

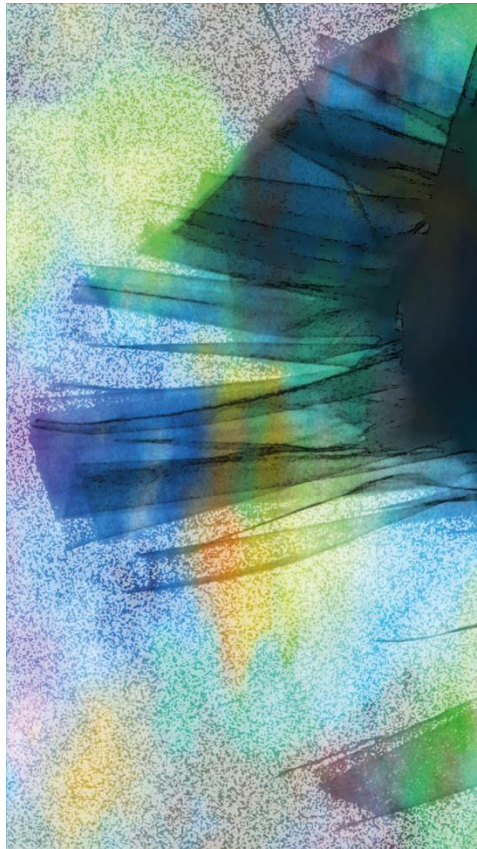
Conference Programme

Creative Bodies—Creative Minds

2nd international, interdisciplinary conference

27th – 29th May 2021

Virtually



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<https://creative-bodies.uni-graz.at/>

Conference organizing committee

Libora Oates-Indruchová, Valentin Meneau and Jana Mikats,

Sociology of Gender section, Department of Sociology, University of Graz

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Zorica Sirocic, Austrian Academy of Sciences

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University of Applied Sciences



SOC

Institut für Soziologie
Department of Sociology



Centre for Southeast European Studies
Zentrum für Südosteuropastudien

Creative Bodies – Creative Minds 2021

Programme overview

Thursday, 27th May

13:00 – 13:30: Conference opening: Libora Oates-Indruchova, University of Graz, and Markus Hadler, Vice-Dean of the Faculty of Business, Economics and Social Sciences and Head of the Department of Sociology, University of Graz (Austria)

13:30 – 14:30 Keynote 1: Abigail Burnyeat, University of the Highlands and Islands (UK), *(Co-)creating women's stories: creative listening and the making and using of narrative in Gaelic tradition* – Valentin Meneau

14:30 – 15:00 Break

15:00 – 16:30 Panel Sessions 1A, 1B / Workshop

Panel 1A: Art as Therapy – Gerlinde Mautner

- *Meaningfulness in the making: A phenomenological sensory study of embodied and gendered meanings experienced during creative leisure occupations, in midlife* – Tamar Amiri, University of Humanistic Studies, Netherlands
- *Embodied creativity & transformation* – Daniela Lehner, University of Klagenfurt, Austria
- *Creating an "archive of feeling": Photography as "cure" and the writing impasse* – Dunja Plazonja, University of Zagreb, Croatia

Panel 1B: Encountering the Other - Zorica Siročić

- *Fear of the Other / Fear for the Other: Virtual reality and the proximity of pain* – Petar Odak, Central European University, Austria / Utrecht University, Netherlands
- *In the Face of the Other: Affect, film, and the divided landscape of Brexit* – Marta Hawkins, In-Light-Of & Matthew Hawkins, London South Bank University, UK
- *Where the lines can't be drawn: An autoethnographic film analysis of vulnerability and recognition in the film 'Step Out' (2018)* – Lara Bochmann & Erin Hampson, artists and independent scholars

Workshop: Plurality lab – Step by step towards plurality: A queer tango workshop, Arno Plass, University of Arts and Design Linz, Austria & Valentin Meneau, University of Salzburg / University of Graz

16:30 – 17:00 Break / Student panel – FH JOANNEUM class

17:00 – 18:30: Panel sessions 2A, 2B, 2C

Panel 2A: Literature – Gudrun Reimerth

- *Poet on Facebook is more than a poet: Writing poetry as a poetical / political performance* – Jana Kostincova, Masaryk University, Czech Republic

- *'Now she was a painted doll': Angela Carter, ekphrasis and the female body in The Magic Toyshop* – Claire Bennett, University of Chester, UK

Panel 2B: Everyday / Lived Creativity – Wolfgang Kühnelt

- *Gender and creativity in a DIY culture: Czech case of reclaiming domesticity in relation to sustainability* – Marta Kolářová, Czech Academy of Sciences, Czech Republic
- *"It's easier to find a surrogate than a syringe guy": Gendered discourses about same-sex parenting on Hungarian LGBTQ internet forums* – Rita Béres-Deak, Central European University, Austria
- *I'd rather be called shrill than a corporate shill: Selling menstrual stains to absorb the cost of shame* – Chella Quint, Sheffield Hallam University, UK

Panel 2C: Visual Arts – Jo Sofaer

- *Trust, creativity, and the studio space*, Lawrence Buttigieg, artist and freelance researcher
- *Female performers in the protest movement of contemporary Russia*, Ella Yushkova, independent scholar
- *The skin as a creative material: Tattooist's concepts of the skin as their work object* – Irmgard Steckdaub-Müller, University of Nürnberg, Germany

Friday, 28th May

13:00 – 14:30 Panel sessions 3A, 3B, 3C

Panel 3A: Embodiment in Material Interactions – Libora Oates-Indruchova

- *Haptic exploration of the urban Belgrade* – Maja Maksimović, Jelena Joksimović, (Mirjana Utvić), University of Belgrade, Serbia
- *The very last design conference: Gendering intersections – Towards an actionable criticality* – Lisa Baumgarten & Imad Gebrayel, independent scholars
- *"Kutilství": Degendering in theory and practice* – Blanka Nyklova, Petr Gibas, Karel Sima, Charles University, Czech Republic

Panel 3B: Creative Becomings – Lea Spahn

- *Processes of creative trans becomings in Danish socio-medical, socio-legality* – Molly Occhino, Roskilde University, Denmark
- *Queerness encoded: The pleasure of transformation in speculative comics* – Anna Oleszczuk, Maria Curie-Skłodowska University, Poland
- *Gender transitions as non-linear movements: Creative flights and fugitive subjectivities* – Louka Goetzke, University of Frankfurt, Germany

Panel 3C: Writing change(s) – Katharina Scherke

- *Canon? What canon? Girls, authorship and the inclusive magic of fanfiction* – Maša Huzjak, University of Zagreb, Croatia
- *Teaching collaborative and creative writing strategies: Online Writing retreats as emancipatory support for students* – Lena Eckert, Martin-Luther-University Halle / University of Berlin, Germany

14:30 – 15:00 Break

15:00 – 16:00 Keynote 2: Zorica Siročić, Austrian Academy of Sciences (Austria), *Festival as reparative politics* – Jana Mikats

16:00 – 16:30 Break

16:30 – 17:30 Panel sessions 4A, 4B

Panel 4A: Performance Art – Frithjof Nungesser

- *Let's burn some Dollars and stab oranges! An investigation on the performative acts in Turkish right protests* – Cemre Özev, Central European University, Austria
- *Corporeal identity DE-sculpted through muscles: Between resistance and gender roles submission* – Isabel Fontbona, University of Girona, Spain

Panel 4B: Digital (Non-)normativity – Kate Koppy

- *The dancing queer: The non-normative masculinity in Felix the Reaper (2019)* – Agata Waszkiewicz, Maria Curie-Skłodowska University, Poland
- *Most beautiful dead body: The gendered depiction of suicidal behaviour on photography platforms* – Michaela Hintermayr, University of Vienna, Austria

17:30 – 18:30 Heads and hands: Conversation with Joanna Sofaer (University of Southampton) and Gerlinde Mautner (University of Economics, Vienna) on academia and creative practice – Moderation: Libora Oates-Indruchova

18:30 – 19:30 Social event

Saturday, 29th May

13:00 – 14:30 Panel sessions 5A, 5B, 5C

Panel 5A: Literature – Matthew Hawkins

- *Saying it otherwise: Levinas, Lorde and a contestation of the master's tools* – Flora Löffelmann, University of Vienna, Austria
- *Garnett's granddaughters: Female creative minds in Twentieth- and Twenty-First century Russian literary translation* – Cathy McAteer, University of Exeter, UK
- *Making art / making citizenship: The tensions between state socialism and female artist in the play The Dark Room by Suncana Skrinjaric* – Natalija Stepanovic, Central European University, Austria

Panel 5B: Dance – Arno Plass

- *Good dancing is good dancing – or is it?! Genderless quality criteria in heteronormative Latin-American competitive dancing* – Valentin Meneau, University of Salzburg / University of Graz, Austria
- *Embodied leadership and the subversive power of the follower* – Fides Matzdorf, Sheffield Business School, UK
- *Ballerina's voices from the archives: Retheorizing ballet choreography as a social phenomenon* – Lee Singh, University of California, USA

Panel 5C: Literature – Jana Mikats

- *“Resist the waste of female intelligence”: Class, gender and creativity in Elena Ferrante's Neapolitan Novels* – Masa Grdesic, University of Zagreb, Croatia
- *Jane Marcet: The woman who created extraordinary aspirations* – Gill Badrock, University of Chester, UK

14:30 – 15:00 Break

15:00 – 16:30 Panel sessions 6A, 6B

Panel 6A: Handicraft – Ondrej Daniel

- *Creativity versus conformity: Women and the Needlecraft in the 1930s* – Anna König, Arts University Bournemouth, UK
- *Material practices and the creation of gendered attractiveness: A case study of an online sewing community* – Julia Hahmann, University of Vechta, Germany
- *Writing our stories with hooks and needles: A digital humanities project* – Kate Koppy, New Economic School of Moscow, Russia

Panel 6B: Transformative Performances – Valentin Meneau

- *Rethinking Eastern femininity: A dancing body becomes an autoethnographic performative approach* – Grit Koeltzsch, National University of Jujuy, Argentina
- *Exploring gender dichotomy in 'Khaita – Joyful Dances'* – Eva Leick, University of Salzburg, Austria
- *Becoming woman: Embodied subjectivity and emotions in Bhawaiya folk songs of Bengal* – Nasrin Khandoker, Jahangirnagar University, Bangladesh

16:30 – 17:00 Social break

17:00 – 18:30 Panel sessions 7A, 7B

Panel 7A: Dance – Grit Koeltzsch

- *The dancing body as creative process* – Hanne Tjersland, University Jaume I, Castello de la Plana, Spain
- *Gender collectivity movement: a queer-feminist analysis of improvisation practices* – Lea Spahn, University of Marburg, Slovenia

Panel 7B: Bodies and States – Barbara Hey

- *Embodied becomings of law* – Camilla Jydebjerg, Roskilde University, Denmark
- *The creativity of coping: Vulnerability, resistance, and gender in two modern torture institutions* – Frithjof Nungesser, University of Graz, Austria
- *Sculptors at the mining quarries: Creativity and embodiment in human – stone interactions in Northwestern Russia* – Anna Varfolomeeva, University of Helsinki, Finland

18:30 - 19:00 Closing remarks: Libora Oates-Indruchova, University of Graz and Valentin Meneau, University of Graz / University of Salzburg

Detailed Programme

Thursday, 27th May

13:00 – 13:30: Conference opening

13:30 – 14:30 Keynote 1: Abigail Burnyeat, University of the Highlands and Islands (UK), *(Co-)creating women's stories: creative listening and the making and using of narrative in Gaelic tradition* – Valentin Meneau

Gaelic heroic literature forms perhaps the earliest, richest, and most extensive body of narrative in any pre-modern European vernacular tradition, a vast, inter-connected, varied and fascinating world of tales. Stories first attested in the medieval manuscript record are reworked throughout the early modern period and beyond, in both written and oral tradition, a window into a constantly evolving Gaelic narrative world.

Like many other saga literatures, at first sight it appears to be primarily focused on the lives and heroic deeds of men; male heroes are at the centre of the majority of the tales, while female characters, however carefully drawn, appear as wives, help-meets, or *deae ex machina*. But how might women audiences have understood this material, and how might their emotional engagement and response to the tales have enabled the creation of new layers of meaning in which women's stories become more visible?

This paper will consider women's roles as creative listeners to Gaelic narrative, exploring examples drawn both from medieval tales and from more recent oral tradition to ask how different kinds of women's participation in narrative culture could contribute both to the creation of stories, and the creation of their meaning.

14:30 – 15:00 Break

15:00 – 16:30 Panel Sessions 1A, 2A / Workshop

Panel 1A: Art as Therapy – Gerlinde Mautner

- *Meaningfulness in the making: A phenomenological sensory study of embodied and gendered meanings experienced during creative leisure occupations, in midlife* – Tamar Amiri, University of Humanistic Studies, Netherlands

Midlife is a dynamic period, prone to challenging life transitions that impact roles, identity, and wellbeing, and often accompanied by a lack of meaningfulness. Everyday creative occupations of arts and crafts are undervalued as pathways for meaning yet offer unique opportunities to explore everyday gendered and embodied roles, routines, and interactions. This paper presents a phenomenological study of lived experiences of meaningfulness during arts and crafts, asking: how do creative leisure occupations provide space for meaningfulness to emerge, in midlife?

Combining a sensory ethnography approach, visual methods, and interpretative phenomenological analysis, this study employs a creative, reflexive and embodied stance to investigate arts and crafts activities of midlife women. Meaningful creative occupations such as knitting, upholstery, painting and sculpture are studied through prisms of sensory-rich embodied cognitions, person-environment-occupation transactions, and midlife role transitions. The triangulation of data through multiple qualitative methods enables intriguing intersections of pre-reflexive, visual, and verbal expressions of meaningfulness. This enables fresh exploration of interconnections that lie between the sensory and material aspects of occupation, emotions of meaningfulness, and the way that women in midlife negotiate life transitions on both personal and relational planes.

First empirical findings are presented through interview extracts, photo-elicitation vignettes, and sensory ethnography diaries. Shining light on both process and product, meaningfulness in the lives of women in midlife is shown to emerge through slow making of tangible artefacts, self-taught skilled interactions with materials and tools, and emplacement of occupation in domestic and community spaces.

- *Embodied creativity & transformation* – Daniela Lehner, University of Klagenfurt, Austria

In this contribution, the potential of embodied creativity for transformative processes is discussed. The experiences of participants of a gestalt therapeutic self- experience workshop called the Heroine's/Hero's journey is used to highlight moments of lived experiences where the body is the vehicle of transforming experiences.

