using this context the paper will explore how the explicitly *musical* composition of the soundscape in the SSLS project can work to draw real (urban) and imaginary (musical) space together, transforming them through artistic practice and new technology.

2.  **Georgios Papageorgiou (DEREE-American College of Greece), "Place Image Construction and the Representation of Tourist Destinations in Marketing Campaigns."**

In several senses, space has always constituted a key component of a place's attraction for prospective visitors. Interpreted variably as physical landscape; the locus of historical connotations and social contexts; a representation of (sought) geographic and cultural distance; a backdrop to imagined, anticipated or remembered experiences; part anthropological exploration and part consumerist theme park – space is a central element in tourism theory. Habitually referred to as "destinations," places of various characteristics and scales assume a distinct status when discussed in the context of tourism visitation and experience. The extant literature on place image, branding, marketing, etc. approaches space as an attraction, or part of the tourism "product," and socio-linguistic research has studied the techniques through which beneficial associations are purposefully evoked by tourism marketing media in their efforts to convey how a particular physical/cultural space may address different (prospective) travelers' needs or desires. The ambiguity and subjectivity inherent in the perception of space identity provide fertile ground to destination marketers for highlighting different facets of their 'product' to showcase, in an attempt to project a

compelling invitation and appear superior to competing destination areas. In addition to the expected use of visual and textual cues in promotional efforts, the multidimensionality of tourism space as explained above allows for creative theming of related aspects in an attempt to target different visitor types. This paper will employ selected visual examples in illustrating and discussing different approaches to destination marketing in relation to their representation of different space facets.

### 3. Spyros Gangas (DEREE-American College of Greece), "The Space of Reconciliation: Nihilism and Critique in Cinematic Representations of a 'Home'."

This paper addresses the return of a cinematic grand-narrative (i.e. "home") in the shape of its critique and negation. The project of modernity had always sought to embed "difference" and "conflict" in functionally stable and normatively justified social structures. Thus, 20th century cinema traversed a long journey in the evolution of visual styles that in their own way remained tied (both as affirmations and negations) to the politics of "home." The project of reconciling the "individual" to society adopted rich narrative discourses and bold stylistic revolutions, namely neorealism's vision of a home ravaged by war and class oppression, the French New Wave's ruptures in film language that sought to reconfigure physical settings as social milieux suffused with existential doubt, yet anchored in bourgeois domesticity, New German Cinema's *Heimat* legacy with reflections on US culture's intrusion in Europe and identity politics (Fassbinder); other sojourns, such as the "Protestant home" (Bergman), a "home" tied to ceremonial patriarchy and nihilistic despair (Japanese New Wave), a home damaged by neo-liberalism's hegemony (British cinema), a sanctified home steeped with naturalistic pantheism and apophatic theology (Soviet cinema), a schizoid demolition of "home" in New American Cinema to a post-colonial "home" (African Cinema, Cinema Nuovo) confirm this powerful intuition. I shall argue that, given this rich heritage, the intense, ironic, parodic and nihilistic cinematic gaze of contemporary filmmakers in Greece (e.g. Lanthimos, Papadimitropoulos, Economides, Tsangari) and abroad (Haneke, von Trier) on the oppressive structures of home and the respective conversions of physical space to closures of socio-ethical space, for all their merits, adopt, unwittingly perhaps, a normative retreat based solely on negation; unlike earlier critics of home this contemporary cinematic critique of the politics of reconciliation in the physical boundaries of a "home" risks rendering critique spineless, occluding thus the objective possibility of reconciliation.

### 4. Maria Ristani (Aristotle Thessaloniki of Thessaloniki), "Space in Sound: Samuel Beckett's Sonic Rooms."

Sound and space make an awkward match. Sight controls and contains space, builds walls and forms borders, when sound, by definition, resists grounding and anchorage, mocks Euclidean geometry, and provides impoverished and often fuzzy information as to spatial mapping; Yet, sound also activates an acute sense of emplacement; it catches the body unawares and necessarily forces it into relation and negotiation with space. It envelops and implicates us in our surrounding architecture in ways that vision doesn't; there may be no distinct "point of view" in the case of sound, but there are always vividly sensible point(s) of mutual exchange with space. In Steven Connor's words, "the eye commands space, the ear occupies, and is occupied with it."

Sonic rooms are always relational and hybrid. This paper seeks to investigate such "ear rooms" as featured in Samuel Beckett's dramatic works, and more particularly in his plays of the late 1970s (*That Time* and *Footfalls* will serve here as the focus of analysis) where sonic preoccupations become central. Characters in both plays are reduced to attentive ears (hearing seems to have engulfed all other senses), while the stage space transforms into a dense echoic chamber similar to the one described in the second poem of Beckett's Trois poèmes: "in a convulsive space / among the voices voiceless / that throng my hiddenness" (*Selected Poems* 25). Examining the plays from this angle, and with an emphasis on their sonic spaces, we come to re-define labels often attached to Beckett's plays as hermetic or solipsistic. Enfolding his characters in "ear-rooms" of resonances and echoes, Beckett sketches out a permeated, relational image of self, unfolding what gestural or verbal language cast as the hermetic, monadic body toward a common skin of self and space.

## PANEL 14
## Cinematic Topographies of Conflict in the Modern Imagination – Abstracts

1. **Marsha Bryant (University of Florida), "Cinepoetic Spaces of Conflict: Staging Myth through Visual Culture."**

As seismic as the birth of Aphrodite, the advent of cinema brought a powerful new form of beauty to the world. And just as contestations of beauty followed in Aphrodite's wake, contestations over the status of images changed in the wake of moving pictures. Exploding traditional models of ekphrasis and the "sister arts" (poetry and painting), the cinematic image pressured makers of poems, painting, drama, and photography to keep space with technological advances in filming, editing, and projecting cinema. Montage could do more than a collage could, and historical epic films by Manfred Noa and Cecil B. DeMille seemed to dwarf the monumentality of modernist long poems. By the time CinemaScope emerged in 1953, H.D. was finishing the verse sections of her epic poem *Helen in Egypt*. She completed the poem the year that Warner Brothers released its spectacular *Helen of Troy* (1956). Battling with cinema to restage her rendering of the Trojan War, H.D.'s modern epic contains a double conflict: it enacts a crisis of representation as it reflects the emergent geopolitics of the Suez crisis. Drawing on H.D.'s epic, Bryant's paper examines a triptych of images to consider Cinepoetic spaces in times of geopolitical change. Each brings a mythic figure into the modern world: 1. H.D.'s Orientalized image of Helen on the Walls, which vies with cinema to create a panoramic Helen for modern epic. 2. Warner Brothers' "interview" advertisement for *Helen of Troy*, which vies with television to construct a revisionist history. 3. Len Prince's 2005 photograph "Untitled, Virginia," which vies with Botticelli's The *Birth of Venus* to expose American consumer culture. These battles of representation reflect the mythic dimensions of geopolitical tensions such as postwar cultural guardianship and environmental degradation.

2. **Sara Dunton (University of New Brunswick), "'. . . there, as here, ruin opens / the tomb, the temple': From Luxor to London via Vienna."**

Always alert to her surroundings, and proven adept at describing them in minimalist terms, H.D.'s precision as an Imagist poet brought her fame in the 1910s, but it was a paralyzing writer's block in the late 1920s that brought her to Vienna in 1933. There,

in the first of her two sessions of psychoanalysis with Sigmund Freud, H.D. retreats to the enclosed space of his office, safe from the upheaval on city streets overtaken by pro- and anti-Nazi demonstrations. H.D. does not write a memoir of her time there until 1944; by then she was writing prolifically, enclosed in her London flat. From there, H.D. composes her epic poem, *Trilogy*, and a lesser known collection of short poems, *What Do I Love?* This paper presents an intertextual reading of H.D.'s memoir (*Tribute to Freud*) and these two suites of wartime poems to demonstrate how H.D.'s cinematic viewpoint emerges in Freud's office and manifests itself in her poetic praxis. In these three works, H.D. turns a film director's eye to the walls of interior and exterior spaces with creative purpose. The buildings and enclosures she depicts in twentieth-century wartime are more than dramatic metaphors for modern destruction; they are portals into the ancient tombs and temples occupied by her artistic predecessors, and to the collective memory she shares with them. In the bare stage settings of her poems, H.D.'s cinematic eye pans the inhabited and imagined spaces that surround her. Beyond these walls, as she reveals in the opening of *Trilogy*, she knows she will meet her predecessors, to remind them that ". . . through our desolation, / thoughts stir, inspiration stalks us / through gloom."

3. **Anna Fyta (University of Ioannina) "H.D.'s Dramatic Heterotopias: *Helen in Egypt* and Spatial Transformations."**

In 2004, the visual artist Joan Jonas staged a video/ installation/ mixed media project of *Helen in Egypt* at the Tate. Almost sixty years after its composition, Jonas recasts H.D.'s long poem extending and exposing the possibilities of dramatic space and its dialogical connections with media that reinforce, undermine and raise questions about the interplay between dramatic space, poetry and narrativity. In her rendering of the Euripidean *Helen*, H.D. exploits the ability of spatial transformation—Egypt conceived as a locus of "spaceless limbo" —or, to use Michel Foucault's term, "Heterotopia," or a site "that can be found within the culture, simultaneously represented, contested, and inverted." Within the timeline of the Trojan cycle, H.D. provides a spatial reading of a civilization transfixed by war (written in 412 BC., the Peloponnesian War furnishes the dark matrix of Euripides' *Helen*). In this paper, Fyta addresses H.D.'s poem in relation to mythological conjunctions of real and spectral loci as is the case with the isle of Leuké, Sparta and Egypt as well as markers of theatrical topography such as the chorus and epic intertextual spaces. H.D.'s non-conformist or virtual spaces act as *eidola*, mirror images arresting cultures in flux, conflict and transformation.

## PANEL 15
## Self-Identity Negotiations and the Hermeneutics of Space in Tino Villanueava's Poetry – Abstracts

1. **Lars Gustaf Andersson (Lund University), "The Poetry of Tino Villanueva: A Space for a Language and a Metapoetics in Becoming."**

The poetry of Tino Villanueva, from *Hay Otra Voz Poems* (1972), over *Shaking Off the Dark* (1984) and *Crónica de mis años peores* (1987) to *Scene From the movie GIANT* (1993) and *So Spoke Penelope* (2013) has been duly recognized for its reflective introspection of Western literary canon, for recurrent political and ideological themes of repression, power, identity, violence and a continuing quest for

the essence of humanity, always framed in the everyday life and the harsh conditions of a world, characterized by conflicts and loss. Villanueva has also been studied in the framework of Chicano culture, and both in his poetry, and by other means—as journal editor, debater and scholar—he has been one of the most important voices in the Chicano movement since the early 1970s. The intention of this paper is to understand his poetry as a space for a language and a poetics in becoming. His poetry will be interpreted as depicting a travelogue towards a mastering of the language, and a formulation of a poetics, which both can handle the bilingual dimension of Chicano culture and more specifically deal with the metapoetical understanding of writing, where e. g. *Scene From the movie GIANT* is understood, not only as an analysis of a political and cultural conflict at a certain place at a certain time, transformed by the bilingual situation, but also as a *space for the self* to contemplate and reflect upon the process of *becoming a poet* and thus mastering the language of literature.

## 2. Ewa Barbara Luczak (University of Warsaw), "Towards an Aesthetics of Anti-Irony: Tino Villanueva's *So Spoke Penelope*."

*So Spoke Penelope* by Tino Villanueva is an unusual collection of poems both in Chicano poetry and in Villanueva's *oeuvre*. It centers on the experience of Penelope, the mythical wife of Odysseus, who is determined to wait for her lost husband. Focusing on Greek cultural legacy, a surprising gesture for a poet who embarked on his artistic journey in the 1970s by stressing ethnic allegiance, Villanueva explores an existential dimension of the ancient tale. Thus, he injects his poems in the midst of a transnational and atemporal dialogue about the meaning of loyalty, trust, compassion, and love. In his preface to Villanueva's *So Spoke Penelope,* Ifeanyj Menkiti predicts that the selection "will become an important part of the growing body of work defining a new aesthetics—an aesthetics that is right and appropriate for our distended modern world." In this presentation I argue that Villanueva's poems foster a new cosmopolitan aesthetics of anti-irony and oppose the mode of irony that has become culturally dominant in the contemporary world. In Western aesthetics, irony has travelled a long way from the role of agent of rebellion against the hypocrisy of the Western world to that of a guardian of banality and an aesthetics of surface identified with kitsch, camp, and nostalgia art. In its contemporary manifestation, irony is synonymous with the "television image culture" (Foster Wallace) that celebrates simulacra (Baudrillard) and serves late corporate capitalism and neocolonialism (Jameson). Postmodern irony has thrived on the aesthetics of flatness that, on guard against easy sentimentality, fears the affect and thus prevents the establishment of meaningful human connections. Villanueva's *So Spoke Penelope* challenges ironic aesthetics and seeks new ways to address important existential issues.

## 3. Sophia Emmanouilidou (Aristotle University of Thessaloniki), "Of Spaces, Mappings and Intersections: Representations of Selfhood in Tino Villanueva's Poetic Sojourns."

Chicana/o literature has been largely discussed as an assortment of unreserved *testimonios* that grapple with issues of profound spatial crises. Either through the geopolitical lense(s) relating to the historical annexation of the present Southwest States from Mexico in 1848, or Chicana/o experiences of socio-cultural marginalization in both rural and barrio locales in the U.S.A., the borderlands metaphor has lend itself to intricate accounts of liminality. Although political agendas

have preoccupied writings during the *El Movimiento* upheaval, numerous texts of the Chicana/o canon reveal a strikingly aloof or reticent manner of claiming the right to define oneself freely, and against homogenizing and/or extraneous identity contextualization(s). The intention of this paper is to look into the self-identity negotiations, broodings and collisions that arise between confinement and freedom, containment and independence. Tino Villanueva's poetic sojourns offer readers in-depth expositions of individual and/or collective apprehension, bewilderment and agony in complex matrixes of understanding human enactment. Winner of the American Book Award in 1994 for *Scene from the Movie GIANT* (1993), Tino Villanueva commenced his contemplations of existence in 1972 with the collection *Hay Otra Voz Poems*, and has since enriched the world of poetry with a continuing exploration of the dynamics of selfhood. Finally, the creation of compelling spatio-temporal hermeneutics, the discernment of an alluring interplay between constraint and sovereignty, and the narration of selfhood amidst multifarious aspects of identity constitute some of the thematic concerns that characterize Tino Villanueva's unique poetic legacy.

**4. Tino Villanueva (Emeritus) (Boston University), "Reading from his Own Poems."**

As author I feel honored when commentators, reviewers, critics, and the general public read my work, and more so when a panel of them set about to seriously discuss such work. At the HELAAS Conference, two books of mine, *Scene from the Movie GIANT* (1993) and *So Spoke Penelope* (2013), will be the focus of attention in the proposed panel, "Self-Identity Negotiations and the Hermeneutics of Space in Tino Villanueva's Poetry." My participation shall begin by acknowledging the critical remarks put forward by the three critic-professors involved (Sophia Emmanouilidou, Lars Andersson, Ewa Luczak), and then reading specific poems from the two aforementioned books, such that the poems selected will be illustrative of the specific content of each book, which includes notions of both time and space.  When appropriate I shall comment upon the form of some of the poems as regards literary devices and rhetorical figures—derived from the Greek—embedded in them. My contribution will proceed from the creative side of literature, thus complementing the academic orientation of the panelists.  One hopes that through these literary and aesthetic references the audience will better appreciate the verbal and sound patterns, the rhythmic particulars, and the living growth of thought and feeling in the poems. As a preamble to reading from …*GIANT*, I intend to show the six-minute clip from the Hollywood film *Giant* (1956), which inspired my book, and which I shall provide on a USB and / or a CD.

**18:15-18:45 – Coffee Break**

## 18:45-20:30 – PARALLEL SESSIONS

**PANEL 16**
**Colliding/Converging Spaces in Cinema: Aspects of Storytelling, Production and Reception - Abstracts**

1. **Katherine Marazi (Aristotle University of Thessaloniki), "Meaning-making Revisited: The Realm of White Space and Power Play."**

The blurring of boundaries and convergence of spatial planes—physical/virtual, real/imagined, "what is/what if" —is becoming highly characteristic of the 21$^{st}$ century across the horizontal axis of storytelling. On the other hand, the shifting power dynamics between producers/consumer audiences along the vertical axis are becoming ever more prominent via audience interaction, engagement and communities. Thus the concept of space in the 21$^{st}$ century calls for the negotiation of meaning-making and value particularly in the Branded entertainment context of media franchises. This paper seeks to argue that imagined, real (physical) and virtual space demonstrate converging points which blur the boundaries of "what is" and "what if" thus requiring interaction and engagement for a gestalt of total experience. Simultaneously, the gaps, gutters, in other words white space of these converging elements exhibit tension and are the grounds where the dialogue and negotiations of meaning-making, identity, and value take place. The value of an idea, piece of literature, type of entertainment, even membership in a community is malleable and dependent on the interplay of intentions and reception. Robert Stam pointed out that "humans use stories as their principal means of making sense of things, not only in written fictions but all the time, and all the way down" (10). As a result, the converging spatial planes pose as the horizontal axis and context of storytelling and making sense while the vertical axis of white space, of dialogue, identities and power play, entails that meaning-making is not a process of dictation but a process of interaction and negotiation.

2. **Giorgos Dimitriadis (Aristotle University of Thessaloniki), "Motion Capture as Crossover: Colonizing and Appropriating Digital Cinematic Space."**

Considering the various recent technologies of digital moviemaking, *motion capture* (*MoCap*) is arguably among the most intriguing and impressive ones technically, but also one that opens new directions to theoretical considerations of the convergence between cinematic space vs. real space. The application of *MoCap*, i.e. recording the motion patterns of live performing actors with the use of sensors, as well as its evolution into *facial performance capture*, create unprecedentedly natural and life-like CGI (Computer Generated Imagery) movie characters since both their motion and emotions on screen are a direct recording of actual human performance. Given the fact that *MoCap* has made it possible for the motion of CGI characters to be recognizable by spectators as what Gunnar Johansson termed *biological motion* due to human evolutionary fine-tuning, this technology can be viewed as an aggressive appropriation of CGI cinematic space by actual human presence, ubiquitous albeit not

complete, and a consequent blurring of the crossing line that separates it from real space. This digitization and subsequent synthetic rendering of what is, at least for the time being, an invariably distinctive biological human trait, poses an almost literal invasion by the human element to what used to be an aesthetic and technological "elsewhere," in a way which is quite different than variations of human-computer interaction (HCI). Effectively, it foreshadows a rising concept of space with new dimensions added to the discourse on real/virtual hybridity: the immersion of real functions of human physicality into CGI suggest the deployment of a full-scale colonization of digital worldmaking which will inevitably has to be considered as an affecting parameter in the relationship between cinema and reality.

3. **Maria Theologidou (International Faculty of the University of Sheffield, City College), "The Multiple Roles of Space in the Filmic Context and their Impact on the Subtitling Process."**

Subtitling occurs within a polysemiotic framework, characterized by the sound and image interplay, and consequently involves the transfer of information between different codes. It serves as a text within a text, that of the film narrative, and as such it occupies space within the broader "space" of the filmic action. Subtitling constitutes a unique form of translation, one which stands in modular relationship to the film itself and which is always affected by the time and space constraints of the medium in which it appears. This paper aims to demonstrate the decisive role space plays in subtitling as well as the many functions it serves. By exploring the nature of translation strategies often used in subtitling, the paper will focus on space as one of the two media-specific constraints of Audiovisual Translation, the second one being time. However, there are many other dimensions of space within the cinema screen that influence the subtitling process such as those related to the film's semiotic channel as well as the unseen cultural space between the film and the target audience. The paper will also explore how these different notions of space restrict or facilitate the subtitling process as well as how the interplay between the different channels of communication affect it. Considering the additive role of subtitling, there are other issues of ideology which might create new spaces such as the rendering or not of sociolect or idiolect in subtitles and the prioritization of information in subtitle creation.

4. **Katerina Kaimaki (Ludwig-Maximilians-University, Munich), "Displacement and National Identities in *The English Patient*."**

Michael Ondaatje's novel and Anthony Minghella's subsequent screen adaptation of *The English Patient* may be, at first glance, considered a classic romance with a dramatic finale. Upon closer inspection, however, it becomes evident that both the novel and the film adaptation are extremely preoccupied with questions about (voluntary) displacement and national identities during a period of crisis. Using World War II as a backdrop, the story questions the importance of one's nationality, and how what is considered one's country, is not necessarily connected with one's feelings of national identity. The characters are representatives of the educated elite, who find themselves at odds with their respective national identities and seek to find a new world, where narrow-minded national perceptions, bound to the traditional concept of "homeland," seize to exist. It is this chosen displacement, which distinguishes these characters from all the heroes in literature and films, who are forced to leave their

countries because of the outbreak of wars or disease, that makes this story particularly interesting. Ultimately, the North African desert—symbol of the beginning of civilization—and the Italian villa—symbol of the heights of western culture—are turned into a stage where nations collide. To that end, this paper seeks to investigate the relations between the main characters of both novel and film and to highlight the crucially different approaches, especially in the story's conclusion, that the two media adopt towards their subject matter with the hopes of understanding the motivations guiding these fictional characters.

## PANEL 17
## Fictional Temporal and Spatial Negotiations – Abstracts

1.  **Sinem Yazıcıoğlu (Istanbul University), "The Spatial Imagination in Don DeLillo's *Point Omega*."**

There are two spaces depicted in Don DeLillo's *Point Omega*: The first space that appears in the narrative order is the Museum of Modern Art, and the other one is a desert in California. In the opening and closing chapters, an anonymous spectator in the museum observes Hitchcock's *Psycho*, which is slowed down for a 24-hour screening. In between these two chapters is a section in which a filmmaker visits a former political advisor who had quit his job and moved to the desert because of his disillusionment with Middle-East policies. Although the sections related to the museum are marked in consecutive dates, they enclose the middle chapter, which, in fact, happens weeks after the screening. The non-chronological narrative order highlights the difference between museum as an enclosed space and the desert as an open space; furthermore, this difference is not limited to the places themselves, but extends to what these places suggest. The technical description of the gallery, the museum guard, the film that is being shown (which also implies Bates Motel, another enclosed—but connected—space), and the fact that each gallery opens up to another indicate a transition from Foucault's concept of disciplinary society to Deleuze's concept of the society of control; in contrast, the desert's resistance to mapping and naming, the unfinished film project, and the failure of navigation and communication devices suggest an alternative for the society of control. However, this desert is home for failure, and the characters finally return to the city. This paper will examine and discuss the poetics and politics of DeLillo's spatial imagination in *Point Omega*.

2.  **Annette Skade (Dublin City University), "'And how does it alter you to see it there floating?' *Nox*, *Float* and the Reader."**

"And how does it alter you to see it there floating?" is a question posed in *Cassandra Float Can*, one of the 22 pamphlets which make up Anne Carson's *Float (Jonathan Cape, 2016,)* with regard to Cassandra's unintelligible utterance 'Otototoi poi poi da' in Aeschylus' *Agamemnon*. This paper consider's Carson's desire to break spatial, temporal and intellectual boundaries, and the cross-permutation evident in her work. *Nox* (2013) and *Float* are analysed as objects in terms of their physical effect on the reader, and how the differing form of both prompts the reader to float above time, occupying the same vantage point as Carson suggests Thucydides does, setting us "on a high vantage point above such facts, so we look down on the Greek States and see lives churning forward there- each in its own time zone, its own system of measures, its own local names" (*Men in the Off Hours* Knopf, 2000) In both works Carson

physically stacks time in layers, and "local names" though living thousands of years apart, meet through the touching of pages and pamphlets. In the paper *Nox* and *Float* are responded to as art objects, especially their effect upon the reader and the necessity for the reader's interaction is considered in terms of Anne Carson's professed interest in movement, process, action and performance as well as *mimesis.* Performativity and performative elements in the works, and recent performative criteria in creative research / hybrid writing are also considered.

### 3. Olena Boylu (Ege University), "*Vineland*: A Historical and Political Space."

Thomas Pynchon, who is widely known for his intense and complicated works, in his fourth novel *Vineland* (1990) vigorously criticizes Ronald Reagan's United States of America. As an imaginary town and county in Northern California, Vineland turns into a stage for a particular historical events and projects the authors perspective on the politics and society of the period. Pynchon's deliberate choice of the title reminds a different geography that was discovered by Leif Erickson long before Columbus. A land of "milk and honey" this time appears in a different atmosphere of the 20$^{th}$ century with its political upheavals and social transformation. Moreover, settled in 1984 the novel also implies an Orwellian world that can be analyzed from several angels. Hence this paper aims to examine the landscape provided by the author as well as its role in the historical and political context of the novel.

### 4. Despoina Feleki (Independent Researcher and State School Educator), "Space, Narrative and Digital Media in Teju Cole's Twenty-First Century Narrative Fiction."

This proposal explores the metaphor of the novel as the actual "space" for creative expression to take place. It is a "space" affected by social and technological developments, employed to "house" global concerns and perspectives. In this conference paper I intend to investigate the ways in which Teju Cole, an American writer of Nigerian descent communicates his concerns to his audience and explores questions about crises, major themes, and debates, responding to social, cultural, and technological challenges of the twenty-first century both in print and electronic spaces. In particular, I aim to investigate the ways in which Cole employs both narrative fiction and Social Media as political space in order to comment on twenty-first century events like the 9/11, world terrorism, and a renewed wave of racism. His engagement with the world and global societies is only matched by his exploration of new aesthetic possibilities on diverse writing textualities. In the first part of my paper, I will examine *Open City* (2011), the first novelistic attempt of Cole. The multiple uses of the term "open" as in "open spaces," "open" meaning free as in "free verse," and "open" meaning not restricted as in "open data," all converge in this novel, while actual space becomes a "text" for the wandering eye of the narrator. Space affects his writing that becomes an act of immediate communication with the readers. The ideas of open-endedness and connectedness inform his aesthetic choices in a writing style that is free from stylistic conventions and restrictions in the manner of Michel de Certeau's philosophical ruminations, expressed in his "Walking in the City," which appears in *The Practice of Everyday Life* (1984). Writing becomes an act of immediate communication while "walking [is seen] as a space of enunciation (98). In the second part of my paper, I will investigate the transition of the same writer onto online spaces for his recent experimental writing practices. At the age of Walter

Ong's "secondary orality," characterized by the immediacy of expression, a new democracy of thought, and a new communal sense among the participants enabled by electronic media, I will be looking at short online stories produced by the same writer as a means of communion with his readers, who actually become co-authors in the writing practice. What is the power of the new digital medium in terms of political space and expression? How does the new electronic medium affect the roles of the writer and the readers and inform their writing and aesthetic choices? Also central in this investigation are the issues of space and dislocation emphasized in Cole's writing as they affect the double identity of an American citizen and immigrant in the U.S. All in all, I will be focusing on the ways an immediate stream-of-consciousness style of writing and a seeming orality (that online writing textualities create) promote a new sense of connectedness while writing becomes a practice of self-identification and self-awareness.

