

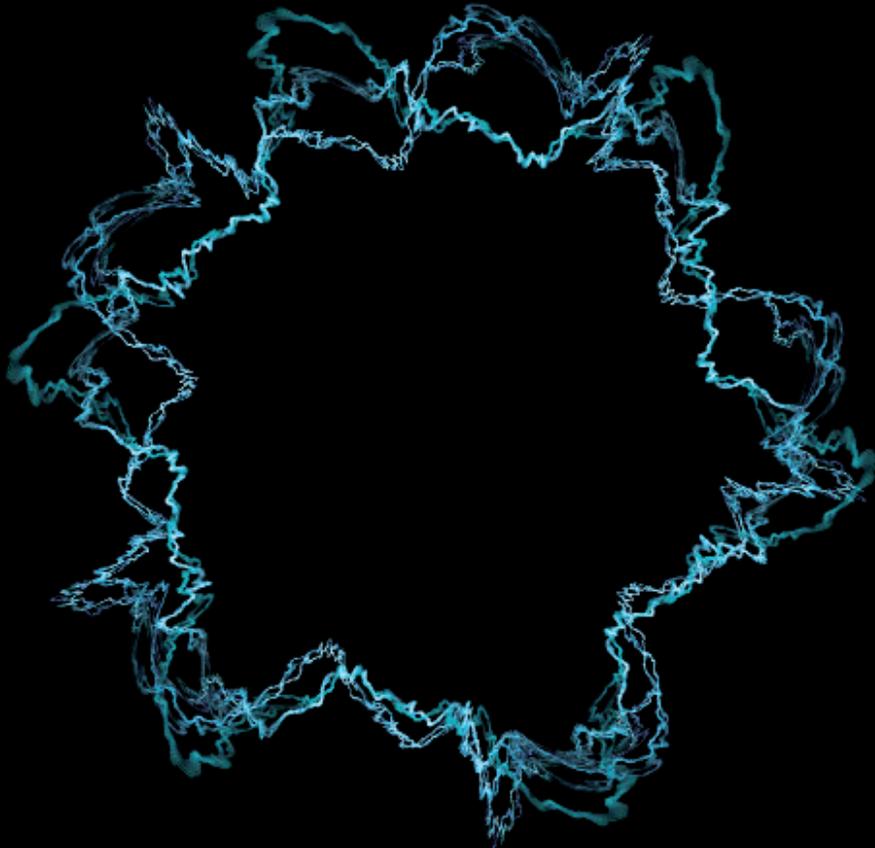


**University of
Zurich**^{UZH}

English Department

Shifting Grounds Literature, Culture and Spatial Phenomenologies

International Conference at the University of Zurich
25-27 November 2016



Programme and Abstracts

**Shifting Grounds:
Literature, Culture and Spatial Phenomenologies**

International Conference at the University of Zurich
25-27 November 2016

Shifting Grounds

Shifting Grounds: Literature, Culture and Spatial Phenomenologies. International Conference, 25-27 November 2016. University of Zurich, Switzerland.
Book of Abstracts.

The conference is hosted by the English Department at the University of Zurich.

The organising team would like to thank the Doctoral Programme in English and American Literary Studies, the English Department and the *Hochschulstiftung* for their generous financial support.

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Conference Programme

Thursday, 24 November 2016

18.45 Moving Conference Reception (later: Cafe Odeon)

Friday, 25 November 2016

8.30-9.00 **Conference Opening (SOD-1-102)**

9.00-10.30 **Refugee Spaces (SOD-1-102)**

Chair: Sanna Dhahir

Anna Sobral • The Spaces of Refugees in Popular Music

Ava Musmar • Can the Subaltern Speak: Syrian Refugee's Spaces between Re-presentation and Representation

Evy Varsamopoulou • Spaces of Refuge in J.M. Coetzee's *The Childhood of Jesus*

9.00-10.30 **Spaces of Writing (SOE-E-1)**

Chair: Alexander Myers

Brianne Bilsky • Novel Architecture: Disruptive Spaces in (a) *House of Leaves*

Daniela Keller • Sensing 'I' and Eyes in Ali Smith's *How to Be Both*

Cecilia Servatius • Space in Virginia Woolf's *Night and Day*

10.30-11.00 **Coffee Break (Lichthof Süd)**

11.00-12.30 **Ecocritical Explorations (SOD-1-102)**

Chair: Daniel Graziadei

Sarah Krotz • The Perspective of Ecology: A Phenomenological Reading of the Wild Rice Harvest in David Thompson's *Travels*