The Heroine's/Hero's journey is scripted as a holistic change process based on the theory of Staemmler & Bock (1987) and based on the mythological work of Joseph Campbell (2008). Rebillot (2011) created a one-week long workshop, using methods from theatre, gestalt therapy, body - work, dance and indigenous rituals to create a holistic concept. The heroine/hero is the archetype who starts an adventurous journey following his or her call and intuition out of dilemma and crisis. The person separates from his or her known environment and spends one week with a small group for an archetypical self- and group discovery experiencing the desires of the heroine/hero and the resistances of the antagonist as conflicts and dilemmas. Through the embodied experience of the various opposing forces, symbolized as heroine/hero and antagonist, the participants receive a broader view on their desires, needs and actions.

This contribution draws on a qualitative research of the Heroine's/Hero's journey workshop in 2018 based on narrative oriented interviews which highlight the potential of intuitive, non-rational, bodily and relational experiences in transformation processes as also described in transformative learning theories by Kasl & York (2012).

References

- Campbell, J. (2008). *The hero with a thousand faces*. Novato: New World Library.
- Kasl, E. & Yorks, L. (2012). Learning to Be What We Know. The Pivotal Role of Presentational Knowing in Transformative Learning. In: Taylor, W. E. & Cranton, P. (Eds.) *The Handbook of Transformative Learning: Theory, Research, and Practice*. San Francisco: Wiley, 503-520.
- Rebillot, P. (2011). *Die Heldenreise. Das Abenteuer der kreativen Selbsterfahrung*. Wasserburg am Inn: Eagle Books.
- Staemmler, F.- M. & Bock, W. (1987). *Ganzheitliche Veränderung in der Gestalttherapie*. München: J. Pfeiffer.
- *Creating an "archive of feeling": Photography as "cure" and the writing impasse* – Dunja Plazonja, University of Zagreb, Croatia

Creativity and creative practices are today no longer considered the sole possession and attribute of tortured male geniuses. Taken off its high cultured pedestal, creativity has been relegated onto the realm of the everyday and the "ordinary"; creative practices are both a hobby and a job, an outlet for and escape from our daily lives, routines and, especially, obligations. Today's creative practices have taken on a particularly important role when it comes to the personal lives of girls and women; being creative and/or doing creative work for many women means having basic or extra income, earning money to pay off debt, loans, bills, mortgages, college, etc. or simply being happy, fulfilled and strong-minded. However, in today's world, largely defined by its economic and financial instability and hardships, and the precarious living and working conditions many of us find ourselves in, creativity is for many still a luxury, a dream that if unfulfilled leads to further anxieties and frustrations. In light of all this, this paper will analyze my own personal struggles with precarious working conditions that made it impossible for me to write anything ranging from short essays to my PhD thesis over a number of years, and how my form of escape from those anxieties, and simultaneously a form of "cure" for this "illness", became photography. What is significant, and what I will attempt to analyze in this paper, is that the subject I so frantically started photographing when my anxiety was at its worst was my own neighborhood, the residential area built around a factory as housing for its workers, where my family had been living for half a century. This extremely personal, working class environment and the lives of the people living there became the means for understanding the anxiety I was dealing with, and for realizing the tentative link between women's lives and the working conditions dis/allowing their creative work. This paper will, therefore, tread that thin line between public and personal, proving how often women are forced to silently walk that line.

Panel 1B: Encountering the Other - Zorica Siročić

- *Fear of the Other / Fear for the Other: Virtual reality and the proximity of pain* – Petar Odak, Central European University, Austria / Utrecht University, Netherlands

In this paper I will explore the political implications of contemporary virtual technology's ambitions to mediate experience of the Other. I will do this through the analysis of Elaine Hooley's immersive VR

installation "The Weight of Water", an art piece which attempts to offer an experience of illegal immigrants trying to cross the sea border in a boat. By approaching virtual reality as a new, still developing technology that, through its employment of our bodies as a multi-sensory affective complexes, might help us better see/feel/understand the pain of the Other, my aim is to account for both its mimetic and its world-building potential. Indeed, it is exactly this world-building potential that generates a point from which it is possible to recognize and avoid limitations of the simplistic ethical reading that aspires for straightforward processes of identification, empathy and solidarity. In other words, I will approach this installation as an art piece that destabilizes the very distinction between the real and the artificial. Finally, I will engage with Levinas' concepts of alterity and the face of the other, in order to explore the ethical/political implications of this work. Taken as an example of not just the current state of possibilities of virtual reality technology, but as a starting point from which we can consider potentiality of the upcoming, more advanced technology of this kind, Hooy's piece, I claim, opens for us new ways of feeling the Other.

- *In the Face of the Other: Affect, film, and the divided landscape of Brexit* – Marta Hawkins, In-Light-Of & Matthew Hawkins, London South Bank University, UK

In this presentation the researchers and filmmakers, Marta and Matthew Hawkins, will discuss the potential of cinematic creativity in producing empathetic, non-binary politics grounded in the physical experience of the body. They will refer to their recent essayistic documentary film, "In The Face of the Other", which engages the residents of the English and French town, Plymouth and Roskoff, in the exchange of personal and political views in the advent of Brexit. Following Emmanuel Levinas and his theory of the other, they propose that the connection between the personal space and the cinematic space triggers a physically experienced affective rupture which destabilises the binary relation between the subject and the object. By looking into the face of the other, the film disrupts the personal and political discourse and enables the sense of compassion which is otherwise absent in the mainstream representation of politics. Through the use of the camera, the act of looking creates a triadic form through which an encounter with the face occurs. The meaning of two people looking at each other reinforces the reflection of the spectators looking at the screen. In the triadic space of affect, otherness is dissipated and compassion arises. The discourse surrounding Brexit in the UK, as much as the rising far right discourses worldwide, fed by fake news and social media farms, dramatise binary oppositions for political gains where there is no space for the face of a human being with their fragilities and uncertainties. The interjection of the camera, however, allows one to be in "relation with the other face to face" (Emmanuel Levinas, *Entre Nous*, 2006: 9), whether it is an immigrant, a stranger, a friend or an enemy. The Hawkins' film and argument brings an alternative insight into the established discourse of the Other through a conscious rupture experienced through the body.

- *Where the lines can't be drawn: An autoethnographic film analysis of vulnerability and recognition in the film 'Step Out' (2018)* – Lara Bochmann & Erin Hampson, artists and independent scholars

Getting ready for entering public space is a seemingly mundane everyday task. However, in the context of a world that continuously fails or refuses to recognise trans existence, the act of "stepping outside" means to move from a state of self-determination to one of imposition in the social public. Our presentation will discuss the film project "Step Out" (produced and directed by the authors) and through an auto-ethnographic analysis, investigate the concepts of recognition and vulnerability in relation to non-binary becoming and embodiment.

This film invites one to share in the vulnerable and caring moments before stepping outside that depict hesitant motions, anxiety, and strength and beauty at the same time. In these contradictions, potentialities, and emotions lies the realm of finding and crafting one's own modes of existence. It is also the birthplace of rebellion against imposed expectation and allowing care for one's trans-ness. The intricate and often ambivalent layers of forming a counter-image, rebelling against, and compromising with the outside world are depicted in co-existence, as something that cannot ever quite be resolved.

Proceeding the creation of the film, an investigation of being a non-binary person in public was conducted using the film as auto-ethnographic material (Ellis, Adams, Bochner 2011). In addition to this, we include an interview transcript as second item, which took place between the authors. The emerging themes all intersect through the notion of vulnerability. We analyse the themes of (bare) skin as grounds for inscription, binders as reference to trans-ness, breath as a tool of re-normalisation, anxiety as an 'emotional cost' for non-normative ways of being (Ahmed 2013:107) and the blurry boundaries between the 'inside' and 'outside'. The analysis concludes with a discussion of implications for non-binary lived experiences and possibilities for resistance.

- Ahmed, S. 2013. *The cultural politics of emotion*. London: Routledge.
- Ellis, C., Adams, T. E., Bochner, A. P. 2011. 'Autoethnography: an overview'. *Historical Social Research*, Vol. 36, No. 4: 273-290.

Workshop: *Plurality lab – Step by step towards plurality: A queer tango workshop*,
Arno Plass, University of Arts and Design Linz, Austria & Valentin Meneau,
University of Salzburg / University of Graz, Austria

Plurality – a societal condition many people relate to. When it comes to our everyday lives plurality is a challenge. The individuals have to find a way to embody plurality. Therefore, I invite to a workshop in Queer Tango, a practice that holds an intrinsic potential for plurality.

Argentine Tango in general is a form of dance that is extremely communicative. Dancers have to listen to each other in order to make the dance a dance and not just a chain of learned figures. Queer Tango especially breaks with the gendered roles and with the etiquette that dancers find within the conventional dance events.

The workshop gives a short introduction to tango and queer tango and aims to use the walking and some basic steps and movements to illustrate what happens when people dance tango. As usual within Queer Tango, participants will also switch roles. The communicative style of dancing (even when you are a beginner) and the switching of roles allow to experience a connection to other(s) within the body. This experience is the central issue for adapting to plurality.

There is no special bodily ability or dance experience necessary. Come as you are! Participants should be interested in bodily movement and have a curiousness regarding playful encounter with others. As dancers do not want to stick with their feet to the floor please bring either sneakers or thick socks.

16:30 – 17:00 Break / Student panel – FH JOANNEUM class

17:00 – 18:30: Panel sessions 2A, 2B, 2C

Panel 2A: Literature – Gudrun Reimerth

- *Poet on Facebook is more than a poet: Writing poetry as a poetical / political performance*
– Jana Kostincova, Masaryk University, Czech Republic

The paper will explore the strategies Roman Osminkin uses to construct and perform his multiple identities using facebook as well as other internet platforms.

Roman Osminkin is a contemporary Russian poet, performance artist, curator, and an art theorist, based in Saint Petersburg. He conducts research in contemporary actionism and performance, is a member of the editorial team of the [Translit] magazine, was a founding member of The Laboratory of Poetic Actionism (2008-2012).

Researchers usually situate his poetics between the tradition of Moscow conceptualism, especially its leading poet Dmitrii Prigov, and the 1920s Left Front of the Arts (see Mark Lipovetsky. *A dilemma for the contemporary artist. The "revolutionary pessimism" of Roman Osminkin*). This paper however will focus on Osminkin's projects connected with Techno Poetry group, a group that mixes poetic texts with techno, rave, tries different modes of speaking and singing and whose vocalist and ideologist Osminkin claims to be. The group explores queer aesthetics, their texts frequently have a feminist accent, denounce violence and toxic communication.

Thus, the paper will explore the texts, performances that thematize feminism, queer aesthetics, and non-normative bodies. It will discuss the strategies the author uses in his web-based performances (FB, youtube), combining verbal as well as visual tools, creating the persona of a poet, a feminist, activist, Romochka, and at the same time using irony to deconstruct these images of self. Attention will be paid to Osminkin's experiment with different media: body and text, voice, and language.

- *'Now she was a painted doll': Angela Carter, ekphrasis and the female body in The Magic Toyshop* – Claire Bennett, University of Chester, UK

The relationship between the male founders of the pre-Raphaelite Brotherhood and their models offer a complex example of the power balance between men and women. Women like Elizabeth Siddall occupied a

prominent role in the art movement as muse, lover and ultimately wife to Gabrielle Rossetti, she also represented the feminine as ‘the passive, beautiful or erotic object of a creativity exclusively tied to the masculine’ (Griselda Pollock). Angela Carter’s 1967 novel, *The Magic Toyshop*, explores the social expectations of the female body by creating deliberate parallels between Melanie and her Uncle Philip to Siddall and Rossetti. Carter’s novel innovatively reworks cultural references such as the pre-Raphaelite movement to comment on modern social expectations of the female body. Her exploration of ekphrasis - the detailed description of a visual work of art as a literary device – highlights an acute awareness of the historical influences that art and literature have over the perception of individuals. Carter considers the consequences of interpreting the female body as a ‘passive medium on which cultural meanings are inscribed’ (Judith Butler) through Melanie’s performance of idealised femininity by posing as women from art. She consequently conforms to the dominating influence of the male gaze as the artists referred to are exclusively male. Melanie’s perception of femininity and heterosexual relationships are ‘mediated by culture and history’ (Elizabeth Gargano) and the treatment she receives from Uncle Philip. Like Siddall, Melanie ultimately becomes a spectacle for the dominating male gaze, which projects an unrealistic expectation of femininity onto the female body.

Panel 2B: Everyday / Lived Creativity – Wolfgang Kühnelt

- *Gender and creativity in a DIY culture: Czech case of reclaiming domesticity in relation to sustainability* – Marta Kolářová, Czech Academy of Sciences, Czech Republic

The paper focuses on gender aspects of creativity in everyday life and private sphere. It is based on qualitative sociological study of a segment of Czech DIY culture that emphasizes ecological sustainability, homemaking and care for children. The author follows Eisler and Montuori (2007) who suggest reconceptualising creativity from a gender-holistic perspective and reevaluating traditional domains of women’s creativity. The author focuses on creativity in daily lives and domestic activities done mostly by women (cooking from scratch, growing own food, ecologically sustainable gardening, making homemade cosmetics, alternative healing, homebirth and home-schooling), and social aspects of creativity (women’s circles and groups in community centres that collectively make shoes by hand, sourdough bread, natural soap or felted toys). The aim of this paper is to analyse creative practices in private and social contexts using perspectives of new domesticity (Matchar 2013) and cultural creatives (Ray, Anderson 2000). New domesticity is a renewed interest in homemaking and traditional women’s work combined with DIY culture and the eco locavore movement in USA since the economic recession. Especially young women see their eco-friendly homemaking as a vocation and they reclaim domesticity as a progressive act. Cultural creatives is a segment of American society characterized by environmental values, interest in women’s and children rights, peace, alternative spirituality, personal growth, and holistic medicine. This subculture has significant participation of women. To what extent are the creative practices influenced by trends and innovations transferred from abroad or by local traditional skills in a post-socialist country?

- *“It’s easier to find a surrogate than a syringe guy”*: Gendered discourses about same-sex parenting on Hungarian LGBTQ internet forums – Rita Béres-Deak, Central European University, Austria

Same-sex parents have been hailed by several researchers (e.g. Du Chesne and Bradley 2007, Sullivan 2004) as the forerunners of a new, revolutionary form of family, which – among other things – questions the patriarchal gender norms and the narrow biogenetic basis of kinship permeating mainstream discourses. Such a narrow understanding of family characterizes Hungarian law and public discourses, officially and practically excluding same-sex relationships from the realm of kinship. In contrast to these, same-sex couples create their own alternative family forms. However, these family forms are not completely independent of mainstream discourses, but borrow concepts from it, shaping them to suit their own purposes.

My research, which is based on internet forum threads in the early 2010s on two Hungarian LGBTQ websites, explores the gender dimensions of family models found in the LGBTQ community. I demonstrate that discourses within the Hungarian LGBTQ community do reproduce some gender stereotypes, but at the same time necessarily question the heteronormative, patriarchal family propagated by mainstream discourses. This is different in the case of lesbians and gay men, but both groups challenge mainstream family models in different ways.