## PANEL 18
## Female Negotiations of Space and Identity – Abstracts

1. **Leonidia Douka (Aristotle University of Thessaloniki), "*Carmilla* as a Gothic Morality Tale."**

In Late Victorian Gothic literature, the notion of the body is often discussed as an ambiguous construct demarcated by deep-seated social, political, and moral codes that attach particular and firm connotations to it. In my paper, I explore the medicalization of the deviant body of the homosexual within the space of female homoerotic desire manifested in English Victorian society and its portrayal in the ever-popular trope of the vampire. For this purpose, I employ Joseph Sheridan's Le Fanu's *Carmilla* (1871). The purpose of this paper is to showcase that the medicalization of the Victorian Gothic Horror literature functioned as a scientific conduct book which furthered socio-sexual control and promulgated the prescribed norms of Victorian morality and respectability. For this objective, I examine the conditions that formed the Victorian reading public and the trends in Victorian publishing and press that shaped the didactic character of this genre, elevating it to the position of a gendered morality tale.

2. **Elli Karampela (Independent Researcher), "In England's 'wide, wide tomb': Re-animating the Body-Politic in Mary Shelley's *The Last Man*."**

The idea of human mobility and space (de)formation that largely dominates present-day politics seems interestingly relevant to Mary Shelley's preoccupation with nationhood and nation-making in her 1820 novel *The Last Man*. Though more obscure than her widely popular *Frankenstein* novel, *The Last Man*'s fragmentary body as a text invites a potent re-examination of what happens to the carefully self-enclosed space of the English national body after its death and dissolution by the grand Plague and the subsequent contact of its cast-outs with the others outside their own selves. In this paper, I will argue that, instead of being particularly destructive, this Gothic fragmentation of the nation's body reconstructs its own productively imagined space in the context of mobility. "Space" and "place" hold a role, especially historical in Shelley's nineteenth-century world of English empire and the border expansion that ensues, which is far from merely conceptual: the body of England is re-imagined both through the narration of its own destruction story (*The Last Man* as

a space narrative) and through the cultural practices of the people who try to hold it together within the places they visit. The "social body" that re-animates itself in Mary Shelley's novel is haunted by its own fissures. These fissures, however, provide the space for re-habilitating the other within the self, and re-constructing England as a space where the public and the domestic fuse to offer a more viable solution to the politics of exclusion Shelley castigates; there lies the value of Shelley's political program for the functionality of nationhood in times of great human mobility, immigration, and flux.

3. **Elisavet Ioannidou (Aristotle University of Thessaloniki), "'*You are where you belong*': Negotiating Place and Identity in Leslie Parry's Church of Marvels*."**

This paper examines the meaning of place in Leslie Parry's novel *Church of Marvels* (2015). Defined in human geography as connoting an emotional attachment to a certain space or location, the concept of place confers a sense of belonging that is understood as central to an individual's sense of self. Frequently understood in terms of stasis, this attachment precludes mobility or a change of location from any definition of place, binding in this way specific groups of people to specific unalterable, and, therefore, supposedly rightful locations. *Church of Marvels* defies this view of place which has regressive connotations both within the novel's nineteenth-century setting, and for contemporary understandings of the association between place and identity in a mobile world. Specifically, the novel suggests that a sense of place depends primarily on the steadfast bonds forged between people through which the individual can actually imbue certain locations with, or deprive them of, meaning, thus accordingly defining their significance for one's identity. Hence, though familiar, Coney Island cannot retain its emotional value for Odile after Belle's, her twin sister's, inexplicable departure for Manhattan. Triggered by her destabilized sense of belonging, Odile's search for her sister in the inhospitable city is, then, a realization that place resides in other people. Briefly reunited at the end, the girls restore the sense of community which informs their distinct, yet complementary, identities, and had been compromised due to their separation; they are, thus, allowed to (re)invent familiar and new locations as instances of place.

4. **Ioanna Ragkousi (Independent Researcher), "New York's Tableaux Vivants of Mechanised Bodies in Barnes's *The Book of Repulsive Women*."**

In 1915, Djuna Barnes was already a popular journalist and a member of the artistic circle in Greenwich Village when she wrote her first literary work, *The Book of Repulsive Women.* Barnes's interest in the vaudeville, burlesque and grotesque is a common characteristic in her work both as a journalist and as a writer. Barnes's first poetry collection illustrates different representations of female bodies, which are pertinent to her experiences as a journalist. In all poems, the female figures are placed in the urban surroundings of New York and Barnes uses the altering agency of technology to expose different manifestations of them. In the context of my dissertation, this presentation suggests that Barnes's poems form a series of *tableaux vivants* that spectators can perceive from the "L." This means that Barnes creates literary "living pictures" of female bodies that become mechanized by the intruding power of the elevated train and come in dialogue with the New York Dadaist mechanomorphic representations. The element of technology is present through the

constant image of the train that, as I argue, connects all poems and exposes the bodies situated around the metropolis, that are either found in a poem's title or implied in the abrupt images described in the stanzas. In *The Book of Repulsive Women,* Barnes offers a new trajectory of New York and creates her own collection of bodies, similar to the ones that the Dadaists presented in *291*, seen as an exhibition presented in the open space of the city.

**PANEL 19**
**Violence in the City – Abstracts**

1. **Chryssa Marinou (The National and Kapodistrian University of Athens), "Edgar Allan Poe, Walter Benjamin and the Reading of the Street Scene."**

The paper reads Walter Benjamin's commentary on "The Man of the Crowd" (1840) as a case study of Benjamin's literary methodology which works in the direction of archiving the modern condition: in his 1938 "The Paris of the Second Empire in Baudelaire" and his 1939 "On Some Motifs in Baudelaire" (*The Writer of Modern Life: Essays on Charles Baudelaire*), Benjamin draws on Baudelaire's motif of the crowd to read Poe's story as a record that registers the modern urban social cartography of Poe's times focusing on certain key elements, namely the city, the human geography of the crowd and the literary trope of nightfall. I will examine Benjamin's politics of space, arguing that in his reading of Poe, Benjamin proposes an Ur-reading, a primary reading of the urban spectacle, according to which the city constitutes the story's exclusive geography, and space cannot be separated from its social extensions. The transformation of the narrator's gaze—initially detached and distant, later manic and engaged—and the literary function of the coffee house window will also be examined for their function in the story as motifs that take the lead from and complete the Benjaminean literary methodology of space.

2. **Rieke Jordan (Goethe-University Frankfurt), "Dis-Solving the Crime in Michael Chabon's *The Yiddish Policemen's Union*."**

My paper turns to Michael Chabon's *The Yiddish Policemen's Union*, an alternative history novel from 2007, to examine strategies of mapping urban spaces through crime and detection. By way of the hardboiled literary tradition of the 1930s and 1940s, Chabon's novel makes visible the expansion and re-mapping of a contemporary metropolis, Sitka, AL, the temporary settlement for the Jewish diaspora that is to be dissolved at the end of 2007. Here, Meyer Landsman, a detective of the local police force, is assigned a murder case that he finds impossible to solve in the dissolving metropolis. While Landsman solves his case and attempts to bring order into the chaos, Sitka is dissolving. Sitka turns into a confusing space for its "landsmen." The murder both legitimizes and destroys the space that the Jewish diaspora inhabits, and a warped notion of community and space emerges. Through the hardboiled style and its obligatory murder(s), the "impossible" Sitka is mapped and developed; this unveils a myriad of lenses through which Sitka and the crime can be read against one another, like globalization, diaspora, architecture, religion and ethnicity. I argue that the role of the detective is of paramount concern here to make sense of this contested space that Sitka is and will be both politically and spatially. The borrowing of the hardboiled tradition and its obscuring through many layers (i.e.,

alternate history, Judaism) achieves a new reading of spaces that we may find both familiar and foreign at the same time.

### 3. María Concepción Brito Vera (University of La Laguna), "Noir Stories in the City: Crime and the Production of Contesting Urban Spaces in Singapore."

*Singapore Noir* (2014) is a collection of fourteen short stories, set in the Asian city-state and published by the independent and Brooklyn-based publishing house Akashic Books. This volume forms part of a larger series including more than eighty titles, most of them set in urban areas. The publication of such a series is of no surprise as noir and hard-boiled fiction are intimately related to the city, a space from which these fictional genres usually depict power relations determining social life. Singapore, the main protagonist in these stories, is well known as a global finance center ranking high in education or per capita income indexes, but also as a space where caning or the death penalty are legal. These contradictory facts led William Gibson to term it a "Disneyland with the death penalty." In my reading of these stories, Singapore is presented as a locus where contending spatial configurations can be traced. That is, drawing from Henri Lefebvre's *The Production of Space* (1991)*, the aim of this paper is to analyze the city as the juxtaposition of opposing spatial conceptions and experiences. The state discourse, which quite pervasively regulates any aspect of city life, is interrogated by making use of the conventions of the noir genre. Eventually, what these stories uncover are those lines of fissure, those breaches from which the city, not as it is conceived by urbanists or people in power, but as a lived and experienced entity is made visible.

### 4. Alexander Miroforides (University of Western Macedonia & Gamecraft), "Investigator's Club: An Original Live Action Role Playing, a Theatrical Performance based on Interactive Crime Fiction."

Investigator's Club consists of a series of independent sessions that present a crime case through storytelling, theatrical improvisation, puzzle solving, conclusions and decision making. The participants take on the role of a police investigator, trying to capture, evaluate and manage the elements that constitute a scene of crime. Objects, people and situations occur during the performance, giving the investigation a flavor of reality. Within a three-hour session, participants must conclude a theory, based on shady assumptions, clues or irrefutable evidence that fingers one or more suspects as potential perpetrators. Their final choice, right or wrong, is going to send these suspects to justice. The whole story is originally designed and implemented in front of a number of players. The variety of scenarios include modern and old scripts, both Greek and foreign. What are the rules of this peculiar form of theatrical play? How does the role of the participants affect the flow of the performance? Is the non-linear plot compromised? Unlike other well-known live action games, the challenge is teamwork. It is all participants against the person or people suspected of the crime. Adding interactivity to each performance act, has created a fully non-linear script with unlimited options that direct the case to a positive or negative resolution. Bluffing, information gathering, search orders and pre-agreed investigation techniques are a few of the players' choices. The reasoning of each researcher and his individual theory, is the field of evolution for the collective theory "whodunit?," enriched with every new discovery.

## Saturday 16 December 2017

## Venue: Congress Center Nikolaos Germanos –HELEXPO KIOSK 8
## 9:30-19:00 Conference Registration

## 9:30-11:15 – PARALLEL SESSIONS

**PANEL 20**
**Spaces of refuge/ narratives of the refugee – Abstracts**

1. **Adrianne Kalfopoulou (DEREE-American College of Greece), "Inscribing the Unknown in Spaces of Refuge."**

Given Judith Butler's observation in *Giving an Account of Oneself* that "We must recognize that ethics requires us to risk ourselves precisely at moments of unknowingness…" this paper will investigate how spaces of "unknowingness" become sites for reconfiguring identity in the narrative of the refugee, and refugee squats, in Athens. Parameters of law and terms of ethnic belonging are contested as dislocated peoples relocate in this "unknown" where boundaries of law and language are reimagined. Part of the nature of living in spaces of flux is that new thresholds introduce alternative narratives of belonging that revisit the plasticity of borders. To use Giorgio Agamben's theorizing on notions of sovereign life (building on Hannah Arendt), "the sovereignty of the living being over himself takes the form of a threshold of indiscernibility between exteriority and interiority, which the juridical order can therefore neither exclude nor include, neither forbid nor permit:" (*Homo Sacer*); it is this space of the in-between, or liminal which I will argue is represented in the refugee narrative, and its subversions.

2. **Stathis Papastathopoulos (University of Ioannina), "On the Ghostly Presence of Refugees in between Spaces."**

The aim of these presentation is to discuss emergent issues about the conditions that make and unmake the presence of the Refugees in and between the Refugee camps/ shelters and public spaces. By employing the concept of "differential inclusion" (Yen Le Espiritu, 2003), we can think refugees movements as a quasi-presence that depends on their inclusion as a "second-class citizens," as a "subordinate others" or "outcast population" in the European host societies. How can we conceptualize the presence of a person that is not granted citizenship, is in the process of asylum

application, living in a camp, in a hotel or an apartment, over or inside the limits of a foreign town, that doesn't speaks the local language, that lacks knowledge of the local conventions (a stranger) and other resources to organize his/her movement? What questions does this ghostly presence open for the local societies? The silent passing of a refugee family in the street? Her/his waiting outside a medical office in a camp? A row of boys pushing empty baby strollers inside a camp? A silent protest of families in a city square? How the uncanny presence of the refugees can defamiliarize what is taken as our "our homely space"? How the unmet or unlimited obligation of hospitality demands an unlimited or unmet destabilization of the host? Rethinking public spaces as common spaces? The "double absence" (Abdelmalek Sayad, 1987) of the refugee from the society of origin and the "welcoming" society, can be reconceptualized as a productive haunting that claims a "revènge," a comeback on the transparency, on the obviousness of the spaces we inhabit.

3. **Kolona Moutafidou (Aristotle University of Thessaloniki), "Space 'in Time' for Them: Ethnic Geographies under Construction, Refugee Traumas under Healing in Mohsin Hamid's *Exit West*."**

Short sentences in fairy tale-like prose introduce the dystopian love tale between Nadia and Saeed in *Exit West: A Novel,* by Mohsin Hamid. From the bombarded home country to the Mykonian refugee camp and the paradisiac London prison, the dystopian scenario and scenery of war are continually duplicated while the agony of the young couple's deterritorialization is articulated in silenced space travel through imaginary "doors." These Ithacan journeys are not memorialised in print; instead, they acquire the condensed (dis)value of an unexplored black hole in a universe of shifting landscapes which, marked by the interminable movement of immigrants, refugees, and exiles, consist what Arjun Appadurai calls "ethnoscapes," in his essay "Disjuncture and Difference in the Global Cultural Economy." My analysis, placed within the postcolonial-diaspora studies framework, aims to delve into the spatio-temporal dynamics of this instant, almost virtual, entering and exiting "doors," enacted as if by the surveillant and authoritative click of a video game player's mouse. As spatial fluidity absorbs flux, borders are liquidized and the characters' movement through "scapes" seems to function regardless of narrative time, devouring it. I wish to explore whether this spatio-temporal interplay and emphasis on instancy exemplify the power of war and, by extension, death, which, although being time and location-specific, manage to expand their sweeping effects beyond temporal boundaries and render the familiar uncanny. I also aim to examine the last "door" of the novel city of Marin as a metaphor of a not asphyxiating haven-home, promising survival after the dislocation trauma, when the characters' incessant movement reaches its most effective anti-climax in a state of not paralysed stasis.

4. **Chrysa Kouraki and Varvara Vorylla (Primary Education Directorate of East Attica), "The Function of Space in Children's Picture Books about Refugees."**

Literature, and art in general, are affected by the current social circumstances, which, in turn, are reflected through the filter of the creator's ideological references. At the same time, literature affects the audience in a direct or indirect way attempting to move them, to urge them to question, doubt, form attitudes and adopt behaviours. This specific intention becomes even more intense in children's literature, especially

when it deals with current issues of social, political and ideological concern such as the refugees' crisis. The issue of refugees causes evident concern in the field of children and teenagers' literature both in Greece and worldwide dealing with it not in a historical but in a contemporary point of view. This presentation will attempt to bring out the different approaches in the issue of the refugees in a big sample of Anglophone literary production of 2016 focusing on children's picture books. Within this frame we will explore the importance and function of space as the refugees' sending and receiving place and as the procedure of transition from one place to another in both the books' narration and illustration. In addition, we will try to interpret the interrelation between space and characters, the metonymic use and the possible symbolic dimension that space can have in words and illustrations.

## PANEL 21
## Spaces of Pedagogical Explorations – Abstracts

1. **Efterpi Bilimpini (Aristotle University of Thessaloniki), "Spatial Journeys: An Interdisciplinary Place Conscious Approach to Education and Pedagogy."**

This presentation proposes a pedagogical approach to citizenship education drawing on theoretical rationale for place conscious education. The present educational system distances itself from comprehending the relevance of place as a unit of cultural analysis as well as realizing that this is seminal for our understanding of our relationships with each other and the world and consequently with the formation of our identities. To become aware of political, social and cultural places leads to an awareness that is based on conscious reflection and entails numerous educative potential. Using a place conscious approach in our everyday teaching adopting an interdisciplinary methodology is to learn to listen to what places are telling us and to empower our students to respond as informed, engaged citizens in a context that extends throughout localities, regions, states and nations. In this frame of mind, we addressed the rhetoric on the issue of migration in a school situated at the borders of Greece, by forming a club aiming at researching migration waves in different places around the globe with the help of literary written texts, music, visual narratives, filmography and photography e.t.c. developing skills and competencies in locating, reflecting on and analyzing spatial representations. Our intention was to build awareness that the migration wave that Greece is experiencing is not unique to our country, to look into ways people around the world found to express their fears, hopes and feelings when going through this adventure and finally to create their own spatial narratives that will eventually affect their individual and collective behaviour.

2. **Mary Micalef (University of Macedonia), "Inclusion of Students with Learning and Other Disabilities in the EFL Classroom"**

The term disability is a social construct often highly marginalizing and discriminatory in nature. Yet, the classroom is the physical space where teachers are called upon to redress this situation, constantly exploring ways of assisting students that were formerly discriminated upon in order to accommodate them, help them find their rightful place and include them in mainstream schools. A comprehensive view of the research provides overt support for Inclusive Education which appears to outweigh segregated settings, and hence the change in legislation in most countries, including Greece, the UK and the USA. Inclusive Education is now merited internationally as

the main policy imperative to students with impairments (disabilities) or Special Educational Needs (SEN). In view of this context, EFL (English as a Foreign Language) teachers need to be prepared for their responsibilities in an inclusive classroom. Research shows that teachers' encounters with and stance towards students with disabilities and learning differences determine their ability or willingness to include these learners in their teaching practice. In addition, it is suggested that EFL teacher training seems to succeed in instilling inclusive beliefs and practices. However, many educators feel that they need an explicit focus on disability issues in order to feel confident and prepared when asked to work with disabled learners (Smith 2006). To tackle this situation, ways of accommodating learners with disabilities or SEN in the foreign language classroom educators have been proposed: Universal Design for All, Multisensory Structured Language (MSL) approach, Accommodations involving interactive instruction (International Dyslexia Association)

3. **Theodora Chocos Dimitrakopoulos and Polly Welsh (University of Massachusetts Boston), "Exploring New Identities in a Multi-Lingual Classroom."**

This presentation will describe the pedagogical approach of two experienced English language educators at the University of Massachusetts Boston. They are committed to forming a community of learners and creating an intimate space in which students can gain confidence as they acquire mastery of their new academic voices, try on their new identities, and experience a sense of freedom as critical thinkers and writers. Julia Alvarez, a Dominican American writer, claims in her essay, "I, Too, Sing America" that if she had not moved to America, "[she] would never have become a writer." This notion that acquiring and writing in a new language can be liberating if students are given the opportunity to engage in reading and writing in meaningful and exploratory ways, guided the work and material the educators used. Assignments were built around a student based curriculum where free writing and debates ignited students' interest and motivated them to explore authors' ideas of migration, place, and identity. Students read American literature, including the poetry of Walt Whitman, Langston Hughes and Julia Alvarez, all of whom wrote versions of what it means to identify as American. Students were then asked to write their own versions of how *they* "sing America." This on-going project culminated in the creation of a class group poem which students subsequently performed. The poem captured the students' authentic understanding of the complex issues they had studied, as well as reflected the language, style, and voices of the authors they had read. In addition, this process of writing the poem within a safe space allowed students to develop confidence, gain mastery of the material, and redefine themselves in a new academic culture. The educators will discuss their pedagogical philosophy and share student texts.

4. **Konstantina Kalogirou (Aristotle University of Thessaloniki & Greek Language School of Wales, University of Liverpool, University of Cardiff), "LEGO as An Exploratory Tool for Classical House Architecture and Greek Vocabulary."**

This paper presents the outcomes of a collaborative project which aimed to explore the perception that young learners of Greek as a foreign language might have about the

household space in Classical Greece. The aim of the project was to design, develop and apply an interactive and creative second language-teaching application that will be based on Content and Language Integrated Learning (CLIL), the principles of Process Drama and LEGO Education. The project took place in the Greek Language School of Wales, where 8 pupils took part in a two hours experimental workshop. With the use of LEGO toys, we combined a communicative and task-oriented manner of teaching archaeology and Greek as a second language together. In practice, students explored the spatial arrangements of an Olynthus house by thinking through and designing Classical floor mosaics using LEGO tiles and analysing the geometrical features of the architecture. Through these activities, they also tackled problem-solving maths activities that enhance skills of numeracy, measurement and comprehension of scale. From the evaluation forms that were given before and after the workshop, we are positive that the participants acquired useful vocabulary and created a holistic understanding of the architecture and the use of space in later Classical Greece, in an efficient, creative and experiential way.

**PANEL 22**
**Spaces of Alterity: Native Americans – Abstracts**

1. **Makrina Chrisopoulou (State School English Teacher), "Standing Her Ground in a Hostile Space: Zitkala-Ša's Experience of Boarding School."**

Zitkala-Ša is an early twentieth-century Native American activist. A member of the Red Progressives (an Indian reform organization), Zitkala-Ša believed in the value of formal education for the advancement of her race and attracted ambivalent criticism for her reformist views.  In fact, some of her critics have gone so far as to accuse her of selling out to white ways because she would encourage her people to send their children to white-run schools. Zitkala-Ša herself crossed this border to the white world early on in her life when in her early childhood she left her family lodge on the reservation to attend a boarding school in the East.  This crossing of hers to the world of white ways and knowledge has saliently defined her life, identity and activist struggles.  Despite disdainful voices, the female activist is not in favor of uncritical acceptance of white ways and submissive accommodation.  On the contrary, she has proposed a creative combination of tribal values and white knowledge for the sake of racial improvement. In the frame of her activist concerns she published three autobiographical sketches in 1900. In these pieces, the activist records the consequences of her displacement from the familiar world of her tribe along with her agonizing struggle to resist tribal effacement and retain her Indianness in the unfamiliar space of the world of white affairs.  In my paper, I will particularly focus on her second sketch entitled "School Days of an Indian Girl" and trace her struggle to forge an identity in the destabilizing microcosm of the white-run boarding school, her "in-between-spaces" liminal status as well as her triumphant rise above oppressive power structures into a self-determined existence.

2. **Mihaela-Liliana Vasile (Epifan) (Ovidius University of Constanța), "Land Loss and Land as Native American Identity Affirmation."**

Native Americans had a strong relationship with their land and the surrounding environment and the relloction of tribal nations had a devastating impact on Native

Americans' sense of identity. Louise Erdrich is one of the most prominent figures of Native American Lietrature who presents some of the devastating effects of the land loss as well as the healing power of the land on its inhabitants. Two novels of the North Dakota cycle, *Tracks* and *Love Medicine*, present the theme of land loss, the wounds that have been inflicted on the Ojibwe people due to land loss and the land's healing power. The contemporary generation of Ojibwe people presented in Erdrich's *Tracks* and *Love Medicine*, struggle to find a sense of identity in a world that still promotes stereotypical views regarding Native Americans and to overcome the painful experiences of their own lives by reconecting with their ancestral traditions and by renewing the relationship between nature, land and themselves. In *Louise Erdrich. A Critical Companion*, Lorena L. Stookey states: "In their quests to identify a place that is home, *Love Medicine*'s characters must traverse the difficult terrain of a cultural landscape that has been imprinted with the heritages of both Native American and non-Native tradition" (35). In both Tracks and Love Medicine, Louise Erdich emphasizes the Native American belief that the health of the land is preserved as long as its inhabitants are also spiritually healthy and vice-versa, thus showing the impact land and nature have on individuals and their sense of identity.

**3. Matthieu Charle (LIAS, Ecole des Hautes Etudes en Sciences Sociales), "Cultural Areas and the Mapping of Native North America."**

Since the 1930s, the majority of academic, journalistic, and educational studies dealing with the indigenous peoples of North America divide the continent into "cultural areas." The many indigenous cultures are thus grouped into 11 or 12 areas, depending on the categories employed, which are supposed to be more or less homogeneous in terms of geography, climate, and especially culture. This division was progressively institutionalized in the latter half of the 20th century and today represents an essential first step in any introductory work on Native Americans. A primary school teacher will use the same map as a university professor to explain to his students how to situate the cultural diversity of the "first nations" and, thus, show them which salient cultural features characterize a particular population. This paper intends to challenge this framework, which relies heavily on diffusionist theory—the explanation of native cultures through regional patterns of influence and interaction—by putting the cultural area categorization side-by-side with the historical ethnography. Using examples from the "Plateau" area, I hope to demonstrate, in fact, that researchers have put a tremendous amount of effort into the creation of homogenous cultural areas by including characteristics and traits that corresponded to their scientific model, rather than the inverse. As such, native cultures within cultural areas are said to possess elements that they do not, which is made evident in the ethnography. In contesting this conception of native cultures, this paper shall examine whether or not this framework has not ultimately contributed to anchoring society's perception of native peoples in the past, fixing them there, without a means to continue defining themselves.

**PANEL 23**
**Mobile Bodies, Fragmented identities on Stage – Abstracts**

1. **Konstantinos Blatanis (The National and Kapodistrian University of Athens), "The Voids and Interfaces of Space and History in Tony Kushner's** *Homebody/Kabul* **(2001)."**

Interest in this paper revolves around the distinctive way in which Tony Kushner's *Homebody* traces entities and maps areas which are—in the homonymous character's own words—devoid of any "solid core." In particular, as action shifts from London to Kabul and eventually back to the British capital, the play registers the hollowness of space and the emptiness of history that define disparate subjects and different territories on both a private as well as a collective level, at the turn of the third millennium. The two cities in which action is set, the characters that hover above and around them and evidently and more importantly the East and the West in their entirety emerge tragically bereft of a valid historical grounding at this conjuncture. The challenge the play undertakes is nothing short than chronicling the voids and interfaces of space and history which are persistently propagated through the catastrophic interconnection between the East and the West—albeit the two parts are by no means seen as being equally responsible for the resultant outcome. The argument here revolves around the political efficacy of this original and courageous work. Attention is intently devoted to whether the play as a historiographical tool of an entirely unconventional type entices audience members to identify the agents who make profit out of the hollowness of space and the emptiness of history that permeate distant yet related places at the dawn of the twenty-first century.