Sarianna Kankkunen • Adaptation and Interdependence: The Literary After-Life of the Great Auk

Harriet Jean Evans • Animal Spaces and Human Memory: Building the Farm and Writing the Land in Viking-Age and Medieval Iceland

11.00-12.30 **Dislocated Bodies and Racial Politics (SOE-E-1)**

Chair: Cara Cilano

Dustin Breitenwischer • "One pure, sunny spot for me": Concealment and Compartment in Harriet Jacobs's *Incidents in the Life of a Slave Girl*

Cassandra Murray • Homelessness Reimagined: The Unraveling Self in J.M. Coetzee's *Disgrace*

Michelle Dreiding • "Past the Asteroid Belt:" Making and Breaking the Body Tele-Visually

12.30-13.30 **Lunch (Lichthof Süd)**

13.30-14.30 **Keynote Address (SOC-1-106)**

Prof. Paul Carter • Imagining the Archipelago: Poetic Geography and the New Humanities

Chair: Johannes Riquet

14.30-16.00 **Limits of Perception (SOC-1-106)**

Chair: Sarah Krotz

Nicoletta Brazzelli • At the End of the World: Apsley Cherry-Garrard, Cape Crozier and Emperor Penguins

Johannes Riquet • Into the Railway Cutting: Geology, Deep Time and the Accidents of Modernity in Dickens's "The Signal-Man"

David Rodriguez • Phenomenology Up Above the World

- 14.30-16.00 **Identities on the Move (SOE-E-1)**
Chair: Radhika Mohanram
Sihem Arfaoui • *I Love a Broad Margin to my Life* by Maxine Hong Kingston: Transnational Spaces, Meta-narratives, and Identities on the Move
Sanna Dhahir • Straddling Two Worlds: The Potential of Liminality in Raja Alem's *The Dove's Necklace*
Laura Ceia • Conflated Geographies and a Variegated Identity: Gary Shteyngart's Memoir *Little Failure*
- 16.00-16.30 **Coffee Break (Lichthof Süd)**
- 16.30-18.00 **Beyond Dwelling: Rethinking Heidegger (SOC-1-106)**
Chair: John Wylie
Martin Heusser • Heidegger in the Heath: The Phenomenology of Place in Thomas Hardy's *The Return of the Native*
Patrick Jones • Laying Bare the Ground: Milly Theale and the "Question of 'Living'"
Oren Roz • The Home and the Abyss: Language in Heidegger's Later Writings
- 16.30-18.00 **Experiencing Digital Space (SOE-E-1)**
Chair: Misha Kavka
Stephen Dougherty • Computers and Communion: Phenomenology in the Advancement of Digital Technology
Deirdre Evans-Pritchard • Watching: A Consideration of the Screen as a Medium of and for Experiences
- 20.00 **Conference Dinner on Üetliberg (with snippets from the Ice Age)**
(departure of train at 19.05)

Saturday, 26 November 2016

8.30-10.00 **The Poetics and Politics of Water (SOC-1-106)**

Chair: Johannes Riquet

Lieven Ameen • Futures of the Urban Waterfront: Narrating Diverging Pathways in Literary Fiction and Planning Documents

Jakhan Pirhulyieva • The Space of the River in Amitav Ghosh's *Sea of Poppies* and *River of Smoke*

Linda Karlsson Hammarfelt • Mapping the Fluid Self: Sea and River in the Autobiographical Writing of Ilma Rakusa and Esther Kinsky

8.30-10.00 **Disintegrating Spaces (SOC-1-101)**

Chair: Panagiota Mavridou

Chen Strass • Traces and Detritus: Representing the Visible and the Invisible of Space

Elizabeth Morgan Stark Pysarenko • Urban Exploration as Phenomenological Practice: Aesthetics, Materiality, and the Senses at Seaview Hospital

Rahel Rivera Godoy-Benesch • Against Hypercognitivism: Contemporary Dementia Culture and the Call for a Spatialized Self in Emma Healey's *Elizabeth Is Missing* and Phyllida Lloyd's *The Iron Lady*

10.00-10.30 **Coffee Break**

10.30-12.30 **Sensory Geographies (SOC-1-106)**

Chair: Paul Carter

Nessa Cronin • The Language of Space: Fragments from the Tim Robinson Archive

Jessica Ballantine • Walking, Being and Perceiving

Ram Eisenberg • The Nature of "The Goodness Experience in Nature": A Phenomenological Inquiry Grounded in Eugene Gendlin's Ideas