- *I’d rather be called shrill than a corporate shill: Selling menstrual stains to absorb the cost of shame* – Chella Quint, Sheffield Hallam University, UK

For a century, disposable menstrual product companies have sold products to us by using the fear of leaking blood through our clothes, leaving a huge stain and even huger shame. One day, I'd had enough. I was tired of believing I was dirty - unhygienic - unsanitary. And I'd done my homework. I had the evidence that these adverts had taught me this. I figured what if we spoke to advertisers who share messages of shame...using their own language? What if there were a way to joke around about menstruation where menstruators weren't the butt of the joke? So I found a way to analyse and undermine this sort of advertising once and for all – here's the pitch:

Let's debunk, demystify and disempower leakage fear by turning the stain into: An object of desire. An object of beauty. High fashion. Clot couture? ... Too disgusting? Okay, don't panic. We don't believe you need to use real blood to reclaim. Let's call it Leak Chic.

Introducing... STAINS™. A removable stain to wear on your own clothing as you see fit. A fashion statement that really says something, and that something is: "Screw you, Madison Avenue. I'm taking this one back. I'm wearing my heart on my sleeve and my blood on my pants. I'm gonna reclaim the stain, reclaim my blood, and reclaim my period.' Because people, I'm telling you red is the new black."

This talk features a STAINS™ fashion show and free samples for all who attend.

Panel 2C: Visual Arts – Jo Sofaer

- *Trust, creativity, and the studio space*, Lawrence Buttigieg, artist and freelance researcher

Together with a regular female model, I produce mixed-media box-assemblages whose iconography mostly hinges around her body's prurient parts. One process we engage in is the use of spatulas to gently spread uncured silicone across her skin. Sometimes it is her shaved vulva; other times it might be her breasts. This is the first step toward the manufacture of high-precision moulds that are used to produce true-to-life simulacra of her body fragments to be housed inside the box-assemblage. As the moulds are taken directly off the subject's skin, she becomes the unequivocal author of her own representations. Our relationship is nurtured through routine appointments; while each rendezvous is defined by the creative processes involved, more importantly, it is underpinned by the trust we share.

My paper discusses the essence of this trust, and looks into its subtle, yet powerful, and transformative nature. When Ruth is present, this shared emotion not only permeates my studio, but emanates a sense of wellbeing and safety. Notwithstanding the states of vulnerability and caution through which we expose ourselves to each other, it transforms the physical closeness into an arcane kind of intimacy.

The aforementioned affection enables us to communicate in silence, or with the merest of words and gestures; it imbues our encounters with eloquence and complicity. Trust allows us to collaborate, or rather to immerse ourselves, into a mutually beneficial exchange of ideas and actions that favour our reciprocal confirmation of self-worth—feelings that, as a matter of course, are then transposed into the box-assemblage.

- *Female performers in the protest movement of contemporary Russia*, Ella Yushkova, independent scholar

Protest movement in contemporary Russia is seriously threaten by the state. Nevertheless, some street performances of the last few years have become milestones of artistic resistance to growing authoritarianism. Wrapped in a form of challenging and provocative actions they shook a sleeping society, comforted by propagandistic mantras pouring out from the state-controlled TV channels. Several pieces were performed by talented female artists, although the level of challenge was different – from absolutely shocking for public morale to just ironic and theatrical. Less provocative and – unfortunately - less resonant than the famous Pussy Riot's Punk Prayer at the Cathedral of Christ the Savior in Moscow in 2012 was a performance, created by Amnesty International in 2014, which became a real symbolic Requiem to last rights and freedoms in Russia. It was shown in January 2014 in Moscow and entitled Dying Swan. The young performer, Alexandra Portyannikova, danced the famous 1907 piece, staged by the Russian choreographer Michel Fokine, with handcuffs on her arms in the open air in winter, when the temperature was more than minus 25 degrees Celsius. The performance aimed to attract the attention of the audience to the situation in human rights and freedoms in Russia. It was artistic, elegant and effective regarding its ability to use legal opportunities for expressing the protest and not to harm the actor. The "manifestation of femininity" in this performance was even more evident than Pussy Riot's, but much less provocative and rude, although both of them were quite new for the "hyper-masculine and misogynistic culture" (Alexander Etkind) of the "petrostate". These and some other cases will be analyzed in the paper.

- *The skin as a creative material: Tattooist's concepts of the skin as their work object* – Irmgard Steckdaub-Müller, University of Nürnberg, Germany

This paper examines how tattooists conceptualize the skin as their work object. Drawing on the empirical data of a research project, which reconstructs the professional self-understanding of tattoo artists with the Documentary Method (Bohnsack 2001) and metaphor analysis (Schmidt et al. 2018), the study of narrative interviews with tattoo artists of different gender, age, ethnic and social background shows that they represent individual notions of the skin as a material.

Based on a theoretical framework that combines the concept of ‘material consciousness’ as a basic feature of art and crafts work (Sennett 2008) and the body work concept (Gimlin 2007; Wolkowitz 2002) that serves to determine the characteristics of body service work, tattooing is identified as a specific form of creative body work. The interviewed tattooists emphasize that the skin is a work object that involves yearslong study and experience since its handling requires professional knowledge, expertise and not only creative but also technical skills. In this context the skin is categorized as a creative medium that is either interpreted as a (living) surface, a mirror of the inner self, a drawing material or a vivid organ that changes over time. Each of these perceptions interacts with the tattooist’s self-understanding of his/her role as the actor in the tattooing procedure. These findings will be illustrated through chosen empirical data and lead to a conclusion that also touches upon the question whether the concept of the skin that tattooists represent interacts with gender.

Friday, 28th May

13:00 – 14:30 Panel sessions 3A, 3B, 3C

Panel 3A: Embodiment in Material Interactions – Libora Oates-Indruchova

- *Haptic exploration of the urban Belgrade* – Maja Maksimović, Jelena Joksimović, (Mirjana Utvić), University of Belgrade, Serbia

The study attempts to discover elements of learning by practicing the right to the city through the embodiment and re-articulation of the identity of the *flâneuse*. In this urban investigation, we will explore perspectives that emerge from the city, how they are connected to specific city sites, and how they form our becomings having in mind gendered division of urban life. To do so we will engage in reflexive wandering and performing in the city. Learning that unfolds with this action is bodily and sensorial process of reading the layers of public spaces in the city. As wandering implies a turn of the main road, learning process is marked by unpredictability and meandering. It does not follow familiar path that leads to specific learning outcomes, but involves a journey through the unknown and unowned places. Learning that evolves through wandering around side roads of Belgrade is what we are interested to describe by mapping experiences of the three authors. We offer an account of wa(o)ndering women, their stories told by their bodies inscribed by the city and inscribed in the city we live in. Wa(o)ndering women is a project made by three women (or more), us researchers, who, by provoking traditional academic epistemology and writing, engage in a research of city, body and learning by being in the world that opens itself to sensorial experiences, creating time/space together with our memories, scars, city textures and imagination. We discover, are discovered, and our bodies become a landscape shaped by the scenography of the city made of beings, objects, wind, light...

- *The very last design conference: Gendering intersections – Towards an actionable criticality* – Lisa Baumgarten & Imad Gebrayel, independent scholars, Berlin

Across Europe, design conferences place gender as a contextual key player in their discourse to promote a progressive stance towards inclusion; but a deeper analysis reveals complex systems of tokenist gendering. A PR rhetoric presenting design conferences as central to a critical discourse, often conceals their reality1: while public efforts ensure gender diversity, many conferences fail to address its correlated intersections, contributing instead to a counter-discourse.

A lived inclusion effectively champions the main agents affected by the political agendas proposed by most design conferences in the face of rising populism and hate-speech. These conferences become “privileged design sites”2 when excluding people of color, individuals who are differently-abled and/or come from migration and displacement. Such sites claim to address urgent socio-political matters but hesitate to actively adopt a stance on curation, funding and programming. Such contradictions reproduce the paradigms that conferences pretend to critique.

Reflecting on this paradoxical “clash” between the critical claim and the unjust practices we argue that the matrix of domination³ and its intersecting inequalities should be addressed to create actionable fair structures. Intersectionality, first coined by Kimberlé Crenshaw⁴, allows the overlap between identities and i.a. race, sex, class and sexuality to be fully incorporated in topical and structural foundations, time allocations, funding, safety, representation and outreach.

Building on an ethnographic analysis of conference structures and drawing from our experiences as participants, we propose alternative intersectional strategies to avoid reproducing precarity, exclusion and unjust power relations justified by gender as an autonomous criterion.

- Eye on Design, notamuse (2019): We Surveyed Gender Equality at the World’s Biggest Design Conferences—and the Numbers Are In. AIGA Eye on Design Magazine [online]. eyeondesign.aiga.org/gender-equality-at-design-conferences-by-the-numbers/.
 - Sasha Constanza-Chock (2018): Design Justice: Towards an Intersectional Feminist Framework for Design Theory and Practice. Massachusetts Institute of Technology: Harvard University. [online] papers.ssrn.com/sol3/papers.cfm.
 - Patricia Hill Collins (2002): Black feminist thought: Knowledge, consciousness, and the politics of empowerment. New York: Routledge.
 - Kimberlé Crenshaw (1994): „Mapping the Margins: Intersectionality, Identity Politics, and Violence Against Women of Color“. In: Martha Albertson Fineman, Rixanne Mykitiuk (Eds.): The Public Nature of Private Violence. New York: Routledge, p. 93–118.
- “*Kutilství*”: *Degendering in theory and practice* – Blanka Nyklova, Petr Gibas, Karel Sima, Charles University, Czech Republic

“Kutilství” is a gendered term in Czech that loosely translates as home improvement or self-led projects although the most common, yet inadequate translation is DIY. As members of a team researching this phenomenon, the authors of the paper strived to redefine the “what” of “kutilství” through deliberately degendering it (Lorber 2000). Activities that define kutilství have been largely gendered as masculine since the state socialist era highlighting the heroic masculine figure of “kutil”, similar to the handyman as already pointed out in literature on US and West German history (Gelber 1997, Voges 2017). On closer inspection the creative use of material at hand to solve an issue is by no means exclusively masculine – the gendering strengthens and repeats symbolic uses of the gender binary to maintain and reaffirm inequalities seemingly connected with the sex of the doer. We took this rather broad definition and focused on activities that fitted our understanding of “kutilství” in our research. After collecting our data through fieldwork and interviews we had material going well beyond the binaries of masculine/feminine, individual/collective, utility/decorative, necessity/leisure etc. creativity. In the project, we were finally faced with the issue of translating our theoretical and methodological approach into the material form of a museum exhibit that should reflect our attempt at degendering the concept. Two museum exhibits were created as part of the project: Kutilství dnes: Současná podoba svépomocné tvorby (“Kutilství” today: current face of self-led manual projects) held at Retromuseum Cheb, 24/10/2019-19/04/2020; and Kutilství: Od "udělej si sám" k DIY (Bricolage: from self-led manual projects to DIY)) held at the Ethnographic Museum of the National Museum in Prague, 25/09/2020-17/01/2021. In our presentation, we will walk the audience through these three steps from the popular view of “kutilství” through the fieldwork to the making of the exhibit demonstrating how challenging such degendering can prove in a highly gendered world when concerning such a highly gendered phenomenon where both institutions and audiences maintain their gender stereotypes intersecting with many other categories.

Panel 3B: Creative Becomings – Lea Spahn

- *Processes of creative trans becomings in Danish socio-medical, socio-legality* – Molly Occhino, Roskilde University, Denmark

In my presentation, I look at the ways that trans and non-binary people creatively become in “intra-action” with legislation, medical policy, and staff at the State’s Center for Gender Identity (Sexology Clinic) in Denmark (Barad 2007). Denmark has been portrayed by international media, and has gained an international reputation of being among the most LGBTQ+ inclusive countries in the world. Despite maintaining largely positive international reputations regarding LGBTQ+ rights, Denmark has been criticized by Amnesty International and trans-studies scholars for the psychological and structural violence perpetuated against trans

and non-binary people, and its cis-binary ideas of gendersex, which has been especially apparent in how the country handles the cases of trans and non-binary people seeking gender confirming procedures (Amnesty International 2014, 2016; Dietz 2016; Holm 2017; Raun 2015). In addition, my previous research has shown that queer, non-binary and other trans people in Denmark who do not live up to the State Sexology Clinic's gender binary and heteronormative expectations have a harder time being read as an intelligible thus legitimate trans person (Occhino & Skewes forthcoming).

Drawing upon my qualitative study of trans and non-binary's people's experiences of trans-specific healthcare in Denmark, I draw upon Karen Barad's theory of 'agentic realism' to diffractively read the work of trans studies scholars like Sandy Stone and Dean Spade through Sara Ahmed's affective approaches to orientation. Putting these theorists in dialogue, I look at the creative ways in which trans and non-binary people 'orient' themselves and creatively navigate within the socio-political and socio-medical systems in Denmark.

- *Queerness encoded: The pleasure of transformation in speculative comics* – Anna Oleszczuk, Maria Curie-Skłodowska University, Poland

Since the very essence of queerness lies in its fluidity, vagueness, and instability of possibilities, identifying patterns common to all of its version seems impossible. However, one can certainly distinguish certain phenomena that keep recurring in various expressions of queerness: subverting identities based on the normative constructions of gender and disrupting heteronormative binaries in the process; breaking apart the presumed interrelationships between sex, gender, and (hetero)sexuality; and negotiating temporal and spatial spheres allowing for the embodied experiences of queerness.

Similarly to queerness itself and queer theory used to conceptualize and research it, since their very beginnings comics as a medium, as cultural texts, and as a culture have been breaking down the sociocultural binaries, exploring non-normative expressions of sexualities and gender, visualizing spaces of dissonances and fluid understandings, and defying normative ties, temporalities, and experiences.

Thus, it stands to reason that comics in general, and speculative comics in particular, would provide visual and narrative encodings of queerness that can contribute to a dynamic and self-reflective discourse challenging the traditional binary boundaries of genders and sexualities. This paper discusses them by focusing especially on the speculative texts that develop or establish their own queer discourses by relying on constant and repetitive acts of bodily transformations. This is accomplished by illustrating their diversity and contextualizing them using selected examples from comics history. The final part of the paper relates the theories and practices of queerness to the visualities from post-2000 speculative comics.

- *Gender transitions as non-linear movements: Creative flights and fugitive subjectivities* – Louka Goetzke, University of Frankfurt, Germany

“Are you a man or a woman?”

“No”

Trans activist Alok Vaid-Menon in an interview with the Archer Magazine

Gender transitions and associated legitimising and normalising practices as well as their creative potential are at the centre of research project. Following theorist Susan Stryker¹, gender transitions are understood as a non-linear movement across a socially imposed boundary, away from an unchosen starting place: the gender assigned at birth. These movements challenge gender boundaries and share the desire for movement away from gender as a subjugating apparatus. They require imagination, go to unknown places and liminal spaces. With Deleuze, I understand these movements as “creative flights”².