2. **Virginia Tsikopoulou (Aristotle University of Thessaloniki), Socio-spatiality and Psychological Crisis in David Mamet's** *Edmond* **and Duncan Macmillan's** *Lungs***."**

In what ways is space intertwined with theatre? Through the architectural construction of an actual theatre one might respond. The purpose of this paper, however, is to transcend this actual spatial dimension and illuminate the imaginary-textual urban space of plays as a decisive factor that delineates the protagonists' experiences of postmodern urbanism and transforms them as individuals. Specifically, David Mamet's *Edmond* (1982) and Duncan Macmillan's *Lungs* (2011), despite their chronological distance of thirty years, share a common element that is the intense presence of the urban environments in which they occur; these are portrayed as destabilizing and uncertain spaces where conflicts arise, individuals transgress their own limits, and experience psychological crisis. In both plays, extreme alienation is translated into extreme violence while life-changing decisions provoke feelings of suffocation. Drawing upon Lefebvre and his concept of space as inextricably linked to social relations, this paper aims to interpret the two plays through a socio-spatial perspective, always in relation to the axis of the mental and psychological state of the protagonists. The questions that inevitably arise are the following: what kind of urban spaces do the two plays portray and what kind of concerns do these spaces negotiate? In what ways do individuals in the plays experience postmodern urbanism and what kind of transformative power does it exert on them? To what extent does the inner self of the characters become a metaphor for a "psychological" space as this is affected by the postmodern experiences that urban spaces reinforce? The journey has just started.

3. **Ourania Zygouri (Aristotle University of Thessaloniki), "Passers-by, Trespassers, and the European Vision: Mapping the Post-Contemporary European in Zinnie Harris's *How to Hold Your Breath*."**

Zinnie Harris's play *How to Hold Your Breath* (2015) adopts a post-contemporary approach to recent events in European history, and thus creates a narrative space for the refugees and the European citizens' experiences to be grounded. Harris presents the tragedy of the Western man, and thus redefines who actually has the right to relish the fruits of globalization. Specifically, imagined as a modern odyssey within the European financial and sociocultural topology, the characters' identities are constantly in a frustrating limbo. First, Dana's mis-communicated sexual encounter with Jarron, a man working for the UN, signals her gradual transition from a citizen to an immigrant, and finally to a refugee; for Harris simulates life in post-modern anxiety in order to comment on the commercialization of human relations. Second, amidst a European financial freefall and in her effort to escape from Jarron's blackmail, Dana moves incessantly among spaces and identities. Through this allegory, Harris critically confronts the lack of understanding of the refugee situation the West has, and reveals what happens when the sovereign system collapses: societal and cultural crisis will follow. In the play's dystopian Europe the borders disappear; the fragility of the world and dehumanization are pervasive; the characters strive to find their identity in the spaces they momentarily inhabit. Especially, the female characters are trapped within a survival vortex: their sense of European identity is persistently challenged, deferred, and reinvented, and thus they show that Western neo-liberal social cohesion is a sham.

4. **Delia Steverson (University of Florida), "Geographical Landscapes as Markers of Citizenship and Racial Belonging in Adrienne Kennedy's *The Ohio State Murders*."**

In her play *The Ohio State Murders* (1992), Adrienne Kennedy employs a disability aesthetic in which to formulate black female embodiment through the experiences of her protagonist Suzanne Alexander. Kennedy's disability aesthetic is based upon her interest in borders and binaries and the spaces in-between, including black/white, fact/fiction, horror/joy, past/present, and sanity/madness. The play takes place on Ohio State University's campus during the turbulent decade of the 1960s. Suzanne recalls her traumatic time during her college years at Ohio State as she is teased by the white girls in her dorm, discriminated against by the school administrators who refuse to allow her to become an English major, and has a sexual encounter with her young, white professor, which results in her expulsion from school and the birth of twin girls. In this paper, I discuss how, through the racialized spacing on the Ohio State's campus, Kennedy explores the complex and fluid boundaries of issues of citizenship and belonging. Throughout the play, Suzanne creates a vivid spatial map of the Ohio State campus, which I argue that because the campus is separated along racial lines, the geographical landscapes serve to identify white space and black spaces as well as regulate the bodies that inhabit those spaces.

## PANEL 24
## Walking in Space – Abstracts

1. **Christina Dokou (The National and Kapodistrian University of Athens), "'Mobilis in Mobile'—An Intellectual's Inside Guide for Surfing the Global State of Emergency."**

The exile, nomad, or wanderer is a popular trope for academic theorists, and not only because it reflects a thinker's alienation in an increasingly anti-intellectual universe of escalating global mobility: it is, I argue, a condition favorably resembling the dominion of theoretical discourse over primary literary criticism, with the text as the limiting locus (whose *terra firma* has already been increasingly destabilized by that very theory) and theory as the unattached, ubiquitous, wander/wonder-er. Perhaps intellectuals sympathize with nomadism/exile because they are actually immune to it, due to the immanent comfort of an erudite inner space that not only resists the global "Emergency State" inaugurated since 9/11 but, even when it is destabilized by it, that instability can in turn be theorized and re-incorporated into the intellectual panorama. Thus no real space remains where one can be exiled *to*, or move *from*, towards wa/ondering subjecthood. This paradox, however, can be the saving grace of such wa/onderers, for it allows for the development of a parodic model that simulates *in vivo*, but also observes *in vitro*, precarious subjects of contemporary global forced mobility. Such a model might hopefully engender long-term practical solutions to problems, but, as literary examples show, also offers short-term subversive respite from the hegemonic apparatus, be it academic or state-related. The wa/ondering intellectual today in a sense must follow Captain Nemo's motto "mobilis in mobile" for, in flowing with the world-at-war flux, they nevertheless remain steady in their principles and agonistic acts while engaging their guests via an entertaining ride.

2. **Mihaela Sandu (Ene) (Ovidius University of Constanta), "New York vs. New Self: Place and Identity in J.D.Salinger's *The Catcher in the Rye*."**

No other decade could have better illustrated Holden Caulfield's alienation from society than the tumultuous 1950s, and no other place could have been better chosen for his initiation process than the metropolis of New York. J.D. Salinger's perfectly chosen narrative coordinates influenced the fictional construction of Holden Caulfield, the rebellious teenager of the postwar America, who, like Ulysses, undergoes a two days initiation journey. This young *flâneur* explores the city, observes it, tries to decipher it, in order to become aware of the urban life and of his own identity. This paper is an attempt to follow J.D. Salinger's protagonist through the city of New York, in order to provide the city's geography in the 1950s, and to establish important connections between the fictional character and the real landscape in which the narrative happens. As Erik Erikson explains, an individual cannot be characterized unless "the social topology of his surroundings" (220) is analyzed. This article, it is hoped, will provide an analysis of Holden Caulfield, and his feelings about certain places in New York, in relation with the time and space in which he fictionally exists.

3. **Marija Spirkovska (Justus-Liebig University in Giessen), "Living on the Edge: Political and Psychological Links between City Margins and Marginalised Citizens in *Ulysses*, *Brave New World* and *Lanark*."**

This paper will aim to investigate Joyce's *Ulysses*, the paradigmatic urban novel, in juxtaposition with Huxley's dystopian *Brave New World* and Alasdair Gray's ambiguous *Lanark* on the theoretical basis of modern urban planning and environmental psychology. It will depart from the advent of urban utopianism and the quest for rationalisation and "purification" of the chaotic, putrid urban landscape of the end of the 19th c., espoused by Le Corbusier, and evident in these architexts' depictions of the City-Self dichotomy. The analytical focus will be placed on cognitive mapping as a vital tool for spatiotemporal navigation and orientation. More importantly, as the wanderings of Stephen Daedalus, Leopold Bloom, Bernard Marx, and Duncan Thaw demonstrate the practice of everyday walking in the city and the trajectory walked are inextricably linked to the character's inner quest for place- and self-identity. Namely, an affinity will be observed between the characters' (internalised) marginalisation, and the liminal urban spaces that they choose to inhabit (or are exiled to). The objective, therefore, will be to explore the dual role that marginalisation plays in the politics of space in the city and its arrangement, as well as in the social and individual mental life of the citizen. In addition, the paper will aim to argue that, since marginalisation serves as a means of purification of the social and urban space of unorthodox and "deviant" inhabitants and structures, the city margins become transformed into channels for discharge of the impure, elsewhere repressed, ruminations and desires.

4. **Thomas Heise (Pennsylvania State University), "Remembering New York: Urban Memorialization and the History of Forgetting in Teju Cole's *Open City*."**

In this talk, I explore the problematics of personal memory, heritage discourse, and urban memorialization in the acclaimed novel *Open City* (2012) by the Nigerian-American writer Teju Cole. *Open City*, I argue, is a pensive meditation on New York that ventilates early twenty-first-century American anxieties about openness, diversity, migration, cultural mixing, and porous borders. Told from the perspective of a young, cosmopolitan psychiatrist whose insomnia leads him to the city's streets for long meandering walks at night, the text maps a psychogeography of New York in which nearly every inch of urban space is palimpsestically layered with contested cultural meanings and sedimented with historical and contemporary global traumas. Cole's narrative drifts from urban site to urban site, including the destroyed World Trade Center, the African burial ground in Lower Manhattan, an immigrant detention center in Queens, the Statue of Liberty, among other locations. As I argue, these fixed sites in the novel are shown to be manifestations of networked flows of labor, capital, commodities, information, and energy. Cole's material city does not exist, as David Harvey would argue, "outside of or prior to the processes, flows, and relations that create, sustain, or undermine [it]" (*Justice* 49). Also flowing through urban space in Cole's novel is memory, which becomes cathected, blocked, unearthed, and erased in a process that is highly contested and highly political. Cole's text thus not only raises the question of who has the right to the city, but who has the right to remember it. The fluidity and flux of memory in *Open City* un-reify the city by transforming it into a space in which we are continually constructing and reconstructing a sense of place.

## 11:15-12:15 – 2nd KEYNOTE ADDRESS

Michael Joyce (Vassar College, U.S.),
"A Witness Walking to these Shores: Embodied Memory and the Dispersed Spatiality of Networked Presence."

**Abstract:**

What elements, and more importantly what actions, form the keel of coherence for humanity let alone the humanities—and even whether any such coherence is possible—increasingly comes into question as space, time, and our own embodied selves seem unsettled. In an age of auto-amnesia, by which I mean to mark the wholesale way in which the networked world has in recent decades precipitously and almost unthinkingly offloaded human memory into digital forms, the giving over of embodied memory to machine memory has resulted in a surrender of our shared record of seeing for oneself, Charles Olson's translation of Herodotus's use of the Greek verb 'istorin. Witness, the act of embodied seeing, is essential to the survival of humanities, which in poetics and politics alike provide primary arts of seeing through in a globally networked world. For if the humanities are to avoid slipping into irrelevancy in the face of the immediacy of social media, virtual presence, and other participatory and performative technologies, they must act as a shadow to lost memory.

## 12:15- 12:45 – Snacks & Coffee Break

## 12:45-14:30 – PARALLEL SESSIONS

**PANEL 25**
**Digital Mappings and Mobile Technologies – Abstracts**

**1. Bill Psarras (Ionian University), "Geohumanities and Performance Art: The Politics of Activating Bodies and Places in Intermedia Ways."**

Since 19th century, the poetics and politics of urban space were widely explored and associated with walking often related to the cultural notions of Baudelairian and Benjaminian flaneur and Situationists' psychogeography; providing literary, visual and performative accounts of such aesthetic experiences. Since 1970's and Henri Lefebvre's seminal work *The Production of Space*, arts, humanities and social sciences have been also characterised by a wider "spatial turn." Such "turn" has made clear that public space constitutes a social and cultural product; a terrain that brings together both material and imaginary aspects of human experience with further political and poetic implications. The spatial turn in arts and humanities was followed by a later digital turn and more recently by a geo- turn, bringing forward the new field of "geohumanities"; a field that is interested in interdisciplinary theoretical engagements and creative practices, which further explore issues of space and place in the 21st century city. The cultural, aesthetic and methodological impact of flaneur and psychogeography impacted on aspects of performance art and late 20th century contemporary artists who integrated urban walking in their art practices. Having as starting platform the art practice and postdoctoral research[6] of the author, the current paper seeks to explore how such walking practices and conceptual performances are activating bodies and spaces through various ways by spatialising the poetic and political through objects, technologies or repetition. How do object or technology-oriented walking performances unlock multiple geologies of urban space within contemporary city?

**2. Jason Kalin (DePaul University), "Walking in Atmospheric Alleys."**

Walking in Atmospheric Alleys: Mobile Methods in the More-Than-Human City This presentation develops mobile methods, including walking and the use of mobile technologies (e.g., location-aware apps and visual and aural media), as embodied, emplaced, and non-representational methodologies to "deep mapping" the more-than-human city (Mattern, 2015; Vannini, 2015). Bringing together traditional (auto)ethnographic methods, such as field observations and notes, with mobile methods allows for multiple modes of encountering the city. For the case study, this

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[6] The current paper is part of the author's postdoctoral research in Arts and GeoHumanities (IKY Scholarship 2017-2019) in the Department of Audio and Visual Arts of Ionian University, kindly supported and supervised by Assistant Professor Dalila Honorato.

presentation explores what happens when walking finds the walker in an alley – a strange, atmospheric space within the city. Alleys, as infrastructure, are meant to be as functional as the streets they hide behind and along. Yet, alleys change and subvert the city's rationality by becoming "a halfway house between utility and lassitude" (Trigg 157). The alley is an ambiguous space between public and private urban life. Against the orderliness of the street, alleys dissolve into their own atmospheres. How to encounter and describe these atmospheric alleys? This presentation advances mobile methods as non-representational methodology that introduce hesitation into the affective experience of being attuned by alleys and other urban atmospheres. Grounded in a materialist, multisensory approach, mobile methods are modes of not only entering into and withdrawing from the "sticky affect" (Ahmed, 2010) of atmospheric alleys but also becoming entangled with them, however momentarily, in body, world, and imagination. As such, mobile methods contribute to how scholars of space, place, and mobilities may contribute to the understanding of life in the more-than-human city.

### 3. David Joseph Wrisley (New York University Abu Dhabi), "Operationalizing Literary and Linguistic Geographies."

My paper will draw upon examples of experiments in digital mapping of literature and language that I have been carrying out over the last couple years. After discussing Moretti's theorizing of the notion of operationalizing for the domain of computational criticism, I will draw upon examples of projects in which the digital map, imperfectly (but impressively and interactively!) contains measured concepts at scale. These examples of spatial (digital) humanities projects will be described and critiqued for what they can and cannot tell us. First, I will take mapping to the streets of Beirut and describe our attempts at documenting the messy and playful multilingualism of its public language. I will discuss both the usefulness and drawbacks of creating a live humanities data stream for capturing the complexities of linguistic space. Second, working from a large textual corpus I will describe an endeavor in "visual corpus analysis" of literary geographies, that is, the spatial patterning that emerges from texts, as well as both the measurability and complications of such a process for literary criticism. My intervention will argue for the inexorable quality of arguments at scale, as well as for keeping such arguments in check with healthy doses of historicization and contextualization.

### 4. Stéphane Charitos (Columbia University), "Mapping Astoria."

Named for millionaire John Jacob Astor, in the futile hope that he might expend some of his fortune on this part of Queens, Astoria is primarily known in the urban mythology of New York as the city's traditional Greek neighborhood. However, today Astoria is much more than simply New York's "Greektown." It is also home to a significant number of residents of Italian, Brazilian, Baltic, Irish and Egyptian descent, as well as new immigrants from Latin America and South and Southeast Asia. This presentation will describe an incipient project, Mapping Astoria, that proposes to make use of new media and digital mapping technologies to enable students enrolled in a course to be taught this Fall ("Reading the multilingual city") to examine, visualize and narrate the various ethnic and sociocultural networks that make up one of New York City's most culturally diverse neighborhoods. Mapping Astoria aspires to empower students to explore and reveal the mosaic of personal and

cultural histories that structure this particular corner of Queens in order to bring this urban space alive. It hopes to challenge simplistic and idealistic historical accounts that present Astoria (or indeed any other ethnic neighborhood) as an ethnically and culturally homogenous enclave rather than as a web of complex, multilayered, lived experiences. It seeks to help students understand how mapping can be used to visualize the histories that are deeply embedded in the geographies of everyday place in neighborhoods such as Astoria and, accordingly, re-imagine urban spaces in more critical ways.

## PANEL 26
## Spaces of Ideology – Abstracts

**1. Sotirios Bampatzimopoulos (Ankara University), "Politics of Cinematic Space: The Appropriation of the East in *The Hurt Locker*."**

In 2010 *The Hurt Locker* won the Best Motion Picture Academy Award and Kathryn Bigelow became the first female director to win the Academy Award for Best Direction. Although the film was a moderate success at the American box office, it quickly turned into one of the most critically acclaimed movies of the year. The film tells the story of a special unit, whose sole purpose in Iraq is to defuse mines and bombs, and the critics praised its apolitical and objective portrayal of U.S. soldiers in Iraq. The movie's relevance to the contemporary politics of space becomes more than apparent when we think of the ever increasing tension between the West and the East, manifested in the controversial intervention of the western forces in the Middle East, the increasing number of terrorist attacks, the raising feeling of islamophobia in the West and the millions of refugees who seek shelter in Europe. In this paper I will argue that *The Hurt Locker* uses the cinematic space (onscreen, offscreen, mise-en-scène and framing) in a way that perpetuates the colonialist view of the East, as it has been exposed by Edward Said and postcolonial theorists, as a mystical, seductive, primitive and inherently dangerous space in which the native population lives in the shadows. The movie, far from being apolitical, (that is, if "apolitical" could ever be used to define a war movie), justifies and normalizes the appropriation of space by western ideology.

**2. Jasper M. Trautsch (University of Regensburg), "The Concept of the West in Contemporary American Geopolitical Debates."**

This paper analyzes the role of civilizational categories in contemporary geopolitical debates in the U.S. Noting that the concept of the West played a foundational part in the formation of the Atlantic alliance in the Cold World, it asks specifically whether the notion that Western Europe and North America constitute a cultural community still informs assessments of world affairs by the American public or whether it is growing increasingly irrelevant in U.S. political discourse—an important question for the future of the transatlantic relationship. Examining geopolitical analyses written for the general public either in the form of books or newspaper and magazine articles, this paper argues that it is the relevance and meaning of the concept of the West that lies at the bottom of the differences between neo-conservative, realist, and liberal-internationalist schools of international relations thought. Neo-conservatives such as Robert Kagan hold that the form of government is the most significant factor in

determining a state's foreign policy concluding that the concept of the West as a fixed cultural space is antiquated. According to neo-conservatives, a coalition of democracies across the globe would constitute America's most suitable alliance system in the 21st century. Realists such as Zbigniew Brzezinski, by contrast, find that alliances are always based on common geopolitical interests concluding that "the transatlantic West" as a strategic alliance should be enlarged to include Russia, Turkey, and other states willing to pose a counterweight to China as the emerging superpower that threatens American hegemony. Liberal-internationalists like Charles A. Kupchan in turn consider "the West" a cultural community that can neither be replaced by a culturally heterogeneous alliance of democracies across the globe nor be simply expanded concluding that the U.S. needs to accept a multi-polar world order, in which it no longer plays the leading part. The paper concludes by offering an explanation for the increasing malleability of the concept of the West contrasting its contemporary fluidity with the central place that the notion that North America and Western Europe formed a cultural community occupied in U.S. foreign-policy debates in the postwar period.

### 3. Hyginus Eze (University of Aberdeen), "Space, Ideology and Nigerian Literature."

Criticisms of first and second generation Nigerian literature hardly took notice of space as a factor of meaning. This is because space was considered no more than a background for silhouetting the characters and their actions and as such incidental to the work. Kant, for example, teaches that space and time are a "frame of reference (or structures) in relation to which objects are given and cognised as located and moving." Akwanya, echoing Kant, explains that geography (space) is "the site where events unfold, where the characters interact among themselves and with the events, where experiences are encountered and registered." The goal of this paper is to contest these submissions by arguing that space in Nigerian literature—from first to third generation—has always been a site of ideological contestation. First generation Nigerian fiction began as animist realism, the goal of which was to indigenise the realism of the Western novel and by that fact to show that Nigerian literature or African literature is possible. This was achieved largely through the instrumentality of space. Similarly, postcolonial writers like Ben Okri and Nnedi Okoroafor have keyed into the postcolonial debate through their works by representing a poly-spatial world as a model for multiplicity of being. Accordingly, we shall use the works of Achebe, Nwapa, Amadi, Okri, Mbachu and Chimamanda to investigate the functioning of space as a site of ideological struggle in Nigerian fiction and to contest the conventional knowledge that space is stable and undialectical.

### 4. Sigal Barnir and Liat Savin Ben Shoshan (Bezalel Academy of Arts and Design Jerusalem), "Cinematic Mappings of Landscapes in Political Conflict: The Case of LIfta."

James Corner argues that mapping's agency lies in neither reproduction nor imposition but rather in uncovering realities previously unseen or unimagined, even across seemingly exhausted grounds….mapping…remakes territory each time with new and diverse consequences (Corner 1999). In the proposed paper we relate to mapping urban territory in the formulation of a planning proposal, focusing on moving image methodologies based on time-space, as moving images open a variety

of possibilities to map a territory, a story and history. The territory is Lifta, a Palestinian village in Western Jerusalem, abandoned as consequence of the battles of 1948, and re-inhabited by Jewish migrants who were placed there by the State of Israel right after the war later were moved out. It is a mysterious hidden place visited regularly by a variety of groups and individuals—Palestinian descendants who visit their land and cultivate it as a symbol of "Return," Orthodox Jews who come to immerse in its spring, groups of hikers, and margin figures. Throughout the years, Lifta has been the subject of numerous architectural proposals, none of them realized. Currently, there is a controversy over its future between those who promote a development proposal to rebuild houses for the wealthy, and others, who want to keep it as it is—Palestinians, Jews who have lived there for decades and are now considered "trespassers," activists who want to guard one of the remaining natural reserves in the inner city. The plurality of Lifta's "guardkeepers" suggests that Lifta holds potential to become a significant multicultural public space guarded by the city, rather than another capitalist profit ground. We will examine mapping of Lifta by students of architecture as part of the process of design; we will analyze various time-space based methodologies and examine how each leads from mapping to proposal, and whether and how may Lifta's mystery, its various layers of memory, and its ritual significance may become part of its future.

## PANEL 27
## Spaces of Memory – Abstracts

1. **Stamatina Dimakopoulou (The National and Kapodistrian University of Athens), "Writing Zones of Conflict in Ammiel Alcalay's *from the warring factions*."**

Dedicated to the victims of the massacre in Srebrenica, from the warring factions resembles a fragmented long prose poem that largely consists of citations of varying length, drawn from a range of sources spanning the Old Testament, Shelley's The Revolt of Islam, and UN documents to name but a few. Against the backdrop of the author's autobiographical "relationship" to, as he put it, the "country that once was Yugoslavia," from the warring factions is a textual space in which, as Alcalay puts it, "raw data, historical and politics artifacts, wildly disparate registers of language and emotion" come together. The author takes us across historical experiences, localised histories and geographies that span chronologies, ancient and modern, creating resonances between diverse zones of conflict: in what at first seems to be a seamless discursive stream, Alcalay takes us from the Old Bridge in the old city of Mostar which was destroyed during the Bosnian war to his backyard in Brooklyn, to native American cultures, to Iraq, Iran, Palestine, and the Gulf War. Alcalay invites us to turn to spaces and geographies where history, memory, culture, and personal experience confront and are confronted with violence, injustice, and conflict. Places and people coexist, collide, disappear and survive in from the warring factions. This paper reflects on how Alcalay's from the warring factions invites us to rethink and reconceptualise our sense of the locations and of the sites of history through layers and zones of cultural translation, inviting us thereby to attend to the "extra-literary" which, in a little history, he defines as "all the barnacles and detritus that go into situating a culture densely within its time and place."

2. **Eti Sharma (Doon University, Dehradun, India), "Space/s and Identity: Reborn of Dream, Memory and Desire in Meena Alexander's Poetry."**

How does it feel when one wakes up in a morning to discover that his/her world is transformed? How does it feel when one realizes that the land he/she is on is meant for others? That one is no more the subject of people's talks the normal way because he/she is not considered one among them? The sense of belonging and not belonging at the same time keeps hovering the person. People with diasporic experiences are constantly reminded of their being neither here nor there status. The shifting from their originary roots to another place/s gives rise to dilemmas in their hearts and minds: what place do I really belong to? How should I be addressed? What is my identity? What and where are my people? The realization of uprootedness and displacement is ever perturbing. One is left with the feeling of loss, exile and alienation. The diaspora writings encapsulate such pains and predicaments the writers undergo. Their situations make them desire to catch the past and to relive those familiar moments. But the unfulfillment of the longings to return to the old times and spaces, which they can claim to be their own, leave them disillusioned. The proposed paper titled *Space/s and Identity: Reborn of Memory, Dream and Desire in Meena Alexander's Poetry* is an oriented endeavour to navigate through and understand the myriad of migration experiences she has had and how her imagination comes to the rescue of the writer in foreign world/s.

3. **Elitza Kotzeva (Washington State University), "Politics of Memory, or How Compressed Spatiotemporal Perceptions in the Digital Age Influence Our Understanding of History."**

The perception of space and time influences our epistemological faculties and affects the way in which we acquire knowledge about the past. Memory as the capacity to reproduce the past is vested with rhetorical power and political significance. In this paper, I focus on how the compressed perception of time and space in the digital environment influences our understanding of history and consequently provides an opportunity for contracted memory, a selective remembering that is both rhetorical and political. In the first part of this paper, I draw on Paolo Virno's theory of temporality and Carmen Leccardi's work on time and space, Laurie Gries's research on the rhetoric of images in a digitally networked, globalized environment, and also the most recent scholarship on the politics of memory, specifically Kubik and Bernhard's theory. In the second part of the paper, I use the theory to study how the electronic circulation of certain images, which refer to the Communist years in Eastern Europe, reconstruct a history that is influenced by the compressed perception of time and space in the digital environment.

4. **Konstantina Georganta (Independent Researcher) and Kanelia Koutsandrea (National Technical University of Athens), "Perama Perasma: Voicing the Voiceless in Athens."**

In the narratives we present in athensinapoem.com, we link poetic texts with memory spaces less-travelled in the city and imagine the city anew. In Perama, on the westernmost part of Athens 14.7km from the city centre, we find a space with a unique story voiced both in its urban development and in the poetic narrative created by Andreas Pagoulatos in his poem 'Perama' (2006), itself a passage through time

from its very conception and composition. In our paper, we bring these two stories together and present Perama as a forgotten 'perasma' (passage) that needs to be given a voice today. As Gaston Bachelard noted in *The Poetics of Space* (1958), "if we render speech unforeseeable, is this not an apprenticeship to freedom?"

