

Book of Abstracts

Creative Bodies—Creative Minds **An international, interdisciplinary conference**

26th – 27th March 2018

University of Graz, RESOWI-Zentrum
Universitätsstraße 15, 8010 Graz, Austria

Conference organizing committee:

Libora Oates-Indruchová and Jana Mikats (both Sociology of Gender section, Department of Sociology, University of Graz), Susanne Sackl-Sharif (FH JOANNEUM – University of Applied Sciences Graz), Wolfgang Slany and Bernadette Spieler (both Graz University of Technology)

Imprint: Editor and Publisher: University of Graz, Department of Sociology © 2018

Editor: Jana Mikats and Edith Lanser

Artwork Cover: Nora Welle (Body II, embroidered cotton) | Photo Cover: Laura Ettl

Design & Typesetting Cover: Roman Klug (Press + Communication, University of Graz)

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CONFERENCE PROGRAMME

Building: RESOWI-Zentrum, Universitätsstraße 15, 8010 Graz

Exhibition: "Bodies & Identities" by Nora WELLE

Room: SZ 15.21

Monday, 26th

8:30–9:30 Registration, morning coffee/tea

In front of room: SZ 15.21

9:30–10:00 **Conference opening:**

Libora OATES-INDRUCHOVÁ (Professor of Sociology of Gender,
Department of Sociology, University of Graz)

Katharina SCHERKE (Vice Dean of the School of Business, Economics and
Social Sciences and Deputy Head of Department of Sociology, University of
Graz)

Room: SZ 15.21

10:00–11:00 **Keynote: *Who Broke Feminism? The Obligation of Privilege* by Emma REES**

Room: SZ 15.21

11:00–11:30 Coffee/Tea

Room: SZ 15.21

11:30–13:00 **Panel 1A: Media**

Room: LS 15.01

Panel 1B: Affect & Perception

Room: LS 15.02

Panel 1C: Boundaries I

Room: LS 15.03

13:00–14:00 **Lunch and informal talk with Nora WELLE (artist)**

Room: SZ 15.21

14:00–15:30 **Panel 2A: Reading**

Room: LS 15.01

Panel 2B: Music I

Room: LS 15.02

Panel 2C: Space

Room: LS 15.03

15:30–16:00 Coffee/Tea

Room: SZ 15.21

- 16:00–17:30 **Panel 3A: Fashion**
Room: LS 15.01
Panel 3B: Parenting
Room: LS 15.02
- 17:30–18:30 **Keynote: *Antigone in the Home Office: a Quiet Revolution of Everyday by an Immigrant's Widow* by Marta HAWKINS**
Room: SZ 15.21
- 18:30–19:30 Dinner
Room: SZ 15.21
- 19:30–21:30 **Film: *Husband and Wife: Affect, Movement and Female Interiority* by Marta HAWKINS and Matthew HAWKINS**
Room: SZ 15.21

Tuesday, 27th

- 10:00–11:00 **Workshop: *Game Jam* by Bernadette SPIELER and Maria GRANDL**
Room: LS 15.02
Panel 4A: Methodologies
Room: LS 15.01
- 11:00–11:30 Coffee/Tea
Room: SZ 15.21
- 11:30–13:00 **Workshop: *Game Jam* by Bernadette SPIELER and Maria GRANDL**
Room: LS 15.02
Panel 5A: Becoming
Room: LS 15.01
- 13:00–14:30 **Lunch and Talk by Bernadette SPIELER**
Room: SZ 15.21
- 14:30–16:00 **Workshop: *Experimental Journey into Transcultural Rhythmic Hybridity* by Karin BINDU**
Room: LS 15.03
Panel 6A: Everyday
Room: LS 15.01
- 16:00–16:30 Coffee/Tea
Room: SZ 15.21
- 16:30–18:00 **Panel 7A: Activism**
Room: LS 15.01
Panel 7B: Boundaries II
Room: LS 15.02
Panel 7C: Music II
Room: LS 15.03
- 18:00 Conference end

KEYNOTES: ABSTRACTS & BIOGRAPHIES

Keynote I: *Who broke feminism? The obligation of privilege* Emma REES

Monday, 26th, 10:00–11:00, Room: SZ 15.21

Chair: Jana MIKATS

Is feminism broken? And how might we mend it? The term itself has an image problem at a time when the idea is needed more than ever. Why do people denounce the word while swearing by the very same phrases that so often follow the claim: ‘I’m not a feminist, but...’? This talk shatters some of the myths about feminism and answers the crucial question: ‘Why “feminism” and not “equality”?’ Professor Rees explores how women are systematically exploited and abused, from Kensington to Kigali, because they are women. She discusses ideas of ‘choice feminism’, and ‘feminism lite’, and considers the feminist continuum, demonstrating how the ‘personal’ is, in fact, decidedly ‘political’. This is an at-times humorous talk with a deadly serious message. It’s about the virtues of feminist anger; of acknowledging economic and cultural privilege; and of thinking globally, acting locally, and agitating politically.

Bio

Emma Rees is professor of literature and gender studies at the University of Chester, UK, where she is Director of the Institute of Gender Studies. In 2013 her second book, *The Vagina: A Literary and Cultural History* was published, and a revised, paperback edition came out in 2015. She has published widely in the field of gender and representation, was the inaugural Political Writer in Residence at Gladstone’s Library in Wales. Emma is currently working on her third book, tentatively called *That is a Feminist Issue*, looking at modern feminism’s fractures. She runs the biennial international, interdisciplinary Talking Bodies conference at the University of Chester (next conference: spring 2019).

TWITTER: @EMMAREES

Keynote II: *Antigone in the Home Office: a quiet revolution of everyday by an immigrant's widow*

Marta HAWKINS

Monday, 26th, 17:30–18:30, Room: SZ 15.21

Chair: Libora OATES-INDRUCHOVÁ

The obligation to bury a dead person has been universally established in the Western culture not only as a religious ritual but also as a civic right. Antigone was the first woman who exposed the political complexity of that obligation under strict patriarchy. In the Judaeo-Christian tradition women have been involved in the 'homely' side of the burying ritual—oikos—as criers, mourners, body cleaners, and wakes' hosts, but not as the decisions makers or definers of the ritual's terms and conditions, as that job belonged to men, whether religious or political leaders running the polis. According to Luce Irigaray, religion, nature and femininity belong to the same the realm, where everyday rituals and the spirits are em-bodied in the ordinary. Yet by depriving that realm of any political weight for (a) Reason, masculine discourse signified it as unthinking matter, unaware of its own subjectivity. Until that attitude to nature-femininity changes, the everyday and the body will host creative and transgressive practice of women in opposition to 'proper creativity' evaluated by men. And even in that delineated area of creative liberation, as empowering as it is to women, suppression and even death can face those women-healers, women-carers, women-readers, women-writers; women-activists who do resist men-made gender status quo. A woman who transgresses the borders of the masculine order is a threat and must be defined in terms of otherness through differentiation or naturalisation. As a defender of the ultimately creative, feminine, mythical realm that questioned and changed the order of masculinity, Antigone had to die. As Irigaray argued: By resisting the patriarchally organised system, Antigone became "the other of the other", and that kind of self-aware, independent otherness cannot be tolerated by the system.

In this presentation, a contemporary example of an immigrant-Antigone will be brought to the picture in order to observe how patriarchy, which is built around nationalism and othering immigrants, reacts to the resistance of one Polish widow. A year-long participatory ethnography focused on the journey of a woman who came to the UK in 2016 to bury her husband will be presented in parallel to the screening a film made through the ethnographic process. The aim of the discussion will be to pose questions about the meaning and the power of everyday female creativity as life praxis, opposed to creativity defined in the abstract language of Logos (innovation) or adapted by the Logos Mythos (talent). Following Irigaray, Hegel and Jacques Derrida, I will explore the position of the 'other of the other' and creativity in the context of immigration and gender, and how it is represented in the public discourse.

Bio

Dr Marta Hawkins: teacher, researcher, leader, coach, community activist. Her research is focused on identity, culture, creativity and creative entrepreneurship.

She has published on politics of culture, immigration and difference; in special issues, journals (*Communist and Post-Communist Studies*, *Social Identities*) and books (*The Everyday of Memory: Between Communism and Postcommunism*, Peter Lang 2013). She is a recipient of research grants from the AHRC, British Academy and the Leverhulme Trust, among others. Committed to her grassroots work in local communities, she engages disadvantaged people to work together creatively and stand for their rights. Her research

and her pedagogy is underpinned by a holistic approach to well-being, where the mind, the body, the subject and the object are in conjunction, not in conflict. Her recent interdisciplinary research projects are: Strategies of Coping in Creative Industries, and on Story Telling. She explores experimental, creative ethnography as a method and a field of inquiry. She gives regular talks on her research, as well as practice-based workshops on creative development.

TWITTER: @MartaRHawkins

**Film: *Husband and Wife: affect, movement and female interiority*
Marta HAWKINS and Matthew HAWKINS**

Monday, 26th, 19:30–21:30, Room: SZ 15.21

Monika lives alone in a small city on the east coast of Poland. She is travelling to London to arrange her husband's funeral. He left his wife and his country and moved to England to earn money and create a better life, but the paradise of London proved false. In February 2016 Monika's husband committed suicide.

Monika has to maneuver through London and tackle unfamiliar bureaucratic systems and rules in order to take possession of her husband's body and return him to Poland. Along the way, Monika battles the national embassy and local councils in order to give her husband a funeral. Her struggle exhausts her, but she is not giving up fighting for her rights as wife and a citizen.