Svante Lindberg • Southern Space as Geography, Politics, Intertext and Dream in Four Texts by Michel del Castillo

10.30-12.30 **Urban Spatial Practices (SOC-1-101)**

Chair: Stefanie Strebel

Deniz Çalış Kural • Imagining Fragmented City Spaces as Gardens: Experiences of the Self in Ottoman Istanbul

Višnja Žugić and Miljana Zeković • Vitić Dances: Architecture Claims Performativity

Robin Winogron • Geography of Imagination: The Phenomenology of Atmosphere and Experience

Anna Suwalska-Kołecka • Elsinore in the Derelict Shipyard or Space of Memory: On Jan Klata's Production of *Hamlet* in Gdansk, Poland

12.30-13.45 **Lunch**

13.45-15.45 **Articulating Political Spaces (SOC-1-106)**

Chair: Ana Sobral

Cara Cilano • 'All These Angularities': Spatializing Non-Muslim Pakistani Identities

Susanna Sargsyan • Cypriot Spatiality: With and Without Borders

Sue-Ann Harding • Where Are We? Recovering Alternative Narratives of Natural and Urban Landscapes in Qatar

13.45-15.45 **Opaque Geographies (SOC-1-101)**

Chair: Michelle Dreiding

George Henderson • Sartre's Soundtrack: (Musical) Notes on the Modes of Appearance of Philosophy

Heidi Liedke • Walking the (Open) City: Idling as a Spatial Practice

Daniel Graziadei • On the Phenomena of Opacity and Misunderstanding from a Decolonizing Perspective

Skype Talk (at the end of session, SOC-1-106)

Samiha Olwan • Questions of Memory, Place and Identity in Palestinian Women Bloggers' Narratives

- 15.45-16.15 **Coffee Break**
- 16.15-17.15 **Keynote Address (SOC-1-106)**
Prof. John Wylie • Vanishing Points: On Not Belonging to Landscape
Chair: Martin Heusser
- 19.00 **City Art and the Politics of Space: Artists' Panel and Podium**
(Bogen D, Viaduktstrasse 93-95, Zürich West)
- 20.30 **Conference Dinner in Zürich West (Les Halles)**

Sunday, 27 November 2016

- 8.20-9.50 **Moving Bodies (SOC-1-106)**
Chair: Laura Bieger
Panagiota Mavridou • A Place almost Empty [spatialities of the body in the Iliad]
Nour Dakkak • Perceiving Materiality: Moving Bodies and Spatial Perception in E. M. Forster's Fiction
Donata Schoeller • The Shifting Situation-Space
- 8.20-9.50 **Lived Urbanity (SOC-1-101)**
Chair: George Henderson
Antonia Steger and Kenan Hochuli • Filming Perception? Discussing Technologies for Imaging Phenomenological Perspectives
Norman Backhaus • Street Food between Culinary Skills, Food Heritage and Assertion in Public Space
Stefanie Strebel • From Dreamscapes to Sprawlsapes: Phenomenologies of Architecture in Suburban Literature and Film

- 9.50-10.50 **Keynote Address (SOC-1-106)**
Prof. Radhika Mohanram • Textures of Indian Memories
Chair: Martin Heusser
- 10.50-11.20 **Coffee Break**
- 11.20-12.50 **Spatial Attachment/Detachment (SOC-1-106)**
Chair: Rahel Rivera
Laura Bieger • Place as Friend: Sarah Orne Jewett's Narrative Art of Attachment
Misha Kavka • Situated Affects: Toward a Severance Cinema of Attachments
Birgit Breidenbach • Reading Mood: Spatiality, Presence and Affect
- 11.20-12.50 **Alternative Spaces and the (Post-)Modern Experience (SOC-1-101)**
Chair: Martin Heusser
Alexander Myers • Narrative Topographies of the Mind: Mapping Memory, Nostalgia and Identity in John Banville's Fiction
Sarah Yoon • Alternative Spaces In Italo Calvino's Metafiction *If on a Winter's Night a Traveler*
Caroline Sørensen • An Ecocritical Approach to Provincial Literature
- 13.00-14.00 **Lunch at the Conference Venue**
(packed lunch for those participating in the excursion)
- 13.00-18.00 **Excursion**
Boat trip on lake Zurich and visit to the Polish Museum at the Castle of Rapperswil

Social Programme

Reception on Thursday Meeting point: Bellevue, 18.45 (departure at 19.00)

We will begin the evening in a historical tram which will take us on a one-hour tour of the inner city of Zurich. Drinks and snacks will be served on the tram. Afterwards, we have a reservation at Café Odeon (near Bellevue), a favourite haunt of artists and intellectuals like James Joyce and Tristan Tzara. To round off the evening, you are welcome to join us on a short walk through the secret spaces of historic Zurich, from Roman to modern times.