**PANEL 28**
**Cultural Spaces – Abstracts**

1. **Elena Papadaki (University of Greenwich), "Space as Methodology: The Politics of Exhibiting the Moving Image in Public Spaces."**

One of the main challenges during the integration of screen-based media within the realm of exhibiting practices is the necessary re-conceptualisation of space. As a starting point, the introduction of the moving image in a space traditionally reserved for static objects (such as a museum or a gallery) raises questions concerning the orchestration of space and the movement of the visitors in an exhibition hall or in any other place where the work is presented, as well as the complexities that arise when time-based media request specific viewing time from their audiences. To take this idea even further, when screen media are incorporated in public spaces, more factors need to be taken into account, such as the politics of exhibition, the viewing possibilities of the audience or the indifferent public crossing the area when the event takes place. During the last decade, various locations within cities have been reconfigured or put back into the forefront thanks to the evolution of mapping technologies and touring works for public spaces. Based on theoretical research (Graham & Cook 2010; Trodd 2011; Mondloch 2010, Fried 1967; Krauss 1979; Bachelard 1958) and distinctive case studies, this paper will trace the interrelation between space, exhibition practices and the use of public spaces in an attempt to present spatial politics as a potential methodological tool.

2. **Zoi Tsiviltidou, Elena Settimini and Eleni Bountoureli (University of Leicester), "Fluid Cultural Landscapes and their Interpretation."**

The new era gradually alters cultural production and perception by cutting through immediate horizons and creates lead ways to new spaces. How can those two put together (space and cultural production) to promote inclusion by preserving the local, the everyday, the familiar as Appadurai (1996) asked? A new transnational culture that as it gets closer to the local, focuses on the variety of cultural textures without discrimination, while when going global, it becomes beautifully abstract, general and uniform. In short, it is open to a hydridic geographic globality that does not encroach the sense of community nor deteriorate the necessity of cultural heterogeneity and diversity (Hall 1996). As is built up, it becomes partially rigid and irreversible. Nevertheless, is also an emergent process consisting of ongoing work practices, constantly evolving as it spans time. Star and Ruhleder (1996) have summarized its paradoxical nature as being "both engine and barrier for change; both customizable and rigid; both inside and outside organizational practices" (111). The politics of space are therefore influenced by the authorized heritage discourse, as authorized by Smith (2006) as the power relationship between official and unofficial heritage, between experts and non-experts. The relation between tangible and intangible heritage, people and interpretation approaches is in constant flux. In an attempt to conceptualize the frame within the arts discourse analysis, the 1st Antarctic Biennale

of Contemporary Art and its Pavilion is a case, which questions openly issues of authority, transition in space management and interpretation.

3. **Selma Siew Li Bidlingmaier (A/P/A Institute, New York University) and Naima Limdighri (Humboldt University), "Managing 'Diversity,' Producing Othered Spaces: Berlin's Dong Xuan Center and Thai Park."**

Discourses of urban development and city branding in Berlin since the fall of the Berlin Wall have been intricately linked to and informed by the politics of race, immigration and cultural identity. During the first post-1989 decade, the city experienced rapid and dramatic change in urban landscape as it rushed to re-invent itself as the political capital of a re-unified nation, a symbolic space of reconciliation, resilience, and modernity. During this phase, Berlin strove to develop itself as a service-based industrial metropolis. To attract external capital, foreign investors, and workforce to the city, municipal government pursued a plan to foster an "open" *Weltstadt* (world-city). Berlin's imagineerings of metropolitanism in concert with Germany's emergent ideas of multiculturalism produced urban strategies and policies that aimed at assimilation and the de-ghettoization of "problematic foreigner districts" such as Kreuzberg and Neuköln changing socio-spatial configurations of immigrant communities and neighborhoods. In the 2000s, a shift occurred as Berlin began envisioning itself as a cosmopolitan city and a competitive global cultural capital. Ethnic and cultural diversity came to be perceived as economic resource. Promoting "diversity" as the engine of "the creative city," the city government lent significant financial and political support to urban projects that cultivated what geographer Mathias Rodatz has termed "productive parallel societies." This paper discusses the development of two "productive," "othered" ethnic sites— Dong Xuan, a Vietnamese wholesale and cultural center in Lichtenberg and Thai Park, a weekly informal food market in Wilmersdorf—within the context of municipal urban governance and neoliberal strategies of "managing" racial, ethnic and cultural diversity in Berlin.

**PANEL 29**
**(In)Hospitable Places – Abstracts**

1. **José Francisco Fernández Sánchez (University of Almería), "The Construction of Place in Samuel Beckett's *nouvelles*."**

Samuel Beckett's short stories or *nouvelles* ("The Calmative," "The End" and "The Expelled") written in 1946-7 but published in 1955 are remarkable, among other things, for their disturbing description of place. In the three pieces the action takes place in Dublin, the author's birthplace: as the narrator states in "The Calmative", "There was never any city but the one." Physical features such as the two canals, the river and the harbour, together with references to the bay and the mountains behind the city, reinforce the familiarity of the landscape for readers of the Irish author. However, far from being a hospitable place, Dublin appears as a harsh environment, particularly for the protagonist of the narrative, who is the same in the three cases. This typical vagrant of Beckettian fiction is here admonished by policemen, looked on with disgust by passers-by or simply ignored by the people he meets. Additionally, to complicate things further, in his description of Dublin Beckett introduced elements that bear a striking resemblance to different parts of France where he was forced to seek shelter during the Second World War, so that the atmosphere of strangeness

already present in the city is multiplied considerably. Following the Levinassian articulation of the question of dwelling, the aim of this paper is to analyse the different dimensions of the trope of (in)hospitability in Beckett's stories and to interpret the trauma that lies behind his description of place in the fiction of this Irish writer.

## 2. José R. Ibáñez Ibáñez (University of Almería), "The Dynamics of Hospitality: Language as Safe Haven in Ha Jin's *Oeuvre*."

In *Adieu to Emmanuelle Levinas*, Jacques Derrida observed that the author of *Totality and Infinity* privileged the term 'dwelling' over that of "hospitality" although this work "bequeaths to us an immense treatise of hospitality" (Derrida 1999:21). As interpreter of the concept of hospitality in the philosophy of Levinas, Derrida also reminded us of the conditions of the host, as the one that *gives asylum*, while, at the same time, the law of hospitality, the law of the place (house, hotel, hospital, hospice, family, city, nation, language, etc.) become the delimitation where that host maintains his/her authority (Derrida 2000:4). More recently, Abi Doukhan has accounted for a dimension of the Levinassian hospitality, the *exilic* structure, which has been disregarded by many commentators of the Lithuanian-born philosopher (Doukhan 2010:235). In this presentation, I intend to make a foray into Ha Jin's *exilic* condition, a Chinese-born American migrant writer and one of the most successful Asian-American authors in current American fiction. Forced to remain in the United States after viewing on television the response of Chinese authorities to the demonstrations at Tiannamen Square in June 1989, Ha Jin has developed his entire literary career in English, a language that he learned after the end of Mao Zedong's Cultural Revolution. Writing in this language thus became "a matter of survival" (Weinberger 2006:46), a safe haven to which this author retreated in an attempt to exile himself from Chinese, a language loaded with "a lot of political jargon" (Fay 2009:122) and unsuitable for the representation of his fictional worlds. I will be paying close attention to some of Ha Jin's best known essays, "In Defence of Foreignness" and *The Writer as Migrant*. In this latter book, he delves into the Manichean relationship that Solzhenitsyn, Lin Yutang, Nabokov, Naipaul, among other foreign authors, had with the English language so as to justify his decision to write in English. Having accepted being an outcast from his native language (Chinese), Ha Jin's adopted language (English) became, metaphorically speaking, a *hospitable* space in which he could secure a successful literary career at the expense of being accussed of betrayal by both Chinese intellectuals and authorities.

## 3. Maria Proitsaki (University of Gävle), "Liminal and Empowering Domestic Spaces in the Work of Rita Dove."

When the dehumanizing institution of slavery deprived the enslaved African Americans of "private" sheltering spaces, housework and being a part of family life came to be perceived by them as a source of achievement; it was experienced as meaningful as and more rewarding than anything else they had to perform. bell hooks' conceptualization of homeplace in her ground-breaking essay "Homeplace (a Site of Resistance)" (*Yearning* 1990) recognizes "the primacy of domesticity as a site for subversion and resistance." hooks identifies the subversive function of homeplaces and notes their political value highlighting how Black people could only love themselves at home, a place "created and kept" (*Yearning* 42, 47-48). In their

provisional and tenuous households, housekeeping was directly linked to survival, and it could thus hardly be considered diminutive work—instead, it was essential and empowering. Accordingly, besides the burdens of housekeeping, Black women would generally enjoy domestic space as a privilege. But a significant aspect of African American homes is that they are, nevertheless, open spaces in connection to Black communities and thus, Black domestic women were never really confined in their homes as their white counterparts. Departing from alternative theorizations of home and domestic experience, my paper explores the specificity of understandings of domestic spaces as liminal and empowering for Black women as exemplified in some of the writings (poems and other texts) of Nikki Giovanni and Rita Dove.

## 14:30-16:15 – PARALLEL SESSIONS

**PANEL 30**
**Spaces of Interaction and Performative Art – Abstracts**

1. Avra Sidiropoulou (Open University of Cyprus), **"Spaces of Loss: Heterotopic Scenographies in Contemporary European Theatre Practice."**

Whether it houses private concerns or public disquiet, contemporary performance space has become an echo chamber of anxiety and desire, reflecting the multiple raptures between the individual and its environment. It also foregrounds perennial ambiguities that relate to how we perceive the world around us, a world that paradoxically appears more global and yet more isolated than ever. In the work of many experimental directors, it expands and distends to allow for allegory to enter the domain of the private, while, in some cases, intermedial design forms relentlessly interrogate the loss of identity in an increasingly dehumanized world. Theatrical space, consequently, becomes intensely heterotopic—"counter-sites" and "places outside of all places," as Foucault would argue—engaging the audience in a visceral understanding of what lies within, underneath and beyond the solid structures of stage design. Productions by European *enfants terribles* Ivo van Hove, Thomas Ostermeier, Romeo Castelluci and Jan Fabre, among others, use set design both as a physical environment and a mental landscape—featuring spaces of tentative intimacy and surveillance, but also of sexuality, obsession and void. For some, scenography is a witness to the decay of humanistic values, bearing testimony to an ailing society and to a time of profound ideological unrest. For others, it becomes an opportunity for introspection and real community. For all of them, scenography is an invitation to an immersive experience of both loss and reconstitution—of metaphysical and civic identity, actual or imagined homelands and emotional connection.

2. **Karolina Lambrou (University of Cyprus), "The Performance Artist as the Figure of the Homo Sacer: The work of Regina Jose Galindo."**

Giorgio Agamben's theory of biopolitics –a term coined by Michel Foucault-, can be used to elucidate the artistic practice of many artists, who stage the state of exception

through adopting the role of the *homo sacer*. The state of exception is explained by the philosopher with the paradigm of the sovereign, whose perplexing status places him "at the same time, outside and inside the juridical order" (Agamben, *Homo Sacer* 9). Paradoxically, the *homo sacer* also belongs in the sovereign sphere, "in which it is permitted to kill without committing homicide and without celebrating a sacrifice, and sacred life" (Agamben, *Homo Sacer* 42). The life of the *homo sacer* exemplifies the term "bare life", which entails a mode of being predicated upon an exclusionary inclusion, and, in effect, the zone of indistinction that both the *homo sacer* and the sovereign share. What will be argued is that the Guatemalan artist Regina Jose Galindo puts forward a scathing critique of the biopolitical state's reliance on the systematic exclusion/marginalization/abandonment of distinct populations of undesired subjects: e.g. women, working-class people, etc. Specifically, I will draw to her performances *Estoy Viva* (I am alive) and *No Perdemos Nada con Nacer* (We don't lose anything by being born), where she exposes the bare truth that more and more humans find themselves outside the polis, in a constant state of double exception, exposure, and abandonment.

3. **Emmanouela Vogiatzaki-Krukowski (University of Peloponnese), "Spaces, Bodies and their Narrative Power in the Arts."**

Spaces narrate experiences that have been drawn from artist's imaginary or realistic worlds. The narrative power of performative space depends not only on the creator/designer, but also on the person who visits physically or virtually such a space, as spectator, participant or user. Even an empty space has its own narrative vitality, because the concept of "emptiness" has a different meaning depending on who implements it, as well as a different interpretation from the viewer / visitor. The space often wakes up memories, experiences and knowledge. In other words, it is a material able to shape our judgment. This presentation considers the space as a performative experience that reflects messages. We consider space as a corporeal extension of the artist's experiences in his work. Namely, space becomes another type of body composed of different materials, which can also communicate messages and/or narrate stories. The artist, with technology as his/her vehicle, can create Scenographies, build worlds that may offer unique experiences, impossible to meet in the real world. Such imaginary environments always have an identity that very often reflects those of the artist. However, this identity is not materiality, as it is subjected to interpretations and reflects values. Such values define the narrative dynamics of space, prove its performativity and have always socio-political implications. In this presentation, we will summarize our conclusions that were drawn from analysis of spectacles of artists, such as Paul Sermon, Marceli-Li Roca and Stanley Stahl.

## PANEL 31
## Immigrant Narratives – Abstracts

1. **Theodora D. Patrona (Independent Researcher), "'One Step Behind': Mapping the Greek Female Immigrant in Mary Vardoulakis's *Gold in the Streets* (1945) and Roxane Cotsakis's *The Wing and the Thorn* (1952)."**

Among the few well known Greek American female authors, Mary Vardoulakis and Roxanne Cotsakis, were acknowledged by their contemporaries for their contribution to the ethnic group's literary production. Their novels of the forties and fifties

accordingly graphically sketch their male heroes' adventures in the New World with women, wives, daughters or sisters, always at the sidelines. This paper aims at foregrounding the obscure figure of the immigrant woman and discussing the depiction of gender roles in both worlds in novels written by female authors.

**2. Eleonora Rao (University of Salerno), "'I will always be crossing Ocean Parkway; I have crossed it; I will never cross it': Marianna De Marco Torgovnick, *Crossing Ocean Parkway*: *Memories of an Italian Daughter*."**

In *Crossing Ocean Parkway* (1994) scholar and literary critic Marianna De Marco Torgovnick – now Professor of English at Duke University—traces her story as an Italian-American girl growing up in a working class Italian neighborhood of New York City that could not satisfy her desire for learning and for upward mobility. De Marco's personal experiences of cultural border crossings finds here specific spatial reference especially through the reference to Ocean Parkway, "a wide, tree-lined street in Brooklyn, a symbol of upward mobility, and a powerful state of mind" (vii). Ocean Parkway defined here as an "ecumenical crossroads," "the Jerusalem of Brooklyn" (24) remains an important boundary for ethnic groups and "an important rite of passage" (24). For the narrator it was an educational ground, "a dress rehearsal for the bastions of American culture" (24). Border crossing or trespassing inform this text. De Marco moves from an Italian immigrant milieu to a sophisticated Jewish community, via her marriage; from a minority group to a successful career in academia; there are also crossing between being a professional, a wife, a mother, and a daughter; between being an insider and an outsider; between longing to be free and the desire to belong; between safety and danger, joy and mourning, nostalgia and contempt. In representing her younger self as "outsider" to her received community, she provides sharp analysis of the tensions within American society.

**3. Anastasia Stefanidou (Aristotle University of Thessaloniki), "Fragments and Ruin in Greek American Home Returns."**

As the notion of home today has been radically reoriented in terms of its geophysical, material, and psychological connotations and representations, homecoming, as a physical act and/or an imaginary return, problematizes the politics of identity and location, especially for the ones who are displaced or not placed at "home." Considering the different narrativizations of placement and displacement and the critical discourses they produce, I am going to examine the novel The Priest Fainted (1998) by Catherine Themma Davidson, which builds on a mythologized home imaginary depicting a young American woman's return to Greece to reconstruct her hidden family history through fragments, and the collection of essays in Ruin: Essays in Exilic Living (2014) by Adrianne Kalfopoulou, which, on the contrary, enters a present moment with pictures of a ruined Greece, a ruined economy, and a fragmented identity. While The Priest Fainted constructs a highly nostalgic home return, Ruin negotiates the narrator's challenges in creating a new discourse of possibilities and spaces where the self can be positioned within a non-idealized present of transnational cultural connections and hybridity.

**4. Angelika Köhler (Dresden University of Technology), "The Politics of Space in Karen Tei Yamashita's *Tropic of Orange*."**

As the final destination of a great number of transnational migrants and immigrants, who constantly move from the borderlands of Southern California to the edgelands of the Pacific Rim, Los Angeles has emerged as an example of the Global City. This palimpsest urban space forms the local background of Karen Tei Yamashita's 1997 novel *Tropic of Orange*, a narrative that negotiates the multiple interactions between shifting Southern California geographies and populations and changing functions of global communication technologies. Its fluid "spatial archaeology" is materialized by a cacophony of voices and comes to life in 49 episodes of altogether 7 people on the 7 days of one week who interact with each other creating an intricately plotted grid that in some peculiar ways resembles a map of the Los Angeles freeway system. Maps are of central importance to Yamashita's text—not just as cartographical documents, but as sign systems in the sense of Ihab Hassan. My presentation sets out to show how the perspectives of the temporal/historical and the spatial/geographical consciousness are dialogically negotiated in the narrative's experimental use of elements of magical realism, an artistic technology that enables the protagonists to remap the Southern California borderlands as a transcultural space in which issues of globalization can be conceptualized beyond the binary pattern of gain or loss, of inclusion versus exclusion. Defamiliarizing a global-city region in which NAFTA trade politics pretend to ignore external national borders, but actually erect new, internal, social and ethnic boundaries, Yamashita's novel seeks to draw from the geo-political conditions alternative ways of realizing a Southern California "*sin frontera.*"

## PANEL 32
## Narrative Spaces – Abstracts

1. **Evi Sampanikou (University of the Aegean), "Background (?) Space. The Interaction between Space and Characters in Greek Graphic Novels."**

The interaction between natural and constructed space and characters is the central point of any form of narrative. In any kind of storytelling space defines the "scenery" and in several ways the plot. Furthermore, on the occasion of the visual narrative in cinema and comics, the surrounding space, the constructed or natural/supernatural environment, becomes one of the basic elements of the action and the dramatic content. Similarly to the cinematic space, the space in comics and graphic novels defines the realistic, futuristic or abstract setting of each story and also its qualities and relation with the characters-"actors." On the occasion of the graphic novels, this setting reflects both the sociopolitical conditions around the plot and the ideology of the author(s). The Greek graphic novel has always been a genre in which the setting, the space, has played a leading role, as so many recent works have proven. In this paper we are going to examine the ideological use of space in specific novels and in what ways the setting can become an extra "character" itself. "Aivali," "The Japanese," "The Wax Doll," "Panaghia Helidonou," "The Village," "Exarcheia. L'Orange Amere" and many others are among the graphic novels to be discussed in the paper.

2. **Paschalia Mitskidou (Independent Researcher), "Storyscapes: Virtual Reality documentary film and its potential for immersive storytelling."**

Virtual Reality (VR) has become a vastly growing topic in the field of digital media and an emerging group of VR journalists and documentary filmmakers have been

experimenting with new aesthetics in projects that grapple with pressing issues such as immigration, war conflicts, poverty and natural disasters. Since VR technology is still in its formative days there has been much discussion recently about the potential of immersive documentary film and in particular about the idea of VR as a means of creating empathy. In this presentation I will address these issues by examining the strengths and weaknesses of storytelling endeavors in a number of VR documentary films. The discussion will highlight some of the challenges, implications and ethical concerns in relation to non-fiction immersive experiences that simulate realities. In addition special attention will be paid to space as a key narrative element for evoking the emotional resonance and engagement filmmakers seek to achieve through their work. Janet Murray's theory on narrative forms and strategies in the digital age will inform this discussion and primarily her human-centered approach to the design of immersive environments which, as she asserts, is not only instrumental but also ethical and aesthetic. The analysis will demonstrate that the above considerations are important for the development of VR documentary as a distinct genre with its own aesthetic sensibility and storytelling vocabulary, suggesting some directions on how it could evolve to become an effective medium through which we will gain a better understanding of ourselves, of the human condition and the world we live in.

3. **Corina-Mihaela Beleaua (University of Georgia), "Literature as Imaginative Mediation: Lessons from Italo Calvino's *Invisible Cities*."**

The presentation that I am proposing pursues an analysis of the potential literature has to enable a memorable engagement with our sense of space. In Italo Calvino's *Invisible Cities*, we find a genuine effort to frame imagined spaces that trigger the reader into a game of perception and life lessons. Similar to Paul Ricoeur who aimed at a project of perpetual peace, and Mihai Spariosu who remapped a transdisciplinary field of intercultural studies, Calvino enables Marco Polo to divert the emperor Kublai Khan with tales of the cities that are all the same, since difference is lost. By looking at several depictions of Calvino's imagined spaces, I will emphasize that these fantastic places allow readers to reach globality, which in Spariosu's view, involves "an aspiration toward (self)- transcendence that expresses itself as ceaseless world making and self-fashioning" in the name of a peaceful mentality. I will thus emphasize the central role literature plays in mediating encounters, and nurturing people's respect and receptivity.

4. **Şenol Bezci (Ankara University), "Clash of Micro and Macro Space in *The Ballad of the Sad Café*."**

Needless to say, space is not simply the geographical setting of a novel or a short story. Space denotes a complex web of relations enabling or suppressing a web of relations. Carson McCullers's magnum opus *The Ballad of the Sad Cafe* invests a lot in the use of space both as an element of plot and an element that determines the nature of narration. The novella can be viewed to take place in two different spaces: a micro and a macro space. By micro and macro spaces I do not mean certain geographical areas of various sizes but two realms in one of which the "queer" characters can exercise power and receive acceptance and support which they cannot do in the other. The existence of two different spaces and the values associated with them determine the narration of events. The novella is narrated by a narrator that identifies himself with the town the characters live and speaks on behalf of the

townspeople. Yet, the narratee is an outsider: someone that represents the macro space where the characters are only condemned. In such a narrative situation the narrator feels the need to make no references to the main characters' homosexuality and hide the secret of the town. Consequently, the real nature of the narrative can be deciphered only when the clash between the micro and macro spaces are taken into consideration. In the end, *The Ballad of the Sad Café* is a queer novella in which main characters never come out.

## PANEL 33
## (Post)Colonial Spaces – Abstracts

1. **Sofia Gkertzou (American University of the Middle East in Kuwait), "Homely Strangers: Rethinking Group Identities in Maryse Conde's *Crossing the Mangrove*."**

The concepts of home, identity and belonging have been intensely debated in contemporary postcolonial literature. In the field of contemporary West Indian fiction, writers like Caryl Phillips, Andrea Levy, Michelle Cliff and Maryse Condé have all used motifs of distance and proximity in their fiction. Although most writers approach postcolonial identity through the glorification of familiar "common" grounds like gender, motherhood, colour or folk culture, they cannot escape the reiteration of western representational frames regarding identity. By focusing on Maryse Condé's *Crossing the Mangrove*, my paper addresses the issues of collective identity and belonging through the motifs of strangeness and estrangement. My aim in this paper is twofold. First, with the theoretical support of Sara Ahmed and her work on "stranger fetishism," I will argue that Condé's strangers reflect the inherent strangeness and estrangement of the local Gouadeloupean community and undermine the fiction of the sentimentalized space of home. Secondly, I will argue that Conde destabilizes the fiction of "home" in order to put forward a revised definition of group identities. According to Maryse Condé, the West Indian tangled root system—and hence the futility of roots and origins—can in fact constitute the only "common/uncommon" ground for postcolonial West Indian representation. Following Jean-Luc Nancy and Giorgio Agamben, my paper argues that although Condé distances herself from the biological character of community-building—avoiding the pitfalls of race, colour, history and the past—she does not define West Indian subjectivity on the basis of missing or negative qualities either. In other words, Condé's fiction does not prescribe a list of properties owing to or against which the West Indian subject is measured. Through this prism, I aim at showing that *Crossing the Mangrove* interrupts the traditional categories of western representation and creates a post-western mode of "being-together" simply by existing as a "singularly plural coexistence" where each subject exposes their individual boundaries and limitations.

2. **Lydia Efthymia Roupakia (Aristotle University of Thessaloniki), "Religion, Migration, Cosmopolitanism: Women Crossing Boundaries."**

In the context of new mobilities, economic and cultural flows, processes of dislocation and resettlement have also resulted in a resignification of religious practice and religious identity. Unreflective secularism is being challenged for the distorted liberal understanding of the world it has been producing over the past centuries in the West. Religion, a force that has functioned as a tool of identity

construction throughout history, is currently reshaping conceptions of "cosmopolitanism." As Justin Neuman has recently noted, "cosmopolitanism, conceived and theorized in opposition to political boundaries, has come to conceive religion—religious practices, convictions and communities—as its theopolitical limit while becoming increasingly compatible with nationalism." In the way that the fundamentalist recreates the West as a godless, materialistic space of sexual immorality, Western cultural racism constructs "belief" as a dangerous, mad and criminal state of mind. This essay will explore novels by Monica Ali (*Brick Lane*), Diana Abu-Jaber (*Crescent*), Leila Aboulela (*Minaret*). The question(s) addressed will be the following: How are the emergence of new religious practices and new appreciations of religiosity shaping people's perception of imagined communities, boundaries, encounters, and "otherness" in today's globalized world? The works by Ali, Abu Jaber and Aboulela remind us that religion maintains a significant role in the lives of many with whom we form communities. As Craig Calhoun has argued, we live in a "postsecular" world, where the term "postsecular" registers the awareness that religious belief is not an obstacle to be overcome, but rather a force to be continually contended with.

### 3. F.Gül Koçsoy (Firat University in Elazig), "The Representation of Unrest in the Politicized Space: Paul Bowles' *The Spider's House*."

This paper aims at analyzing the nature of the politicized city of Fez in terms of its own existence and the people inhabiting it in Paul Bowles' *The Spider's House* (1955). Henri Lefebvre's theory of space which leads to the "spatial turn" mingles the physical and material with the abstract and social components of space and regards it in a process of change. It fits into the novel, because Fez is not a passive agent; under the colonial rule, it is not static, but dynamic, being the catalyst of ominous events and situations. Bowles conceptualizes Fez as transformative: it is the cause of conflict, which lead to unhappiness and inaction of the native people and it witnesses the transformation of them from innocence to decadence. It is responsible for the socio-politic events and the active participant of them. It has the dominant role and shapes the future of the people and its own. It offers prosperity neither to the colonizer nor to the colonized. It is the very picture of unrest: it with its derelict people has lost its cultural identity and cannot create value for its future. Features of space determine political ideas and behaviors. Fez with its geopolitical landscape and potentials draws the attention of French colonial mind and plays the role of the arena of the power relations, but as the title of the novel suggests, a politicized (colonized) space, it becomes a spider's house: fragile, insecure and alienated in itself.