The film mixes personal interviews with an observational style, whilst the form of the film takes an affective, tonal approach to the representation of female otherness and her own agency. The film attempts to capture the creative force of action of the character, as well as her interior subjectivities. Theoretically, the film draws upon Lucy Bolton's mobilisation of Luce Irigaray's feminist critique and the concept of female interiority. Bolton notes that rhythm, gesture and light have the potential to constitute a visual language for depicting female interiority (Bolton, 2015: 52). The film reflects the rhythm of interior and exterior movements, from the physical to political. It concentrates on the body in space: the journey between the UK and Poland, the movement through the streets of London, small gestures, and engagements with personal objects. Through an affective visual form, the film presents a physical and emotional journey of a woman regaining some form of autonomy.

Rereference: Bolton, L. (2015 [2011]), *Film and Female Consciousness: Irigaray, Cinema and Thinking Women*, Basingstoke: Palgrave Macmillan.

Bios

Dr Matthew Hawkins is a filmmaker and film-thinker. His research interests include film practice, focusing on affect and tone in narrative cinema, documentary film, and experimental practice.

Matthew is a Senior Lecturer in Film Practice in the Department of Film and Media, School of Arts and Creative Industries. He specialises in film practice as research with an interest in affect and tone in narrative cinema, documentary film, and experimental practice. His films are regularly screened nationally and internationally at film festivals and academic conferences. He is the recipient of both the European (Milan, Italy) and the North American (San Francisco, USA) jury prizes for documentary practice from the Association for Consumer Research.

Matthew's film practice has received funding from the National Lottery and Channel 4, The Arts and Humanities Research Council, The Leverhulme Trust, Team London GLA (Mayor of London), and The Capital Foundation Trust: Grassroots Fund.

His PhD, entitled *The Concept of Affective Tonality and the Role of the Senses in Producing a Cinematic Narrative*, is focused on the concept of affective tonality, and how this can be used as a tool for understanding the experience of cinema, and how film theory can emerge through film practice, drawing theoretically on the empiricism of Gilles Deleuze, and the wider field of film-philosophy.

TWITTER: @cinehawkins

Dr Marta Hawkins: teacher, researcher, leader, coach, community activist. Her research is focused on identity, culture, creativity and creative entrepreneurship.

She has published on politics of culture, immigration and difference; in special issues, journals (*Communist and Post-Communist Studies*, *Social Identities*) and books (*The Everyday of Memory: Between Communism and Postcommunism*, Peter Lang 2013). She is a recipient of research grants from the AHRC, British Academy and the Leverhulme Trust, among others. Committed to her grassroots work in local communities, she engages disadvantaged people to work together creativity and stand for their rights. Her research and her pedagogy is underpinned by a holistic approach to well-being, where the mind, the body, the subject and the object are in conjunction, not in conflict. Her recent interdisciplinary research projects are: Strategies of Coping in Creative Industries, and on Story Telling. She explores experimental, creative ethnography as a method and a field of inquiry. She gives regular talks on her research, as well as practice-based workshops on creative development.

TWITTER: @MartaRHawkins

WORKSHOPS: ABSTRACTS & BIOGRAPHIES

Workshop: *Experimental journey into transcultural rhythmic hybridity*

Karin Bindu

Tuesday, 27th, 14:30–16:00, Room: LS 15.03

The workshop will require pre-registration directly with the convener:

karin_bindu@hotmail.com

Within my research as social and cultural anthropologist I regarded musical rhythms in their relations to religious activities, under aspects of gender, cultural activism, globalization, multiculturalism, mystic experiences aspects of perception, social status and pure musical expressions. As Patricia Leavy points out the relationship between music and multiculturalism is "examining music as a locus of hybridity". The artistic freedom to take musical or rhythmical elements from different cultures creates a so called "third space", in which new developments may take place.

This workshop will give space to experience transcultural polyrhythmic grooves derived from South Indian, oriental and afro-Cuban rhythms by playing in an ensemble based setting.

Bring your drum (frame drums, djembe drum, congas, cajon, bougarabou or darabouka).

Bio

Karin Bindu, Mag.^a Dr.ⁱⁿ phil. works independently as a percussionist and as a cultural and social anthropologist in the fields of education, art and culture. Since 1991, she has been working with musical rhythms of different cultures (India, Trinidad, Orient and West Africa), which she not only integrates into the teaching and music practice, but also scientifically researches and presents in the form of lectures and written articles. Her dissertation entitled *Percussion Art Forms: Aspects of the Production and Communication of Southindian Talas in the Kutiyattam* appeared in 2013 at the LIT Verlag München, Vienna. In 2013–2016, as speaker of the "Burgenländisches Volksliedwerk" she conducted the project "intercultural mobile music lessons" with unaccompanied minor refugees in a camp of the evangelical diaconia. Now, she is working on an article about ways of musical expression for Afghan refugees in Austria.

As a percussionist, she is part of the "Weltenmusik Trio" as well as part of the Indian dance performance "Transition into Life" with Srinwanti Chakrabarti.

Workshop: *Game Jam*

Bernadette SPIELER and Maria GRANDL

Tuesday, 27th, 10:00–13:00, Room: LS 15.02

The workshop will require pre-registration directly with the convener:

bernadette.spieler@ist.tugraz.at

Pocket Code is an Android based visual programming language environment built to allow the creation of games, stories, animations, and many types of other apps directly on phones or tablets. It has been developed by the free and open source non-profit project Catrobat initiated at Graz University of Technology. The interface provides a variety of pre-defined bricks that can be joined together to develop fully fledged programs. Complexity can vary from simple sequences of steps to create an animated story, to the use of traditional programming concepts (branching, loops etc.) to create interactive games. The visual Lego®-style programming language used is very similar to MIT's Scratch (<https://scratch.mit.edu>) and supports users in their first programming experience. Pocket Code is ideal for creating games within a short time span in a fast-paced and collaborative way. Using Pocket Code's simple syntax, users easily can create programs within minutes.

For the workshop the participants will work alone or in a small team and code a game app. They will learn something about coding through direct experience, tinkering, collaboration, and creativity. To think about an idea first can be hard sometimes. That's why we will propose initial ideas and code fragments they can use within their game.

As an instruction we will perform a live demo. If some teams want to, they can present their created games at the end of this session.

Bios

Bernadette Spieler is a Ph.D. student at Graz University of Technology, Department of Software Technology. During her role as a key researcher in the EU Horizon 2020 project "No One Left Behind" (NOLB, Jan. 2015 to June 2017), she engaged young women in playful coding activities. After NOLB, Mrs. Spieler continued working on the Catrobat project with a strong focus on how to encourage teenagers for coding with the educational app Pocket Code. Moreover, her recent work is related to game based / mobile learning and constructionist gaming. Through the association Catrobat, located at TU Graz, the team develops apps under a Free Open Source Software license. Mrs. Spieler is the Head of Development of this project and leads the core team, which is responsible for maintaining, adapting and improving basic functionalities as well as developing new features. She had the main lead in planning, developing, and testing a new version of the Pocket Code app for schools.

Maria Grandl, M.Sc., is with the Institute for Interactive Systems and Data Science at the Graz University of Technology and writes a dissertation on basic computer science education. As part of her teaching degree in computer science and math, she has held various coding workshops and computer courses for pupils. At the moment she is working on an open school book for the subject computer science and is doing research on educational computer science. She is experienced in creating and supervising massive open online courses.

PANELS: ABSTRACTS

PANEL 1A: MEDIA

Monday, 26th, 11:30–13:00, Room: LS 15.01

Chair: Marta HAWKINS

Girl Spaces: Images of Girlhood on the Internet

Maša HUZJAK (Zagreb University, Faculty of Humanities and Social Sciences)

When Rookie, an online magazine for teenage girls, launched in 2011, it created a safe space for young women and girls to express themselves through any medium they wanted and in a myriad different ways. Thus images of girlhood became more than a mystery for the male gaze/brain to solve or portray—they became eclectic, bountiful, contradictory even. Furthermore, since 2012 Instagram has played a vital role in the democratisation of publishing one's own art to a larger audience. It combined the broad reach of an extremely popular social network with what were perceived as "niche" interests—activities done privately (collage-making, bullet-journaling, diary-keeping) or publicly (photography, poetry, music, art) by, often self-taught or self-published, teenage girls. Artists like Petra Collins, who was one of the first contributors of Rookie and who now has a large following on Instagram and directs music videos for Selena Gomez, are making their way to mainstream popular culture and changing the perspective on what it means to be a girl, to feel like a girl or to look like a girl. They document girls' bodies, bedrooms, emotions and material belongings and offer to the consumer of their art these girl spaces for inspection, questioning and identification. Since the Internet requires no (straight, white, cis, male) gatekeepers when it comes to creating an identity or curating art, girls' voices are much easier to hear. This is why I would like to analyse a generation of artists who are gaining momentum because of the Internet and subverting, as well as reimagining, the patterns and stereotypes created by centuries of men describing girls' narratives as trivial, mundane and irrelevant.