In my presentation, I will explicate the value of approaching movements away from the gender assigned at birth with Deleuzian modes of thinking. These modes provide us with tools to further understand gender transitions and examine their creative potential to become (otherwise other). The Deleuze conceptualization of difference-in-itself allows the affirmation of internal difference to destabilize the frames of gendered categories. I argue with Deleuze that these movements away from the gender assigned at birth are not conceptualised as realising the possible, but rather as an actualisation of the virtual. This means that they don't follow binary rules and thus limited reproduction in one direction but instead emerge rhizomatically, through divergences in all directions. This perspective invites us to understand the liminal as a marginal space of possibilities, a staging ground for pre-figuring a new world.

Panel 3C: Writing change(s) – Katharina Scherke

- *Canon? What canon? Girls, authorship and the inclusive magic of fanfiction* – Maša Huzjak, University of Zagreb, Croatia

In her now infamous tweet J.K. Rowling, the author of the globally beloved Harry Potter series, positioned herself firmly on the side of trans-exclusionary radical feminism. While her views on this and many other topics seem to be of no import when analyzing her past work, they are more than relevant to the fandom gathered around Rowling's work. At first lauded for championing girl power and the fight against fascism, Rowling's "wizarding world" has accumulated a fair amount of criticism from many marginalized groups over the years. While her literary messaging as well as her personal/political opinions have been scrutinised, the series itself has remained a seminal coming-of-age story for millions of readers. The question is: how do fans, especially teenage girls who are often targeted as ideal consumers, negotiate with content that lacks representation, but is nevertheless the object of their fandom? The answer is simple: they change it. Fanfiction is a growing body of texts usually written for public consumption, available online to any reader completely free of charge. Its origin texts vary from niche comics to world-famous franchises. What makes this type of writing so exciting is its apparent limitlessness. Since it is not profit-driven, fanfiction offers a voice to any author (in fact, most authors on major fanfiction websites are women and teenagers), demands an inclusive space and ultimately gives its fandom the tools to "improve" on the canon they have drawn from. I would like to further analyze the ways in which fanfiction authors – specifically those who write Harry Potter fanfiction – make their work inclusive and how the communities they create often represent the fandom better and more fully than the canonical author (and her tweets) ever could.

- *Teaching collaborative and creative writing strategies: Online Writing retreats as emancipatory support for students* – Lena Eckert, Martin-Luther-University Halle / University of Berlin, Germany

One's always writing to bring something to life, to free life from where it's trapped, to trace lines of flight. (Deleuze 1995: 141)

If we see and teach writing not as a containment of thought but as liberation, we might be able to bring students to a new understanding and experience of writing. By drawing on Deleuzian conceptualizations of writing, thinking and becoming, I want to propose a new understanding of teaching writing that can empower students to their own thinking. Moreover, I consider it to be a queer-feminist, decolonial way of producing knowledge.

I argue that if we teach to "treat writing as a flow, not a code" (Deleuze 1995: 7) we might be able to empower students to find their own voice in writing and realize that their own experiences matter. Therefore, if we can teach students not to „hide behind the modernist conceit that writing is universal, authoritative, and finalizable“ (Pensoneau-Conway et al. 2014: 322) we might be able to make them realize that writing is quite the opposite: It is always specific and personal, vulnerable, necessarily neglecting, processural and: it can be democratic, powerful and a valuable contribution to the community (in academia but also beyond). By actually letting them experience the necessary incompleteness of one's own and each others' writing by writing together and in the vein of becoming, one might enable the embodied and performative dimensions of "the tender together/apartness of writing" (see Wyatt et al. 2010: 730). My paper addresses the theoretical underpinnings of such a possibility of the teaching of collaborative creative and also decolonial, queer-feminist writing – also in Onlinesettings

- Deleuze, G. (1995). *Negotiations 1972-1990* (M. Joughin, Trans.). New York: Columbia University Press.
- Pensoneau-Conway, Sandra L., Derek M. Bolen, Satoshi Toyosaki, C. Kyle Rudick, and Erin K. Bolen (2014) Self, Relationship, Positionality, and Politics: A Community Autoethnographic Inquiry Into Collaborative Writing. *Cultural Studies ↔ Critical Methodologies*. 14(4) 312–323.
- Wyatt, Jonathan, Ken Gale, Susanne Gannon, and Bronwyn Davies (2010). Deleuzian Thought and Collaborative Writing: A Play in Four Acts. *Qualitative Inquiry* 16(9) 730–741.

14:30 – 15:00 Break

15:00 – 16:00 Keynote 2: Zorica Siročić, Austrian Academy of Sciences (Austria), *Festival as reparative politics* – Jana Mikats

This presentation is thought as an impulse for a rethinking of the conventional understanding of what it is means to practice and think “politics”. Eve Kosofsky Sedgwick (2003) challenged the hegemony of the “hermeneutics of suspicion” and “paranoid style” as inherent features of the philosophical and/or political critique. Since then, efforts to practice “reparative reading” appeared, among others, in literary criticism, education, queer theory and cultural studies. While the “reparative turn” in these disciplines demonstrates that it is possible to *read* and *interpret* in an ameliorate manner that acknowledges, among others, motives of aesthetic pleasure, utopian longing, joy and passion, does the same logic apply to *political action*? In other words, is it possible to practice reparative politics? I will use the example of feminist and queer festivals to propose a positive answer to this question. The argument suggests that the creative dissent, communal attachment and positive affect of the festivals could be seen as key characteristics of the reparative political style.

16:00 – 16:30 Break

16:30 – 17:30 Panel sessions 4A, 4B

Panel 4A: Performance Art – Frithjof Nungesser

- *Let's burn some Dollars and stab oranges! An investigation on the performative acts in Turkish right protests* – Cemre Özev, Central European University, Austria

This paper aims to investigate performance art (PA, hereafter) as a way of political activism by using phenomenological approach from a feminist vantage point. The focus of the study is performance pieces of queer/feminist performance artists (including myself) which are collaborative and ritualistic in their structure. Collaborative performance pieces put the agent in a unique ontological position in which the artwork is determined and altered through the intersubjective relations carried out between the performer and the participant while it paves way for emergence of creativity and transgressive intimacy. The questions I address in this paper are (i) whether the relation within a safe space where participants experience autonomy can be constructive and consequential for their experience; and (ii) what its political signification is. Politics of PA suggests an active resistance to normative performativity in everyday life together with creating a third-space which subverts social boundaries where participant and performer can transgress binaries of oppositionality and, where their experience is shaped with and by each other. Meaning of the safe space and possibility of schism from societal constructions (gender, sex, race, political affiliations etc.) for the agents in question will be investigated along with subversive potential of PA as political action. PA creates fluctuations on the system of repression. It alters audience's position to an active participant; invites them to explore their own experiences; and suggests a subversive openness, where a shift in perspective can emerge with an intervention of feminist political discourse. PA and its positionality as a political act is understudied in philosophy.

Here, I aim to study feminist PA and its intersections with politics from a phenomenological point of view, while also suggesting something for praxis which existing literatures lacks.

- Phelan, Peggy. *Unmarked: the Politics of Performance*. Routledge, 2017.
 - Soja, Edward. “Afterword.” *Stanford Law Review*, vol. 48, no. 5, 1996, pp. 1421–1429. JSTOR, www.jstor.org/stable/1229393. Accessed 25 Oct. 2020.
 - Forte, Jeanie K. “Women's Performance Art: Feminism and Postmodernism.” *Performing Feminisms: Feminist Critical Theory and Theatre*, by Sue-Ellen Case, Johns Hopkins Univ. Press, 1997.
- *Corporeal identity DE-sculpted through muscles: Between resistance and gender roles submission* – Isabel Fontbona, University of Girona, Spain

The engine of the proposal is located in the exploration of possibilities offered through the malleability of one specific body, the body of an athlete dedicated to the world of bodybuilding competition in her own skin. From an autoethnographic perspective (as a researcher, as a female natural bodybuilder competitor, and also as a performance artist), I will take the gesture of gaining muscle, as a result of being involved in this corporeal-sports practice (bodybuilding), the main point of analysis. This proposal turns the gaze from sports to arts. While in sports terrain these muscular sculptures are neutralized by the regulation (and with those, also the message they can offer), through Art freedom is allowed. Art becomes the spearhead, the awkward thing that moves you to reflect on.

The present proposal will take as a reinforce of the discourse one specific performance carried out by the same author of the current presentation, Isabel Fontbona: *Corporeal Turbulences. Between Absurdity and Resistance* (October 20th, 2020 – Barcelona, Spain): https://www.youtube.com/watch?v=Z0Pod5DLMiM&t=15s&ab_channel=ArtsSantaM%C3%B2nica

Corporeal Turbulences. Between Absurdity and Resistance allows us to debate if this way of living female identity, build through muscles, can be a tool of resistance, insofar as it subverts what is expected as such; or if on the other hand, it is a simple submission to other strategies of bodily and image limitation.

Panel 4B: Digital (Non-)normativity – Kate Koppy

- *The dancing queer: The non-normative masculinity in Felix the Reaper (2019)* – Agata Waszkiewicz, Maria Curie-Skłodowska University, Poland

While video game studies which long have been recognizing that video games no longer can be perceived as an activity enjoyed solely by white, heterosexual, teenage men, this stereotype still is common. However, despite Bonnie Ruberg's (2019) famous statement that "video games have always been queer" and the increased representation of homosexual characters in video games, the number of games portraying the experiences of non-normative genders is still small.

With especially the mainstream video games still including protagonists that are white, straight and able-bodied, researches turned to a particular genre of dance games, recognizing their potential to explore alternative masculinities on the scale not encountered in other genres (Miller 2014). As Jane Desmond argues "dance provides a privileged arena for the bodily enactments of sexuality's semiotics and should be positioned at the center, not the periphery of sexuality studies" (2001, p. 3). Recognizing that the act of dance often offers freedom of self-expression to members of marginalized groups, game researchers discussed how dance and movements incorporated in the game experience challenges the stereotypes of tough masculinities often connected with the gamer identity. However, little attention has been brought to single-player games where the dance is a form of expression of the character rather than the player like in the independent puzzle video game *Felix the Reaper* (Kong Orange 2019).

The paper will focus on the game's protagonist, Felix, whose cheerful personality subverts expectations towards a Reaper and whose fat, constantly dancing body becomes a tool of expressing and embracing soft masculinity.

- Desmond, J. (2001). *Dancing desires: Choreographing sexualities on and off the stage*. Madison: University of Wisconsin Press.
- Kong Orange. (2019). *Felix the Reaper*. Hamburg: Daedalic Entertainment.
- Miller K., *Gaming the system. Gender performance in Dance Central*, „New Media & Society” 2015, vol. 17(6), s. 939–957.
- Ruberg, Bonnie. *Video Games Have Always Been Queer*. NYU Press, 2019.
 - *Most beautiful dead body: The gendered depiction of suicidal behaviour on photography platforms* – Michaela Hintermayr, University of Vienna, Austria

I am a historian trained in the fields of Gender and Psychiatry History. In my PhD thesis on suicide in Austria from 1870 to 1970 I found that suicidal acts of females and males were differently framed and narrated.

These observations motivated me to do further research and ask how suicidal acts are represented these days on photography platforms. I chose to have a closer look at the pixabay.com platform, which is open to both, amateur and professional photographers. Besides, it does not charge a fee if an interested customer wishes to use a photo for his/her private or commercial purpose. Thus, this platform is widely popular with a huge audience.

I searched the platform for pictures that were tagged with suicide and/or a gender reference. What I found clearly startled me. The most common depiction of a suicidal female was a passive woman lying on the floor with pills spread next to her. For males I found a different depiction to be popular: an active man expressing anger and fury. Another very common depiction of female suicide: a beautifully draped dead body of a young and attractive woman. For suicidal men another story was offered: the lonesome cowboy, defeated, but still clinging on to his tenacity. Those frames and narratives clearly tell gender stereotypes and thus reinforce a hierarchy of the sexes and sexualities. Thus, the passive, but beautiful female is complemented by a strong,

but lonesome warrior. These attributions do not only create a hierarchy of bodies and lives, but also make it for the individual hard to seek help in a suicidal crisis.

17:30 – 18:30 Heads and hands: Conversation with Joanna Sofaer (University of Southampton) and Gerlinde Mautner (University of Economics, Vienna) on academia and creative practice – Moderation: Libora Oates-Indruchova

18:30 – 19:30 Social event

Saturday, 29th May

13:00 – 14:30 Panel sessions 5A, 5B, 5C

Panel 5A: Literature – Matthew Hawkins

- *Saying it otherwise: Levinas, Lorde and a contestation of the master's tools* – Flora Löffelmann, University of Vienna, Austria

In this talk, I will link two figures whose connection has not previously been examined in a comprehensive manner: Audre Lorde and Emmanuel Levinas. Lorde, trailblazer of intersectional feminisms through her essays, speeches and poems, will be set in conversation with Levinas, jewish-French phenomenologist.

Levinas states that we should let go of individualist ethics in favor of considering the other as key to our becoming subjects, suspending classical subject-object-hierarchies. I will show that the thought behind Levinas' argumentation is his dismissal of the European concept of *logos*, a cosmic reason splitting being and representation to create intelligibility. Rather, his thinking runs along the lines of *davar*, the hebrew word often misinterpreted as the equivalent to *logos*, yet signifying the much more open „could always be otherwise“ (Grosz 1989:157). I will show that *davar*, „indistinguishable both word and thing“ (Ibd.), does not partake in the distancing of word and world that is, so Levinas, harmfully evident in individualist and dismissive approaches to the other.

I will use Lorde's writing as an example of how poetic practices, especially those stemming from phenomenal experiences such as racism, sexism, homophobia and so forth, already embody the notion of *davar* in the „almost nuclear bonding of the poet with the materiality of [her*]his trade“ (Heller 2005:151). By pointing out parallels between Lorde's writings and Levinas' ethics, I will show how creative re-readings of canonical texts and a critique of fundamental categories of thought can create new tools to „dismantle the master's house“ (Lorde 2007:112).

- Grosz, Elizabeth (1989): *Sexual Subversions. Three French Feminists*. Sydney: Allen & Unwin.
- Heller, Michael (2005): *Uncertain Poetries: Selected Essays on Poets, Poetry and Poetics*. Cambridge: Salt Publishing.
- Lorde, Audre (2007): *Sister Outsider. Essays & Speeches* by Audre Lorde. Berkeley: Crossing Press.
- *Garnett's granddaughters: Female creative minds in Twentieth- and Twenty-First century Russian literary translation* – Cathy McAteer, University of Exeter, UK

Constance Garnett, the Matriarch of modern Russian literary translation into English, is credited with translating over seventy volumes of Russian literature and sustaining the so-called Russian Craze (May, 1994) at the turn of the twentieth century when Russian culture transfixed British readers. But by Garnett's death in 1946, interest in Russian authors had waned, as if mirroring the downturn in Anglo-Russian political relations. During the Cold War, however, (inter)cultural curiosity reignited, creating transnational opportunities both for literature and for women translators. Penguin Books in the UK, Progress Publishers in Russia, and the New American Library (formerly Penguin USA) in the US independently commissioned new translations of the Russian Classics and Soviet literature, and British, *émigrée* Russian, and American women assumed key roles as literary translators.