### 4. Konstantina Theodoridou (Independent Researcher), "Making Roads to a New Palmares: Resistance, Reproduction, and Eutopia in Gayl Jones' *Song for Anninho*."

In this paper I aim to analyze how, though its symbolisms, *Song for Anninho*, a verse novel writtten by Gayl Jones and published in 1981, functions not only as a tender and anxious love song, but also as a narrative of a quest of a ranaway couple, and, foremost, as a tale of resistance. Like most critics, I agree that drawing from the historical setting of Palmares, a freed slaves settlement in colonial Brazil, Jones creates a symbolic topos, which entails a revolutionary promise. What is more, I claim that Palmares for Jones is essentially a Eutopia, for it is a place where the self-

liberated subjects can create and sustain healthy social and sexual relationships. Since Plamares could—and did—accommodate the reproduction of a revolutionary and self-sustaining community, I argue that raising it from its historical to a Eutopian status implies that it can be reclaimed as a most fertile space for resistance in and out the context of the novel. Through the use of this Eutopia, along with a series of references to African American cultural heritage, such as the blues, Almeyda's quest, is mutated from a personal/imaginative, to a political/real one, connecting the colonial Brazil past to the African-American present. In contrast to colonial cruelty, hatred, and persecution, there lies hope and love in the space of Palmares, and a legacy which empowers and emancipates the enslaved Africans of colonial Brazil and their descendants, as long as they set out on their own quests for freedom.

## PANEL 34
## Cinematic Representations of Space – Abstracts

1. **Andrés Bartolomé Leal (University of Zaragoza), "Two or Three Things I Know About Paris: Imag(in)ing the Global City in Roman Polanski's *Frantic* (1988)."**

Recent developments in film theory, echoing those in other disciplines of the humanities, have seen a renewed interest in the concepts of space and place. This "spatial turn," as many now call it, has not only contributed to a new critical understanding of the spatiality of film language, but also, opened new avenues for the interdisciplinary exploration of the complex relation between cultural texts and the social. Building on the idea that space may very well be cinema's main formal, ideological and identitarian linkage to the world outside the screen, in my presentation I intend to mobilize both social and cinematic spatial theories in order to analyze the representation of the city of Paris in Roman Polanski's *Frantic* (1988). Released months before the fall of the Berlin Wall, *Frantic* follows U.S. doctor Richard Walker (Harrison Ford) in a three-day, restless quest in search for his missing wife around the city. Yet, as I will suggest, the use of the generic conventions of the thriller and a "cherchez-la-femme" type plot serve as mere pretexts to engage in an iconoclastic de-construction of the European metropolis at the onset of globalization. Devoid of local cultural markers or symbols, internally fragmented and yet outwardly connected to the rest of the world (especially the U.S.), the Paris of *Frantic* symptomatizes the latent tensions and anxieties that a looming global economic and cultural system was bringing to nations, cities and individuals alike. Moreover, I will conclude, *Frantic*'s reflexive approach to Parisian urban space is accompanied by a meta-filmic reflection on cinema's historical role in the production and re-production of this most cinematic of cities.

2. **Fjoralba Miraka (Roehampton University), "Urban Space and the Postmodern Melodramatic Imagination in Martin Scorsese's Renaissance films."**

Melodrama as a category that designates an expressionistic and highly emotive mode of (re)presentation is among the most elaborately discussed and interesting aspects of cinema in the field of film studies. Discussions of melodrama underline and centre around what have conventionally and unanimously been confirmed as its basic tenets: its special relationship with the realist mode of presentation, its underlying and

pervasive Manichean structure, the elaborate mode of excess, hyperbole and exaggeration as an inextricable part of its visual rhetoric, and its highlights of irony in its dramaturgy of the ordinary. Taking as a starting point what I perceive to be the great shift in the American cinema from the melodrama of the woman's film of the1940s/1950s to the male melodrama of the 1960s/1970s, this paper will discuss the function of the melodramatic imagination in Scorsese's films of the Hollywood Renaissance era as the predominant mode of representation of the urban space. My focus will be the ways in which the postmodern melodramatic mode engages a visual rhetoric of *realism of extravaganza* in order to accommodate the drama of male identity crisis (partly due to shifting gender roles) and relate it to the urban space of Little Italy as both a space of tension and reconciliation. The mise-en-scene of the urban space provides a commentary on the melodrama of beset manhood of the particular period.

3. **Celestino Deleyto (University of Zaragoza), "The Look of the Beast: Juárez through *Sicario*."**

"There she is, the beast—Juárez," says a U.S. agent for the benefit of both Kate Macer (Emily Blunt), the protagonist of *Sicario* (Denis Villeneuve, 2015) and the spectator, as their SUV hurries to the border that they will soon cross to carry out an undercover anti-drug operation in the Mexican city. This is part of one of several sequences in this unusual action thriller in which the construction of space takes precedence over action. That space is the Mexico-U.S. border and the association of Ciudad Juárez with the beast, along with the film's spectacular visual rhetoric at this and other points of the narrative, demands that we imagine that space in a particular way. This is the border as a space of extreme violence, lawlessness, unspeakable cruelty, discrimination and death, a habitual construction in Hollywood movies and other cultural discourses, and one that is inevitably ideological, although by no means the only one. In this paper, I will combine cinematic and cultural theories of space (Shiel, Rhodes and Gorfinkel, Lefevbre, Massey, de Certeau), border theory (Anzaldúa, García Canclini, Mezzadra and Nielsen), and cosmopolitan theory (Beck, Cooper and Rumford, Delanty, Rovisco) to situate *Sicario*'s "beast" within contemporary representations of this particular border in the cinema. My discussion will be framed within the cinema's capacity to both record place and construct space, and the power of borders to encapsulate human experience in a globalized world.

4. **Hilaria Loyo (University of Zaragoza), "Politics of Space in a Drug War Zone: Mexico-U.S. border and the Cinematic Narco-dramas of the 21st century."**

The recent electoral victory of Donald Trump to the U.S. Presidency has placed the Mexico-US border and the country's war on drugs at the top of his political agenda. Although this war has a long history, Trump's political discourse on this issue has only brought to the fore a loud war-hawkish stand that had been kept muffled by the more moderate discourses of the previous presidency. This paper will analyze space in a selected number of films released in this new century dealing with dramas of cross-border trafficking and the 'war on drugs' in this particular area. Assuming borders, as both defining walls and vague porous membranes, the textual analysis of the films will be guided by the notion of space, elaborated mainly by Doreen Massey, as constructed out of social relations subjected to the complex contingencies of

specific contextual frameworks. For her, the politics of space have to be found in the dynamic multiplicities of the time/space and local/global interfaces. Although Denis Villeneuve's *Sicario* (2015) will receive special attention, the analysis will draw comparisons with other thematically related films in order to identify important representational continuities and changes in the configuration of spatial imagination offered by these films. The final aim is to offer a critical view of the politics of cinematic spatial representation in relation to those involved on both sides of this drug war and in the context of the U.S. foreign-policy and domestic-police issues in the twenty-first century.

## 16:15-16:45 – Coffee Break

## 16:45-17:45 – 3rd KEYNOTE ADDRESS

Linda Peake (York University, Canada),
"Urban Feminist Knowledge Production for the '21st century of the City."

### Abstract:

Among the plethora of current engagements with the urban, which cross a spectrum from that of the UN's "21st century of the city" to the radical theory of planetary urbanization, the desire to learn through 'production' still predominates. In this paper I argue that not only do these approaches seemingly fail to engage with the economic context post the financial crisis of 2007 but also still ignore feminist concerns with social reproduction, the everyday and subjectivity formation. In addressing how current academic knowledge about the urban is being reconstituted I foreground what a feminist epistemology of the urban can contribute.

## 17:45-19:30 – PARALLEL SESSIONS

**PANEL 35**
**Negotiating Identity – Abstracts**

1. **Maria Lianou (Supreme Council of Personnel Selection), "European Union as an Imagined Community and the Role of European Identity in Greece."**

Rephrasing Anderson, European Union is an imagined community. As a notion of collective identity it refers to the feeling of common belonging and reflects the general commitment to the "public interest." This political concept does not relate to the sociological concepts of collective identity based on the process of collective concept of difference between "us" and the "other." The Treaty of Maastricht enacted European citizenship as a secondary citizenship depending on the member states' citizenship, proving that this kind of citizenship does not replace the traditional criteria of the national citizenship. On the contrary, these criteria are reproduced and reinforced on a level beyond the national. In my presentation I will examine the role of European identity of Greece. We will see that there are no strong emotional bonds among the citizens of Greece towards European Union. This happens because of the nation-oriented educational system, the mass media and mainly because of the restricted democratic rights of participation. In fact, the creation process of the Greek national identity activates disruptive powers joined towards the formation of a certain European identity. These powers are located to the self-determination and the "common memories," the education, the mass-media, and of course the politicians speeches. Economic crisis has a significant role, too. So, how shall weak European identity be reinforced in Greece? Do we need "more Europe," a different kind of Europe, or an eradication of Greek traditional attitudes?

## 2. Brian Ellison (University of Idaho), "The Politics of Space and the Humanities."

In American politics, are citizens of Red states more likely to be hostile to federal funding for the arts and humanities than citizens of Blue States? If so, why? Is Red state opposition to federal funding for the humanities a feature of space—rural voters are less likely to support federal funding for the humanities than urban voters—and if so how? This paper explores the politics of space and the humanities by focusing on the relationship between rural versus urban voters' attitudes toward federal funding for the humanities. It examines these relationships in the context of current proposals by President Trump and the Republican Congress to eliminate the National Endowment for the Humanities, and examines the curiosity that rural communities are particularly dependent on federal funding for the humanities.

## 3. Aleksandra Nikčević-Batrićević (University of Montenegro), "Mapping the American Spaces, Listening to Their Temporal Echoes in Joan Didion's Nonfictional Works."

This paper is aimed at providing an outline of textual practices displayed in Joan Didion's collection of essays *Slouching Towards Bethlehem*, although within the framework of analysis other nonfictional works by Didion will be included (her essays *Salvador*, 1983, and *Democracy*, 1984, as well as her nonfiction books *Miami*, 1987, and *After Henry*, 1992). Within this corpus every text triggers new research and discoveries that enrich our perceptions of Didion's corpus. While they derive from each other and measure the spatial and temporal within the author's reach into the America's past and its effect on the present, they are followed by numerous personal reactions, as in an emotional *confession*. Didion listens in and searches, opening and reopening further lines of research. She illustrates her perceptions by alluding to the experiences of the American community in the period of the nineteen-fifties and sixties, focusing on the leading figures of that period and the environment that have

provided immense inspiration for the author in different phases of her life. She remains the anatomist, while her texts transcend the narrow forms of typology and interrogate everything from her journalistic experience to composition of the background content.

4. **Tobias Hübinette (Karlstad University), "To be a Non-white Swede in Contemporary Sweden: Racializing Sweden and New Narratives on Swedish Whiteness."**

Sweden is today one of the Western countries having the highest proportion of minorities and particularly of inhabitants of colour who mainly derive from Africa, Asia and Latin America and who today constitute over one fifth of the total population. Previously, this demographic group made little or no impact on contemporary Swedish literature but since the 1990s, and especially since the 2000s, a growing number of titles written in Swedish by non-white authors in the form of novels, autobiographies, poetry collections, theatre plays and essays has been published. This collection of published texts is highly heterogeneous in terms of genres and themes and the authors are as heterogeneous as some are foreign-born while others belong to the so-called second generation and some are transracially adopted while others are mixed-race. This paper is a presentation of an on-going study on what it means to be a non-white Swede in today's Sweden. The study is carried out by the way of a close reading of a selection of publications written by Swedish authors of colour as a way of examining new Swedish racial formations and new narratives on Swedish whiteness. The texts are analysed within the theoretical framework of American critical race and whitenesss studies and in relation and comparison to American racial formations and race relations as well as within the context of previous research on race and Swedishness, and with an emphasis on how new constructions of Swedishness are articulated and narrated. How is Swedish whiteness and how are white Swedes represented in the texts? What is told and how is it told when it comes to Sweden and Swedishness from the perspective of being a non-white Swede? And do the authors write about themselves as Swedes, and if so, how do they construct their own Swedishness?

## PANEL 36
## Poetic Spaces - Abstracts

1. **Ciarán O'Rourke (Trinity College, Dublin), "A Place to Inscribe All Places: the Spatial Imaginations of Wallace Stevens and William Carlos Williams."**

This paper will offer a comparative discussion of the poetics of Wallace Stevens and William Carlos Williams, with a view to clarifying the materially inflected (if politically contrasting) conceptions of geographical space and national identities these poets formulate in their respective works: Stevens in a transatlantic context, and Williams in an intra-American one. After an introductory analysis of Williams's poetic response to Wallace Stevens's poem "Description Without Place," entitled "A Place (Any Place) To Transcend All Places," the paper will be divided into two sections. The first section will examine Wallace Stevens's understanding of space, specifically through the lens of his poems about Ireland—a country he never visited in person, but which he still envisioned in material, mythological and poetically catalysing terms. Stevens's Irish poems are notable for their basis in his

correspondence with the writer and curator Thomas MacGreevy (among others), and hence for their concise indication of Stevens's palimpsestic understanding of poetic space per se—the verbal map of the poem arising from and then reimagining the literal traces of Stevens's relationship to Ireland, which he still conceives (not unproblematically) as a national and geographical category of *otherness*. The second section will discuss William Carlos Williams's efforts to develop a poetic and political cartography of Native American experience in his later work. While also engaging problematic notions of ethnic and gendered alterity, in contrast to Stevens Williams challenges any symbiosis between national and placial identity, invoking images of Native American isolation and suffering as a means of exposing the faultlines (literal and poetic) that define American landscapes and localities – from New Jersey to New Mexico.

## 2. Lizzy Pournara (Aristotle University of Thessaloniki), "Typographic Portrayals of Space in Alison Clifford's *The Sweet Old Etcetera*."

Embedded in the tradition of visual poetry, Alison Clifford's electronic poem *The Sweet Old Etcetera* (2011) uses e. e. cummings' poetry to establish a continuation between modernistic practices and digital poetics. In her online description of her project, Clifford points out that the way e. e. cummings breaks of "syntactic structures makes some works appear more like computer code rather than conventional poetry[7]." Clifford actually employs the poetics of code to program cummings' poetry, and she succeeds in enhancing the visuality of his writing. In *The Sweet Old Etcetera*, words and letters constitute a tool for the exploration of space, and as the poem progresses, the empty space is filled with forms and shapes through the reader's interaction with the poem. With its experimental typographic layout, *The Sweet Old Etcetera* pays homage to the transition from the printed page to the electronic screen, whose space is interpreted as a place of endless possibility, while the letters build and collapse in front of the reader's eyes. Drawing on Johanna Drucker's theory about the materiality of visual typography, this paper addresses the issue of how the space of the screen accommodates the playful behavior of the kinetic text whose materiality forges diverse textual landscapes.

## 3. Vasilis Papageorgiou (Linnaeus University), "On the Love of Poetry and Poems: Part Two."

I love that poetry and poems exist, the ponderings over whether they always have existed or were invented at some time and have since evolved, however slowly: a slow invention of sorts like so many other phenomena. Or whether they have been a given fact or event always, and if people were aware of them, of poetry and of the poem itself, its structures and forms and meters, of the need for a moment that is not in touch with or is detached from its world or intensifies this both simple and complicated relationship with the world, contemplates upon the world, upon this relationship and the moment itself. A moment that does not so much think as it admires, wonders, celebrates, visualizes this touch or detachment, the insight of it, the ability to do so, and the language and form that make it possible. I love the ritual of poetry, which is a poem in itself, the phenomenon or event of poetry as it includes

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[7] http://collection.eliterature.org/2/works/clifford_sweet_old_etcetera/sweetweb/info.html

world, cosmos, while at the same time it reveals more world, it expands it, never limits the world, never has any intention of doing so, an event that is the continuous opening of the world and the affirmation of this opening. This will be a discussion with John Ashbery and his poem "Homeless heart," Jacques Derrida and his text "Che cos'è la poesie?," and Giorgio Agamben and his various short contributions on the nature and role of poetry.

## PANEL 37
## Translation and Adaptation – Abstracts

1. **Arzu Eker Roditakis (Independent Researcher), "A Case of Urban Translation: Politics of Mnemonic and Linguistic Representation in Leon Sciaky's *Farewell to Salonica* in Greek and Turkish."**

*Farewell to Salonica* is an autobiographical book by Leon Sciaky (1894-1958), who left Salonica, the city where he was born and grew up, in 1915 and emigrated to the USA with his family. First published in 1946 in the States, Sciaky's work evokes Salonica at the turn of the 20th century with all its languages and ethnicities. The second English edition, which came out in 2003 from Paul Dry Books, was translated into Greek (*Αποχαιρετώντας τη θεσσαλονίκη*) in 2007 and into Turkish (*Elveda Selânik*) in 2014. The three books, namely Sciaky's work and its translations in Greek and Turkish are outcomes of distinct political, socio-cultural and historical contexts, and as cultural products they present their readership a different relationship with Thessaloniki's urban cultural memory. A striking feature of Sciaky's autobiographical work, which I take as a translation of the urban space as text, is the way it brings to life Salonica in the early 20th century as an audible space and thus memorializes the city's languages. In this respect, Sciaky's Salonica is a space of contact and multilingualism and his strategy of non-translation in his text results in the mnemonic reconstruction of Salonica's audible landscape as Sciaky experienced it in the city of his childhood. In my presentation, I will explore the kind of urban memory the three texts establish through a critical textual and translational analysis. One significant conclusion will be, for instance, that the Greek and Turkish translations opt to represent and recontextualize Sciaky's urban memory quite differently.

2. **Göksenin Abdal (Istanbul University), "Translating Bejan Matur: A Metaphor Based Approach to Poetry Translation."**

Aesthetic elements (figures of speech, repetitions, metaphors, rhymes, structures, forms etc.) frequently found in poems create some difficulties for the translation of poetry. This makes it necessary for poetry translators to apply different techniques and strategies while translating the texts. In this study, the strategies and techniques the translators adopted through the translation processes of Bejan Matur's books titled *In The Temple Of A Patient God (Sabır Tanrısının Tapınağında)* and *How Abraham Abandoned Me (Ibrahim'in Beni Terk Etmesi)* published in Turkish between 1996—2002 and 1998 and translated into English in 2004 and 2012, are discussed. Additionally, the target texts are discussed based on metaphor theory developed by George Lakoff and Mark Johnson. The study consists of three stages: In the first stage, theoretical approaches to translation as rewriting (Bassnett, Lefevere, Venuti) are analyzed. In the second stage, the relations between the rewriting action and metaphor theory are discussed by focusing on the relations between the concepts

(interculturality, interpretationality, actionality, creativity, subjectivity, originality, contextuality, foreignization/domestication, visibility/invisibility) and the concepts (ontological metaphor, structural metaphor, orientational metaphor and conceptual mapping) used for the analysis of texts in the framework of metaphor theory in the next stage. In the third stage, the creational processes of metaphors are analyzed in the light of the examples taken from the target texts. As a result of this study, it has been found out that in the translation of Bejan Matur's poems, translation techniques such as concretization, shifts of expression, domestication and foreignization are used and translators carried out a metaphor-based rewriting action in the creation of metaphors in the target texts.

3. **Dijana Protić (The Faculty of Humanities and Social Sciences in Rijeka), "Visual and Typographic Representations of Space in Designers' Concept *Balkan Typeface System*."**

The Balkan Peninsula is very interesting area to observe because of its geographic position with many different political and historical influences. There are many prejudices and stereotypes about the Balkans and people who live in its countries. In this presentation I will explore visual and typographic representations of space on example of designers' concept *Balkan typeface system*, created by Croatian designers Marija Juza and Nikola Đurek in 2012. I will analyze in which way and how geographic area of Balkan is presented in this designers' concept. *The Balkan typeface system* is a part of the experimental project *Balkan Visual Systems* which raises questions of the visual identity of the Balkans. Example of *Balkan typeface system* concept is chosen because it combines both image and text and is a good example of new media practices, while its content is closely related to culture and linguistic heritage of the common area of the Balkans. In this typeface system, Balkan is represented through the font, a translator and a converter between Croatian Latin and Serbian Cyrillic.The main colors in *Balkan typeface system* are red and blue, while the typefaces are Balkan Sans and Balkan Sans Stencil. Until today, *Balkan typeface system* was used in many different occasions and its authors were awarded with numerous significant rewards. Therefore, it would be very interesting to explore and to present this innovative designers' concept.

4. **Tingting Hui (LUCAS Leiden University), "Audible Borders and 'Accented' Crossing."**

How do your accents reveal who you are? In daily conversations, we often take pleasure in speculating about people's origins by their accents. It is entertaining indeed, but not when this pastime activity is formalized into a method for linguistic profiling. In my presentation, I will look at Lawrence Abu Hamdan's audio documentary *The Freedom of Speech Itself* (2012), an artwork that problematizes the institutional deployment of accent tests in asylum procedures. I argue that Hamdan considers accent test as an emerging technique of listening used for border control and surveillance, and further appropriates the voice as an artistic and political form of expression. Drawing primarily on the form of audio documentary, this work deliberately "deprive" the audience of the ease of establishing a predominant visual relation with the art object. It is as if, for Hamdan, vision and sound are always vying for attentions, and the most effective way of accentuating the voice as an acoustic object and a legal and politicized phenomenon is to "protect" the eyes from

"compulsive" exposure to visual representation. I will look at the role of the voice in Hamdan's artwork, by drawing on Michel Chion's conceptualization of the three different modes of listening—which are respectively reduced, semantic, and casual listening. By accentuating the gap between what the artwork says and how it can be listened, I propose that Hamdan translates the discrepancy of voice and language that is emphatically heard in the accent tests into the dissonance of form and content that makes his artistic expression ambiguous and unfinalizable.

## PANEL 38
## Spatial Explorations and Cultural Representations – Abstracts

1. **Dimitrios Tsokanos (University of Almeria), "Edgar Allan Poe's 'Holy Land' and his Critique on Contemporary Society."**

Edgar Allan Poe, a central figure of the Romantic period in the United States, is renowned for his attempts to satirize and criticize his contemporaries in a number of his most famed works. Short post-apocalyptic stories such as "Mellonta Tauta," "The Colloquy of Monos and Una," and "The Conversation of Eiros and Charmion" all demonstrate the American author's playful and skillful attempt to mask this criticism due to the fact that he was a member of a society that was unwilling to accept such rebellious messages. In doing so, he does not hesitate to write in Greek in many occasions. Several studies have delved into Poe's vision of politics and his constant efforts to demonstrate that annihilation is the only path for absolution. My paper focuses on those warnings and fears for the decay of the American society in Poe. The principal aim of this paper is to indicate that Poe considered Greece as his "Holy Land," as he names it in "To Helen," concealing a criticism which can be applied to Poe's perception of our contemporary society through a number of Hellenic motifs in his storytelling. In that sense, I will also define the reasons why Poe wanted fervidly to travel to the land of the Hellenes while pointing out an apparent philhellenism that can be observed in two of his most renowned works: "To Helen" and "Mellonta Tauta."

2. **Christen Bryson (Université Sorbonne Nouvelle – Paris 3), "The Suburban Dream? Imitating and Refuting the Postwar American Way of Life in Boise, Idaho and Portland, Oregon."**

Suburbanization was a geographical and ideological byproduct of the postwar American way of life. It was utilitarian, on the one hand, as its overarching goal was to put an end to the nation's housing shortage. On the other, it began weaving a whole new narrative about American living standards and the quality of life that would redefine "the good life." This paper will attempt to analyze how suburbanization was internalized in two northwestern cities: Boise, Idaho and Portland, Oregon. Even though Boise could hardly be considered a city at mid-century—Boise had 26,130 people in 1940 and 74,990 in 1970—when speaking about life in the 1950s, some inhabitants have framed their memories in line with the larger postwar suburban experience. Portland's changing demographics were akin to the growth that much of the nation experienced after World War II. The city's suburbs experienced massive amounts of growth between 1940 and 1970. In the 1970s, however, the State implemented urban growth boundaries in order to prevent unfettered urban sprawl and promote efficient land use. Idaho and Oregon are neighbors. By all accounts, these

two cities were not all that different from one another in the 1950s and 1960s. Their treatment of suburbanization, though, attests to both places internalization of this phenomenon. Was Boise, Idaho trying to recreate the American ideal? And was Portland trying to repudiate it? Boise and Portland give a glimpse into the signification of spatial change during the postwar era and how these cities varied approaches would come to define them differently.

### 3. Ferdinand Nyberg (Eberhard Karls Universität Tübingen), "Temperate Politics: Temperance, Space, and Antebellum America."

By 1835, the American Temperance Society could claim a membership of 12 percent of America's free adult population. Religious revivalism, rapid urbanization, and a longing for "community" or an avenue towards individual success—in context of the phenomenon that is widely referred to as "modernization"—might all be seen as core influencing factors. Yet how to account for the 'politics' of temperance is contested: early historiography viewed temperance as a conservative force: temperance activists reacting against the threat of rapid change by way of moderation towards alcohol. More recent commentators, such as Jack Blocker, have posited that temperance, instead, was a core component of the country's modernizing trajectory, with workers and employers alike seeing benefits in teetotalism—and this internalization ultimately led to increased industrial productivity. In this presentation, I argue that a spatial perspective allows for a hybrid explanation of temperance politics. A spatial reading would view alcohol—foundational in "connecting" America's towns, regions, and states to one another, and to the outside world—as constitutive in establishing the "extended republic"; but on the other hand, this reading sheds the politics of temperance in a new light: over time, the spaces *created* by alcohol were apparently increasingly in need of regulation. Alcohol, then, formed a constitutive threat—one creating the entity it at once threatened. This purview sheds light on spatial dynamics surrounding alcohol and drugs politics and, further, may offer a novel "long view" of the politics (and policy logics) surrounding alcohol and drugs in a wider sense.

### 4. Steffen Wöll (University of Leipzig), "Horrendous Hybridity: Spatial and Linguistic Representations of the Occult Orientalist Other in H.P. Lovecraft's *The Shadow Over Innsmouth*."

Facing west from California's shores,
Inquiring, tireless, seeking what is yet unfound,
I, a child, very old, over waves, towards the house of maternity, the land
of migrations, look afar,
Look off the shores of my Western sea, the circle almost circled;
For starting westward from Hindustan, from the vales of Kashmere,
From Asia, from the north, from the God, the sage, and the hero,
From the south, from the flowery peninsulas and the spice islands,
Long having wander'd since, round the earth having wander'd,
Now I face home again, very pleas'd and joyous,
(But where is what I started for so long ago?
And why is it yet unfound?)