Formations of Reminiscence in Gender-related Video Art

Alisa KRONBERGER (Philipps-University Marburg, Department of Media Studies)

During the second-wave feminism in the 60s and 70s several women identify daily and private practices as permeated by power structures. Many artistic works of that time demonstrate political concerns, a critical understanding of everyday phenomena and the use of video as a new and historically free medium [e.g. Martha Rosler, Valie Export, Ulrike Rosenbach]. The foundations for the close interrelation of media art and gender discourse has been laid at that time and continues even today in a modified way. Nowadays media artists undertake aesthetic and thematic 'excursions' to the 70s and reflect on feminist pioneers and gender-specific experiences. Gender-related art is and was groundbreaking for theoretic exploration of the body—its forms and meanings. Vice versa the body is a central medium for those artists and the place where gender-relations can be negotiated. Contemporary artworks remind us of Video-Performances of the 70s while they are reflective of discussions of that time. The starting points of my presentation are conscious and unconscious links and recourses to the positions and discourses of that time. I

question the feminist and gender-related content: Against the background of social, cultural and technical change, how is the body negotiated as a place of gendered self-determination? In what form is feminist criticism articulated in this artworks in view of theoretical shifts [performativity to materialism, representation to affect]. Relying on contemporary examples [e.g. Signe Pierce and Kate Cooper] I want to take up on there questions and show that in these artistic works gender relations do not just express themselves, they also carry out a transformation.

#nonbinary: Style or a Tool of Subversive Political Action?!

Jan PRÁŠIL (Charles University Prague, Department of Electronic Culture and Semiotics)

Analysing hashtags leads to the question if there are common visual messages communicated among people gathered under a specific hashtag and if a common style or communication strategies could be observed. By applying poststructuralist approaches to the gender performance and visual social semiotics, this study presents preliminary results of the research on signs communicated by persons, who defined themselves as #nonbinary, on their Instagram profiles. A sample set of 200 photographs was analysed, from which 194 were selfies and 6 anti-selfies. First, a visual content analysis was conducted according to the following variables: A) one person, B) more persons, 1) parts of the body in the picture, 2) hairstyle, 3) make-up, 4) piercing, 5) tattoo, 6) picture setting, 7) extraordinary. Secondly, the visual grammar was analysed with respect to 1) social distance and intimacy, 2) position of the camera, 3) point of view. The findings indicate that the main focus was exclusively put on the face and that one major common feature occurs, a face piercing in 142 cases. User's gender was in most cases indistinguishable. No evidence of commonly communicated signs which could be called as non-binary specific could be identified across the studied sample. However, the results show that the high number of selfies which were in most cases taken in a private setting are strategy-oriented, aimed at minimising personal distance with the viewer, and the low angles used can be understood as a tool of superiority. It is for further discussion whether the dissemination of such nonbinary-hashtaged photographs can be understood as a tool of subversive political action against the division into the masculine and the feminine.

PANEL 1B: AFFECT & PERCEPTION

Monday, 26th, 11:30–13:00, Room: LS 15.02

Chair: Matthew HAWKINS

"It's so cool: what you ink them, they'll take to their grave". Reconstructing the Professional Self-Understanding of Tattoo Artists

Irmgard STECKDAUB-MULLER (Friedrich-Alexander-University, Department of Sociology)

Over the last two decades getting tattooed has become increasingly popular in all social milieus and the number of tattoo artists has been growing consistently. As a result, tattoo parlors have sprouted like mushrooms and TV shows have been portraying various tattoo artists and their work. However, so far research has mainly concentrated on those who

get tattooed, their motives and the sociocultural history of tattooing, but not on the agents themselves. My research project seeks to reconstruct the professional self-understanding of tattoo artists and to examine the presentation of their role in the tattooing process. The analysis of narrative interviews with female and male tattoo artists of different age, ethnic and social backgrounds yield aspects of their self-perception as professionals and (artistic) identity. As their customers often want psychic and/or mental status passages, trauma and loss visualized through a tattoo, the tattooist becomes the creative mediator, who translates their stories into body images. The empirical data shows various forms of emotion work in this process and strategies that tattoo artists develop to respond to their client's needs. Additionally, body modifications, which involve the opening of the skin, blood and pain, are a dramatic transgression of the "territories of the self" (Erving Goffman) and therefore require a professional framing through the negotiation of space, talk and affection. Eventually, many tattoo artists express that altering somebody else's body permanently adds new aspects to their own identity. Since tattoos outlive their spender's life, the creator perpetuates himself through his work.

Gender in BDSM—a Creative Practice

Heath PENNINGTON (Central European University, Gender Studies)

BDSM, or bondage and discipline, dominance and submission, sadism and masochism, is a set of mental and corporeal practices carried out between consenting adults which has been steadily growing in popularity since the early 1900s, especially with the rise of the world wide web since 1991. Though many believe kink, the practice of BDSM, is performed only by a small and deviant sexual minority, a 2005 survey found that 20% of the global population engage in kinky acts.

As both a scholar of and participant in BDSM, I am concerned with kinking the academy. Using a Schechnerian definition of performance as a departure point, this presentation will consider how to read kinky acts as creative practices. In addition to reading kink as a site of creative generation, the presentation will draw upon evolving conceptions of gender to construe gender identities within kink as sites of creativity. My research indicates that people from almost every alignment of gender variance, sexual orientation, and biological sex find places within global BDSM communities. However, prevailing portrayals of femininity and masculinity within BDSM serve to reinforce traditional stereotypes of passive women and active men, often re-subscribing kinky practices within the norms of conventional, mainstream sex.

The presentation will utilize excerpts from video material available on YouTube to question portrayals of gender within the mainstream media's depictions of BDSM and contrast these against more nuanced and varied gender presentations within the BDSM communities which I have visited. The presentation will also attempt to briefly consider notions of embodiment and affect within BDSM performances, questioning how these factors contribute to the gendering of kinky identities:

Creative process---at your fingertips: > female brain empathy. Understanding how tactile perception is part of the creative process with intuitive walking to capture inspirational inputs from literature to sculpture: "touch and be touched, said the drum to the drummer"

Rosalinda RUIZ-SCARFUTO (University of Sunderland W. A. L. K. Department of Art, Design & Media)

The gender female assigned right brain activity (empathising) is rarely the focus of Merleau-Ponty's philosophy (Merleau-Ponty: 1945, 2013)¹ in 3D poetic canvases (Bethlehem: 2016).² The recent alert to autism linked to left-brain activity (systemising) questions creative spheres (Meng Chuan-Lai: 2014)³ where mechanical/digital eyes and hands "assist" artists (Chi ThanhVi, et. al: 2017)⁴ responding with choices previously programmed, limiting the outcome. My research extends the haptic intuitive (Di Giovine: 2015)⁵ through tactile perception (fingertips) and its impact on the creative process, showing increased empathy (female-brain activity) and broader imagination.

PANEL 1C: BOUNDARIES I

Monday, 26th, 11:30–13:00, Room: LS 15.03

Chair: Anna FRIESEN

I am (more than) my body—gender(ed)

Elisabeth SCHNEIDER (University of Graz, Department of American Studies)

There is seldom anything as omnipresent and yet invisible as the bodies we inhabit. We move with them, through them, touch them, smell them, hear them, even taste them. Inescapable, irreplaceable, and all encompassing, there is no way we can escape them—and thus they turn invisible. Constantly confronted with their presence, we all too readily forget the creative potential that they all carry within. Our bodies are a constant battleground of embodiments on which meanings are negotiated, inscribed, and re-inscribed by a multitude of voices—not all of them our own. The embodiment of gender in particular is one of the most heavily contested. Untethering oneself and one's body from it is a near impossible task to achieve—to be human is to be gendered after all, as Judith Butler already so succinctly put. Our bodies are forced to navigate a very rigid maze of gendered norms at every moment and while doing so are expected to perform gender themselves. In the rigidity of this network of rules, however, simultaneously lays the power for its subversion: if gender can—no, has to be performed, then that performance can be altered, the body transformed into a site of creative resistance. Through the conscious rendering of gender onto and through the body, gender boundaries can be pushed, blurred, renegotiated, and fucked with. Drag, as one instance of such a creative embodiment, re-works the body into a cultural stage on which gender is made visible and pre-processed for discussion.

Creative Embodiment of Gender and Challenging Gender Boundaries in Indian Context

Deole VRUSHALI (Mumbai University, K J Somaiya Institute of Engineering & IT)

In the Indian cultural context, Lord Shiva is depicted as the greatest creative ascetic. The Tertiya-Prakriti or the Third Gender in India, also known as the Hijras worship Lord Shiva, known for his creative powers of asceticism. The third gender particularly associate themselves with Lord Shiva's act of self-castration for obtaining the powers of asceticism and derive strength from their own emasculation process (Ellingson, and Green 148). The castration ceremony defies the gender boundaries in a spiritual quest to attain 'nirvana, 'suggesting the end of one identity and the birth of a new identity, as a liberating experience (Pattanaik 107). In the context of Indian folk themes, Virginia Woolf's *A Room of One's Own* (1929), experiments with the creative androgyny. A mind, she imagines, would be –resonant and porous; that it transmits emotions without impediment that it is naturally creative, incandescent, and undivided" (Woolf 116). The paper attempts to explore various Indian themes that reflect creative manifestation of gender resulting in defying the dizzying gender perspectives from the idealistic, patriarchal, or feminist perspective. Relevant theories from the Western contributors will briefly reflect upon the debates on gender from the recent critical theories.

There is also an attempt related to the complex elements of gender manifestation in various ideologies—gender represented through a series of metaphors—male form as creative, active and bounding principle, while the female matter as receptive, passive and amorphous stuff. There will be an endeavor to open up further discussion on respecting gender diversity in its creative manifestations that defies the challenging binary forms of gender.