Dinner on Friday Meeting point: Zürich HB (main station), platform 22, 18.50 (departure at 19.05)

We will take the steep train to the Üetliberg, the local mountain of Zurich. A short walk through the ancient glacial landscape (with a special guest and snippets from the Ice Age) will take us to our restaurant (Uto Staffel), where we will enjoy a traditional Swiss cheese fondue in a cozy atmosphere.

Cost: CHF 50 (includes train ride)

Saturday
evening

Artists' Panel: City Art and the Politics of Space

Viadukt, Viaduktstrasse 93-95, Bogen D at 19.00

In this special panel, three artists will outline and illustrate their perspectives on urban space. This will be followed by a panel discussion with the artists, the conference participants and a local politician. The aim of the event is to engage with different creative and subversive perspectives on the city as a lived space.

With Krzysztof Debicki (Berlin), Miljana Zeković (Novi Sad), Mischa Leinkauf (Berlin) and Richard Wolff (Zurich)

Conference dinner

Pfingstweidstrasse 6

The conference dinner will take place at the bohemian restaurant Les Halles, located in the lively, up-and-coming district of Zürich West at 5 minutes walking distance from the venue of the artists' panel.

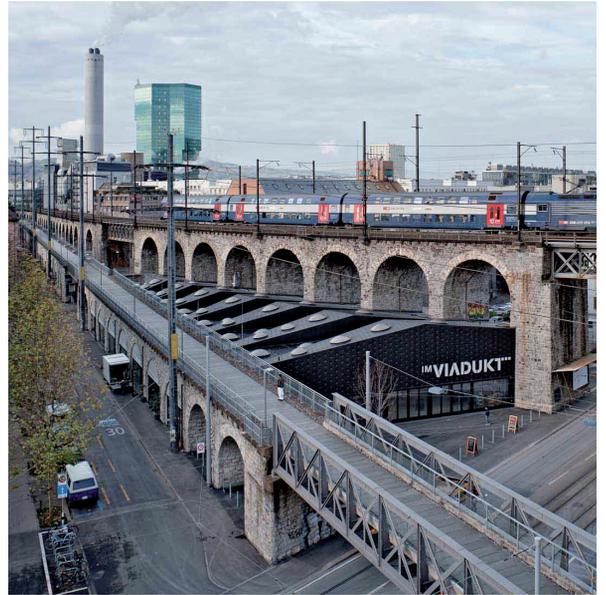
Cost: CHF 50

Excursion on
Sunday

Meeting point: in front of the university (SOC building), 13.00

We will take the boat to the medieval town of Rapperswil at the other end of Lake Zurich, where we will visit the Polish Museum at the Castle of Rapperswil, which has served as a Polish memory space since its foundation in 1870 and documents the history of Swiss-Polish relations in different times.

Cost: CHF 25



Abstracts Keynote Speakers

Prof. Dr. Paul Carter (RMIT University, Australia)

Imagining the Archipelago: Poetic Geography and the New Humanities

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The humanities are under attack, institutionally and politically. The unaligned 'expansion of consciousness' they foster is frequently perceived as elitist. Within a managerialist culture, the voyage of the imagination they promise is seen as errant. Defences of the humanities from inside the humanities are weak: vague appeals to 'practice the humanities' perhaps through creative writing in order to 'decode' the world are unconvincing. Comparable structural problems are seen in the museum and gallery sector and in performance culture – where, perhaps, processes of deinstitutionalisation are more advanced. Although there is some evidence of the humanities 'returning to the world' in terms of disciplinary expansion, the idea that reading (hermeneutics as a whole) is part of the world and the primary means of making sense of it is not taught. In particular, the humanities have failed to show how the imagination is a heuristic tool, how its fictions are essentially maps of this world possibilities.