Walt Whitman, "Facing West from California's Shores"

In Whitman's poem, published in the epoch-making *Leaves of Grass*, the imagined westward movement of the young narrator abounds with the metaphoric contents of the Orient that were prevalent in nineteenth century America. On the one hand those parallels that could confirm the validity of a new and unique American character defined as enterprising explorer, "tireless, seeking what is yet unfound." This vision of the U.S. as young, masculine, and dynamic is counterpointed with the Orient as a realm of "maternity," an ancient space of inertia and meditation. Malini Johar Schueller explains that for romantics and transcendentalists like Whitman and Thoreau, "[t]he maternal trope served the purpose of connection, naturalized the Orient as nature and nurturer, and did not demand any attention to culture" (192). In accordance with central American founding myths like the errand into wilderness, frontier, and manifest destiny, the Orient-as-nature could thus be measured, explored, and conquered with the help of rationality. At the same time, this would simultaneously serve as an empowering gift for Orientals caught in the unchangeable rituals of their tribal existence. Yet the last lines of Whitman's poem "But where is what I started for so long ago? / And why is it yet unfound?" also hint at a sense of disillusion regarding this vision of the East as an exotic, yet uncivilized paradise and natural equilibrium. It eludes a cautionary message reminiscent of Joseph Conrad's *Heart of Darkness*, a fever dream of the brutalities committed in the French colonies. This is because as a part of nature and wilderness, the Oriental had to be defined as an Other, excluded from civilized humanity, and thus reduced to being an object of colonization and textual representation. Throughout the nineteenth century, the Orient in the European and American imagination turned into a focal point for all kinds of exotic visions and sexual fantasies and became an important counterpart for Western identity constructs and racialist pseudo-science like phrenology and eugenics that served to stabilize the moral fundaments of white Christian superiority. In the United States, this notion was crucial to justify the racial segregation of its African American population under the legal doctrine of "Separate but equal." In 1920, Lothrop Stoddard published *The Rising Tide of Color Against White World-Supremacy*, which warned against the dangers of immigration and a worldwide population explosion among nonwhite people. Two years later, the English edition of German historian Oswald Spengler's *Der Untergang des Abendlandes* (*The Decline of the West*) became a bestseller. In general, the 1920s saw a revival of authors like Arthur Machen and H.P. Lovecraft, whose stories made conservative audiences shiver by touching on taboo subjects like miscegenation and hereditary degeneration. Indeed, the arrival of 25 million 'racially ambiguous' newcomers from Southern and Eastern Europe between 1880 and 1920, among them many Catholics and Jews, sparked fears among white Anglo-Saxon Protestants, leading to a revitalization of the Ku Klux Klan and the American Protective Association. Anxieties of cultural and ethnic alienation were not limited to nativist political backlash and inflammatory newspaper articles but also surfaced in works of fiction. For instance, Tom Buchanan, a character in *The Great Gatsby*, states that "[i]t's up to us, who are the dominant race, to watch out or these other races will have control of things" (10). After the wave of immigration was curbed with the Immigration Act of 1924 and reduced to a trickle with the economic downturn of 1929, the nation's aspirations of empire during the Progressive Era continued to be a source of fears. The imperialistic encroachment into exotic spheres and forceful annexations of the Philippines, Puerto Rica, and Guam enlarged the nation's contact zones of Oriental otherness and, together with the threat of nonwhite immigration, animated Howard Philips Lovecraft (1890-1937) to describe the consequences of such spatial and ethnic intrusions for America at home. This

presentation uses the novella "The Shadow over Innsmouth" (1936) to argue that its Orientalized representations of Otherness, hybridity, and miscegenation work through the depiction of spatial transgressions and the deliberate employment of language. Together, they form a unique pattern of Orientalism from an American perspective, deeply embedded in the historical framework of slavery, immigration, and colonialism.

## PANEL 39
## The American Campus Novel and the Politics of Space in the Age of "Political Correctness" – Abstracts

1. **Aristi Trendel (Université du Maine), "Power in Francine Prose's *Blue Angel*."**

Francine Prose's 2000 novel, *Blue Angel* pores over the so-called power differential between professor and student without giving any easy answers. The narrative has the effect of an optical illusion picture that challenges the reader's mind. Prose paints a complex picture in which "victor" and "victim" are definitely interchangeable. She satirically explores her hapless professor's deviation from the rules set by his College which go along the general drift of University politics in the US since the debate around political correctness has been ignited. Prof. Ted Swenson's repeated questioning of and disregard for these rules put him in the dock of the academic court and make him a questionable martyr when the verdict pronounced by the University committee is guilty. However, the "lecherous professor" also appears as a victim both of the Establishment and of his student whose "victim feminism" triumphs. She appears as the one driven by the will to power. *Blue Angel* is compared with an earlier novel, William Gass's *The Tunnel* (1995) which just like *Blue Angel* reverses the power differential between professor-student. Prose's narrative is informed by the feminist politics of the 90s. Naomi Wolf and Helen Garner provide some of the theoretical framework in this chapter.

2. **Chrysavgi Papagianni (Zayed University), "Political Correctness Exposed in Zak Penn's and Adam Leff's *PCU*."**

The 1994 film *PCU* is a satirical exploration of campus life after the debate over political correctness gave rise to new policies and realities across American campuses. The film is more current than ever in an American society where the presidential elections have pitted the representatives of a so-called politically correct law and order against Trumpean followers. *PCU* takes place at fictional Port Chester University, which nevertheless obviously alludes to Politically Correct University. In an interesting reversal, the politically correct Ms Garcia-Thompson, the college President, is driven by the will to power and exclude as she attempts to evict an unofficial group, the "Pit," from a former frat house. The space of the house becomes a contested terrain where different philosophies are pitted against each other. More specifically, threatened by the "Pit's" protest-against-protest philosophy, Thompson wants them out, and thus plots with the former frat group "Balls and Shaft." The film exaggerates the notion of political correctness to the point of ridicule, exposing thus the failure of a system that fights against exclusion with exclusion, perpetrating the same crimes it set

off to combat. However, the film does not offer an easy answer. Far from propagating a return to a previous order of things, it criticizes and eventually expunges both.

### 3. Petr Antène (Palacký University Olomouc), "Victimhood as Manipulation Strategy in the Age of Political Correctness in Francine Prose's *Blue Angel*."

In 1994, writing about political correctness spreading from American campuses, the political sociologist Paul Hollander noted that an individual's claim to victimhood not only assures preferential treatment institutionalized by the political authorities, but also provides a claim to a higher morality. A reflection of this observation can be found in Francine Prose's 2000 novel *Blue Angel*, whose protagonist, a creative writing instructor Ted Swenson, is seduced by a student, Angela Argo. While Angela admits to Swenson she only let him sleep with her in hope he would help her get her novel published, later on, she emerges as a manipulator who publicly accuses him of sexual harassment. As Angela convincingly acts as a victim at the hearing, she manages to wreck both Ted's career and marriage. While Swenson himself has many faults, as he is rather self-centered and not particularly dutiful in both his professional and familial life, he is technically innocent of the charge, and the reader is invited to sympathize with him, as the novel is told from Ted's point of view. Given the author's treatment of the two characters, I find it enriching to read the novel in frame of Prose's 1995 *New York Times* article about her friend Stephen Dobyns, a writer and college professor who was unjustly charged with sexual harassment. In this text, Prose, who was a character witness of the case, describes it as "Victorian melodrama" and a "badly overacted student production of Arthur Miller's play *The Crucible*," thus denouncing the academic policy.

### 4. Evangelia Kyriakidou (The National and Kapodistrian University of Athens), "The Politically Correct Campus: Representations of the Campus in the American Campus Novel."

The current presentation focuses on the role of space in the preservation and propagation of politics through institutionalized loci. In particular, my work explores the representation of the Campus during the peak of Political Correctness in America using as a vantage point *The Human Stain* and *Blue Angel*. I intend to deal with the role of the campus in the construction of a stifling politically correct environment that informs the plot of Philip Roth's *The Human Stain* and Francine Prose's *Blue Angel*. Both novels were published in the same year, 2000 and belong to the genre of academic fiction. Both take place in a university campus and they both provide us with a powerful satire of the pc politics that took over America in the mid-nineties. More specifically, I will attempt to show that the Campus in the novels examined is more than merely setting, and its built environment does more than contain meaning; it is a discursive space that does not only engage in conversation with us but also dictates a specific pattern of behavior and a specific form of politics. Through this exchange the Campus takes agency. My presentation expands on the idea of agency through spatial structure, arguing that power can be ascertained via space and enforced through architecture.

# Sunday 17 December 2017

**Venue: Congress Center Nikolaos Germanos –HELEXPO KIOSK 8**

## 10:00-11:00 – 4th KEYNOTE ADDRESS

Savas Patsalidis (Aristotle University of Thessaloniki, Greece),
"Immersive Theatre: About Poetics, Politics, Risks and Promises."

**Abstract:**

As long as performance was understood as the realization of an already complete project/play, an act of representation taking place in an already signified topos, the viewing experience remained relatively unchanged, despite occasional challenges. In the last few years, however, the reinforcement of theatre's ecology and performative arsenal has changed many things, and above all the way artists deal with the presentational and ecological qualities of theatre. In this paper, I plan to argue that many contemporary performance artists and groups, using mainly non-traditional surroundings and boundary-pushing subject matter, leverage the power of live performance to provoke a deeper consideration of social, political and eco-cultural issues. They invite audiences to deconstruct preconceived and fixed notions and to build new understandings of their communities, their world and, why not, themselves. My argument is that these artists are not only theatre-makers but also community builders, who use performance to create a stronger sense of community and a different understanding of space. Under this light I will examine various forms of intervention/participation. By grouping many trends together I do not claim that they are the same. They are not. What they all share, however, is a desire to invest in ideas of immediacy and reality and create new spaces for their audiences to re-consider what it means to be here, now, this moment, to participate, to explore unknown performance cartographies, to wonder about the political and ecological context that governs their habitus; to talk about things forgotten or never discussed before; to share food or inhale the fragrance of simmering food or pay to eat what the actors have cooked during the show, thus forcing them to break free from the constraints of social decorum and become "spect-actors" with the goal of applying what they have learned to their own lives.

## 11:00-12:45 – PARALLEL SESSIONS

**PANEL 40**
**Waste Flows Between Us – Abstracts**

1. **Bella Adams (Liverpool John Moores University), "Waste/d Spaces in Ruth Ozeki's *A Tale for the Time Being*."**

Waste is ubiquitous, yet, most often, occupies liminal and marginal spaces in contemporary, western cultures. This "othering attitude towards waste" (Slovic) meets direct challenge in social and environmental disasters, for example, Japan's 3/11. This earthquake-tsunami-nuclear disaster is depicted in Ruth Ozeki's *A Tale for the Time Being*, which begins with the discovery of tsunami debris on the Canadian shoreline. By working with waste in Ozeki's narrative and, more generally, material ecocriticism, Bella Adams considers how literature provides important space for imagining ethical human-nonhuman relationships.

2. **Jo Croft (Liverpool John Moores University), "Gleaning and Dreaming on Car Park Beach."**

Jo Croft re-imagines an urban car park in Liverpool as a littoral site (a 'car park beach') which invites a different form of ecological encounter with our own precarity. She argues that gleaning ('urban beachcombing') of everyday waste matter enables us to connect to the material world differently, with both sensory pleasure and with political acuity, or—as Walter Benjamin puts it—"with tactile nearness." Through a language of flotsam and jetsam, this paper follows trajectories of discarded waste matter from car park to ocean and back again.

3. **Dick Ellis and Hugo Frey (University of Chichester), "Politics, Culture and Exscription: Public Confrontations with Economic and Cultural Waste in Athens Graffiti."**

Professors Ellis and Frey have been working for six years on the interactive representations and interventions that graffiti artists have inscribed/composed on the wasted streets of Athens post the global financial crisis of 2007-2008. Deployed in response to and in protest over the waste generated by the EU and IMF monetarist and late-capitalist economic demands placed upon Greece, these exscriptions, as they designate them, also constantly draw up alliances with other past and present wasted arenas, and in particular with those refugees from Africa and the Middle East arriving across the Mediterranean.

4. **Joanna Price (Liverpool John Moores University): "'A world which lets us forget what we've abandoned': Antarctica, Waste and the Politics of Space."**

Antarctica is often regarded in science, geopolitics, literature and art as "the last pure place on earth" (Diski). However, in the idea and experience of Antarctica as space, a "sense of connections and flows is significant" (Dodds). These "connections" can be traced through the movement of waste to and from Antarctica and the effects of human activity there and elsewhere on its environment. In her paper, Joanna Price discusses these connections through the representation of waste objects and anthropogenic effects in Antarctica by American artists such as Judit Hersko, Marina Zurkow and the poet Elizabeth Bradfield.

**PANEL 41**
**Spaces of Captivity and Enclosure – Abstracts**

1. **Anna Diamantouli (King's College, London), "'Barbary' Spaces in American Barbary Captivity Narratives of the Early National Period, 1790-1800."**

The two last decades of the eighteenth century were marked by increased tensions between America and the Barbary States of Algiers, Tunis, Tripoli, and Morocco which led to the capture of over one hundred American citizens in the bagnios, or prison-houses, of Tangiers and Algiers. During these years, the Barbary captivity narrative which, like the Indian captivity narrative, had made its first appearance about a century earlier, caught and held the attention of American readers. My interest here is in the relationship between the captive and the space of captivity within these narratives. A commonplace reading of American Barbary captivity narratives published in the early national period, is to discuss them as enacting a discourse of power over the Barbary States and their inhabitants, presenting them as the 'other' from which American identity emerged through a framework of rigid oppositions. However, my analysis of the space of captivity does not conform to a historically embedded form of spatial thinking that codifies national borders and reinstates the spatial biases of transnationalism by reducing the space of captivity to the space of the 'other' which in turn defines "us." Instead, my paper shows how the captivity experience un-*settles* these assumptions. The space the captives inhabit is one of multiple and unstable possibilities; it is bounded, amorphous, inaccessible, traversed, incapacitating, labyrinthine and overwhelming; foregrounding the possibility that the boundaries of identity are fluid, unstable, and indeed, over-lapping.

2. **Andreas Lazaris (Brown University's Warren Alpert Medical School), "Trans-incarceration: Reimagining Confinement and the Criminality of Aging."**

As the United States population continues to age, by 2060 there will be about 100 million older persons (65+) in the U.S., more than twice their number in 2014 (Administration on Aging, 2014). Similarly, the number of individuals entering nursing homes for long-term care is projected to rise from fifteen million in 2000 to twenty-seven million in 2050 (CDC, 2015). Yet as the U.S. population continues to age and will require increasing levels of care, scholars continue to question what conventional methods of "custodial care" accomplish for the individuals receiving

them, relative to those providing them (Estes,1986). To this end, critical discourse surrounding the spatial institutionalization of older adults questions what has been accomplished through the institutionalization of older adults, and argues that formal institutions of care and rehabilitation are simply alternative and synonymous forms of incarceration and imprisonment (Ben-Moshe, 2013). Using semi-structured interviews with ten male residents of a Rhode Island nursing home and ten incarcerated males at the Rhode Island state prison's medium security unit (Adult Correctional Institute), this work explores the following questions within the existing scholarship of the medical sociology of confinement and incarceration: In what ways are experiences of confinement alike for older adults living in prisons and for those living in nursing homes, and what do these space of confinement accomplish in relation to their stated goals of therapy and rehabilitation? What do these similarities/differences imply about aging, disabled, and economically unproductive bodies as "deviant" and subsequently "criminal" as the traditional definition of the carceral space expands?

### 3. Trevor Westmoreland (Universidad Autónoma de Madrid), "Convergences: Abstract Space and the Reassertion of Place in Don DeLillo's *Zero K*."

Don DeLillo's latest novel, *Zero K,* takes his career-long preoccupation with representing the complicated question of human subjectivity through the opposing spaces of enclosed rooms and expansive deserts to a new extreme.[8] The thematic focus of the novel drives its setting into the near future and a time post-largescale disaster, a first for DeLillo in its departure from the present. The novel contrasts the protagonist's dream-like wanderings through the rhizomatic tunnels of a compound in the middle of a Deleuzian desert, built in order to facilitate an escape from temporality though cryogenics, with his very real life in New York. The name of the uniting concept of the desert cryogenic compound is "the Convergence," a "faith-based technology,"[9] and the concept works as a leitmotif throughout the novel, where such seeming dichotomies as inside/outside, materialism/religion, environment/capital, and past/future converge in this disorienting place of labyrinthine tunnels and vast desert spaces. I will argue that DeLillo merges these varying elements—the tunnel and the desert, the intimate and the abstract, the body/death and immortality—in order to provoke a questioning of the validity of the more grandiose ends of these dichotomies, which are given precedence in a contemporary society pushing forward excitedly and violently into the future. I will further argue that the novel—in a way which parallels the work of philosophers such as Merleau-Ponty, Casey, and Malpas—critiques these more abstract conceptions (which justify any number of de-humanizing/violent actions) and re-focuses the gaze on the intimate nature of body and place (as opposed to space) and its inextricability from subjectivity, from being human.

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[8] The importance in DeLillo's fiction of the sense of time-space compression and its manifestations in the dual spaces of deserts and rooms in texts such as *End Zone* (1972), *The Names* (1982) and *Point Omega* (2010) is the primary focus of my doctoral thesis.

[9] DeLillo, Don. *Zero K*. London, Picador: 2016. 9.

4. **Andrés Seuthe Guilló (Universidad Autónoma de Madrid), "Trapped in Heterotopia: The Ghetto and the Prison in African-American Musical Discourse."**

Since its origins, the African-American musical discourse has served the purpose of acting as one of its community's quintessential means of expression. Because of its central status, this musical discourse has amply contributed to the construction of an African-American communal identity. Given the community's history of forced displacement, and the continuous efforts of the Euro-American hegemonic powers to maintain racial segregation—first through state laws, and later via prolonged economic inequality—one could say that the dimension of space has also played an important role in the configuration of this identity. Hence, it is not unlikely to come across lyrical examples in which African-American musicians denounce their unsustainable circumstances by focusing upon the spatial scenarios in which their oppression becomes blatant. Within this range of scenarios, there are two which take up a major amount of relevance: the ghetto and the prison. It is this paper's aim to apply a literary analysis of the lyrics of various songs in which these settings are used to denounce their community's unfair treatment. We will see how the inextricable relationship between both scenarios gives birth to the development of "vicious cycles" (as artists refer to it) that lead individuals to go from one place of oppressive confinement to the next, and back again, in a never-ending sequence of dehumanizing suffering and despair. Michel Foucault's theory on *Heterotopia* will be applied in order to expose these scenarios' heterotopic nature, in the manner in which they are portrayed by African-American artists.

**PANEL 42**
**War, Violence, and Trauma in Fiction and Drama – Abstracts**

1. **Anna Gkouva (Aristotle University of Thessaloniki), "The Female Body as Affective Space in Matei Visniec's *The Body of a Woman as a Battlefield in the Bosnian War* (1997) and Ellen K. Kaplan's *Sarajevo Phoenix* (2013)."**

The aim of this paper is to shed light on the ways in which contemporary theatre represents the female body as an affective space and challenges the politics and ethics of genocidal rape by staging the hideous crimes that took place during the Bosnian war in 1992-1995 and by providing a medium of expression for those whose voices have always been silenced but whose narratives have scarred the stream of human history. By focusing on Matei Visniec's *The Body of a Woman as a Battlefield in the Bosnian War* and Ellen K. Kaplan's *Sarajevo Phoenix,* this paper examines the female body as a site of suffering, as a battlefield on which individual experiences of pain and loss are enacted. The female body is transformed into a multidimensional space where gender, sexual, ethnic, and national identities constitute the affective ties of female subjectivity both in times of war and peace. Such invisible ties are magnified within the context of genocide and circumscribe the female body. Some of the paper's main concerns are: To what extent do the plays incorporate and challenge the metaphor of the maternal body as a symbolic space in which the nation is reimagined? In what ways does each female character experience pain that is both physical and psychological and how does she subsequently deal with her trauma(s)? What aspects of pain are expressed and how are they articulated onstage? Can pain be interpreted as

another means of regulating the body as well as a way of challenging its representations?

## 2. Rubén Peinado Abarrio (University of Manchester), "Spaces of Contention and Trauma in the Fiction of Aleksandar Hemon."

Bosnian-American author Aleksandar Hemon is an exemplar extraterritorial writer. Granted refugee status in the United States after war broke out in his motherland, Hemon has written, in Bosnian and in English, stories that transcend national boundaries and local tropes. The labeling of his work as world literature seems to clash with his insistence on how crucial a sense of place is to his narratives. In the fiction of Hemon, the city of Sarajevo becomes a place of individual and collective history presented as a void; a space "forced into being a non-place" by a double experience of trauma (Hawkes 10). Hemon's personal absence from the siege of the city, and his media-mediated experience of war, conform the tension his characters attempt to negotiate. This literature of absence problematizes "the relation of language and the non-empirical event" (Whitehead 280): how to talk about what cannot be verbalized, not only because it defies representation, but also because it has not been lived through. The 1992-1995 Bosnian War is experienced in absentia, creating an unbridgeable gap of knowledge that struggles to propel the narrative world and brings to the fore the guilt of the survivor. In stories rooted in a primal traumatic experience of the national history, a variety of symbolic contested spaces conjure up locales of trauma. Their function is to provide points of access to overwhelming ordeals, giving form to contact zones where literal places and traumatic memories collide.

## 3. Esin Korkut Savul (Middle East Technical University, Ankara), "The House and the Body as Places of Trauma Inscription in Toni Morrison's *Beloved*."

*Beloved* by Toni Morrison presents an archival procedure by displaying the inscription of the trauma on bodies and houses having the function of material substrates in the novel. However, bodies and houses are not just places of inscription where traumas are traced. Houses and bodies, such as the House 124 and the tree inscribed on Sethe's back are also the stages where trauma is reenacted and reshaped. In this respect, the body and the house in this novel function as places where traces of memory are gathered, repeated and reinterpreted as archives, and thus the notion of localization in *Beloved* displays an archival procedure defined by Derrida in *Archive Fever*. Archive needs a localization where it is gathered, repeated, and reinterpreted, as each repetition introduces a new interpretation. However, it is also through this repetition that the archive is erased since archive is produced through contradictory procedures, an erasure as well as an (re)embodiment. In *Beloved,* the House 124 is the very stage where this procedure is observed. The character Beloved, as the repetition and embodiment of the trauma, appears for the first time in this house. However, the house is also the place where Beloved disappears completely once again. In this respect, the house, as the archival domicile, represents this contradictory archival procedure. This is an indication of how memory traces depend on topography, "a place of consignment," in Derrida's terms, and how this context or the locale redefines the content of the memory. The paper presents the ways in which these contradictory archival procedures, instituting and erasing the archive at the same time, are displayed, and how houses and bodies as the places of this archival inscription define the archival procedure and the archive itself in *Beloved.*

4.  **Emmanouil Savvakis (University of the Aegean), "(Re) covering the Empty Bodily Space: Breast Cancer and Forms of Politicization."**

The contribution is based on a disciplinary qualitative research, grounded on fourteen biographical-narrative interviews with Greek women, experiencing breast cancer and mastectomy. These women have eventually participated in solidarity groups of self-help and voluntary action and describe the multiple ways they have coped with this new "alarm situation' that emerged in their biographies. The main purpose of the article is to understand and interpret the practices they employed, in as much as they record breast cancer as a turning point with respect to emotions, social relationships and activities. The main results of the empirical research reveal that these particular women, members of a larger social group, tend to produce a special form of embodiment and politicization, in order to recover the empty bodily space, produced by the medical treatment of the disease. This results in a complex, painful and struggling renegotiation of a social identity and a rather new form of relationships with the self, the injured body, that fights to be healed and regain the empty space and the significant others. The management of the disease—and the potential social stigma or everyday negativity—ultimately leads to a redefinition of the basic life values, within the framework of an energetic and combative, self-reflective bodily and space project with an often contradictory content.

## PANEL 43
## Imagined Spaces – Abstracts

1.  **Celena Todora (University of Pittsburgh), "Foucault's 'Mirror' and the Imagined Spaces of 'America': The Influence of Contact Zones on American National Identity."**

America the Beautiful. The New World. The Land of Opportunity. The American Dream. Since the European discovery of North America, people have constructed imagined spaces of "America." These imagined spaces, while based in reality, have "unreal" aspects if viewed through Michel Foucault's "mirror"—a virtual space where one envisions utopian versions of reality, an unreal, "placeless place." Many of these American imagined spaces are shaped by contact zones formed as a result of immigration. This politicization of space has influenced the emergence of various American national identities, including the metaphors of the U.S. as a "melting pot" or "salad bowl." These two ideologies of American identity imagine "America" as a space that is either homogeneous (melting pot) or heterogeneous (salad bowl) in its cultural make-up. To understand the influence of these identities on the U.S. as a space, I employ the framework of imagined spaces, drawing from Foucault's "mirror" and Benedict Anderson's notion of imagined nationalism. I explore imagined spaces of "America" promoted through the melting pot and salad bowl mindsets over time, examining Samuel Huntington's *Who Are We?: Challenges to America's National Identity*, John F. Kennedy's *A Nation of Immigrants*, and a variety of the American public/media's responses to the 2014 Coca-Cola Super Bowl commercial. Considering these mindsets as imagined spaces rather than simply metaphors allows us to understand the extent to which they permeate American culture and identity, revealing their connections to broader ideologies like nativism (melting pot) and transnationalism (salad bowl).

**2. Ramazan Saral (Ege University), "Is This the Real World?: *Westworld* as a Simulacrum."**

"Have you ever questioned the nature of your reality?" This is one of the first questions asked in the 2016 TV series *Westworld*. While the question is directed to the lead female Dolores, the one that asks the question is not seen; placing the audience in a situation where they become the addresser and the addressee of the question. We readily accept the world around us as real without questioning the nature of it as we believe something to be real only through our sensual perceptions. The question, thus, forces us into a state where we can no longer be sure of it. The world in *Westworld* is a creation of the character Robert Ford and his late accomplice Arnold where they form an idealized society in which "guests" can feel the vibe of the classical western atmosphere without the fear of being shot as the "hosts" of the world are robots who cannot harm real people. However, as we understand from the very first scene the robots there think and believe that they are real humans and that they have free will, while they live the same scenarios over and over. Thus, the series asks the question "how sure are we that we are real; that this world we live in is real?" The aim of this paper, therefore, is to analyse *Westworld* in relation to Baudrillard's claim in "Simulacra and Simulacrum" that distinction between real and artifice is no longer possible through a juxtaposition of the series with our perception of reality.