PANEL 2A: READING

Monday, 26th, 14:00–15:30, Room: LS 15.01

Chair: Natalie Rose DYER

The Woman Reader in Rebecca Mead's My Life in Middlemarch

Maša GRDEŠIĆ (University of Zagreb, Department of Comparative Literature)

Traditional literary theory either had no interest in the woman reader or used her to represent the type of reading that favors identification, escape, and pleasure over engaging with aesthetic and formal aspects of a text. According to feminist literary and cultural theorists such as Charlotte Brunsdon and Rita Felski, the woman reader has typically been defined as passive and uncreative, her interests trivial and sentimental, her reading consequently apolitical. Recent feminist theories of reading challenge the sharp divide between academic and non-academic readers, feminist and "ordinary women" readers, creative and uncreative readers, pointing out that academic and non-academic readers are more alike than we are led to believe because they share certain affective and cognitive parameters (Felski).

Likewise, this artificial dichotomy is pointedly called into question by the recent surge in popular books about reading, which powerfully showcase the creativity of non-academic or "ordinary" reading. One such book is *My Life in Middlemarch* (2014), journalist Rebecca Mead's account of her lifelong relationship with George Eliot's classic novel. My

Life in Middlemarch combines literary criticism, biography and memoir, proving that "a book can also be where one finds oneself"; not (only) a form of escapism, but "a part of our own experience, and part of our own endurance".

Writing Our Stories with Hooks and Needles: Literary Women's Voices in Textiles

Kate KOPPY (Marymount University, Department of Literature and Languages)

In texts from medieval romances to twenty-first century popular novels, weaving, sewing, embroidery, and knitting are a framework for female voices otherwise marginalized by the culture depicted in the text or by the genre itself. The habitus connecting women and textiles is strong enough that, even as textile production has become almost wholly industrialized, the association remains powerful in contemporary popular culture. This presentation will offer a comparative look at the textiles produced by women in Laura Esquivel's novel *Como agua para chocolate* (*Like Water for Chocolate*, Mexico, 1989) and *Völsungasaga* (*The Saga of the Volsungs*, Iceland, late 13th century). Although separated by almost a millennium, in these literary texts, Tita and Brunhild each use their skill at textile production to express the things they cannot say out loud. The close readings that will be done here are part of a larger work examining the varied means by which women in patriarchal societies enact agency through their reproductive labor, particularly women's communication of narrative through production of both texts and textiles.

Body Politics and Creative Mind: Virginia Woolf's Afterlife in Contemporary Polish Culture

Paulina PAJAŁ (University of Wrocław)

A striking image of Virginia Woolf as the "lung" of a young flâneuse appears in a short story "Doti", written by Marta Konarzewska. Woolf does "breathe" through the work of this emerging Polish writer, as the story incorporates fragments of *Mrs Dalloway* and *The Waves* in its textual body. The aim of the paper is to examine the significance of Woolf's legacy—as a vital part of planetary, transnational feminism—to contemporary Polish culture. There has been little prior attempt to explain this cultural phenomenon, although it could be beneficial both to comparative literature and feminist studies.

In recent years, the popularity of Woolf's oeuvre has increased in Poland, as more than forty of her publications have been translated and reissued. When in 1997 *A Room of One's Own* was finally brought into Polish by Agnieszka Graff, Woolf became an icon for feminist thinkers and writers. The Polish *herstory* was then vigorously discovered and many of "Shakespeare's sisters" were found among the Emancipationists. It is not only possible to trace formal and thematic experiments inspired by Woolf in the fiction of Joanna Bator, Sylwia Chutnik, Marta Konarzewska, Renata Lis, Izabela Morska, and Maria Nurowska—frequently, Woolf herself is brought back to literary life. Moreover, Woolf's image appeared in poetry, as a symbol of pacifism (Stanisław Barańczak's "Chirurgiczna precyzja") and of suicide (Anna Saraniecka's "Virginia"). Woolf has also an iconic status both for influential feminist thinkers, among whom are Maria Janion and Agnieszka Graff, as well as for feminist activists.

PANEL 2B: MUSIC I

Monday, 26th, 14:00–15:30, Room: LS 15.02

Chair: Susanne SACKL-SHARIF

Low Culture and Cultural Appropriation in Missy Elliott's "WTF (Where They From)"

Lesley BUTLER (Memorial University of Newfoundland, Gender Studies)

In November 2015, American rapper Missy Elliott released a single called "WTF (Where They From)" which was applauded by fans and critics alike for its clever critique of cultural appropriation. Despite the popularity of Missy Elliott's music among "ordinary" people, there is relatively little academic focus on the feminist significance of her lyricism. Drawing inspiration from Patricia Hill Collins' *Black Sexual Politics* (2004), and Judith Halberstam's use of low theory in *The Queer Art of Failure* (2011), this paper explores how historically racist treatments of Black (female) bodies are still exhibited in modern forms of cultural appropriation, and how Black female rappers work to creatively challenge such representations. Considering the theoretical tensions between "high" and "low" art, I argue that Missy Elliott's "WTF" is a valuable example of how "low culture" can help us understand the intricate ways in which race, gender, and class intersect and permeate "ordinary" lives. Particular attention is paid to the use of sampling in hip hop, where artistic connections are made across, and beyond, the boundaries of musical genres. In the case of "WTF", the words "in person" are sampled from an interview with a victim of racial violence, providing not only an underlying beat to the song, but also an underlying message on racial inequality. It is suggested that the persistent presence of these "real" words draws attention to the corporeal effects of racism, not only from criminal acts of violence, but from the "everyday" acts of racism that are represented in the media.

Constructing a Post Boy Band Masculinity: Gender and Creativity in Pop Music

Kai Arne HANSEN (University of Oslo, Department of Musicology)

A polarizing distinction between creativity and commerce as opposing forces is central to discourses surrounding various genres and styles of popular music. In gendered terms, this distinction facilitates a gendered hierarchy of valued and devalued forms of musical labour, which in turn bears influence on norms of masculinity and femininity. For example, boy bands are often posited as inauthentic—and ultimately insufficiently masculine—based on the conception that their members lack artistic autonomy or "talent" (generally viewed as skills in songwriting or mastery of an instrument). Members breaking out of the format to pursue solo careers—examples include Robbie Williams, Justin Timberlake, and Zayn Malik—often undergo considerable changes to their image and musical style in order to escape the gendered prejudices and stereotypes associated with boy bands. In this paper, I approach these processes of transformation through the concept of "post boy band masculinity". I enter from the interdisciplinary field of critical musicology, addressing pop music through an intertextual model of analysis. Focusing on the ex-One Direction member Zayn Malik I ask: what is at stake in the construction of post boy band masculinity? Placing particular emphasis on investigating the alignment of masculinity with creativity through certain musical and extra-musical practices, I aim to shed light on how gendered identities are articulated through sound recordings, music videos, interviews and social media posts. Ultimately, I aim to show how pop artists'

gendered self-representations often are articulated through entangled notions creativity and authenticity.

"When She Plays We Hear the Revolution": A Case Study of Girls Rock Regina
Charity MARSH (University of Regina, Faculty of Media, Art, and Performance)

What I can be quite literally is constrained in advance by a regime of truth which decides in advance what will and will not be a recognisable form of being ...this does not mean that a given regime of truth sets the invariable framework for recognition: it means only that it is in relation to this framework that recognition takes place or the norms that govern recognition are challenged or transformed.
Judith Butler, *Giving An Account of Oneself*

It is widely recognized by feminist scholars and female performing artists that women within the music industry continuously face blatant and insidious acts of sexism that thwart their creative efforts, and (re)produce unequal gendered power relations. In this presentation, I explore the ways in which community-based arts projects have the potential to challenge the gendered power dynamics within the music industry by creating productive spaces that encourage accessibility, promotion of female artists, and connection amongst girls and female professionals. Specifically, I share my reflections on the inaugural Girls Rock Regina (GRR), which took place in July 2017 in Regina, Saskatchewan, Canada. I approach this topic both as a researcher and Director of the Interactive Media and Performance Labs (IMP Labs) at the University of Regina, which has been home to many community arts-based music projects, including GRR. Similar to Girls Rock Camps across North America, the fundamental goals of GRR are to harness creativity through music as a means to create personal and social change and to actively expand opportunities for girls and women in heavily male dominated musical industries. Drawing on data collected from semi-structured interviews and participant observation conducted at GRR, I analyze the strategies that female identifying musicians, and organizers in Regina employ to empower girls in popular music technologies and industry roles. By focusing on the data collected from musicians, organizers, volunteers and campers, as well as secondary sources, such as the recent documentary, *Play Your Gender* (2016), I also illustrate the ways in which hegemonic sexist ideas around the gendering of creativity, music technologies and the industry are being challenged.

PANEL 2C: SPACE

Monday, 26th, 14:00–15:30, Room: LS 15.03

Chair: Jan PRÁŠIL

Inhabiting the Female Football Body

Caitlin FISHER (Brazil, Guerreiras Project)

'Equal pay for equal play' is the current demand of many female football players worldwide. But what is this standard of play within the hyper-commercialized football-industrial complex with which we are seeking acceptance and at what cost?

C.D. Fisher uses muscle memory, movement, dance and spoken narrative in this 20-minute performative piece to raise questions about the process of professionalization currently underway within women's football. She explores how the movements female bodies are allowed to make get narrower as they move into mainstream football spaces. She draws attention to the powerful mechanisms of conformity that take hold and the gendered scripts that dominate as players are pressured to prove their talent via football labor and their femininity via bodily labor to garner resources and opportunities (fans, investment, sponsors, etc). The opportunities for women in this historically male sport are increasing, but heavily contingent on compliance with a 'hyperfemininised' ideal of Western athletic femininity.