In this presentation these claims are explored through an extension of the phenomenon referred to in *Dark Writing* (2008) as 'Geography's Myth'. The myth is to suppose that geography exists outside the spatial figures that bring it into being: an environmental unconscious, where acts of becoming at the place fuse with techniques of representation, corresponds to the general horizon of unfulfilled possibility. To visualise or conceptualise this paradoxical figure of infinity tied to the recognition of finitude, the multiplicity of the archipelago is explored. As a figure of probability across many domains, the archipelago foregrounds the role of the imagination in making sense of the world. Its poetic geography is not a subset of revisionist cultural geography: it is a relational technique, that is, one that reunites text and discourse, utterance and sociability, and whose diffusion and grouping illuminate patterns of human and non-human sense making that are largely undetectable unless narration and steersmanship – or, as we might say, mythopoetic techniques of invention, are tied to themes in global governance.

The subtext of this presentation is what I see as the disappointing abandonment of what constitutes the humanities' chief claim on our attention: a poetics of the imagination that is not afraid to claim methodological consistency, socio-political influence and above all the power of the fictive and the imaginal to

conserve human pasts and define posthuman futures. An ethics of invention applied and tested in sites of psychic and political conflict would, I suggest, equip us to inhabit the archipelago not simply as responsible global citizens but as custodians of good story-telling. None of this, however, will happen on dry land: it is necessary to realise that the unavoidable challenge of the Anthropocene is to translate. Metaphors are not luxuries but the *prima materia* of civil coexistence; but to learn this means plunging into the oceanic thick of things, where the ethical, the aesthetic and the environmental turn out to obey the same algorithms of care.

Three of my recent books may offer conference attendees some background and context for the ideas summarised here: *Dark Writing: geography, performance, design* (University of Hawai'i Press, 2008), *Meeting Place: the human encounter and the challenge of coexistence* (University of Minnesota Press, 2013) and *Places Made After Their Stories: design and the art of choreotopography* (University of Western Australia Publishing, 2015). Also relevant is 'Lecture in Warsaw', *Ecstacies and Elegies, Poems* (University of Western Australia Publishing, 2013).

Biographical Note

Paul Carter is an internationally acclaimed academic and artist and has an outstanding track record as an industry collaborator, creative researcher, design mentor and public lecturer. He is Professor of Design/Urbanism at the School of Architecture and Design.

Prof. Dr. Radhika Mohanram (Cardiff University, Wales)
Textures of Indian Memories

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The memory works of scholars like Walter Benjamin and Pierre Nora follow in the footsteps of ancient Greek and Roman notions of memory. Benjamin posits the city to be a repository of people's memories and its buildings to be mnemonic symbols that reveal hidden and forgotten pasts, and Pierre Nora posits that there are four different types or sites of memory: symbolic, functional, monumental and topographic. The Greek notion of *ars memoria* closely linked place and memory in that items to be remembered were located in specific places of memory, thus ensuring their easy recuperation by conceptually touring these places. This link is exploited by the nation, one of modernity's main mnemonic communities, through its construction of public memory in the form of memorial images and spaces. These memorials subscribe either to national myths, ideals or political needs by commemorating wars, heroes etc. Indeed, nations mediate their citizens' recuperation of memory by valorizing certain moments of their histories and occluding others so that the citizens become amnesiacs.

This paper focuses on the 1947 Indian partition when India (and Pakistan) gained independence from Britain and were simultaneously subjected to partition. Considered to be the largest transaction of populations in history, with over 2 million perishing in the process, the Indian partition oversaw over 12-15 million refugees crossing borders to the other side as their religion had been crucial to the determination of their citizenship in the newly independent countries. This moment of the juxtapositioning of freedom and loss is important as the emergent forms of democracy had the violence and hatred involved with the construction of citizenship built into them, especially in India. Despite these losses, both countries only commemorate independence and public recognition of partition is all but forgotten, primarily due to a lack of memorials to partition, especially in India, a land where statues of all sorts of politicians abound in public places. Nor does India – or Pakistan – have a partition museum. Lacking a material form, the memory work of the community either fails or must employ alternative forms of remembering. In this paper, I will examine the sites of memory of the Indian partition especially Chandigarh, the post-partition city built especially for replacing the past with the future.

Biographical Note

Radhika Mohanram is Professor at the Centre for Critical and Cultural Theory, Cardiff University. Her research interests include Postcolonial Cultural Studies, Whiteness, Gender and Race, and South Asian Fiction. She has published widely

including *Imperial White: Race, Diaspora and the British Empire* and *Black Body: Women, Colonialism and Space*.