**3. Sebastian Müller (University of Bayreuth), "Rethinking Colonial Spaces through Speculation: Neo-Frontier Spaces in the Contemporary American Science Fiction Television Series *Terra Nova*."**

Colonialism has always entailed a radical transformation of spaces by the colonizer. One the most prevalent colonial paradigms regarding the appropriation and subsequent reinscription of spaces in the U.S. has been the notion of the frontier. Although already declared closed by historian Fredrick Jackson Turner in 1893, the frontier has lived on in the public imagination and has found numerous expressions in science fiction television series from their very beginning in the 1940s until today (culminating in *Star Trek*'s ongoing vision of outer space as the "final frontier" for humanity). However, science fiction narratives have not only affirmed frontier ideologies but have also more recently critiqued the notion of the frontier for its racist, sexist, and imperialist underpinnings. In my presentation I will demonstrate how the recent science fiction series *Terra Nova* (2011) rethinks settler colonial space through speculative imagination and therefore constructs what I call "neo-frontier spaces". Despite presenting a neo-colonial narrative, the series constantly challenges the notion of an imagined, fixed and bordered settler colonial space and advocates for an alternative understanding of spaces as relational, heterogenous, and in constant change through processes of transgression, videographic multifocalization, and inclusion of perceptions of spaces by the traditionally excluded "Other."

4. **Michail-Chrysovalantis Markodimitrakis (Bowling Green State University), "*Mythologizing the City*: A New York in Crisis in Defenders."**

In *Daredevil*'s "Nelson v. Murdock" the protagonist apologizes for keeping his vigilante identity from his best friend by stating "This city needs me in that mask, Foggy." In many literary works such as the previous the characters treat the city as a metonymy of the people that reside in it; the city is the people. Being the center of the Marvel universe, New York features prominently across Marvel's various products, with a wide range of representations. In this paper my main focus is the setting of New York as a fully fleshed character in the four Netflix-Marvel shows. While a crisis is a driving force in all storylines, for the world of the *Defenders* I argue that the city drives the motives of the protagonists and their antagonists, with its inhabitants in the background dwelling in their everyday lives seeking a routine, or an escape from the confinement of the urban grid. Central to my analysis of the depiction of the city in the four television shows are Jason Bainbridge's "I am New York," and Deborah Stevenson's *Cities and Urban Culture.* The range of the theorists aims at examining New York through different cultural and psychogeographic theoretical angles, as the diversity of the themes explored offer an opportunity for a holistic view of an urban environment that is drawing together contemporary concerns over the transformation of city life in the 21$^{st}$ century. I will explore how the city will give birth to heroes and villains alike, creating a co-dependent relationships and setting in motion character defining arcs in every single corner of it, mixing modernist remnants in postmodern environments.

**PANEL 44**
**Revisiting Mythical Spaces – Abstracts**

1. **Efthymios Kaltsounas (Aristotle University of Thessaloniki), "Tragedy of war/Tragedy on War: Adaptation and Ideological Appropriation in Modern Productions of Greek Tragedy."**

Modern productions of Euripides' *Trojan Women* in Amman's National theatre in 2013, Aeschylus' *The Suppliant Women* in Syracuse in 2015 and at the Royal Lyceum theatre in Edinburgh in 2016, Sophocles' *Antigone* in Beirut in 2015 and Euripides' *Hecuba* in Delos in 2016 revisit Greek tragedy in the light of the recent refugee crisis. Greek tragic plays, of course, have recurrently been staged in relevance to current political and social contexts, regardless of—yet investing on—the spatial, temporal, cultural and ideological gulf that separates the ancient from the modern world, Peloponnesian/Trojan from Vietnam war, Hecuba from Syrian refugees, Danaides from immigrants seeking asylum. However, Greek tragedy has recently served entirely different objectives in productions destined for specific audiences, mostly United States military service members, veterans and their families. The *Theatre of War* program, funded by the Pentagon, has presented, since 2008, in numerous occasions, in American military bases all over the world and in the United States, excerpts of Sophocles' *Philoctetes* and *Ajax* in dramatic readings, followed by an open public discussion that invited soldiers and civilians to express their personal experience dealing with the impact of war in their lives. This paper will examine the different perspectives on Greek tragedy conveyed by these productions and will

discuss the appropriation of classical Antiquity's paradigm in media political discourse on immigration and the devastations of war, as well as in the latent militaristic rhetoric surrounding the *Theatre of War* program.

**2. Aikaterini Delikonstantinidou (Aristotle University of Thessaloniki), "Luis Alfaro's Tragic *Barrio* as a Spatial Hermeneutic of *Barrio*-Bound Chicananess."**

A native of downtown Los Angeles and, specifically, of the working class Pico Union district, Chicano playwright and activist Luis Alfaro has transplanted all three of his post-millennium dramatic mythic revisions of Greek tragic myths to the urban and gang-infected world of his familiar East L.A. *barrio*. In his mytho-plays, the Chicana counterparts of the ancient tragic figures of Electra and Clytemnestra, Jocasta, and Medea are accordingly, and quite suggestively, recast and as "an old-school *chola*," "a total *veterana*," "a *ganga* Queen," and "a *mojada*," respectively. The common thread that weaves through Alfaro's quasi-mythical and yet all-too-human Chicanas is their tense, even agonic, boundness to the ambivalent—physical, psychic, and symbolic—space of the *barrio*. His heroines' struggling and inescapable relation to the *barrio* renders the latter the point where Alfaro's revisions slide most conspicuously—as well as evocatively and affectively—between Greek and American tragedy; an American interpretative human geography tuned to the tragic mode. This paper will discuss how, in Alfaro's part Chicano, part Greek "trilogy," the epistemological geography of the *barrio* becomes the filter though which the playwright "receives" both the Greek mythic material and twenty-first-century realities of race/ethnicity, class, and, more emphatically, gender (including experiences of immigration and assimilation, the gang and prison cultures), as well as the syncretic site of their encounter. Moreover, we will address the ways in which the tragic *barrio* of Alfaro's Chicano-Greek trilogy emerges as his primary means of re-viewing and critiquing the idiosyncratic and, according to the playwright at least, unmistakably masculine/ist *barrio* politics and ethics, especially in view of their often pernicious effects on the lives of contemporary, real-life Chicanas; the women who, as he has acknowledged, initially provided him the inspiration for his revisionary theatre work.

**3. Emilee C. Ruhland (University of Pittsburgh), "Shifting Space and Crafting Meaning: Sites of Heroism in *Beowulf: The Game*."**

In the medieval *Beowulf*, space is emplaced, emulating Michel Foucault's description of the hierarchical structure of the sacred and profane. The places in the text also act as spaces for heroes to put their heroism on display. *Beowulf: The Game*, an adaptation of an adaptation, rejects emplacement; instead, locations like Heorot and Grendel's Mere are displayed as post-Galileic sites. Grendel's Mere becomes a heterotopic site and the battlefield zones are known in their relation to their boundaries, enemies, and the player's movement through them. Thus the depiction of movement through space is not only a defining feature of the video game genre, but also a defining feature of the narrative. And movement in each text is linked intricately to the defining agency and heroism of its characters. The medieval text, while describing the hero's movement in space, highlights their heroic qualities. Beowulf proves his heroism to Hrothgar and Unferth by relating the story of his swimming competition (movement through water) with Brecca. By shifting the

conception of space, *The Game* also transforms the portrayal of heroism. Movement is still connected to the character's qualities—perhaps even more so—but movement is limited in Heorot and extended on the battlefield, creating sites of heroism that act together and in spite of each other; one of the premier qualities of a medieval hero, eloquence of speech, disappears entirely in Heorot but is vital during battle. This revelation does not shed light on what we expect of a contemporary leader. Instead, it reveals a misconception of the medieval hero's responsibilities, a misconception that is not only troubling, but also potentially fuels a rhetorical weapon of anger and distrust against Other cultures, societies, and people.

### 4. Dor Yaccobi (Tel Aviv University), "Back to Ithaca, Mississippi."

Ulysses Everett McGill, the hero of *oh brother where art thou?* (Cohen brothers, 2000) is searching for his favorite hair paste in a grocery store at the outskirts of Mississippi. The indifferent salesman explains that the paste was sold out, and should arrive in two weeks. Since maintaining his hair stands in top of his priorities Ulysses notes with resentment*: "Well ain't that a geographical oddity ... Two weeks from everywhere!"* The geographical oddity indicated by Ulysses is a sign that marks a prominent tendency of the Cohen brother's chronotope which I define as a dialectic chronotope, presenting in the same fictional world two opposing space-time dimensions: a modern-secular space and a mythical-sacred space. The movie plot is ostensibly planted in the historical and geographical world identified with the southern U.S.A. of the 1930s, but at the same time depicts the archaic world identified with Greek mythology. It places in the same fictional world historical events associated with modern history such as the slavery and the great depression, as well as literary representations from the Homeric world. Hence, while heading towards home in Ithaca Mississippi, Ulysses has endless encounters with literary figures that seem to immerge from the *Odyssey* such as: the blind prophet, the lotus eaters and the sirens. While integrating together two contradictive time-spaces, the movie forms a fictional world which prevents from spectator to determine the nature of the observed world, leaving him in a mental labyrinth.

### 12:45-13:15 – Snacks & Coffee Break

## 13:15-15:00 – PARALLEL SESSIONS

**PANEL 45**
**Spaces of Racial and Ethnic Identities – Abstracts**

1. **Youli Theodosiadou (Aristotle University of Thessaloniki), "Revisiting the Legacy of Slavery: the Case of Phyllis Alesia Perry's *Stigmata*."**

In her 1998 novel *Stigmata* Phyllis Alesia Perry narrates the story of Lizzie DuBose who, at the age of fourteen, inherits a quilt from her late maternal grandmother, Grace, and a diary written by her great-grandmother, Joy. The protagonist relives the memories of her great-great grandmother who was kidnapped from Africa as a young girl, crossed the Atlantic on a slave ship, and was sold into slavery in America. Haunted by the legacy of slavery and as her identity merges with her ancestors, Lizzie starts to have visions and becomes mysteriously scarred with wounds on her wrists, ankles and back. As she travels in time and space, the protagonist embarks on a journey that brings her in contact with the Middle Passage, slavery, and the quest for freedom. Eventually, she discovers that dealing with the horrors of the past is an empowering and liberating experience that helps her connect with the outside world. After spending fourteen years in mental institutions, Lizzie decides to make her own quilt as a way of recapturing the past, offering visibility to her ancestors, and at the same time expressing her own suffering. The quilt, a recurrent motif in African American women's writing, becomes a narrative that connects individual and collective experiences. Perry illustrates the impossibility of ignoring the past: "the past must be remembered in order to be dealt with." As one of her characters claims, "the past … is a circle. If you walk long enough, you catch up with yourself." She depicts the black body as a *lieu de memoire*, a space where collective memory "crystallizes and secretes itself" (Pierre Nora 7). My paper aims to explore how Perry's black feminist discourse transforms history into personal memory and to show how the body constitutes a significant site for reclaiming the past.

2. **Aparajita Nanda (University of California Berkeley), "Literary Geographies: Identity Politics in Kiran Desai's *Inheritance of Loss*."**

Kiran Desai's *Inheritance of Loss* is a novel that ponders on questions of identity, of entities flawed by a deep sense of deprivation and loss left by colonization that manifests itself in various forms through generations. The novel chronicles the lives of an Anglophile Indian judge whose educational sojourn in Britain has permanently branded him as an alien both in his homeland and abroad, of his orphaned sixteen year old granddaughter, Sai and her tutor/lover Gyan, of the judge's cook whose son, Biju, seeks to better his fortune in America and of the cook who vicariously lives his life through his son. This paper argues that these "lived" lives and "desired" to be lived lives emanate from the geopolitics of space, permanently defined by the memory and hangover of the places they had or do inhabit. It analyzes the contribution of geographic environment in the process of marginalization and how space creates social exclusion of colonized people that cuts across class, age, even generational divides. In an ironic replay of the 1947 Indian partition in the fictional milieu of

Darjeeling, a hill station situated at the foothills of Mount Kanchenjunga bordering on Nepal, the novel describes the thwarted Gorkha National Liberation Front movement of the 1980s. As the story progresses towards its denouement we see how cultural meanings animate the production of space, social difference, and the ways people experience them in everyday life. Place, once again stands witness to a history of loss further condemning Indian perceptions of selfhood to a travesty ending a narrative of emasculation begun by colonization.

3. **Katerina Komi (University of Crete), "Dislocation, Rupture, Bricolage and Subversive Representations: The Cinematic Spaces of Tracey Moffatt."**

For over three decades now, Tracey Moffatt, one of Australia's most important artists, recognized as such not only in her own country but worldwide, produces an extremely rich work, in the areas of cinema, photography and video. From her earlier photographic series (such as *Something More*-1989, *Up in the Sky* -1997, *Laudanum*-1999) to her most recent photodramas *Passage* and *Body Remembers* (both were displayed at the 2017 Venice Biennale), through her filmic texts  (*Nice Coloured Girls*-1987, *Night Cries: A Rural Tragedy*-1989, *beDevil*-1993) and her video art pieces (like *Moodeitj Yorgas*-1988, *Other*-2009, *The White Ghosts Sailed In-2017* and *Vigil*-2017),  Moffatt, via a highly personal use of mise-en-scène,  addresses, in challenging, experimenting and provoking ways,  themes of race, gender, sexuality, colonialism, Aboriginality, Otherness and identity. This paper will focus in Moffatt's cinematic oeuvre, taking also in consideration her photographic and video works. We will explore the ways in which she constructs her unique spaces, using and revising conventions from classical Hollywood cinema, documentary and Aboriginal art, bringing in the foreground the indigenous experience and reversing the white male gaze, in order to build narratives about Australia's dark colonial past and present and, furthermore, about a world in which the Other is marginalized and ostracized. Moffatt challenges official histories, gives voice to the oppressed, dispossessed and displaced- particularly aboriginal women- and through her explorations of film form, she investigates post-colonial tensions, interactions and complexities, turning the personal into global and the global into personal.

4. **Anca Popa (University of Bucharest), "Gendered Cities in Philip Roth's *The Counterlife*."**

The Counterlife represents a brilliant example of Roth's exploration of Jewish-American Identity. Roth's characters assume different identities, different selves in symbolic urban destinations, in order to challenge and explore diasporic identity. Here, "Jewish identity is homologous with identity as a man, and masculine identity is defined by the shifting intersections of racial, familial, national, and sexual definitions of self" (Klein 157). Consequently, I argue that New Jersey, Jerusalem and London embody three different cultural spaces that enable Zuckerman and his brother Henry to explore the consequences of choosing a particular realm to affirm their sense of ethnic identity. New Jersey is the home of the Americanized diaspora Jew whose sense of masculinity is deepened by an affirmation of sexuality and male prowess overshadowing the image of the perfect domesticated father figure. Israel is rendered as a hyper-masculinized state whereas England is a feminized anti-Israel. Descriptions of Jerusalem seem to demand a certain type of authentic masculinity equated with a political nationalist stereotype. London is depicted as the site of Christendom, a city

suffocated by female presence and domination, anti-Semite emasculating forces. Thus, in my paper I explore the juxtaposition of three cities, three different aspects of gender and ethnic construction, three different cultural constructs.

## PANEL 46
## Representations of New York – Abstracts

1. **Angeliki Tseti (Université Denis Diderot – Paris 7), "Architectural Ekphrasis and the Shapes of Memory in Amy Waldman's The Submission."**

Taking the lead from Claus Clüver's conception of ekphrasis, which encompasses the description of any art form, rather than the traditionally favored painting, this paper discusses the ekphrastic manifestations of monumental architecture in Amy Waldman's novel *The Submission* (2011). Waldman structures her narrative around the controversy surrounding the construction of the 9/11 memorial, and thus draws directly on architecture's impact on the city's daily life with a view to investigating the formation of collective memory. What is most intriguing, however, is the writer's choice of memorial form, namely a Garden, which, I suggest, functions as a "counter-monument;" a construct, in other words, that, as per James Young, "forces the memorial to disperse—not gather—memory" ("The Counter-Monument" 294), and to highlight its multidirectional, rather than competitive, flow. The ekphrastic rendition of the memorial space, predominantly its reconfigurations, is seminal to this effect. A heavily-laden with signification and cultural connotations space in itself, the Garden in *The Submission* functions as a mirroring surface that reflects the workings of memory, as well as the complex interrelations between the latter's private, public and collective form. More importantly, by resorting to *ekphrasis* and its inherent "ability to evoke or produce … actual visual images … in the minds of the readers while at the same time animating and changing them" (Eidt, *Writing and Filming the Painting* 56), Waldman eloquently underlines literature as a privileged space where monumental architecture may extend and expand.

2. **Aikaterini Tsiokou (Independent Researcher), "Post-9/11 Representations of New York City: Immigration, Citizenship, and American National Identity in Joseph O'Neill's *Netherland*."**

The terrorist attacks on the World Trade Center on September 11, 2001 have indelibly marked the beginning of the twenty-first century and have affected numerous aspects of individual and collective experience on a global scale. This study will focus on the interrelation between immigration and terrorism in post-9/11 New York City, as it is portrayed in post-9/11 American fiction. Taking cue from contemporary spatial theories, in which space is reconstructed as versatile concept, open to transformation and thus able to produce a wide range of experiences, I wish to look at the ways in which the terrorist attacks of 9/11 have affected the lives of the diverse immigrant population of New York City. For this purpose, I will concentrate on Joseph O'Neill's novel *Netherland* (2008), with special attention to the active role of New York City, not only as the background for the expression of collective trauma, but also as a stage for the unfolding of national and transnational tensions in the aftermath of the 9/11 attacks. Narrated by a Dutch "elite émigré" named Hans van der Broek, who becomes immersed in the West/South Asian cricket subcultures in the periphery of the metropolis, the novel foregrounds the problems of citizenship and inclusion in the

concept of Americanness faced by many immigrants after 9/11. As I am going to argue, the freedom or limitations that characterize the immigrants' navigation of New York City in *Netherland* reflects the different degrees of civil liberty they are entitled to according to their racial, national, and socio-economic background, a condition which becomes particularly aggravated in the shadow of the terrorist attacks. In this light, urban space may acquire new significance as a platform on which to examine issues such as immigration, citizenship, national identity in a time of constant terrorist peril and global population mobility.

3. **Carolina Amaral (Fluminense Federal University), "An Affair to Forget: post-9/11 Hollywood Romantic Comedies."**

Romantic comedies are known for their optimistic views regarding love, intimacy and relationships. The genre, besides carrying utopian tendencies, usually privileges urban narratives, filmed on location, with realistic concern about the use of space. While searching for love, characters walk through a city facing its hostile environment, as if the comic space (Deleyto, 2009) has changed the space of the city. Jermyn (2007) points out that "beyond any other city, New York has evolved as the preeminent and most memorable location adopted by the Hollywood romcom" (10). For decades, New York City has been represented as the place for romantic utopia, the place where anything can happen, including falling in love. However, it was in the late 80's, with the so called neo-traditional romantic comedy (Mcdonalds, 2007), that the genre production started gaining ground again. Some recognize 2001 as the year in which it achieved its peak with an income of more than one billion dollars in box offices. Nevertheless, 2001 is also remembered for the big trauma in recent U.S. history, especially for New York City - the 9/11. As Pollard (2016) states, maybe it will take decades for us to perceive the impacts of terrorist attacks in the film industry, but pre-9/11 movies certainly "now appear naive and optimistic compared with today's pessimistic genres." This essay analyses the newly established relationship between New York City and the Hollywood romcom in a post-9/11 context, and its consequences in the genre in the last decade.

4. **Panteleimon Tsiokos (Aristotle University of Thessaloniki), "Exploring Identity in the Urban Space of Paul Auster's *The New York Trilogy*."**

It is often argued that the urban space is not a mere background for action, it is the driving force. This seems to be pervasive in Paul Auster's *The New York Trilogy,* on which my project will be based. In specific, the urban environment, as it is presented in the novel, is a real living organism, that is not only a place where individuals act, but a space of reciprocal acts and reactions, that even impact on the characters' inner world and identity. It is, also, a place where time and spaces condense, creating various heterotopias that intersect. The deviant character of the urban environment, especially that of New York city, where multiplicity and disorganization create a ravishing mess, emerges due to the perpetual motion and the frenetic pace, the mobility and the constant transformational potential that accelerate its fragmentation and divergence. Besides, as Henri Lefebvre states in his *Rhythmanalysis: Space, Time and Everyday Life*, "space [is] whole and broken, global and fractured, at one and the same time." Furthernore, on a tangible level, the city, the ultimate achievement of human civilization, is a construction in space and time that cannot be experienced if not in relation with its surroundings and its inhabitants. Its constant transformation

opens new horizons that are closely related to the idea of the reinvention and redefinition of individuality. Thus, the main focus of this project will be to illuminate diverse aspects of the relationship between the urban space and the redefinition of contemporary identity.

## PANEL 47
## Spatial Abjection and Catastrophe – Abstracts

1. **Vaia Pseftaki (Independent Researcher), "Space as Character: The Abject Environment of Jeff VanderMeer's *Southern Reach Trilogy*."**

The space in which the narrative unfolds has always played a major part in the politicized genre of New Weird, a relatively recent sub-genre of speculative fiction. While the importance of worldbuilding in speculative narratives is often punctuated, within New Weird in particular space tends to become a character in its own right. The question then is what novel narrative avenues this approach presents to the writer. To this end, the paper attempts a textual analysis of Jeff VanderMeer's environmental horror trilogy, *Southern Reach*, in which space is presented as antagonist, as character, and as a narrative vehicle necessary for the story to unfold. Through a combination of Julia Kristeva's Theory of Abjection with Narrative Theory, the paper examines how VanderMeer's approach to space allows him to explore the themes of humanity's alienation from the natural environment, as well as the ways in which a person's identity is not as defined by the environment as it used to be, yet remains strongly intertwined with it. Moreover, it examines how the concept of borders is approached since crossing those gives birth to both horror and rebirth by dissolving one's perceived reality as well as self. In closing, through VanderMeer's body of work, the paper aims to demonstrate how space can be the determining factor of theme, atmosphere, tone and style in genre fiction.

2. **Allan Weiss (York University Toronto), "The Suburban Apocalypse."**

Apocalyptic science fiction nearly always portrays the effects of global disaster on large cities; indeed, images of ruined urban landmarks have become clichés of the genre. Also, texts generally treat the end of the world—whatever its cause—as a literal event, offering cautionary tales about the devastation unleashed by foolish humans or an indifferent universe. However, some works in the genre portray suburban spaces, and recent texts take a more postmodern than literal approach. As critics like Roger Webster, Simon Dentith, and Bernice M. Murphy have shown, suburbia in fiction is an ambivalent and liminal space, embodying both utopian and dystopian visions, suggesting idyllic places or soulless, planned communities characterized by conformity, materialism, and alienation. In apocalyptic science fiction, these ambiguities can be seen in portrayals of suburban experiences of nuclear and other disasters. In Ray Bradbury's "There Will Come Soft Rains" (1950), the surviving house is a dream home once inhabited by a conventional middle-class family. By contrast, Robert Silverberg's "When We Went to See the End of the World" (1972) portrays time-travelling suburbanites and swingers who are too concerned with status to see the real world-ending catastrophes occurring outside their doors. Silverberg's story and Dale Bailey's "The End of the World as We Know It" (2004) employ and parody the tropes of the genre, offering self-reflexive takes on

apocalyptic science fiction as a genre and our fascination with such tales. The suburban apocalypse thus reflects the ambiguities and ambivalences of its setting.

### 3. Inna Sukhenko (University of Helsinki), "The Politicized 'Exclusion Zone' within Nuclear Literary Studies: A Transcontinental Vision."

The project is focused on studying the transformations of "the Exclusion Zone" within "nuclear literature" studies in the aspect of distinguishing local/global dimensions of "nuclear narration" while stressing its implementation in "provincializing" ecocritical studies. This vision involves finding out the ways of ecocritical vision on the concept "the Exclusion Zone" against the literary background of studying "nuclear energy" and "nuclear catastrophe". Studying the transformations of "the Exclusion Zone" in the "nuclear narration" in North American writing practices (with further comparison with the East-European ones) gives an opportunity to distinguish the local/global features of the ecocritical studies in the context of researching ecological memory and ecological identity in the post-traumatic societies. This approach involves the process of finding out the specificity of literary presentation of "the Exclusion Zone" in North American writing practices within the last 30 years (actually covered by the post-Chornobyl experience). Such ecocritical approach shows the techniques of developing "the Exclusion Zone" transformations under the global/national/regional needs in the traumatic societies. Reconsidering various forms of the concept "the Exclusion Zone" in an ecocritical perspective reveals the importance of underlying national and transnational views on a nuclear disaster and its aftermath which gives a unique way to study how "nuclear/apocalyptic/Chernobyl" experience contributes to transformation of "the Exclusion Zone" concept. This analysis of literary response to nuclear disasters within North-American cultural and social context can distinguish the local/global levels of the transformations. My experience of studying "Chernobyl narration" in Ukrainian vision reveals that the Exclusion Zone is considered to be a real object, a symbol of "Human-Nature" battle, a Nature's domination, a protector from "peaceful atom" as science, a tomb of the Soviet regime, a lost paradise, self-destroying science, a part of "private historical memory", an unhealthy fascination, and even as a litmus test that shows the attitude of the authorities towards their own society both in the 1980s and even in the time before Maydan 2013/2014. Shaped by the unique human-environment relationships in the digital society, ecological identity determines the transformations of "the Exclusion Zone" perception. The research intends to study the transmedial character of "the Exclusion Zone" reality within the convergent media culture (creating on/off-line activities—computer games S.T.A.L.K.E.R., ZONE; Chernobyl VR Project; Zone-tourism). This aspect of the research conditions the ecocritical vision of "nuclear narration" in North American context settings which causes the relations within communities and the global society.

**PANEL 48**
**The Truth of Space: Race, Cinema, Poetry – Abstracts**

1. **Dušan I. Bjelić (University of Southern Maine in Portland), "Ethnic Space as Race or, When the Balkans Became White."**

Recent publications on race in the Balkans between the two World Wars place heavy emphasis on "German eugenic paradigms," that is on the German state-racism and its racist ideology, as the main model for the rise of Balkan state-racism and racist ideology. But as Foucault pointed out in *Society Must Be Defended*, "Racist discourse was really no more than an episode, a phase, the reversal, or at least the reworking, at the end of the nineteenth century, of the discourse of race wars" (65); state-racism is only a sequence in the seventeenth- and eighteen-century discourse on "war and races," which calls for an analytical shift from ideology to the discursive formation of race. According to this discourse, race is a function of war, and war is a function of space, which makes race strategically and tactically tied to space. From this point of view, I will examine the Balkan race discourse in relation to space through three discursive formations of race. First, the military race discourse during WWI on the Macedonian front; second, the post-war eugenicists' discourse on blood type and its strategic relation to ethnic space; and third, the Zionist race discourse in Bulgaria and in the colonization of Palestine after WWII.