Fisher draws on her own embodied experiences attempting to navigate this shifting terrain as a professional player in Brazil. She speaks to the discrepancies between representation and lived experience and the implications for agency, self-actualization, and self-expression as female players confront new forms of constraint being imposed on their bodies. Through the performance, we get a glimpse at how global restructuring along the lines of neoliberal capitalism is felt on the flesh and impacting movements...on and off the field.

Socio-Material and Spatial Dimensions of Creativity: The Case of News Journalists at Czech TV Brno

Monika METYKOVA (University of Sussex, Media Communications/Journalism Studies) and Lenka WASCHKOVÁ CÍSAŘOVÁ (Masaryk University, Department of Media Studies and Journalism)

Creativity remains an under-theorized and under-researched aspect of professional journalists' work, identity and professional ideology and this applies particularly to news producers. News journalists are expected to be guided by professional values (particularly impartiality and objectivity) and they are also bound by the formal requirements of the news genre. We argue that the news making process is a creative one and provide some insights into how television news journalists understand it. We also argue that the journalists' creative process needs to be understood in the context of socio-material and spatial influences and illustrate this using a case study from the Czech Republic. Journalists working for the local station Czech TV Brno recently experienced a disruption to their work processes and routines in the form of a move from premises in the city centre to a new purpose-built state-of-the-art building on the outskirts of Brno. The 2016 move represents an ideal opportunity to explore how journalists re-constitute social relationships, adjust to new material and spatial conditions and mainly how these

impact on their creativity. In order to explore these issues we are conducting interviews with news journalists working at a range of positions in the television channel's hierarchy. We have not yet concluded our empirical research but we expect that our findings will confirm that social relationships and material conditions—as they are constituted and experienced in a particular location and a particular space—are a key influence on news journalists' creativity.

Vegan Warriors. Constructions of Masculinity and Vegan Cooking

Martin WINTER (TU Darmstadt, Department for Sociology)

Veganism is on the rise: an increasing number of vegan foodstuffs is available in supermarkets and numerous vegan cookbooks are published. This trend is part of broader social change within eating culture. Traditional foodways lose their significance. Many people rather choose their particular diet (e.g. veganism) in consideration of health, lifestyle, or ethics.

Against the common assumption that the refusal to eat meat is gendered feminine, recent research suggests that the current "Veggie Boom" also implies specific masculine connotations. I consider popular vegan cooks as role models in the promotion of meat-free lifestyles. The analysis of masculinity constructions in vegan cooking promises new insights in the gendering of food choice and cooking practices, as well as gendered implications of the effects for the eater's bodies. Drawing on qualitative analyses of vegan cookbooks and ethnographic observations of cooking shows at vegan and non-vegan exhibitions, I will explore vegan masculinities as co-constructed with foodstuffs and embodying processes.

The traditionally masculine domain of show cooking and nutrition expertise allow the establishment of legitimate forms of meat-free masculinities. Central in vegan cooking are practices of tinkering with food to create (new) recipes and the presentation of food and health related knowledge. However, without eating meat vegan men struggle to be seen as "real men" and thus create new forms of embodying masculinity. While some highlight veganism as a way to gain physical strength, others also put ethics forward and construct a strong and compassionate masculinity.

PANEL 3A: FASHION

Monday, 26th, 16:00–17:30, Room: LS 15.01

Chair: Bernadette Spieler

I teach therefore I dress

Emma DAVENPORT (London Metropolitan University and University of East London)

From a phenomenological perspective, clothes are never merely representational or functional but complex locales for a range of intentions, affiliations, ideals, subversions and practices. The practice of dressing, whether it be considered fashionable or not, is a potentially highly imaginative and creative process whereby what we wear becomes a liberating experience for both ourselves and others. As Entwistle (2000) suggests, dress and identity always operate on a situated body, located in time and space, where social,

historical and cultural relations are ascribed to both getting dressed and being dressed. We consider both our persona and our physicality as individuals in relation to clothes in the present and experiences in the future.

With this in mind, my presentation seeks to explore the role of dress in the context of higher education and the creative ways academics embody their occupational practices and philosophies through their clothed bodies. It is often suggested that the role of the educator at university is mainly concerned with activities of the mind and their relationship with their body is always secondary, if not completely ignored. As a result, the clothed academic body is made to be invisible, both to itself and others, whether they are colleagues or students. Yet, they are those who believe dress practices are critical to the success of their pedagogical approaches and scholarly credibility. This paper will highlight these examples in an effort to draw attention to the inherently material and relational aspects of creative dressing practices, and to argue that clothes constitute a critical interface between ourselves and others, making them embody multiple meanings, open-ended explanations and complex social, cultural and political lives.

Effects of the Art-and Culture-Focused Courses on Female Students' Fashion Design Education in Turkey

Aylin ÖZCAN (Çanakkale Onsekiz Mart University; Faculty of Fine Arts, Department of Textile Design)

Culture is an identity and a characteristic qualification for each nation. Art is among the indispensable properties of culture. This paper evaluates reflections of art and culture upon higher education in Turkey and also the outcomes of the courses that supply qualifications for students in order to be designers and artists of the future. In this sense, students' points of view can be a guideline for the effectiveness of the art- and culture-focused courses in the Department of Fashion Design at Gazi University, which many students want to attend and be active especially with an artistic aspect. To this end, this university department was chosen as a sample for its pioneer status in fashion design education at the level of higher education in Turkey. Students' systematical acquisition of knowledge on both national and international culture is necessary to lead apparel designs so that local, regional and national cultural elements can be introduced to a greater mass. Hence, art plays an important role in higher education. Most of the fashion designers have been trained from an artistic viewpoint in the fashion history; for that reason, it is unacceptable to ignore art education at the university. In the present paper, the courses that are necessary for the acquisition of an artistic point of view will be categorized according to art- and culture-focused course titles and each will be evaluated according to female students' gains and effectiveness or negative aspects of the formal education.

PANEL 3B: PARENTING

Monday, 26th, 16:00–17:30, Room: LS 15.02

Chair: Jana MIKATS

Gender, Disability, Difference and Normality

Julia GANTERER (Klagenfurt University, Social Pedagogy) and Rahel MORE (Klagenfurt University, Social Pedagogy)

Disabled people have long been ascribed the roles of eternal children, been subjects to myths about asexuality and deprived of gender (Hollomotz, 2008). Thus, existing societal expectations of traditional gender roles do not seem to apply to men and women with physical or intellectual impairments perceived as sexless, childlike and therefore unfit for reproduction and parenthood (Priestley, 2003). Siebers (2010) stresses that the ideology of ableism forms perspectives of disability, ignoring the many embodiments created by disability and their purpose for understanding human variety. However, when the various embodiments of disability fail to meet social norms, difference emerges from variety and can result in pejorative treatment.

We argue that embodiments of disability, as a form of socially situated knowledge, do not attend to socially defined norms of the embodiment of gender, emerging from concepts of ideology, normality and difference. Creativity is required to extend normative boundaries for diverse ways of life and embodiments, to evolve from the dichotomy of *protonormalism* to the fluent ranges of *flexible normalism* (Hall & Link, 2004).

Our argument draws on empirical data from two dissertation projects, one focusing on gender, identity and body modification, the other emphasizing disability and parenting. Underlying principles of gender, disability, difference and normality are theoretically presented and linked to empirics. We present findings based on an empirical example from one of the projects in context of a phenomenological reading. The conclusion considers the ambivalent and opaque ratio between *normal* and *different* bodies, showing itself creatively through the process of body modification.

"My Mama Done Tol' Me": a Transdisciplinary Historical Exploration of Mothering in Music Making and Learning

Georgia PIKE (Australian National University, Music Engagement Program)

This paper presents a distillation of literature from a range of disciplines concerning the mothering process in human musical development, with the aim of interrogating commonly held assumptions about musical potential and 'talent'. Researchers such as Falk (2004) and Barras, (2014) account for the evolution of musical expression in human society as a necessary development in communication between the mother and her child. 'Music' is defined broadly in this context as an embodied communicative tool, a form of creative social expression that is not subjected to the criteria generally applied to music making in either the education sector or the music industry. Motherhood is also related to artistic expression in the myths and legends of cultures where creativity and generativity are conflated, such as the Ancient Greek goddess Mnemosyne, the mother of the Muses. Theories and philosophies abound as to the exact nature and quality of music in the mothering process, with research undertaken in fields with diverse methodological approaches such as bio-musicology, anthropology, ethnomusicology, paleo-anthropology,

archaeology, philosophy and pedagogy. Utilising the principles of transdisciplinarity, this paper provides a comprehensive synthesis of a range of discipline-specific theories concerning motherhood and musical creativity. The theories will be analysed thematically in terms of embodiment, gender, epistemology and ontology. The aim of this study is to build a comprehensive transdisciplinary lens through which problematic assumptions concerning creative practice and pedagogy can be interrogated.