For translators like Moura Budberg, Elisaveta Fen, Rosemary Edmonds, Ann Dunnigan, Olga Carlisle, Vera Traill, Margaret Wettlin, and Mirra Ginsburg – commissioned for their cultural, linguistic, and literary capital

– literary translation provided employment, self-validation, and professional respectability. Literary translation also presented, for some, a platform for activism and, for others, a smokescreen for political intrigue. Drawing on archival and microhistorical research, my paper interrogates Garnett’s legacy and the success with which Garnett’s lesser-known successors claimed a gender-inclusive niche for themselves in the traditionally male field of the publishing industry. My research spotlights for the first time the social impact of these quietly powerful women and how their creative practices influenced modern translation publishing.

- *Making art / making citizenship: The tensions between state socialism and female artist in the play The Dark Room by Suncana Skrinjaric* – Natalija Stepanovic, Central European University, Austria

In her book *The Feminist Challenge to the Socialist State in Yugoslavia*, Zsófia Lóránd notes that feminists of the 1970s and 1980s criticized state socialism because it failed to emancipate women. Their areas of intervention, elaborates Lóránd, included academia, the arts and literature, and popular culture. Even though she wasn’t directly involved in feminist circles, Sunčanja Škrinjaric touched upon many then-relevant issues like female creativity, sexual harassment, and the notion of universal citizenship. Škrinjaric’s radio play *The Dark Room* (1983) is an amalgam of the accounts on the recently deceased female artist who was living in a small, state-owned apartment. Neighbors’, lovers’, and friends’ voices overlap while trying to describe the recluse artist. My analysis brings together Western feminist theories on female creativity (Woolf, Gilbert and Gubar) and local historiography – some recollections are *universally* sexist (the unnamed artist was a promiscuous spinster who failed to do chores properly etc.), others are Yugoslavia-specific (as such women, she didn’t deserve the apartment provided by the government). I argue that Yugoslavia promoted a certain image of socialist artist (dignified and male), while dismissing subversive art made by women and embodied by the protagonist of the play. Finally, the artist destroyed all of her works just before she died – I connect this lack of legacy with the chronology of Croatian (post-Yugoslav) feminism: as theatre studies scholar Nataša Govedić wrote in 2000, loss of tradition means that every new generation of women needed to reinvent feminism.

Panel 5B: Dance – Arno Plass

- *Good dancing is good dancing – or is it?! Genderless quality criteria in heteronormative Latin-American competitive dancing* – Valentin Meneau, University of Salzburg / University of Graz, Austria

The World DanceSport* Federation’s competing regulations define a couple as a man and a woman, thus being openly heteronormative and featuring at competitions highly polarized gender norms. Yet, neither the judging criteria in use at competitions and set by the Federation, nor the quality criteria conceptualized by the experts to educate couples and adjudicators are defined in relation to gender. This situation has not yet been addressed by Academia or the DanceSport community and matters not only to gender-neutral or same-sex couples, who are as a result forbidden to represent their countries at World Championships, but also influences every dancer’s gender performance. This paper investigates how the quality criteria, specifically musicality and partnering skills, are defined and performed in the DanceSport scene. It draws on qualitative expert interviews that are analysed with the grounded theory method. This analysis poses the question of whether and how the absence of gender in the definition of quality criteria can destabilize heteronormativity in the DanceSport subculture and on the dance floor. The paper further draws on video material and concludes that gender-neutral couples are able to embody these very same characteristics, musicality and partnering skills, that the DanceSport audience expects.

*DanceSport is the competitive form of ballroom dancing. Latin American DanceSport includes the following five dances: Samba, Chachacha, Rumba, Paso Doble, Jive, while Standard comprises Slow Waltz, Tango, Viennese Waltz, Slow Foxtrot, and Quickstep.

- *Embodied leadership and the subversive power of the follower* – Fides Matzdorf, Sheffield Business School, UK

‘Leadership skills’ are on the person spec for almost any managerial job, from shift supervisor to chief executive. But most leadership courses a) focus on leaders; b) aim to enhance leadership through models, theories and rational behaviours; and c) forget the importance of followers.

Who would have thought that a kind of leadership and followership learning which dismantles traditional leadership theory (and teaching) could come from one of the most gendered (not to say sexist) sports -

dancesport? In dancesport, leader and follower roles are pre-determined and (gender-)stereotyped... but are they really? A closer look at dancing throws a very different light on this.

My PhD research explores how lessons derived from dancesport can help people in organisations to better understand the leader-follower relationships in work contexts, their own leadership style and qualities, as well as their own power as followers, through embodied practice by drawing on the medium of dancesport. Its empirical part is based on a study of participants' interactions, perceptions and reflections in a workshop setting.

In a set of 3 interactive workshops the research participants experienced and explored both leading and following roles through partnering exercises and dance-movement-based activities, enhancing their awareness of how relationships are enacted and maintained through reflection-in-action and reflection-on-action. This approach cuts across gender stereotypes and is FUN as well as enlightening! I would like to make this an interactive, experiential session, rather than a dry paper presentation - it is more exciting to 'listen with the body' and 'think on your feet'!

- *Ballerina's voices from the archives: Rethorizing ballet choreography as a social phenomenon* – Lee Singh, University of California, USA

Generations of feminist critics and scholars have dismissed ballet as oppressive to women and the dance form most responsible for reifying patriarchal culture. Studies of ballet choreography, in particular, have been constructed according to the myth of the lone male genius. However, stenographic records from ballet production processes in the Soviet Union reveal that female ballet dancers actively debated with their male colleagues. Even though men were much more often credited as choreographers on theatrical posters and programs, archival sources generated by Soviet artistic institutions show that Soviet ballet choreography was a form of social creativity in which women regularly participated.

Drawing upon sources from the Russian State Archive of Literature and Art and the A.A. Bakhrushin Central State Theatrical Museum in Moscow, my paper recovers some of these women's voices. I focus on two examples of Soviet ballerinas who participated in debates and meetings held between 1930 and 1955. Irina Charnotskaia expressed strong opinions about appropriate embodied forms and ideological content for Soviet ballet in the 1930s. Olga Lepeshinskaia made key interventions in discussions about how to restage *The Red Poppy* at the Bolshoi Theater in the late 1940s through the mid-1950s. I argue that these examples challenge existing understandings of ballet choreography as a solo male endeavor. Recognizing the history of ballet choreography as a collaborative process—and one in which women took part—will help scholars reconceptualize ballet as less inherently patriarchal and provide precedent for women choreographers and collaborative choreographic projects in twenty-first-century professional artistic practice.

Panel 5C: Literature – Jana Mikats

- *“Resist the waste of female intelligence”*: *Class, gender and creativity in Elena Ferrante's Neapolitan Novels* – Masa Grdesic, University of Zagreb, Croatia

In this paper, I would like to examine the relationship between class, gender and creativity in Elena Ferrante's Neapolitan Novels and the ways in which the creative practices of the two main characters, Lenù and Lila, coincide and diverge. As working class girls born after the Second World War in the poorest Neapolitan neighborhood, Lenù and Lila attempt to change their situation through studying and work, encouraging as well as competing with each other. At the start, they both believe that education and writing books will help them become wealthy, but their lives advance in different directions after Lila's parents stop her formal education.

Lenù continues along this path, and through education, marriage and a literary and academic career strives to become middle class, while encountering all the familiar obstacles standing in the way of women writers and female literary and artistic creativity (Gilbert & Gubar). On the other hand, Lila is mostly self-educated and her "everyday" creativity (Gauntlett) is more strongly tied to her working class origins. Everything she does – the shoe business, running the store, factory work, starting a computer programming company, even exploring her city's history – emerges from her desire to help and change her family and her community.

It can be argued that Lenù's creativity is expressed on an individual level and represents an disidentification of class (Skeggs) while Lila's is located in the collective, but they are both most successful when they work together or influence each other, directly or indirectly. Although in the end the results of Lenù's pursuit of class mobility and Lila's struggle for class transformation leave little room for hope, Ferrante's novel is nevertheless an invaluable testimony to the possibilities of female and working class collective creativity.

- *Jane Marcet: The woman who created extraordinary aspirations* – Gill Badrock, University of Chester, UK

It's time to recognise *extraordinary* feminists, past and present. Through the lens of gender studies I consider the creative body of work of the British writer and educator Jane Marcet (1769-1858). In terms of creative minds, the rehabilitation of this extraordinary pioneering historical woman is, perhaps surprisingly, of value in inspiring 21st-century feminists. While Marcet showed no evidence of campaigning for women's rights, she was progressive, and acted in the 'spirit' of feminism. Within the conventional format of her bestselling books on Chemistry and Political Economy, Marcet's genius as an inventive change agent encouraged her female readers to spread their intellectual wings, while inspiring future champions of women's suffrage. However, Marcet's emancipatory influence remains largely unrecognised and is analogous to 21st-century women who are similarly marginalised. These women, perhaps full-time mothers, working mothers prioritising life-work balance or those eschewing categorisations as 'feminist', embody what I term, 'quiet feminism'. They advocate change through contained yet assertive behaviours that nurture and educate those around them. Nevertheless, feminist leadership publications that promote public dimensions of success in commerce, politics or community work, or through activism (as in Edmonds' and Tutchell's *Stalled Revolution*), fail to acknowledge the creativity these women employ in advancing the feminist cause. Marcet delivers a tantalising, compelling message of subversion where motherhood, domestic space and restraint are ingeniously reimagined into powerful influential platforms that redefine 'private' space. If feminism's strategies are to reflect genuine commitment to pluralism, Marcet's originality becomes especially relevant.

14:30 – 15:00 Break

15:00 – 16:30 Panel sessions 6A, 6B

Panel 6A: Handicraft – Ondrej Daniel

- *Creativity versus conformity: Women and the Needlecraft in the 1930s* – Anna König, Arts University Bournemouth, UK

Domestic sewing is arguably one of the most gendered forms of everyday creativity. Indeed, it is only relatively recently that it has been framed as creative at all, largely due to the work of feminist cultural historians in recent decades. Using the instructive needlework manual - *The Art of Needlecraft* - as a case study, this paper explores the tensions between creativity and conformity in domestic sewing and craft in the 1930s. In doing so, it offers a way of thinking about the manifestation of everyday creativity.

As this book, first published in 1935, was aimed specifically at a female readership, close reading highlights the 'hidden' creativity of women making objects for the home at that time. Analysis of the contents alone reveals an impressive variety of sewing and craft skills. However, deeper investigation of the language and tone of the writing reflects nuanced messages regarding female creativity that warrant further investigation. On the one hand, the text is full of rules and assertions that might be viewed as constraints. On the other hand, within this exclusively female domain, encouragement is given for the development and practice of tastes, skills and self-expression.

Through the exploration of content, tone and language used, I draw on research methods I have previously utilised when analysing fashion writing (König, 2006). In the course of my discussion I will draw on contextual family information, which, though anecdotal in nature, enhances the study by anchoring hypothetical ideas to extant objects and family testimonies.

- König, A. (2006) Glossy words: an analysis of fashion writing in British Vogue. *Fashion Theory: The Journal of Dress, Body and Culture*, 10 (1-2). pp. 205-224.
- *Material practices and the creation of gendered attractiveness: A case study of an online sewing community* – Julia Hahmann, University of Vechta, Germany

The gendered body of women* is addressed with a variety of social norms, e.g., to be healthy, skinny, young, strong, attractive, or sexually desirable. Several if not most bodies deviate from these norms; may they be too long, too curvy, too old, or all these "too's" combined. "Deviant" bodies have limited access to seasonal fashion trends, which also prevents subjects with deviant bodies from constructing their "fashionable personae". Sewing their own clothes, the members of the so-called "Curvy Sewing Collective" have the possibility to dress their self-identified curvy or fat bodies in the ways they want to present themselves. Using a qualitative content analysis, the paper focuses on self-presentations of participants of the Curvy Sewing

Collective and their material practices of sewing for and dressing their diverse bodies. Women develop technologies of the self in cooperation with the Curvy Sewing Collective that enable them to create socially acceptable clothing after having experienced the rigorous sizing regimes of fashion industries. Blog postings of sewing processes illustrate the dialectic relationship of included material entities – the body, sewing patterns and final garments – as well as ordering effects that are inscribed in these materials. In the result, these technologies support successful identity construction processes and produce images of attractive, fashionable subjects. The collective therefore fosters individual empowerment, though under the conditions of normative femininity.

- *Writing our stories with hooks and needles: A digital humanities project* – Kate Kopyy, New Economic School of Moscow, Russia

My paper at CBCM18 presented literary analysis of textiles in the Old Norse *Völsungasaga* and the twentieth-century Mexican novel *Como agua para chocolate* and argued that narrative textiles were a platform for women's voices in patriarchal societies. All too often scholars of literature and history I have paid little attention to these textiles, treating them as interludes between more critical moments of advancing plot or dismissing them as the product of women's domestic work. But, the same tools and technologies that are part of ordinary fiber craft can also be tools of narrative transmission. Narrative textiles are sometimes works of art and sometimes everyday objects. Whether they are used regularly, reserved for special, or mounted for viewing, they contribute to the use of narrative to build and maintain community identity. At CBCM 2020, I would like to present the database portion of this project, including the information technology research necessary to create it and some early analytical results. This project marries the traditional forms of humanities scholarship—the conference presentation and the solo-authored article—with the collaborative methodologies of the digital humanities—a public, open-source database—to further analyze textile production as a platform for women's voices. The work is both interdisciplinary and comparative—textiles in the database range in date from the ancient world to the modern and include both fictional textiles presented in literature and textiles described in the historical record or extant in archives and museums.

Panel 6B: Transformative Performances – Valentin Meneau

- *Rethinking Eastern femininity: A dancing body becomes an autoethnographic performative approach* – Grit Koeltzsch, National University of Jujuy, Argentina

After the changes of 1989 and the entry into the global world, the population of Eastern Europe was deeply affected. The particular situation in East Germany demanded adaptation to a new way of life in a “new” country, which implied abandoning habitual practices. However, bodily perceptions and experiences of female empowerment strategies under difficult political situations could not simply be erased. Based on my autoethnographic research –I was born in 1973 in Karl-Marx-Stadt–, I argue that one personal constant is and has been my dancing body expressing a femininity, which does not subordinate a global feminism. My bodily experience and the transformation from a worker's body to an academic body also plays a role here. The autoethnographic narrative is a dialogue between Gret Palucca, as example of an unadjusted dancing body, and myself in order to explain this “Eastern” femininity. The research includes Palucca's pedagogical and artistic approach based on archive material, which reaffirms that dance expression is anchored in our being; it transmits our experience and that of others. I apply the performative autoethnographic approach as a powerful tool, because “telling by showing” not only awakens the interest in students and academics, but also reaches non-academic audiences (Sughrua, 2016). In the conclusion, I read my body as interface –Schnittstelle– (Barrière & Böhmisch, 2020), which often rises up against socio-cultural and gender norms, generating comprehension for otherness among other meanings. Dance promotes expressing myself through a universal language; it is the place where my (inter)actions become visible.