2. **Erica Sheen (University of York), "The Art Cinema Enclave Hypothesis."**

From the early 1980s, when a pioneering article on the Cuban population of Miami advanced the notorious "ethnic enclave hypothesis" to 2004, when Fredric Jameson discussed Utopian space as "an imaginary enclave within real social space," the notion of the enclave has emerged in post-Cold War thinking as spatial idea which confronts both the theory of space—from Carl Schmitt's anti-productionist *Der Nomos der Erde im Völkerrecht de Jus Publicum Europaeum* to Lefebvre's Marxist *Production de l'espace* —and the practice: from the socialist project of world revolution to the liberal dream of supranationalism. Indeed, Jameson discussed spaces in which new constitutions are drafted—the United Nations, perhaps, though this was not his example—as "something like a foreign body within the social"; a space in which "new wish images of the social can be elaborated and experimented on." He conceived such spaces as precisely the space of the intellectual: "quintessentially the dweller in […] enclave spaces." In this paper, I will consider one of the most quintessential enclaves of Cold War intellectual life: the European art film. In a reading that brings together films by Ingmar Bergman (neutral Sweden), Jean-Luc Godard (Gaullist France) and Andrei Tarkovsky (USSR), I will argue that "art cinema" can most productively be conceived in anti-Platonic terms as a material space where "new wish images" can be put in a dialectical relation to as yet unimaginable totalities, and I will suggest ways in which its filmmakers and spectators should be seen paradoxically as *both* its "dwellers" and as "foreign bodies within the social."

3. **Sean Homer (American University in Bulgaria), "Space and the National Imaginary in the Films of Milcho Manchevski."**

The Slav-Macedonian director Milcho Manchevski has repeatedly stressed that his films are about people and not place. Indeed, he insists that it is a fundamental

category mistake to read a film that is *from* somewhere as necessarily *about* somewhere, in Manchevski's case to read his films as *about* the Former Yugoslav Republic of Macedonia just because they come *from* the Former Yugoslav Republic of Macedonia. Whilst I agree that Manchevski's films are certainly about people, they are usually love stories that end tragically, they are also deeply rooted in a specific geo-political space and, I believe, preoccupied with how that space has been historically constituted. Through an analysis of Manchevski's four major films to date—*Before the Rain* (1994), *Dust* (2001), *Shadows* (2007) and *Mothers* (2010) —I suggest that Manchevski constructs a very specific image of place and national identity. Formally, Manchevski's films rupture linear conceptions of time and homogenized notions of space through fragmented narratives and spatio-temporal disjunctions, which suggest what we might call an inclusive view of history and identity. At the same time, certain recurring motifs of landscape, music and religion suggest that this particular national space is exclusively Slav and Orthodox Christian. For example, *Shadows* is essentially a ghost story that explores the unrepresentable, the unsayable, and the guilt of the living towards the dead. Another way of putting this is that the unrepresentable, the unsayable, is the trauma that cannot be integrated into the subject's experience of the present. The trauma that haunts all of Manchevski's films, I contend, is the founding trauma of national identity.

## 4. Ruth Parkin-Gounelas (Aristotle University of Thessaloniki), "The Poem as Evental Site."

Plato excluded the poets from the city-state for their capacity to ruin discursive thought, to seduce through illusory mimeticism (in metrical form) and thus further distance citizens from the Idea. Alain Badiou would welcome them back in, countering that what renders the poetic utterance culturally valuable is this very ability to "disconcert" philosophy by bringing to language an experience without an object or concept. The poem, he asserts, "is a thought in its very act," "the song of language as the capacity to make present the pure notion of 'there is,' in the very effacement of its empirical objectivity." Crucial to Badiou's notion of the poetic operation is the definition of the event as truth: "A work is a situated *inquiry* about the truth that it locally actualizes or of which it is a finite fragment," an inquiry which "is retroactively validated as a real work of art only inasmuch as it is an inquiry *that had not taken place*, an unprecedented subject-point within the trajectory of a truth." In providing this unprecedented subject-point, however, the poem effects a rupture and opens a space to rethink reality and being. As unassimilable intervention into historical contingency, the poem as event thus points beyond poststructuralism, providing potential for a radical critical practice ("*There are only bodies and languages, except that there are truths*"). In an analysis of Badiou's extensive work on poetic utterance, especially in the 1990s, this paper will attempt to extend his notion of the evental site in relation to his suggestions as to the ways in which the poem "articulates sensible desire," providing a few brief examples of the role of poetic form in this operation. Frequent reference will be made to the context in which this theorization takes place within postwar Continental psychoanalysis and philosophy.

1. **Penny Koutsi (Aristotle University of Thessaloniki), "Performing the Death Penalty: When Faced with the Decision to Annihilate Another Human Being, How Easy Is It?"**

The death penalty has been a law enforcement tactic in a number of societies and cultures since the dawn of humanity. So has the debate and controversy that surrounds it. Theatre enters this long lasting controversy and attempts to address the issue of the death penalty with *Hang* (2015) by debbie tucker green, which focuses entirely on the victim of a crime and not on the convict, centering around the discussion between her and two officers while given the power to decide how her attacker should die choosing, as the title suggests, his hanging. The theatrical space turns into the place which explores and engages spectators in the controversial issue of the death penalty. My research will shed light on whether theatre attempts to reflect the conservative climate of the time or achieve a castigation of the humanitarian ethos atrophy that surrounds contemporary society, as a result of submission and detachment. When it comes to the death penalty, can we stop the emergence of a predatory society in which the suffering and death of the "other" become a commodified spectacle while society's tolerance to conditions that would otherwise be considered oppressive perpetuates collective numbness?

2. **Maria (Mariza) Tzouni (Aristotle University of Thessaloniki), "Which Space Houses your Gimmick? Political Ideology and the Neo-burlesque Spectacle."**

Neo-burlesque has managed to challenge its preconceived image as a "low other" and become a popular culture spectacle of broad reception. The politics of spectatorship and the performer's empowerment have re-designed the map of neo-burlesque performance and have created new spaces in terms of venues, performers, and audience. In the past, burlesque was performed by women and viewed by men suggesting, thus, the performers' passivity and objectification. Nowadays, the neo-burlesque performers attempt to subvert this image and engage their audiences in interactive spectacles so as to collectively comment on the sociopolitical reality of the twenty-first century. Through their artistry and the reciprocation with their audience, performers, such as Lola the Vamp and Jezebel Express, create new burlesque spaces that contest gender, beauty, age, body, race, and erotic standards. Neo-burlesque provides its audiences with spatiotemporal dreamscapes and, in turn, offers the performers a *locus* of self-expression and free-spiritedness. This form of spectacle is a performative space that allows, as Katherine Liepe-Levinson put it, "the experience of communal ecstasy or ecstasy experienced within a communal setting" (69). Moreover, neo-burlesque is a spectacle that also welcomes amateurism since non-specialists can simultaneously appear alongside professional performers on the same stage. This research project will explore the role of neo-burlesque as an inclusive performative site which functions as a liberatory space both for the performers and the spectators.

### 3. Constantine Chatzipapatheodoridis (Aristotle University of Thessaloniki), "Arena Glam: Queer Fandom in Spectacular Utopias."

Queer audiences usually constitute large parts of pop music divas' fandom. In turn, the divas acknowledge the said audiences as a major target market and incorporate aspects from the queer culture into their stage performances. Whether a cultural homage or a promotional tactic, the contemporary diva stage houses a variety of queer scenes and acts, thereby becoming home to queer fanbases. As a matter of fact, arena concerts from artists, such as Kylie Minogue, Lady Gaga and Katy Perry, transform their stage into a colorful camp spectacle where queer audiences are more than welcome to freely express their gender identities. More often than not, fans may appear in drag having fashioned costumes, in DIY style, out of their favorite diva look. Importantly, fans in drag are out in public where conventionally the carnivalesque of drag might be derided by conservative social groups. However, the space of the arena functions as a liberatory *locus* where queer groups come together and, in certain cases, establish forms of kinship. The stage of the divas thus serves as a spectacular utopia which, albeit temporarily, imagines a queerer world, flamboyantly and perhaps ideally so. This project seeks to investigate the camp practice of audience drag by exploring arena concerts of the abovementioned atists as open sites of and for gender expression.

### 4. Hristina Mouratidou (Academy of Arts of the University of Novi Sad), "Drama in Galleries (DiG): Transforming Public Art Spaces into Spaces of Performance and Interactive Learning."

Drama in Galleries-DiG—is a multidisciplinary method of Applied Drama for children and young people. It is conceived, and applied since autumn 2014, by the Novi Sad Centre for Theatre Reseach (Serbia), to promote interactive learning through, and about, the art of painting. DiG workshops are always realised in front of the art work chosen as the drama pedagogical stimulus, and inside the space where this art work is exhibited. The factor of space—applying the DiG method inside spaces that exhibit art—has been identified as a crucial one by our Centre: this choice supports the public art spaces of the region of Voivodina as spaces of sociopolitical learning and spaces of multiculturalism (central factor to the historical identity of the Voivodinian region). This presentation will analyse the sociological, aesthetic, artistic and pedagogical dimentions of DiG applications. During a DiG workshop, dynamic interaction is established between four spaces: The actual space of the gallery hall – wide, empty, flat, official, neutrally coloured; The imagined space/s depicted on the painting chosen as the workshop stimulus – containing life, colour, narratives, emotions, subjectivity; The dramatised events created by the participants through their improvisational work, as they physicalise the immobility of the painted figures and spaces, "pouring" those visually depicted narratives inside the gallery hall and translating them dramatically. This transforms the gallery into an unofficial, yet vibrant performance space and, ultimately, a space of learning about the fourth space which surrounds all those aforementioned spaces: that of the world around them and its current historical realities.

## 15:00-16:45 – PARALLEL SESSIONS

**PANEL 50**
**Exploring New and Contested Communal Spaces – Abstracts**

1. **Chryssanthi Zachou (DEREE-American College of Greece), "Redeeming Community: (New) Imagined Spaces in the Age of Globalization."**

Ever since Tonnies' *gemeinschaft—gesellschaft* distinction in the 19th century, community became one of the most complex and appealing themes in the social sciences. Originally defined with reference to locality, it was understood as bounded, homogeneous and self-sufficient; an intimate form of collective unity based on organically shared understanding of a group tied through kinship, religion and tradition. These romanticized views of the past continue to exert powerful influence. Community is still perceived as "haven in a heartless world", an alternative to the state, a source of security and belonging in the diverse, individualistic and alienating contemporary societies. Thus, despite pessimistic predictions, modernity's advent and the rise of mass society didn't cause community's "eclipse." Globalization and individualism not only didn't lead to its demise, they have actively contributed to community's revival. This paper aims to explore community's conceptual transformation and the varied manifestations of community in a globalized world. Global communications, transnational mobilities and socio-political projects have created new communal spaces that transcend both the local and the national. Minority groups (ethnic, religious, gender, migrant etc.), communities of interest or lifestyle, youth subcultures, fan groups and brand communities, forms of activism, virtual/ or cyber communities, all express an ongoing "quest for community" and new sources of meaning, identity, solidarity, and belonging. "Imagined" and "symbolically constructed," projecting individual choice rather than ascription, these post-traditional communities tend to be less exclusive, closely knit, stable or territorially defined and primarily ICT mediated. The paper argues that rather than dismissing new formations for failing to live up to previous idealized standards, we should further explore their communal features and the role of different media in providing representation and interaction spaces that contribute to their development.

2. **Georgia-Zozeta Miliopoulou (DEREE-American College of Greece), "Brand Communities and the New Media: Managerial Policies in Imagined Spaces."**

The purpose of this paper is to examine how the broader marketing and communications' industry currently perceives and uses the term "community" in the new media environment. Muniz and O'Guinn (2001; 1995) were the first to conceptualize brand community as a: "…non-geographically bound community, based on a structured set of social relations among admirers of a brand…[that] exhibit three traditional markers of community: shared consciousness, rituals and traditions, and a sense of moral responsibility" (2001). The authors provide an extensive study starting with traditional sociologists and moving on to examine research on communities, imagined communities, community consciousness, new media communities as well as communal consumption and rituals. Although they acknowledge the de-spatialization of community, they describe important, perpetual

traits in brand community as an imagined space. With the advent of the social media, the term "brand community" has recently become extremely popular among managers, though very loosely defined and used to the point where a Facebook page's fans are labeled "community" and managed as such. This paper investigates the evolution of the term from a managerial perspective examining how community managers define brand communities as imagined spaces and shape their managerial policies accordingly. Pointing out similarities and differences between the two sides contributes to the current understanding of the term, leads to improved practices and highlights the importance of organic aspects in brand community building and management.

3. **Melenia Arouh (DEREE-American College of Greece), "Fandom as a Toxic Space."**

Although the first wave of fandom study focused on the multiple ways fandom activity and participation created spaces of community, creativity, and discourse, more recent investigations address the negative practices present in these spaces. Specifically the expression "toxic fandom" has been used recently by both fan scholars and the media, to explain fans as obsessed and entitled, responsible for ruining the spaces adjacent to the text of their fanaticism. In my paper I will examine the use of the word "toxic" to describe various types of fan activities that negatively affect these digital spaces. In discussing such practices I will be reviewing certain fandom incidents that have been labeled "toxic," such as the negative reception of the all-female *Ghostbusters* film that led to the hacking and leaking of private photos of cast member Leslie Jones; the *Steven Universe* fans that seem to have pushed a teenage fan to attempt suicide; and the *Twilight* fans who racially attacked Robert Pattison's new girlfriend. I will also look more closely at the example of the *Outlander* fandom, which gained notoriety in 2014 when the television adaptation of Diana Gabaldon's book was first broadcasted by the US network *Starz*. This is perceived as quite an intense fandom; an intensity that led *Starz* to rebrand themselves as "Obsessable"—that is, a network that creates content for obsessed fans. *Outlander* also constitutes an interesting example due to the increased and troubling involvement of William Shatner, who often uses his twitter account to argue against individuals he disagrees with, and seems to have taken a keen interest in this particular fandom; an interest that has led to further bullying and harassment. Throughout this discussion I hope to show how this "toxic" element is present within such digital communities, and how what was once understood as a safe space is now considered a hub of negative and hurtful activity.

**PANEL 51**
**Illness, Medicine, and the Arts: Rethinking the Human Across Spaces of Knowledge, Creation, and Healing – Abstracts**

1. **Stella Bolaki (University of Kent), "Artists' Books as Alternative Spaces for the Arts and the Medical Humanities."**

The book as a form and idea has rich cultural, spiritual and metaphorical associations, including with the body. Drawing on my research in illness narrative, my paper examines the artist's book as a means of communicating illness experiences. Artists' books are works of art that are often published in small editions or produced as one-

of-a-kind objects. Even though they reference the shape or structure of the book, they adopt a variety of constructions, materials and bindings that challenge conventional book formats. Rather than a mere container for ideas, they integrate their formal means of realisation with their themes, and invite handling and interaction. Breon Mitchell characterises the reading of an artist's book as "a performance"; the "ideal" reader is someone who "plays" the book, "actualising" the various elements the artist has built into it, as if it were a "musical score." My talk explores this medium's "intimate authority" and the ways it conveys a tangible, multisensory experience of illness, I discuss the book art of American artist Martha A. Hall that documents her experiences with breast cancer and interactions with the medical community (1989-2003). I also draw on other artists' books that featured in the 2016 exhibition Prescriptions I curated in Canterbury (Beaney Art Museum, 21 April-25 September 2016).

2. **Catherine Rogers (Columbia University), "When Clinical Space Becomes Theatrical Space: Physicians Embody *Trojan Women*."**

Narrative medicine creates a "clearing" at the intersection of medicine and the humanities, a space where clinicians, scholars, and creative writers skillfully read, reflect, and write together so as to be moved into action by the stories of others. Drawing on contemporary theories of bodied space in the work of theatre and drama scholars W. B. Worthen and Bert O. States and reflecting on the ground-breaking narrative medicine practice of Rita Charon, who asserts that the humanities and medicine are full partners in "the healthy living in one's habitation, one's dwelling place, one's body," this session will discuss the power of transformation when the clinical space becomes a site of theatrical embodiment. Physicians in a major North American city hospital participated in a narrative medicine seminar enacting scenes from playwright Ellen McLaughlin's adaptation of Euripides' Trojan Women, then co-creating their own play, and reflecting upon their experience of the drama. Following the acting and writing exercises, the group reported a greater sense of teamwork, an appreciation of the opportunity to arouse and manage strong emotion, and a sense of awe in reflecting on their re-sponsibilities for the bodies of others.

3. **Vinia Dakari (Aristotle University of Thessaloniki), "'Old patients, new patients and future patients in a room': Breaking the Fourth Wall of the 'kingdom of the sick' and Re-branding Cancer in Musical Theatre."**

Cancer, in its gripping interface with the arts, has spurred an immense interest in the expressive ca-pacity of the body and the search for alternative idioms to accommodate its aesthetic intricacies. Such an attitude clearly breaks from American critic Susan Sontag's argument against the possibility of extracting any aesthetic outcome from the experience of cancer, stating that "it seems unimaginable to aestheticize the disease" (*Illness as Metaphor*, 1978). Even though attitudes on cancer have significantly changed over the years, Sontag's legacy of punitive mythological encrustation of the disease has left its imprint on a number of illness narratives, literary criticism, and cultural beliefs until recently. Performing arts consistently work towards altering the mindset around living with cancer, exposing its multiple realities, creating bridges between the traditionally disparate disciplinary domains of medicine and humanities and the arts, and leading an unbiased public discussion. The case in point is a musical called "A Pacifist's Guide to the War on Cancer," written by Bryony Kimmings and Brian Lobel, which played at London's National Theatre in 2016. Set in the oncology department of a hospital—an archetypically dreadful place for the contemporary subject, this "all-singing, all-dancing examination of life with a cancer diagnosis," complete with "big anthems" and "shiny costumes," is also brimming with the dark reality of the prospect of death that rests at the margins of representation. By abandoning the usual euphemisms attached to cancer and experimenting instead with the semiotics of its physical enactment in the theatrical space, this play brings illness aesthetics centre stage and re-establishes theatre as the awkwardly enchanting place of awe, humor, connected-ness and entertainment it has always been.

**PANEL 52**
**Spaces of Interaction and Ideology – Abstracts**

1. **Penelope Chatzidimitriou (Aristotle University of Thessaloniki), "Burial Sites: Do Ideologies Ever Rest in Peace."**

Ever since the Medieval Everyman and Hamlet's famous "Alas! Poor York," cemeteries have not only been resting places of post-mortem fate but loci where religion, race, ethnicity and politics intersect. Centuries ago, Pericles' *Funeral Oration* after the first battles of the Peloponnesian war inextricably linked democracy with the funeral and burial of the dead, that is, the political with the metaphysical. The ambition of this paper is to discuss burial sites as urban or natural loci where such discourses meet to battle and/or rest, drawing from a range of genres and periods, from British First World War poetry to performance art and American theatre after the 9/11.

2. **Rachel Moore (Helen Day Art Center in Stowe, Vermont), "A Space of Understanding: How Artistic Practice Can Transform Politicized Space."**

Artistic practice has the ability to activate the space of understanding both viscerally and intellectually for the purpose of sociocultural and political benefit. Art, especially

in the realm of social practice, can deepen our connection to our physical environment and build authentic and empathetic relationships to one another around issues that affect us all, such as immigration or environmental disasters. How is artistic practice used as a tool to connect individuals and cultures to build understanding and relationships in order to form empathetic and supportive communities? How are artists reacting to politicized space in their respective countries and how can they activate and represent that space in a meaningful way? How can space be defined by history, storytelling, and culture, rather than physical structures or landmarks, and how can that move further to activate space and create relationships of understanding? This presentation will look at these questions and issues through the lens of both my artistic and curatorial practices. From the perspective of artist and curator, I will show visual examples of projects that have been successful in addressing politicized space as an emotional, visceral space and a physical space, and how artists activate these spaces to create spaces of understanding. Specific projects will be shown that address issues—such as migration—through mapping, history, and storytelling; and define space through personal narratives, history, and current stories. These examples show the effectiveness of art as a conceptual and visceral language that builds authentic and empathetic relationships to transform politicized space into a space of understanding.

### 3. Matthew Pihokker (Brown University), "'Πάμε Πλατεία!' Community and the Role of Public Space in Greece."

Public space and social life in Greece are in equal parts defined by the presence of the plateia, or central public square. A focal point of Neoclassical urban planning, the plateia is as much an organizing principle of civic design as it is an ideological concept. Ubiquitous throughout Greece, the plateia features centrally into public life; it is the heart and symbolic hearth of a community with immediate resonance at both the national and local level. Moreover, it is a fundamental spatial component in social interaction and production. Throughout the history of the Modern Greek state, the plateia has been the backdrop for scenes of nationalistic celebration and national tragedy, political discourse and political demonstration from Athens to remote villages. Eloquently capturing the entanglement between public life and architectural form, the phrase "*páme plateía!*"—a neologism that entered the vernacular in the 1990s – is emblematic of the multivalent function of public spaces in Greece. Literally meaning, "let's go to the square," the phrase has acquired greater significance as a conscious incitement to partake in all aspects of public life: an invitation to dialogue, a provocation to participate in the political process, a call to protest, or even simply to socialize at a local cafe. This paper aims to examine the role of plateias in Greece, namely how the plateia has been more a productive place than passive space. It will investigate how public plateias functions ideologically, capturing the full range of actions and attitudes that constitute the Greek spatial imaginary.

### 4. Ilias Papageorgiou (National Technical University of Athens), "The Street as Social Space."

The paper investigates the potential for interaction between people on a street. This elementary spatial configuration, that is often taken for granted, creates unique conditions for the coexistence of people. The paper examines human potential for interaction by focusing on three distinct but combined senses: Vision, hearing and

moving. It examines the opportunities for visual and acoustic contact and the ways people move and stand on a street, based on the visual lines, the acoustic properties and the patterns of movement created in a narrow and long space. This examination shows that the social and perceptual distances between two or more people are modified when being in a street. These effects are amplified when the street is full by a large crowd.

## PANEL 53
## Celebrating Langston Hughes's 50<sup>th</sup> Anniversary: A Black Artist's in Urban White America – Abstracts

1. **Nina Kisniaridou (Aristotle University of Thessaloniki), "The Urban Mask of Slavery."**

"Slave on the Block" touches upon some of Langston Hughes's favorite themes, namely commonplace experiences in the urban environment and the magnificence of Harlem. He focuses, however, on the forms that racism against African Americans can take within an urban environment during the dawn of the 20<sup>th</sup> century. Apart from the blunt case of racist behavior that the blacks had to endure, Hughes describes a more dangerous and subtle type of racism hiding under the mask of liberal ideologies. He portrays a relationship between African American employees and white employers that echoes the relationship of slaves and masters. Thus, despite the abolition of slavery, life for African Americans did not change all that much, since their economic dependence on their employers forced them to accept this kind of inhumane treatment. What is more, this kind of obscure racism is relevant to the contemporary urban society as well, since there are many seemingly liberal minds that are not as openminded as they think they are.

2. **Aris Kleiotis (Aristotle University of Thessaloniki), "Urban Colored Trails."**

My piece in the panel-project "Celebrating Langston Hughes' 15<sup>th</sup> Anniversary: A Black Artist's Contibution In Urban White America," constitutes an exploration of Langston Hughes' poem "Theme for English B." My individual project "Urban Colored Trails" elaborates on how the African American speaker of the poem adopts the idea of the flaneur. Also, my analysis offers an insight into how the urban environment of Harlem influences the persona as well as how the persona influences the city space itself. Under these premises, my analysis functions as a bridge between the original poem of Langston Hughes and my creative response, a poem which appears under the same name of my individual part. My poem encapsulates flaneurie by projecting the persona strolling through various city spots of Harlem, while at the same he/she creates an imaginary trail behind him/her. However, strolling transforms from an act of entertainment into an act of escapism as the persona endeavors to avoid hard reality.

3. **Megan Coates (Stockton University), "Kids Who Die: The Relevance of Langston Hughes in the Black Lives Matter movement."**

Langston Hughes' Kids Who Die, has a profound relevance in today's society. The work's context and emotion can be applied greatly to the continuation of police brutality, perpetuated by certain stereotypes assigned to the African American

community. This results in subsequent criminalization, poor educational goals, subpar legal representation and other detrimental effects that can be devastating to a community, and the lens through which it is viewed globally. The purpose of this paper is to analyze the relations within the African American community, and the resulting problematics that arise from the acceptance and obligatory treatment of stereotypes. Hughes prophetic and sympathetic tone in Kids Who Die should serve as a frightening reminder of the changes that need to be made in reference to labeling what is not considered "black enough." The subsequent portrayal of attributed add to the justification of criminalization and brutality. These stereotypes are used unilaterally as defense mechanisms to continue and retain certain behaviors and characteristics rather than breaking away from them. As a community we must change the treatment of our peers and accept them for they are and strive to be rather than ostracizing them for not being "black" or "street" enough.

4. **Kimberly Santana (Stockton University), "You and Your Whole Race: Self Hate and the Destruction of Minority Communities."**

Langston Hughes' You and Your Whole Race is a call to action for those living in impoverished communities complicit in their situations. His poem addresses both oppressor and oppressed, more specifically the role they both play in enforcing impoverished communities. The purpose of this paper is to examine how minority communities encourage children who pursue higher education to leave their home towns, obtain their degree, and never return home. This act leaves such communities is disarray as the children who can help bring communities back to life with their newfound education are nowhere in sight. If minority communities want a chance at rebuilding, it is their children. In order to do this, they must return home and help make it a better place.

5. **Tatayania Robinson (Stockton University), "Overcoming the 'Racial Mountain'."**

The essay "The Negro Artist and Racial Mountain" by Langston Hughes still remains relevant in today's society. The struggle of deciding one's black identity in America remains a facet in everyday life. African-Americans grapple with the idea that must chose to either be deviant and be in tune with their own marginalized culture or blend into the mainstream culture to be accepted. However, there are instances where blacks are forced to play both roles sometimes consciously and other times unconsciously. This is an issue black America encounters in every aspect of life whether it is choosing one's way of expression or during an interview in corporate America. It becomes ideal to simply separate oneself from their own culture and communities to truly began to blend in with the rest of American society. This is now the reality people chose for the sake of living a better life than the one they may have been raised in. However, similar to what Langston Hughes says about the young black artist duty to embrace their race in their art it is also important for young black students if they wish to enter higher education to gain upward mobility to go back into the communities that shaped who they are. It is important to give back and make the changes that are necessary to help the black community instead of running away from its issues.

## **16:45-17:00 – Conference Ends**

**Conference Organizing Committee**
**(School of English, Aristotle University of Thessaloniki)**

Tatiani Rapatzikou
Zoe Detsi
Effie Yiannopoulou
Vassilis Delioglanis