Mothers Artlovers: Creativity and the Maternal

Zuzana ŠTEFKOVÁ (Charles University and the Academy of Art, Architecture, and Design)

The paper will examine the notion of creativity within the experience of mothering. As a case study, the proposed paper will assess creative activities of a loosely knitted group of mothers who started to organize themselves in Prague and Brno under the name of Mothers Artlovers. The initiative started in December 2016 as a support group for mothers artists and it is composed of predominantly visual artists, but also theoreticians, curators, filmmakers, activists—creative women for whom art is vital and whose interest in work did not stop with motherhood. In the paper, I seek to problematize the artificial distinction between art on the one hand and pastime activity or playing with children on the other. Based on a qualitative research and in-depth interviews conducted with mothers artists, the paper will scrutinize challenges induced by this division of professional art and creating with and for children. Arguing for a more inclusive concept of creativity, the paper will attempt to dismantle this dichotomy that is particularly painfully experienced by mothers artists trying to keep their art careers afloat while handling demands posed by their maternal role.

PANEL 4A: METHODOLOGIES

Tuesday, 27th, 10:00–11:00, Room: LS 15.01

Chair: Zorica SIROČIĆ

Gender, Embodiment, and Creativity in Scientific Communities

Collin RICE (Bryn Mawr College) and Piper SLEDGE (Bryn Mawr College)

Within scientific practice, gender tends to be treated either as a binary variable with respect to data or as a key aspect of the situated knowledge of a given researcher. This attention to gender is meant to reduce bias and increase diversity in the scientific process. In particular, the embodied cognition of researchers is expected to lead to alternative ways of interpreting data, thus infusing a degree of creativity in the scientific process. While this has been an important project of feminist critiques of science, such an understanding of gender's role in scientific inquiry is incomplete. Rather than merely a variable of data or an individual characteristic of researchers, gender also operates as a social structure in which competing hypotheses are creatively developed. As such, ideologies of gender can serve to limit the ability of researchers to identify alternative hypotheses and acceptable levels of uncertainty in their explanations of data, thus reproducing the gender structure itself and preventing the type of creativity that feminist critics believe gender can provide to the scientific process. In this paper, we argue that rather than understanding gender solely as an embodied characteristic of researchers, we

must attend to the diversity of values for which gender serves as a proxy in discussions of scientific creativity. If our sociological conception of diversity places limits on creativity in science, then we must look beyond the categories that make up this diversity and attend to the specific values that promote more creative and reliable science.

Bringing Participatory Action Research Methodologies to Qualitative Research in Transgender Voice Work

Diane ROBINSON (Chicago Voice Center) and Holly PATCH (Bielefeld University, Interdisciplinary Center for Gender Research and Bielefeld Graduate School in History and Sociology)

Transgender voice training is an important way the trans community creatively interrogates gender norms. Given that transgender voice clients—performers and non-performers—and their voice trainers are actively examining and putting into everyday physical practice the ways in which our voices are gendered, in what contexts and for what purposes, it is fruitful to turn to their experiences to learn about these processes.

Our interdisciplinary approach centers the experiences of transgender voice training clients and reflects on the practices of voice practitioners in their collaborative creative work. This participatory action research involving voice trainer and social scientist brings critical feminist materialism and theories on gender performativity of the voice to bear on vocal training work. With qualitative methodologies, we observe, document, and participate in the work ourselves, aiming to capture the ways in which the transgender community is challenging and transforming gender and the body, including the aspect of the body that is the voice.

While this research, complementary to evidence-based research from the medical field on transgender voice, seeks to develop best-practices, this humanities perspective allows us to critically reflect on the politics of gender and the politics of creativity involved in transgender voice work. Gender spectrum clients have diverse goals. To what extent can voice work challenge or reinforce the gender binary? What is at stake/what is being negotiated about gender in the practice of voice work?

In this paper, we present our preliminary findings working with gender-spectrum voice clients in Chicago and detail our next steps to further collaboration between scholarly research and art-based research.

PANEL 5A: BECOMING

Tuesday, 27th, 11:30–13:00, Room: LS 15.01

Chair: Arno PLASS

Desiring Becoming-Woman: Towards a Complex Materiality of Radical Sexual Difference

Natalie Rose DYER (University of Amsterdam)

Giles Deleuze and Felix Guattari argue in *A Thousand Plateaus* that becoming is a 'process of desire' that has a fluid 'nature,' which has been colonised by male power and its capitalist war machine. They argue that 'becoming-woman' has a special 'introductory power' related to the outsider, or the sorcerer, proceeded by becomings-child, becomings-animal and so on progressively becoming molecular, along musical lines of flight. I would like to explore the link between French philosopher Luce Irigaray's economy of fluids and Deleuze and Guattari's becoming-woman. In her text *This Sex Which Is Not One*, Irigaray enquires into what the specificity of women's sex might be with respect to her psychic economy and specifically her writing practice. Irigaray points out that women can transgress the 'ruling symbolic,' by which she means the dominant phallogocentric ideology, by insisting on attesting to a 'physical reality' in their writing process that takes in 'the characteristic features of nature' (Irigaray, 1985, p. 107). And yet, 'women's nature' is a convoluted concept has been taken over by masculine ideology historically and used to determine women biologically. In fact, Irigaray advises that a woman's fluid 'nature' is precisely what excludes her from man's 'logic.' So then, writing an 'economy of fluids' is potentially a point of resistance to the ruling symbolic: a woman's 'real' fluids are what need to be elaborated. By undertaking to articulate my own fluid desire in poetic writing I will attempt to enumerate the complex materiality of my own feminist body and inaugurating a radical display of becoming woman.

Pulling at the Stars Inside Me: Gender, Subjectivity, and the Gift of Writing to Heal

Treena ORCHARD (Western University, School of Health Studies)

At the heart of this paper is a story about my transformation into a writer and into a different woman through the adoption of my 'writerly self.' The central backdrop against which this discussion takes place is my sobriety journey, which has shaped and been shaped by creative writing in revolutionary ways. While the example of artists finding their oeuvre and reputation through the productive effects of suffering is important to this discussion, I seek to go beyond this familiar trope. I focus instead on the everydayness of transformation and how writing becomes both healing practice and passage to a new gendered subjectivity. What does it mean to write? How does the creative praxis engender new ways of being in the world? How do these processes become therapeutic? What does this look like in the life of an 'ordinary woman'? This paper explores these questions and I draw upon key tensions and creative turning points in my emergence as a writer and a renewed woman to make sense of the answers that have surfaced. My own poetry, flash fiction, and journal entries are used to illuminate these transformative experiences and add flesh to our understandings of what writing means, the ways it can heal, and how it lends itself to the genesis of (re)gendered selves.

"Colonized creativity" and representations of disciplined ageing. An analysis of the Pirelli calendar (2017)

Zdenko ZEMAN (Institute of Social Sciences Ivo Pilar) and Marija GEIGER ZEMAN (Institute of Social Sciences Ivo Pilar)

Definitions and interpretations of creativity have been changed over time and they reflect dominant values and power relations in society. In the context of post-industrial/neoliberal capitalism creativity is recognized as "the prime mover" of the economy (Florida 2010) and it is generally defined as "original ideas that have value" (Harris acc. to Kalin 2016). Advertising and marketing industry are domains where creativity is highly valued—"more-creative campaigns" are "more effective" and more profitable, particularly those with a dimension of "artistic creativity" (Reinartz & Saffert 2013). Photography is a particularly inspiring medium for the description and analysis of a social phenomenon (Harper 1988). Goffman's influential study of gender roles in advertisements inspired many researchers to critically analyze visual texts disseminated by the media, with the aim of unmasking their latent ideological messages. Commercial photographs of old age, ageing and older persons are "symptoms of general ideas about age, but also play an important part in producing ideational images and models of age" (Kampmann 2015). The analysis focuses on a promotional/artistic project of the Pirelli, a well-known multinational corporation, which has been publishing calendars famous for their objectivizing and hypersexualized presentation of women since 1964. The 2017 edition of the Pirelli calendar was shot by renowned photographer Peter Lindbergh and it promotes new and "creative" way of representing "ageing femininities" (Dolan & Tinckell 2012). Photographs in campaign present very complex intersection of two discourses: the discourse of normative and corporeal femininity, and the discourse of successful ageing. By partially reconstructing and redefining the deep-rooted and dominant concepts of feminine beauty, feminine women, attractive body and ageing, it creates a new discourse which, on the one hand, ostensibly reflects emancipatory and creative impulses, and on the other establishes new forms in which the dominant ideology of corporeal femininity crosscuts with the neoliberal idea of successful ageing. The Pirelli calendar 2017 is an example how critical ideas are commodified and how "colonized creativity" (Kalin 2016) works.

PANEL 6A: EVERYDAY

Tuesday, 27th, 14:30–16:00, Room: LS 15.01
Chair: Libora OATES-INDRUCHOVÁ

Never too Old to Rock: Old Age, Creativity and Empowerment

Marija GEIGER ZEMAN (Institute of Social Sciences Ivo Pilar) and Zdenko ZEMAN (Institute of Social Sciences Ivo Pilar)

Old age is a phase in human life saturated with many prejudices and stereotypes. The narrative of aging as declining is one of the dominant cultural narratives which among other things defines creativity as a "prerogative of youth" (Simonston cit. in Galenson 2012). This type of pessimistic interpretation definitely enters the zone of ageism (Galenson 2016). Not only the results of scientific research, but also numerous examples

of professionals from the world of film, music, fashion, science and activism as well as the daily life of creative individuals (who, for example, meditate, learn foreign languages, compose music, write poems, take photos, etc.) and who, through their creative activity, redefine ageist concepts and widespread definitions of old age and aging, prove that creativity is not age-related and that it does not diminish after a person attains older age. Research on "late-life creativity" (Lindauer 2003) not only unmasks various forms of ageism but also raises important questions about what it means to be (re) productive, what it means to be active and ultimately what it means to be creative. Different forms of creativity in the older age have a pronounced emancipatory component for older women who, at the later stage of life, relieved from traditional female roles and gendered duties, have time for themselves, developing their own interests and talents. The theses outlined in the presentation will be illustrated by lived experiences and their interpretations from the position of participants (+65 years old) of qualitative research conducted in Zagreb.