- *Exploring gender dichotomy in 'Khaita – Joyful Dances'* – Eva Leick, University of Salzburg, Austria

'Khaita', a translocal dance practice invented by the Buddhist master Namkhai Norbu and based on Tibetan folk dances, displays a clear gender dichotomy. This manifests in two distinct dance styles: While men perform wide movements, jump high, travel in space, and manifest strongly on the outside, women dance lighter and focus more on the internal. I argue that this gender distinction in Khaita is present for three reasons: First, it connects Khaita to the practice of folk dancing in Tibet. As such, Khaita contributes to and creates a notion of Tibetan culture outside the geographic region of Tibet. Second, gender dichotomy is exploited to create choreographic harmony. It is thus used as a creative tool to establish synchronicity and

encounters between dancers. Third, the female and male variations of Khaita dancing embody different experiences such as joy, vigor, and softness, precision respectively. I regard this as a method to efficiently and creatively evoke various embodied qualities to integrate more human experiences and emotional states in the dance. Yet Khaita dancers are not limited to solely dance either the male or female style. On the contrary, in daily Khaita practices, women commonly dance the male variations or vice versa, experiencing two different forms of embodiment. Therefore, I argue that the Khaita dancers as creative minds fluidly play with traditional gender roles, enabling the experience of embodied creativity.

- *Becoming woman: Embodied subjectivity and emotions in Bhawaiya folk songs of Bengal*
– Nasrin Khandoker, Jahangirnagar University, Bangladesh

To Bengalis, Bhawaiya is one of the most popular folk song genres. While all Bangla folk songs express the emotions and the stories of the most marginal people, Bhawaiya is significant for expressing female passion grounded in day to day material reality through the stories of the female subjects of the songs. The passionate lyrics of Bhawaiya, when expressing love and desire for a woman's lover, are not always bound to marital or 'legitimate' sexual relations. In this paper, through the lens of these songs, I wanted to locate those emotions that are often deviant and defiant of normative control, as voiced by the female subjects of the songs. Although the lyrics express female suffering, resistance, and desire, it is often assumed that most of the songs are written by men. Here, challenging the gender boundary, I deconstruct the idea of the 'male author' by looking at the performative and embodied process of 'becoming the woman' of Bhawaiya. This 'becoming woman' is temporal and fluid and connects bodies of performers, listeners and researchers in an emotional atmosphere. With the conceptual frame of Sara Ahmed's sticky and circulating emotions and Rosi Braidotti's proposition of 'becoming woman', I argue that the emotions of these folk songs work in between fixed gendered being. While the singers, performers and listeners sing, the deviant and defiant emotions change and move through the creative process of becoming the woman of Bhawaiya.

16:30 – 17:00 Social break

17:00 – 18:30 Panel sessions 7A, 7B

Panel 7A: Dance – Grit Koeltzsch

- *The dancing body as creative process* – Hanne Tjersland, University Jaume I, Castello de la Plana, Spain

The dancing body is a body that is continuously in movement, and with this, continuously in potential for *creative transformation*. As the dancer allows her and his body to follow different movements, encounter different rhythms, and experience different sensations, emotions and thoughts, she and he are through the process deeply engaged in movements of creativity. Especially in this regard if the body is engaged as a living whole where sensory, emotional, mental, intuitive and relational intelligence are all included and engaged together.

In this paper, the author discusses how the dancing body is engaged creatively in the conscious dance and movement practice Open Floor especially. She explores creativity as a dynamic process that unfolds out of a dancing body that is understood 1) holistically, 2) relationally and 3) always *in movement*. In particular, the author engages with the principle *Move and Include* from the Open Floor curriculum, exploring how this principle invites creativity out of both unconditionally embracing what is already present and visible (*Include*) and exploring/moving into what is maybe not-yet-there or perhaps available on deeper layers (*Move*). The author herself is a certified teacher of Open Floor, as well as a PhD candidate in peace studies, and thus explores Open Floor and creativity from *both* a practitioners *and* a peace researcher's lens in this paper.

- *Gender collectivity movement: a queer-feminist analysis of improvisation practices* – Lea Spahn, University of Marburg, Slovenia

Based on a practice theoretical research design, dance improvisation can be contoured as material-discursive practice (Schatzki et al. 2001, Reckwitz 2003; Schäfer 2016); With an analysis of the performativity of situated constellations, the scope of analysis also encompasses non-human actors as co-participants. Against this background, individual embodied subjectivities are, firstly, de-centralized, and secondly, the question of creativity becomes one of collectivities.

The research presented will discuss improvisation from the perspective of social practices with a feminist-materialist reading of embodied experience. Improvisation dance as an aesthetic practice occurs as intercorporeal and intra-corporeal event between habituated bodies and somatic willfulness, as discussed in recent feminist phenomenology (Landweer/Marcinski 2016; Spahn 2020). Combining kinsaesthetic, proprioceptive experience in constellation with other materialities, embodied experience can be observed as a relational and processual phenomenon.

I will discuss this relationality drawing on material from my current research project concerning the aging female body as material site of collective performativity. This research relates to Wuttig's *soma studies* (2016; 2020) in which she refers to bodies as agent matter and junction point of somatic experience and normative orders; it also builds on Grosz' (1994) material feminism with its concept of the Möbius strip which illustrates the inflection of mind and body as entanglement and problematizes dual conceptions of the subject.

Especially the aging female body has been neglected in regard to its potentialities (Keller/Meuser 2018); as such, creativity is referred to as somatic and performative practice of bodies-in-transformation in material-discursive collective constellations.

Panel 7B: Bodies and States – Barbara Hey

- *Embodied becomings of law* – Camilla Jydebjerg, Roskilde University, Denmark

In my presentation, I investigate how social law, as it is practiced in a Danish municipality, allows gendered bodies to be and become. Law has material consequences for the people encountering it. In order for a problem to exist legally, it must be recognized as legal, which means that the socio-materiality of the person encountering the law must be articulated into a legal framework of understanding (Olsen et al 2016). My interest particularly lies in the way that discretionary powers opens up for a creative potential that makes the process of law-making never ending. This means that laws does not really become the law before they meet practice. It also leaves a space for professional agency, responsibility and obligation. Exploring “the discursive, sensory, affective and material aspects” of law, I investigate how caseworkers utilize this space in practice and how this matters for the people encountering the law (Coffey and Ringrose 2016:176). I have a particular interest on if creative, diffractive and affirmative readings of the law can open up for possibilities of law’s agency to participate in creating ‘more liveable worlds’ for the bodies it encounters (Haraway, 1994:60). The empirical material analyzed to investigate this includes written case materials, interviews and observations conducted in the municipality. Theoretically, I draw on Karen Barads agentic realism. I understand the legal meeting between caseworkers, people receiving assistance and the law as an onto-epistemological process in which some forms of socio-materiality can take shape within law, whilst others cannot (Barad, 2007)

- *The creativity of coping: Vulnerability, resistance, and gender in two modern torture institutions* – Frithjof Nungesser, University of Graz, Austria

In this paper, I will look into the relationship between vulnerability, resistance, and gender in the context of torture. The empirical material is taken from two modern torture institutions: US torture in the context of the “war on terror” (Abu Ghraib, Guantanamo) and torture practices in Chinese “re-education camps” (Masanjia). Based on these two cases, I will, first, identify six channels of vulnerability: Torture practices, it is argued, aim at undermining bodily control, the “territories of the self” (Goffman), and the personal status; furthermore, they attack the social embeddedness, the identity-constitutive values, as well as the horizons of expectation of the victims. Second, I will discuss the creative coping practices that can be identified in reports of (former) inmates of the two torture complexes. As will be shown, these practices can be understood as innovative attempts to defend the six channels of vulnerability. Third, I will argue that both the specific forms of vulnerability and the strategies of resistance are linked to the gender of the inmates. More specifically, it will be shown how the patterns of violence against and coping practices of Muslim men in Abu Ghraib and Guantanamo differ from the patterns that can be identified in the case of Masanjia labor camp where female inmates (mostly Falun Gong practitioners) are “re-educated”.

- *Sculptors at the mining quarries: Creativity and embodiment in human – stone interactions in Northwestern Russia* – Anna Varfolomeeva, University of Helsinki, Finland

This paper focuses on the concept of creativity in miners’ encounters with ornamental stones. It aims to extend the analysis of creative practices to the sphere of heavy industrial labor. The paper views creativity as a combination of discursive and material elements formed under the influence of dominant discourses but simultaneously emerging through interactions between gendered bodies, stone, and industrial machines. To

analyze the formation of creative practices in industrial settings, the paper discusses the case study of indigenous Veps miners in Northwestern Russia. Since the 1920s, Veps men and women have been employed at Soviet state-managed stone quarries producing rare ornamental stones, gabbro-diabase and raspberry quartzite. The experience in stone extraction, cutting, polishing, and loading had strong effects on miners' bodies resulting in gender-specific illnesses. At the same time, many Veps miners see their work in the quarries as a creative activity that allows them to get recognition as skilled professionals. Both stones have been used for the construction and decoration of well-known Russian buildings, and the miners view the demand for diabase and quartzite as a symbol of their own value as stone producers. The paper demonstrates that heavy industrial labor produces a distinct type of creative entanglement that combines endurance and affection in everyday engagements between workers and materials. The research is based on participant observation and interviews conducted in Veps villages of Karelia, Northwestern Russia, as well as the analysis of Soviet-time and post-Soviet local newspapers.

18:30 - 19:00 Closing remarks: Libora Oates-Indruchova, University of Graz and Valentin Meneau, University of Graz / University of Salzburg

Speakers' bios

Tamar Amiri is a PhD candidate at the University of Humanistic Studies, Utrecht, The Netherlands. An occupational therapist with a background in industrial design, her research centers on the intersections of meaningfulness, creative leisure occupations, and aging.

Gill Badrock started her part-time PhD research in February 2019, under Prof Emma Rees's supervision. Just two months later she found herself presenting at the 4th biennial Talking Bodies conference. Her paper's hypothesis, that historical women can be role models for 21st-century feminists, aims to validate women from the past as inspiration for modern feminists as leaders of change. Currently she is researching social theory in relation to 18th- and 19th- century women's lives: She views this theoretical framework through the lens of gender studies. In rehabilitating my chosen 'role model', the British writer and educator, Jane Marcet, she employs contemporaneous sources while building on and challenging modern feminist scholarship. Her interdisciplinary project develops her undergraduate interests in Art History and Classics and is the culmination of her experience in navigating, as a quietly assertive feminist herself, her own career as a leadership and management practitioner, often working in male-dominated environments.

Lisa Baumgarten lives in Berlin and wears many hats. She was trained as Communication Designer at the Department of Design in Darmstadt (DE) – where she holds her Diploma – the University of Portsmouth (UK) and the Estonian Academy of Arts (EE), from 2008–2014. As Art Director and Creative Consultant, she works for cultural institutions and corporate giants on analog and digital projects. While studying Cultural Sciences and Gender Studies at Humboldt-University Berlin, she has been researching into feminist design theory and design pedagogies since 2017. In 2019 she co-founded Teaching Design – a collectively gathered bibliography and conversational format focusing on design education from intersectional feminist and decolonial perspectives. As design educator – currently teaching at HfK Bremen and Burg Giebichenstein Halle – she focuses on pointing out scopes of action and empowering students to question and break through consolidated structures. Lisa gives lectures, organizes workshops and performs critical dialogs.

Claire Bennett is a second year part-time PhD student at the University of Chester in the departments of Literature and Gender Studies, supervised by Professor Emma L. E. Rees. Claire presented her first paper at international biennial Talking Bodies conference 2019 from her current research which has developed from her MA thesis, focusing on subverting Laura Mulvey's theories about the male gaze in the fiction of Angela Carter. Claire's research challenges Mulvey's acceptance of the patriarchal assertion that the female body is a symbolic object for the desiring heterosexual male spectator. Claire contends that Carter's novels establish female narratives that challenge the male gaze by revivifying existing patriarchal themes of a patriarchal society in art, literature and film. The result is a sustained critique of such themes through the treatment of her female protagonists by male characters. Claire's research demonstrates how Carter's writing playfully deconstructs binary expectations of gender in a way that transcends social norms of the twentieth century.

Rita Béres-Deák has a BA in English Language and Literature, Finnish Language and Culture and Cultural Anthropology. She got her PhD in Gender Studies at the Central European University, her dissertation's title was *Balloons with Candles: Hungarian Same-Sex Couples and their Families of Origin Renegotiating Kinship*. After teaching one term at the Gender Studies Department of CEU, she is currently an independent researcher. She has worked in several LGBTQ+ and human rights activist projects (Labrizs Lesbian Association school project, Together Against School Bullying Coalition, Atlasz LGBTQ Sports Association, Living Library) and is a regular contributor to the LGBTQ+ news website identitasmagazin.co. Currently she is living in Vienna, where she is involved in activism against gender-based domestic violence. Her book, *Queer Families in Hungary*, was published by Palgrave Macmillan in 2019.

Lara Bochmann and Erin Hampson are a pair of queer, academic, activists, based in Berlin. They are producing queer-related art projects that relate to their lived experiences as non-binary queer people in tandem with their academic research in the fields of gender and sexualities studies. Their film StepOut has been screened at the Berlin Trans Film Festival 2018. They are also independently producing zines on queer and trans topics.

Abigail Burnyeat is Head of Research at Sabhal Mòr Ostaig, University of the Highlands and Islands. She studied at the Universities of Cambridge and Glasgow, and was previously Lecturer in Medieval Gaelic language and literature at the University of Edinburgh. Her primary research focus is on Gaelic narrative and literary culture, from medieval manuscript tradition to contemporary storytelling. Current projects include *Ar sgeulachdan, ar gaisgich*, Bòrd na Gàidhlig-funded work in collaboration with the National Library of Scotland, School of Scottish Studies Archives and Stòrlann to create resources on Gaelic heroic tales for

Gaelic-medium school children and teachers, and *Aiseag*, a collaboration with Scotland's online digitised folklore and oral history archive Tobar an Dualchais, investigating and delivering location-specific cultural heritage curriculum provision for schools in Gaelic-speaking communities.