Knitting as a Remedy

Marta KARGÓL (Museum of Rotterdam)

In 2010 dozens of Peruvian women were knitting together on a square in Ayacucho to demonstratively commemorate their relatives whose fate had been unknown since the civil war in the 1980s. The scarf they made became a monument, a symbolic grave, because they knew their relatives never would get a real one. The act of knitting hence became a collective act of grief. During World War I women were knitting garments for their loved ones at the front. This gave them the feeling of being needed and made their waiting more bearable. Knitting can be a remedy to hardships in life. American novelist Ann Hood identified knitting in her novel "The Knitting Circle" as a form of prayer, as if every stitch connects her with her deceased daughter. In 2016, a Rotterdam-based knitting-icon passed away. This lady, Loes Veenstra, knitted for many years hundreds of jumpers that were not supposed to be worn. She was knitting to fight her smoking addiction.

In my paper I assume that knitting can be a remedy because of three aspects. First, it is a social activity. Second, knitting is engaging: it keeps one's thoughts focused. Because of its repetitious rhythm, knitting works like meditation. Eventually, the maker regards the objects that are knitted with her own hands as symbolic or magical.

I argue that knitting is not necessarily a female occupation, but it sheds light on the social position of women in times of survival. The aim of this paper is to look at historical and contemporary examples of social and personal meanings given by women to knitting in order to define all possible advantages of being creative in difficult times.

Everyday Calligraphy: New Surfaces, New Bodies

Laura VERMEEREN (University of Amsterdam, Amsterdam School of Cultural Analysis)

Calligraphy in China traditionally bears connotations with what is termed 'high art'. Consequently, calligraphers have been perceived of as part of an educated, male, elitist and even morally superior class. The last two decades however, since the Reform and Opening-up policy in the beginning of the 1980's, have witnessed a transformation of calligraphy from an exclusive elite art to a more inclusive field that allows for (some) experimentation and creative deviation. Various forms of creative, innovative and unexpected forms of calligraphy have since then been sprouting up from the grassroots.

The elderly women and men that have started writing calligraphy in the public parks in China with home-made brushes and buckets of water show how calligraphy can be imagined as an ephemeral and enjoyable outside hobby practice, while digitally generated, reproduced and shared calligraphy complicates the implicit correlation between calligraphy and skill, craftsmanship and literacy. In yet another reincarnation, we find contemporary Chinese artists using calligraphy in their modern artworks to reflect on, critique or interrogate the close link between calligraphy and the state.

By examining everyday practices of calligraphy, this presentation elucidates how imaginations in the quotidian allow for a calligraphy practiced and experienced differently. It pays particular attention to the bodily aspects of these alternative calligraphies, arguing that different writing surfaces and different body postures in these new practices are constitutive of a type of calligraphy practiced and imagined differently.

'Golden Hands' or Masculinity and Do-It-Yourself-Culture: Soviet Masculinities in the Post-Soviet Space

Marina YUSUPOVA (Newcastle University)

This paper presents a discussion of materials from in-depth biographical interviews with forty Russian men of different ages and highly different social backgrounds interviewed in Russia and the UK (2013–2014). It focuses on one of the key themes that emerged from the interviews: the so-called 'golden hands' discourse, which evaluates a man on the basis of his skills in producing and repairing things and equates masculinity with certain areas of technical expertise.

The paper outlines historical background and argues that this particular version of the highly gendered golden hands discourse originates in the Soviet Union in the 1960s. On the one hand, this was a result of the Soviet people's response to the problem of the permanent shortages of consumer commodities, but, on the other, was strongly supported by the state itself as a way to fill the gaps in a dysfunctional economy which was oriented towards heavy industry. Golden hands masculinity became a widely accepted social norm and arguably one of the normative models even for the Soviet intelligentsia, which was not the case before.

Another point that stands out in the interviews is the importance of the do-it-yourself culture in father-son relationships. For some interviewees manual labour practices were not only important but a determining factor in the relationship with their fathers. My data suggest that these practices quite often were the only site and activity for father-son communication and bonding. This finding becomes particularly interesting in light of the fact that 38 out of 40 respondents described their fathers as absent or not involved in their lives.

PANEL 7A: ACTIVISM

Tuesday, 27th, 16:30–18:00, Room: LS 15.01

Chair: Richard WILSON

Queer and Transfeminist Artivism in Costa Rica. Creative Embodiments in Times of Hate Crimes and Religious Fundamentalism

Christina SCHRAMM (Independent post-doc researcher, San José)

This presentation discusses recent expressions of queer and transfeminist artivism in Costa Rica. How and under what conditions do creative embodiments emerge and shape queer politics and cultures? Costa Rica is located in Central America, a region marked by high levels of violence in general and hate crimes against lesbians, gays, bisexuals, trans*, inter* and queer (LGBTIQ) persons. National State policies have improved significantly in the last years, but there are still many legal limitations and socio-cultural hurdles for LGBTIQ human rights. A particular characteristic is that Costa Rica is a confessional State by constitution. The Catholic Church is an important political actor in any decision-making process. Ultra-conservative voices from other Christian churches have gained political terrain, as well.

Against this background, I analyze queer and transfeminist artivism as a political tool that aims both, to contest religious fundamentalist discourses and to reaffirm the existence of diverse, non-binary bodies as a matter of human rights. Through visual images of political protests in the capital city, as well as of other queer transfeminist events, I discuss the intersection of religion, arts and queer feminist body politics in a context of hate crimes and a limited number of safe spaces. Theoretically, the presentation is based on approaches from queer theory, cultural studies, visual arts, affective studies and postcolonial studies. The presentation is part of my postdoctoral research project.

DIY, Art and Politics: the Role of Festivals for Post-Yugoslav Feminist and LGBTQ+ Movements

Zorica SIROČIĆ (University of Graz, Department of Sociology)

Cultural forms are a vital part of politics that disrupts gender-based expectations in creative industries, society, economy and politics. The feminist and LGBTQ+ festivals on the post-Yugoslav terrain are an example of such trend. I place these festivals in the center of the analysis and treat them as a form of community-oriented and participatory engagement. Such form is suitable to; 1) “reach out” the broader audience and communicate the movement’s message on the outside; 2) and “reach in” the activists’ core ready to make a commitment to the movement. While using the classical and digital ethnographic research on festivals’ communities (2015–2017) I found that events which seem to be identical on the first sight attract different audiences and trigger diverse responses in their local communities. Some salient differences are related to the formal status of the group in charge of the festival and the selection criteria of the program. Generally, activist festivals organized on DIY principles proved to work best for community building and the inclusion of new participants (“reaching in”), while professional (selective) art festivals have stronger potential in reaching broader audiences (“reaching out”), serving the movement indirectly. The effect proved to be in a reverse relation to the size of the existing activist, academic and (sub)cultural offer of the

given local context: the most heterogeneous audience can be found in the smallest communities. The findings contribute to the better understanding of the role of cultural production that depends on actors' ability to combine professional expression and activist dedication for contemporary feminist politics.

PANEL 7B: BOUNDARIES II

Tuesday, 27th, 16:30–18:00, Room: LS 15.02

Chair: Emma REES

The Artefact: A Means of Engendering the Conceptual Through Materiality

Lawrence BUTTIGIEG (artist | architect | freelance researcher)

Taking cue from this call for papers, I wish to posit as a homage to materiality, and its effectiveness in engendering the conceptual, my recent creations which take the form of ecclesiastically inspired, body-themed, box assemblages. Although at face value this kind of artefact appears to be just a complex representation of body parts of both the female subject and myself, through it I seek to mediate between my inner self and the other via a self-reflexive process of mirroring and distancing at one and the same time. This is made possible through the agency of its versatile and contradictory nature—its well-defined boundaries imply confinement, control, and protection, whereas its interior allows the assembly of unrelated objects. Through its materiality, this three-dimensional structure transforms itself into a physical platform whereby I can articulate and endow with a tangible presence concepts of selfhood and alterity, profanity and sacrality. As a mixed-media unitary structure, albeit with a paradoxical nature, the box assemblage not only affects an intersection between the feminine and the divine, but also a hypothetical coalescence of the bodies-in-pieces of its subjects, or rather of the model and myself. Drawing on David Wills, I argue that ultimately its materialization is also a process of recontextualization of my own self since, from the very instant of its conception, I render myself an ancillary existence through its prosthetic attributes. Through it I pluralize myself into otherness.

The Fear of Queer—Dangerous Bodies in Heather Cassils' Performance Art

Anna FRIESEN (University Siegen, Art History)

The approach of my presentation is the analysis of the aesthetic and bodily means the artist Heather Cassils is using to challenge gender boundaries. The conjunctions between the threat that such a body forms in the eyes of a heteronormative society and Cassils performative contemplations of those conditions will be examined.

Heather Cassils is a Canadian artist, bodybuilder, stunt(wo)man and personal trainer who identifies as gender non-conforming. Their artistic endeavours are highly focused on the body in heteronormative power structures and challenge gender boundaries through direct modulation of their own body that is used in different performative settings. In the piece "Advertisement: Homage to Benglis" they demonstrate a contact zone between 'masculine' and 'feminine'. A contact zone that evoked controversy when the curators of the exhibition "Homosexualities" in Muenster chose this work for their advertisement.

The telling actions that the German Railways undertook to stop the posters from being shown are an example of the fear that bodies outside of the heteronormative spectrum seem to trigger. Fear that can lead to aggression and violence against such deviant bodies. In the performance "The Powers That Be" Cassils reflects upon the violence against those bodies in form of a fight against an invisible aggressor while surrounded by observers who film and take pictures with their mobile phones.

The conditions of this particular creative body formed in performative actions will be the point of orientation for my theoretical considerations.

Queer Tango—A Lesson in Dialogic Care-Taking

Arno PLASS (University of Vienna)

To reflect about how we are able to change the world we are living in—besides of setting political interventions—means to think about how we can change our bodies. Having in mind that the "I" is also constituted by its body-schema (i. a. Sara Ahmed) which makes me perceive the world and act the way I do, it seems necessary to change my ways of perception and action. Being aware of the multiple affects that take part in interpreting the situations we are in (Eve K. Sedgwick) it makes sense to broaden the possible ways of interpretation, to create new perspectives for acting. Creativity (Hans Joas) is playfully acting in this world. It is about learning: what I do, what the other(s) do(es) and what ways are offered to communicate, to get me expressed in a way that meets understanding in a dialogical sense. Queer tango is a form of dancing that uses the inherent dialogic quality to do something together by letting the other as s*he is. Queer tango still is tango; it can be fully charged with images of femininity and masculinity. But to really *dance* the tango one must get rid of these categories, it is about dropping into a dialogic structure. Queer tango is not only queer by having same-sex-couples on the dance floor. It is queer because it is about changing roles. Every single dancer* has to switch in either leader or follower or—to use less packed terms—proposer and interpreter, thereby embodying different qualities in both roles and getting aware of possible damage. In queer tango we creatively learn—to play, to challenge, to feel—something new with cautiously taking care.

PANEL 7C: MUSIC II

Tuesday, 27th, 16:30–18:00, Room: LS 15.03

Chair: Charity MARSH

Drumming Women. Interdisciplinary Methods of Art Based Research

Karin BINDU (Vienna)

Since 1991, the year in which my first encounter with the study of Indian tablas took place, musical rhythms deriving from different areas such as India, North Africa, West Africa and Cuba inspired my creativity as an artist as well as a researcher. Within my research as social and cultural anthropologist I regarded musical rhythms in their relations to religious activities, under aspects of gender, cultural activism, globalization, multiculturalism, mystic experiences aspects of perception, social status and pure musical expressions. As Patricia Leavy points out the relationship between music and

multiculturalism is "examining music as a locus of hybridity". The artistic freedom to take musical or rhythmical elements from different cultures creates a so-called "third space", in which new developments may take place.

Opposed to the fascination of creating something new, we should not forget that this kind of third space is opening a great field for questions regarding new identities including their struggles behind the stage, as well as questions focusing more on the destructive aspect of traditions including gender based roles of musical activities.

In Indian, Afghan and Oriental societies women still are just allowed to drum within a familiar setting like marriages. So their rhythmic patterns are still very unknown and secret, while the male rhythmic expressions of various cultural areas went round the world and were fixed into different forms of notations.

This contribution will open up a huge field of research perspectives and methodic possibilities to explore the world of drumming women by following pioneers like Layne Redmond and Lucia Mennel.

And how about 'Female Music'?

Martina BRATIĆ (University of Graz, Department of Musicology)

My doctoral dissertation project sets in focus the question of feminist musicology, namely, a rather specific element within its landscape—the issue of female music. It will discuss how this concept came to be, what its core- and background ideas are, and will, furthermore, question the mere possibility of its existence.

Feminist musicology emerged in the 1980s, together with some new approaches employed in the very discipline of musicology. Until today, it developed an enormous body of work, creating different research trajectories and opening (and answering) many questions of music, creativity, musical formal analysis, and authorial position in regards to gender. However, the core question of female aesthetics in music, as one could draw analogies with the *écriture féminine* in (feminist) literary studies, was much more rarely addressed in the field, as it presents one of the most complex if not perplexing perspectives of feminist musicology. If music is not presentable, or, in other words, if it operates and communicates through an eminently musical language, how can then anything gender-wise be presented, at least on a substantial level, where one could talk of female aesthetics in music?

In discussing this question, my thesis project will examine how the concept of female music is conveyed in the perspective of feminist musicology and how it came about; it will consider what it presupposes, what it includes and excludes, what its political implications are and, finally—if it is even tenable as such.

Jennifer Walshe—Creating Identity, Creating Music

Franziska KLOOS (Oper Graz, Education)

What's in a name—what's in a facebook profile? When all is lost and all seems possible, identity is not for free. People in networking, medialized 2017 more than ever are searching for identity. London-based composer-performer Jennifer Walshe does not commit herself. In fact, she seems quite happy to curate her own collective of alter egos "Grúpat". Its members compose new music for various performers, including vocalist Jennifer Walshe. Each alter ego works in his or her own style—from sound installations in an Irish landscape to community art made out of garbage and everyday artefacts. Freed

from her identity as a female, Irish-born composer of contemporary music, Walshe multiplies her own artistic possibilities. Her artistic re-enactment of Judith Butler's gender theory is unique and projects its impact on wider aspects of identity. Moreover, Walshe creates her own ancestors: With her participative project "Aisteach", she traces the history of an Irish avantgarde she and others would have wished for.

"The New Discipline", Walshe's 2016 manifesto, makes a case for experiment, improvisation and "auteur"-ship in composing and creating music. In the constant search for new ways of expression, performativity becomes a central element in its new forms. Linear narration gives way to semantic fragments. Snippets taken from their virtual worlds show new faces. Distorted, they offer new perspectives, recomposed, they demand new interpretations. Jennifer Walshe's (and others') montages of various types of media encourage new and open-minded listening as a creative process. Particularly in her pieces featuring voice, context and imagination blend into exceptional sound worlds.

EXHIBITION: "BODIES & IDENTITIES" BY NORA WELLE

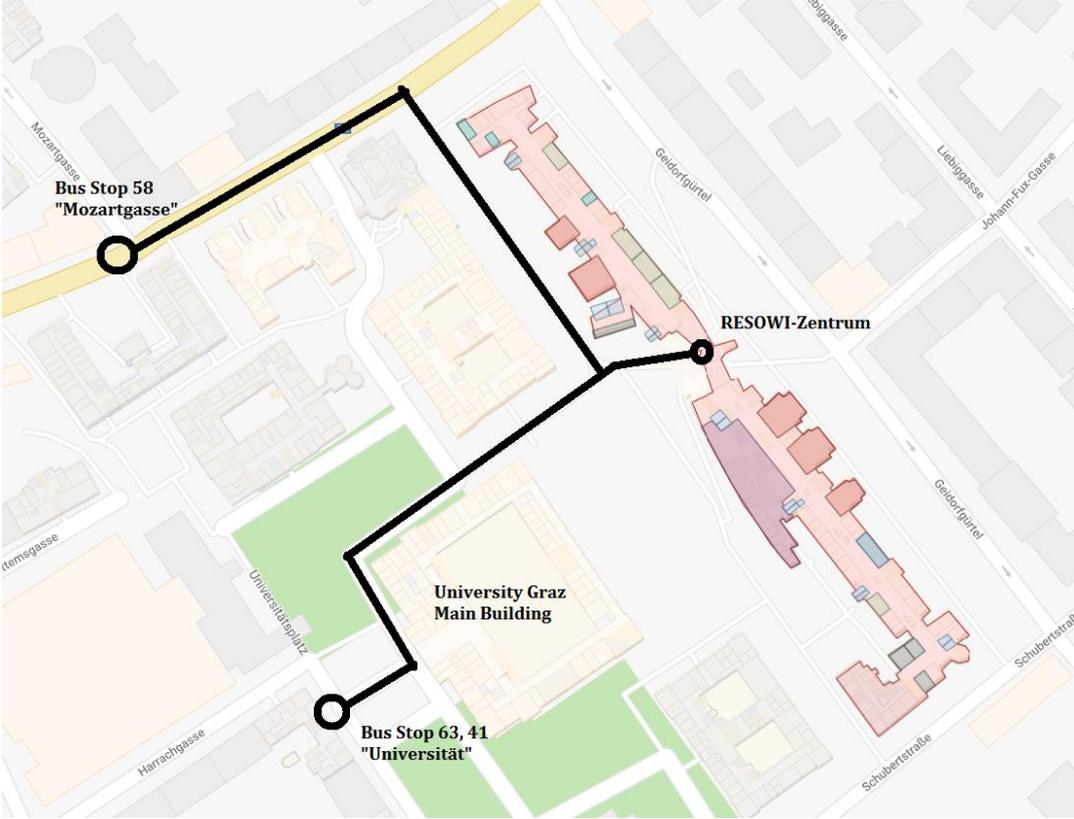


Photo: Laura Ettel

Nora Welle, Mag. Art., Visual Artist, born 1985 in Austria. 2008–2010 Vienna Goldsmith Academy 2008–2017 Academy of Fine Arts Vienna. Contextual Painting. Prof. Ashley Hans Scheirl. Lives with her partner and twin daughters in Vienna.

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