Besides pursuing a career in architecture, **Lawrence Buttigieg** is also an artist and freelance researcher; in 2014 he was awarded his PhD from Loughborough University. For more than eighteen years, the recurrent theme of Buttigieg's studio-work and research is essentially the representation of womanhood. Consequent to his practice-led doctoral research, he creates box-assemblages—three-dimensional, body-themed, artefacts—through which his association with the female subject is taken to an acutely intense level. By means of these artworks Buttigieg examines concepts of alterity and selfhood, and challenges the dominant role of male subjectivity in the western world. Furthermore, the box-assemblage not only allows him to explore the spiritual with the aim of exploiting that which is Other in the western theological tradition, namely God and the Divine, but also to draw links between the feminine and the transcendental.

Dr. **Lena Eckert** is a Gender Studies and Literary Scholar based in Berlin and Halle. She also trained as a Writing Coach and enjoys immensely including writing strategies in her teaching of Critical Educational Theory, Post-Anarchist and Aesthetic Strategies in Higher Education. She has published widely on gender and diversity aspects in the context of Media-Pedagogy, Higher Education and Filmeducation. Her main research interest is the vast variety of structural and analytical space|time coordinates of power inequalities as well as subversive strategies to undermine those. Her recent publications include: *Mutterschaft und Wissenschaft* (Springer 2020) and *DIY, Subkulturen und Feminismen* (Alma Marta 2021).

Isabel Fontbona (1987) is a Ph.D. candidate in the Department of Art History at the University of Girona (Spain). She has a BA in Philosophy and a BA in Art History, as well as a MA in Humanity Research. She is currently completing her dissertation on the artistic and gendered interventions enabled by female and trans bodybuilding practices. The foundation of her research lays out in gender studies, sociology, art theory, philosophy, queer theory, body modification, and sports. The dissertation involves theorizing body identity, representation, performance, and gender issues. In this academic frame, she also gives lectures and performative-conferences regarding her research in several university contexts around Europe and also internationally. She has been imparting some classes internationally: in L-Università ta' Malta, Malta; Leuphana University, Lüneburg, Germany and also in University of Alberta, Edmonton, Canada, where she developed her doctoral research stay for four months. Fontbona is also a natural bodybuilder competitor, and a performance artist too. She explores this malleability of the body with her own skin, through bodybuilding, in order to question the binary categorization regarding gender distinction, body stereotypes and in some cases challenging herself to the limits of the endurance of her body.

Imad Gebrayel is a creative director and researcher specializing in identity representation and bilingual visual communication. He has produced visual and theoretical works around Self-Orientalism in Arab design, subjective mapping and archiving. He has also collaborated with several journalistic platforms on exploring common grounds between design and media outlets across Europe. These platforms include ACE, Verspers and currently Global Ground media, a newsroom running on CIVIL. Through engaged design practices and cross-cultural experience, Imad aims to actively participate in a healthier dialogue between cultures and markets, one that avoids stereotyping and cultural appropriation for a fair representation in design and communication disciplines. After years of experience as creative director of Mojo Ink – a creative studio based in the UAE with clients from the public and private sectors across the Middle East – he moved to The Netherlands to complete a Master's degree at Master Institute of Visual Cultures, AKV|St.Joost, Breda and is currently based in Berlin.

Petr Gibas graduated in geography at University College London and obtained his PhD in social anthropology at the Faculty of Humanities, Charles University in Prague. In his dissertation, he explored post-socialist (post)industrial landscape, its aesthetics and aestheticisation, but his current scholarly interest covers issues of home and its relationship to housing, material culture studies of home, non-human in social sciences, phenomenological geography and last but not least city, its planning and the negotiation of city spaces, especially those connected to the experience of homeyness. He pursued research into urban allotment gardens and contributed to research into homelessness (in Prague and Pilsen). His most recent research focus has been on “kutilství“, DIY, home-improvement and related activities as principal investigator of a research project funded by NAKI II Ministry of Culture (<http://kutilstvi.soc.cas.cz/en/#index>).

Louka Maju Goetzke is a PhD candidate in Sociology at the University of Frankfurt (Main) in Germany. Prior to joining Goethe University Frankfurt, they studied cultural sciences at Leuphana University Lüneburg, then completed an MA in Sociocultural Studies at the European University Viadrina, an MA in

Critical and Creative Analysis at the Sociology Department at Goldsmiths, University of London, and an MA in European Studies and International Studies at Université Paris 8. They then worked as an editor for the print magazine *Neue Narrative* in Berlin for the past two years. Their doctoral thesis explores gender transitions as a movement away from the gender assigned at birth, within the social order of gender. It seeks to understand which transitions take place within the movement away from the gender assigned at birth and how these are shaped by the given normative and discursive frames as well as material and institutional conditions.

Masa Grdesic is an assistant professor at the Department of Comparative Literature, Faculty of Humanities and Social Sciences, University of Zagreb, Croatia. She has obtained her PhD at the University of Zagreb in 2010 and have published three books in Croatian ("Cosmopolitics. Cultural studies, feminism, and women's magazines", 2013; "Introduction to Narratology", 2015; "The pitfalls of being polite. Essays on feminism and popular culture", 2020). She was one of the founders and editors of Muf, a Croatian feminist website (2014-2018).

Dr.'in **Julia Hahmann** works as an assistant professor ("Vertretungsprofessur") for transculturality and gender at the University of Vechta, Germany. She is a trained sociologist from RWTH Aachen University and finished her PhD thesis on friendship patterns of older adults in 2013. Since 2013 Julia worked as a postdoc in gerontology and social work. Her current research focuses on different topics within a materialist framework, for example on clothes and clothing strategies and deviant bodies or on habitual practices of community building and belonging. She has a strong interest in feminist sociology, epistemology and activism, and is a seamstress herself.

Michaela Maria Hintermayr, Engineer degree in Media and Design Studies at the Graphische Vienna (2002). Master degree in History with honours at the University of Vienna (2010). PhD degree in History (2018) with honours at the University of Vienna. Theodor Körner Prize (2013). Excellence in Teaching Award (Award of the Vienna University of Economics and Business 2012). Junior Fellow at IFK International Research Center for Cultural Studies|University of Art and Design Linz in Vienna from 2013 to 2015. Visiting scholar at LMU Munich (Sociology and Gender Department) and University of California, Berkeley (History Department) in 2014 and 2015. Editor at fernetzt blog hosted by the Young Research Network Women's and Gender Studies (2015-current). Forthcoming monography: Suicide and Gender in the Modern Age. Science, the Media and the Individual (Austria 1870-1970, De Gruyter Berlin 2020).

Maša Huzjak is a PhD student at the Faculty of Humanities and Social Sciences, University of Zagreb. She is a co-founder and co-editor of Krilo.info, a Croatian feminist website. Her interests include feminist theory, popular culture, affect theory and girls studies.

Marta Hawkins and Matthew Hawkins are a filmmaking and academic team working across documentary, ethnography and experimental film. As activists engaged with grassroot communities, they are committed to issues of belonging, migration, and social justice. As academics, they investigate those issues empirically and philosophically, while looking into the potential of cinematic narrative, affect, and representation in theory and practice.

Jelena Joksimovic is a PhD student at the Department of psychology, Faculty of Philosophy, University of Belgrade where she works as a teacher associate. Her research is in the field of psychology of education, specifically in quality of the teaching/learning process. She is also a co-founder of the collective Schoolcity that is working on a long term action research inside one deprived local community in urban periphery of Belgrade. She identifies herself as an activist and a researcher. She also works as an expert associate in the Center for the Promotion of Science in Belgrade Serbia.

Camilla Sabroe Jydebjerg is a lecturer at University College Absalon and a doctoral student at Roskilde University, Denmark. Camilla is doing research and teaching within the field of social law and administrative law. Her current research is concerned with social work and social assistance due to unemployment and health related issues. The research concerns how social workers and people receiving assistance negotiates the law when a case about assistance is being investigated and a decision made. As well as how this negotiation matters for the person receiving assistance and his or her being in the world. The theoretical foundations for her research is vulnerability theory, feminist legal theory, post-structuralism and new materialism.

Nasrin Khandoker is currently on study leave since 2013 from her job as an associate professor of Anthropology in Jahangirnagar University, Bangladesh. Alongside a Master's degree in Anthropology from Jahangirnagar University, Bangladesh in 2000, she was awarded another MA in Gender Studies from the

Central European University in 2014. She submitted her PhD dissertation on the 31st of October 2019 to the Department of Anthropology, Maynooth University, Ireland, and is currently waiting for the viva. Her PhD was funded by the Wenner-Gren Wadsworth fellowship and the John and Pat Hume scholarship. The title of the PhD thesis is: “Songs of Deviance and Defiance: Subjectivity, Emotion and Authenticity in Bhawaiya folk songs”. This paper is unpublished and taken from one of the chapters of her PhD dissertation. Besides her academic involvement, she is also a social activist in several feminist and anti-sexual violence groups in Bangladesh.

Grit Kirstin Koeltzsch is anthropologist, completed her PhD in Social Sciences; she has a Master’s degree in Theory and Methodology of Social Sciences. She is currently a CONICET doctoral fellow based at the research unit CISOR-CONICET/National University of Jujuy (Argentina). Her work has appeared in Canadian Journal of Latin American and Caribbean Studies, Oxford Research Encyclopedia of Latin American History, TEMPUS Revista en Historia General, Intercontinental Journal on Physical Education, among others. She is member of LASA (Latin American Studies Association). In 2019, she obtained a research scholarship from the University of Florida for the project “The joy of movement”, and in 2017 an honorable mention in the competition “LASA Graduate Student Paper Award”. She has worked as interim professor at National University of Jujuy, and currently lectures postgraduate courses on the topics of body, biopolitics and autoethnography at COLSAN (México) and UNJu (Argentina).

Marta Kolářová, PhD. is a senior researcher at the Institute of Sociology of the Czech Academy of Sciences in Prague. She studied gender studies at Sussex University (UK) and was a Fulbright Scholar at the Department of Women’s and Gender Studies at Rutgers University, USA. Her research interests include gender, lifestyles, social movements and subcultures in global and local contexts. She published a book on gender aspects of the alter-globalization movement and its relation to feminism (*Protest against Globalization*, in Czech, 2009), edited book on Czech music subcultures (*Revolt by Style*, in Czech, 2011) and published several journal articles (*Feminist Review*, *Czech Sociological Review*). Her recent book *In Harmony with Nature: Lifestyle Politics, Sustainability and DIY* (in Czech) is forthcoming from Sociologické nakladatelství. She also teaches qualitative research methods at Charles University in Prague.

After completing her first degree at Sussex University, **Anna König** studied design at Central Saint Martins and the London College of Fashion, where she completed her MA in Fashion Theory. Having taught in specialist art and design institutions for over a decade, she has extensive subject knowledge relating to the fields of fashion and textiles history and theory. Her research interests have been concerned with fashion writing and representation, and latterly, the exploration of different models of sustainability within the fashion and textile systems, with a specific focus on the concepts of craft, mending and quality, and their role in people’s lives.

Kate Kopy is an Assistant Professor (ntt) of Humanities at the New Economic School (Moscow, RF). Her teaching and research focus on the interactions between narrative and community, with a particular interest in the ways marginalized voices make themselves heard. Her scholarly monograph *Fairy Tales in Contemporary American Culture: How We Hate to Love Them* shows that fairy tales have become a key part of American secular scripture, a corpus of shared stories that work to maintain a sense of community among diverse audiences in the United States.

Jana Kostincova holds a master’s degree in Russian language and literature and English language and literature, and a PhD in Russian literature from Masaryk University, Brno. For her PhD thesis she did an extensive research on Russian émigré poetry written in the 1920s and 1930s in Czechoslovakia. She teaches at the Faculty of Education, her courses include 20th and 21st century Russian literature, poetry of the first wave of Russian emigration, Russian digital literature. Her research interests include contemporary Russian poetry, Russian literature in the context of digital media, Russian feminist poetry, multilingual and translanguaging poetry. She has published widely on Russian émigré poetry in the context of modernism and avant-garde, contemporary Russian poetry, digital poetry. In 2017 she was awarded a research project funded by the Czech Science Foundation *Russian Transmedia Poetry as a Model of Literature in Postdigital Era*. The research of Russian transmedia poetry resulted in a book *words_interfaces. Russian Postdigital Poetry* published in Czech in 2020.

Daniela Lehner is a peace education researcher at the Centre for Peace Research and Peace Education at the Alpen-Adria University in Klagenfurt. She is interested in individual and collective Transformation Processes and their potential for Peace Education.

Eva Leick is a PhD candidate at the institute of “Musik- und Tanzwissenschaften” at the University of Salzburg. Her dissertation *Benefits of Dancing Khaita Joyful Dances. The Promotion of Peace, Presence and Collaboration through Tibetan Modern Dances* uses methodology of ethnography, embodiment, cultural and dance analysis to investigate the translocal and cosmopolitan dance phenomenon of Khaita. She completed her teaching degree for German and English at the Karl-Franzes-University of Graz in 2017, then taught German at university in the United States and at high school before deciding to pursue her academic career further. Eva Leick lives in Graz where she is also a founding member of the contemporary dance company *SubsTanz*.

Flora Löffelmann is a feminist theorist and filmmaker from Vienna, Austria. After completing her MA in Philosophy in Berlin, Paris and Vienna, she is currently writing her MA thesis in Gender Studies on the subject of discrimination within the university context. She is a founding member of the Arts collective Philosophy Unbound which has been hosting open stages for performative philosophy in Vienna (AT), Berlin (D), Brussels (BEL), New Delhi (IND) and, most recently, Chandigarh (IND).

Maja Maksimović is an Assistant Professor at the Department of Pedagogy and Andragogy at the Faculty of Philosophy University of Belgrade. At the moment, she focuses her research practice on the entanglement of educational, activist, and artistic, trying to incorporate critical, embodied, spatial and imaginative into a repertoire of action. Previously, her research mainly considered critical discourse analysis of various concepts of adult education and learning (lifelong learning, quality of education, etc.), but also inquiry into historical emergence of adult education policies in Serbia through postcolonial lenses. Maja has an intensive cooperation with NGOs, self-organized groups and activist organizations, trying to build stronger links among academia and civil sector, but also to explore public spaces as participatory educational sites.

Fides Matzdorf is a researcher and facilitator with an eclectic background and various degrees (English Language and Literature, M.A. Applied Linguistics, M.A. Management Learning). After two decades of working with facilities managers in large organisations and over a decade on various directorships and a trusteeship, as well as competing in (and winning!) ballroom dance championships, he is now a third-year PhD student and Associate Lecturer at Sheffield Business School. He is interested in leader-follower-ship research, organisational learning and change, mindfulness, and I like scenario planning. Crossing boundaries is the story of his life. He has encountered leadership and followership in management as well as on the dancefloor and aim to bring some of the lessons learnt through dance into management and organisational learning. His research is qualitative and interpretive and is underpinned by theories of embodied cognition, intersubjectivity and constructionism.

Gerlinde Mautner is Professor of English Business Communication at Wirtschaftsuniversität Wien (Vienna University of Economics and Business), Visiting Professor at Durham Business School, UK, and Vice-President for Humanities and Social Sciences of Austria’s largest research funding organisation, FWF. She pursues research interests located at the interface of language, society, business and the law. Since the mid-nineteen nineties, her work has also had a strong methodological focus, concerned in particular with the relationship between corpus linguistics and discourse studies. Her hobbies include photography and papercraft.

Dr **Cathy McAteer** is Postdoctoral Fellow on the “Dark Side of Translation” project (rustrans.exeter.ac.uk). She holds a PhD (2018) in Russian and Translation Studies from the University of Bristol, a Masters in Translation Studies (2011) and a first-class BA (Hons) in Russian (1996). Her main research interests lie in the field of classic Russian literature in English translation during the twentieth century, using archival material to shed light on the people and processes behind historical commissions, specifically Penguin’s Russian Classics. Her academic monograph, *Translating Great Russian Literature: The Penguin Russian Classics*, was published by Routledge as Open Access in 2021. Cathy is currently researching the private, archived papers of twentieth-century female translators of Russian literature as the basis for her next publication.

After graduating in Musicology and Gender Studies, **Valentin Meneau** is now working on his dissertation in Dance Studies at the University of Salzburg. He focused in both theses on DanceSport. Being himself an active competitor, social research satisfied his need to confront the contradictions he was fascinated or irritated by in his daily practice. In Musicology, he researched about the performance of musicality in Slow Foxtrot. For his thesis in Gender Studies, he focused on choreographed gendered narratives in Rumba. Finally, in his current research, he aims at establishing a genealogy of female hypersexualization in Latin American competitive dancing. Native of France, he currently lives in Austria, and was awarded a scholarship from the Austrian Academy of Sciences

Frithjof Nungesser (Dr. phil.) is assistant professor (Universitätsassistent) at the Institute of Sociology at the University of Graz. His main research interests are social theory, cultural sociology, the sociology of violence, and the history of sociology. Selected publications: “Die Vielfalt der Verletzbarkeit und die Ambivalenz der Sensibilität”, *Zeitschrift für Theoretische Soziologie (ZTS)*, 2019, 8(1), pp. 24-37; “The Evolution of Pragmatism. On the Scientific Background of the Pragmatist Conception of History, Action, and Sociality”, in: *European Journal of Sociology*, 2017, 58(2), pp. 327-367; “Ein pleonastisches Oxymoron. Konstruktionsprobleme von Pierre Bourdieus Schlüsselkonzept der symbolischen Gewalt”, in: *Berliner Journal für Soziologie*, 2017, 27(1), pp. 7-33.

Blanka Nyklová has worked at the Centre for Gender and Research at the Institute of Sociology of the CAS since 2014. She holds an MA in media studies and PhD in sociology from Charles University in Prague. Her research interests span several areas: the Czech feminist scene, its changes and theoretical starting points; sexual violence in higher education and academic mobility as well as gender based violence; visual discourses; and the intersection of geopolitics and epistemology with emphasis on transformation processes in the Czech Republic and Central and Eastern Europe around 1989. The latter topic is also the central focus of her current research project, which explores the fate of applied chemical research at research and development departments and institutes affiliated with chemical plants before and after 1989. In the past two years, she was a member of a research team studying “kutilství” as a Czech phenomenon.

Molly Occhino is a PhD fellow at the Department of Social Science and Business at Roskilde University. They hold Bachelor degrees in Gender & Women’s Studies, and International Studies from the University of Wisconsin, as well as a Master’s degree in International Studies from Aarhus University. Their current PhD research is rooted in trans-feminist studies, queer studies, and feminist new materialism and explores trans and non-binary people’s lived experiences of the Danish socio-medical and socio-political systems, specifically focusing on the intra-action between people with trans-specific healthcare and the socio-legal processes that regulate gendersex representations.

Petar Odak is a PhD Candidate of Gender Studies at Central European University and Utrecht University, working on the project that explores “The Affective Ambivalence of Socialist Legacies in the Context of the Experience Economy”, by focusing on practices of live history reenactments, virtual reality experiences and immersive museums. In his work, he employs theories and concepts developed within gender studies (affect theory and queer temporalities, embodiment and performance studies, feminist psychoanalysis) in order to engage with broader social phenomena. His research interests include affect theory and psychoanalysis, dark tourism and postsocialist studies.

Cemre Özev is a feminist queer graduate student, activist and performance artist from Turkey and currently undertaking her graduate studies at Central European University, at the Philosophy department along with Advanced Certificate in Political Thought Program. Her research concerns include socio-political philosophy, feminist philosophy, phenomenology, aesthetics, and performance studies. She completed her BA in Philosophy with a minor in Film Studies at Boğaziçi University in 2019. Throughout her studies, activism and human rights advocacy became major part of her life; and combines her scholarly interests with the experiences aiming to suggest a positive outcome for creative political action. She had been part of research groups, contributed to writing of humanitarian reports about human rights violations of Turkish State with collaboration of other civic agents & NGOs; She presented in several conferences and has published in one of the most respected philosophy magazines in Turkey, Cogito. Now, she is writing her thesis on interrelations of performance art and feminist political activism.

Anna Oleszczuk is a doctoral candidate at Maria Curie-Skłodowska University in Lublin, Poland. Her research seeks to examine how the potential of speculative comics to conceptualize the deviations from the heteronormative cultural standard has been realized in modern texts and how it can be utilized to explore queer gender and sexualities. She has presented her work at numerous conferences and published articles on both comics and speculative fiction. She is currently working on a chapter on “Comics and Gender” for *The Handbook of Comics and Graphic Narratives* to be published by De Gruyter in early 2021 and on a chapter on “Taking a Walk on the Queer Side: Speculative Comics (De)Constructing Queer Identity” for *The Routledge Companion to Sexuality and Culture* to be published by Routledge in late 2021. She plans to explore her research interests further by writing a dissertation on queer gender and sexuality in speculative comics.

Arno Plass: Philosophy (BA), Gender Studies (MA), currently PhD Student at the University of Fine Arts Linz. Project title: “Sediments of the Future – On the Virtuality of the Body Schema along the Bodily Practice of Queer Tango”

Dunja Plazonja was born in 1984. She graduated in Comparative Literature and English at the Faculty of Humanities and Social Sciences in Zagreb and is now a PhD candidate in literature, writing her thesis in feminism and narratology. She has published papers in Croatia and abroad and presented her work at numerous conferences around Europe. Her areas of interest are: popular culture, feminist readings of horror films, feminist dystopian fiction, contemporary women writers, affect theory, and autofiction.

Chella Quint is a Brooklyn-born, Sheffield-based artist, designer, writer, performer, and founder of Period Positive. She coined the term ‘period positive’ and developed the concept into a well-known campaign to improve menstrual literacy. Chella co-hosts Sheffield Zine Fest and has been publishing print zine *Adventures in Menstruating* since 2005. Her 5-star comedy show of the same name sold out at the Edinburgh Fringe Festival, she regularly exhibits and performs at regional science, literary and comedy festivals and she frequently writes for national print media. Chella has recently joined Sheffield Hallam University Lab4Living’s 100 Year Life Project as a doctoral candidate exploring the impact of shame on product design and consumer agency. Her zines are held in a number of international zine libraries and she has a chapter in *Down the Pan: New Directions in the Sociology of Dirt*, a monograph from the *The Sociological Review*.

Karel Šima studied history and anthropology at Charles University and obtained his PhD with a thesis on national festivals in 19th century. He has done research in cultural history and cultural studies, higher education and science studies. His research interests comprise a wide range of themes from public festivities and rituals, subcultures and DIY activism, theory of history to research evaluation and higher education policy and consultancy. He is a member of the Centre for the Study of Popular Culture, an NGO based in Prague that promotes cultural studies’ approaches in Czech Republic and served as its president for three years. In past two years, he was a member of a research team with other two co-authors studying “kutilství” in Czech Republic. Recently, he is affiliated to the Institute of Economic and Social History, Faculty of Arts, Charles University.

Lee Gurdial Kaur Singh earned an AB in Dance, *cum laude*, from Mount Holyoke College and is currently a PhD candidate in Modern Russian History at the University of California, Riverside (USA). Her dissertation research illuminates how Soviet artists and officials transformed ballet from an elite genre to a form of socialist popular culture intended for the enjoyment and edification of mass audiences. This research challenges prevailing scholarly assumptions about dancers as passive vessels for the creativity of individual genius male choreographers. In addition to highlighting ballet choreography as a collaborative process, Singh brings to light historical precedents for women's agency in ballet. Her research has been funded in part by a Jacob K. Javits Fellowship from the U.S. Department of Education and a Dissertation Research Grant from the Association for Slavic, East European, and Eurasian Studies. She has presented her research at conferences in the United States and Canada.

Zorica Siročić is a post-doctoral fellow of the Austrian Academy of Sciences in 2020/21. She holds a PhD in sociology (University of Graz, 2019, with distinction), MA in political science (Central European University, 2010, with distinction) and a diploma in political science (University of Zagreb, 2009). She is a recipient of Gabriele Possanner Award (Austrian Ministry of Science, Education and Research, 2019), SOWI In Dialog Award (Faculty of Social and Economic Sciences, 2019) and the Johanna Dohnal Scholarship (2015), among other recognitions. Her teaching and research foci include political sociology, sociology of social movements, contentious politics of gender, and sociology of gender. Her monograph, tentatively titled *Festivals as Reparative Politics*, should be published with Routledge as part of the series *Gender and Comparative Politics* by the end of 2021.

Joanna Sofaer (FSA) is Professor of Archaeology at University of Southampton, Humanities in the European Research Area Knowledge Exchange and Impact Fellow, and Director of Archaeology for the Creative Industries. Her primary research areas are creativity in prehistoric material culture, craft, the past as inspiration for contemporary creative practice, and archaeologies of the body. She has directed and partnered on several high-profile international projects and co-directs the excavation at the important Bronze Age tell settlement at Százhalombatta-Földvár, Hungary. She is author of over 160 publications including *Creativity in the Bronze Age. Understanding Innovation in Pottery, Textile and Metalwork Production* (Cambridge University Press, 2018), *Clay in the Age of Bronze: Essays in the Archaeology of Prehistoric Creativity* (Cambridge University Press, 2015) and *The Body as Material Culture* (Cambridge University Press, 2006).

Lea Spahn is a researcher in the field of embodiment theories, (queer) phenomenology, arts education, material feminisms, practice theory and political ecologies. She teaches at Philipps University of Marburg and University of Music and Performing Arts of Frankfurt and is a core team member of the further education

master degree „Arts Education at Schools“. With Bettina Wuttig and Joris Gregor she is co-editing the book series *Soma Studies* (transcript).

Irmgard Steckdaub-Muller, M.A. is a lecturer and doctoral candidate at the Institute of Sociology at the Friedrich-Alexander-University Erlangen Nürnberg. Currently, she writes a dissertation on the professional self-understanding of tattoo artists and their self-perception as (creative) professionals. Since 2011 she has been teaching numerous courses on various topics in sociology. From 2017 until 2019 she was a research scientist in a project on body service work, which was funded by the German Research Association. Her research interests include qualitative research, cultural studies, sociology of professionalism and sociology of the body.

Natalija Iva Stepanović, Central European University, graduated with a master's degree in Comparative Literature at the University of Zagreb in summer 2019 with a thesis about Croatian gay and lesbian prose. She is currently enrolled in a master's program in Gender Studies at Central European University and working on a thesis about women's writing in Socialist Yugoslavia. She is a lecturer at Centre for Women's Studies Zagreb, a member of the editorial board of the journal for literature and culture *k.* and a participant in regional (Southeast European) critical project *Resisting Readers*. Her essays on feminism and popular culture were published on websites *Muf* and *Krilo*. She lives in Budapest but consider Belgrade home.

Hanne Tjersland is a PhD candidate in International Studies in Peace, Conflict and Development at Universidad Jaume I, Castelló de la Plana, Spain. Her main research focus is on embodied and arts-based approaches to peace and conflict transformation, especially related to dance as a resource for peace. She is additionally an internationally certified teacher of the conscious dance and movement practice Open Floor, and combines in her doctorate research practical and theoretical knowledge related to both peace and Open Floor. She also teaches Open Floor with a special focus on peace in different places, mostly in Europe. Her doctoral research topic is 'Open Floor as a Resource for Peace'. Hanne's latest article 'The dancing body in peace education' was published in the Journal of Peace Education in December 2019. Webpage: www.peaceinmovement.com

Mirjana Utvić is an architect, maker and urban explorer based in Belgrade, Serbia. She designs and crafts tools and spaces, with the intention to empower critical thinking and creativity within the local community, by triggering experimentation, play and co-creation. Her research and practice are developed through her work in the Schoolcity since 2016, Center for the promotion of science since 2015, School of urban practices since 2012 and City Guerilla-creative laboratory since 2011. She is the author of multiple temporary public and multimedia interactive objects

Anna Varfolomeeva is a Postdoctoral Researcher at the Faculty of Arts and Helsinki Institute of Sustainability Science (HELSUS), University of Helsinki. Her postdoctoral project focuses on indigenous conceptualizations of sustainability in industrial settings. Anna defended her PhD in 2019 at the Department of Environmental Sciences and Policy, Central European University in Budapest. In 2019 – 2020, she was an Assistant Professor at the School of Advanced Studies, University of Tyumen in Siberia. Anna is the co-editor of the volume *Multispecies Households in the Saian Mountains: Ecology at the Russia-Mongolia Border* (with Alex Oehler, 2019). She has published on indigenous relations with extractive industries and the symbolism of mining and infrastructure in Northwestern Russia and Siberia. Since 2021, Anna works as the Secretary of Social and Human Working Group at the International Arctic Science Committee (IASC).

Agata Waszkiewicz is a video game researcher at Maria Curie-Skłodowska University in Lublin. They published in several journals including Game Studies and their research interests include metafictional and experimental video games, queer representation in video games, and the ways in which games allow for exploration of one's identity.

Elena Yushkova, Ph.D., is an independent scholar and writer residing in Vologda, Russia. She is the author of two monographs: "Isadora Duncan: New Findings on People and Circumstances Surrounding the Dancing Icon" (2019) and "Plastique of the Overcoming: Notes on the History of Russian Interpretative Theater" (2009) – both in Russian. Elena has published more than 40 academic articles in journals, collective monographs and collections of proceedings in Russia, USA, Germany, Norway, Canada, and Poland. In 2007-2008, she became a Fulbright fellow and spent six months at the Kennan Institute of the Woodrow Wilson International Center for Scholars, Washington, D.C working on her research "Isadora Duncan and her influence on Russian art and mentality". Elena has presented at numerous international conferences in Europe, USA and Russia.