Prof. Dr. John Wylie (University of Exeter, UK)
Vanishing Points: On not Belonging to Landscape

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This is a paper about the ambivalent relationships we can have with the landscapes we grew up in, with senses of home, with belonging and nationality, and with memory itself. I will look to weave together three different registers to address these themes. Firstly, and most prominently, I will offer an autobiographical account – albeit non-linear and episodic – of my own relationship with Northern Irish landscapes, past and present. Secondly, I will broaden out from this to consider more critically the concept of ‘homeland’, and its relation to senses of landscape. Thirdly and lastly, in a more literary and speculative register, I will speak about disappearing and vanishing as integral elements of landscape as a spatial and affective milieu. Through these reflections I hope to address the conference’s themes of spatiality, subjectivity and gepoetics.

Biographical Note

John Wylie is Professor of Cultural Geography at the University of Exeter. He is interested in the development of landscape theory in geography, and more broadly in geographies of visual art, writing, haunting and performance.

Abstracts A-Z

Lieven Ameel (University of Tampere, Finland)

Futures of the Urban Waterfront: Narrating Diverging Pathways in Literary Fiction and Planning Documents

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Urban waterfronts are drifting into uncertain waters: while in several cities, post-industrial waterfronts are currently being redeveloped, new challenges are beckoning in the form of possible ecological catastrophes and rising sea levels. How is the experience of crisis at the waterfront and the uncertainty vis-a-vis possible futures shaped in and by narrative? In this paper, I will examine narratives of the New York waterfront from two distinct perspectives. First, I will look at how literary fiction frames the experience of a waterfront in crisis, and how it presents the possibility of alternative futures. Key texts will be Ben Lerner's *10:04* (2014) and Nathaniel Rich's *Odds against Tomorrow* (2013), with reference to Jonathan Lethem's *Chronic City* (2009) and Richard Ford's *Let me be Frank with You* (2014). Second, and considering literary and rhetoric models for presenting alternative storyworlds and for emplotting choice and agency with regards to future pathways, I will examine how, in New York City's comprehensive waterfront plans (1992, 2011), the simultaneous possibility of alternative storyworlds structures policy narratives.

This paper engages with current debates in literary ethics, spatiality and environmental criticism. In methodological terms, it draws on literary urban studies and possible worlds theory. My aim is to foreground the materiality of planning narratives (whose projected futures are intended to be petrified in concrete and glass in due course), while simultaneously drawing attention to the literary and rhetoric antecedents of such narratives. Ultimately, I hope to gain a better understanding of what kinds of paths towards the future are postulated by these two very different kinds of texts, and what room they leave for agency and choice in our relationship with our environment.

Biographical Note

Lieven Ameel is University Lecturer of comparative literature at the University of Tampere, Finland. He holds a PhD in comparative literature and Finnish literature (JLU Giessen & University of Helsinki), and is docent (Adjunct Professor) in urban studies and planning methods (Tampere University of Technology). His research interests include narratives in urban planning and experiences of space in literature. Recent publications include *Helsinki in Early*

Twentieth-Century Literature (SKS, 2014), the co-edited volumes *Literature and the Peripheral City* (Palgrave 2015) and *Language, Space and Power: Urban Entanglements* (Collegium 2012), and the co-edited themed issue *Urban Humanities* (Journal for Finnish Urban Studies).

Sihem Arfaoui (High Inst. of Human Sciences of Jendouba, Tunisia)

***I Love a Broad Margin to my Life* by Maxine Hong Kingston: Transnational Spaces, Meta-narratives, and Identities on the Move**

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I shall provide a reading of spatial representations in Maxine Hong Kingston's *I Love a Broad Margin to my Life* (2011) within a transnational framework, as theorized by Silvia Schultermandl and Sebnem Toplu in their collection *A Fluid Sense of Self: The Politics of Transnational Identity in Anglophone Literatures*. In this book, Schultermandl and Toplu show an engagement to "redefine identity politics in a transnational context where place ceases to be the sole representational parameter of identity and movement between places becomes the central space [in] a person's agency" (21). They stress "migration and mobility as main vectors of identification, thus liberating identity politics from a rigid anchoring in the nation-state" (20). The subtitle "Transnational Spaces, Meta-narratives, and Identities on the Move" is essentially based on the flux pattern characterizing Kingston's *Broad Margin*. A poetry memoir, Kingston's text moves from the United States to China and back, between different genres and texts, and along various other excursions, pleasant and unpleasant, real and imaginary. In particular, the memoir offers a complex space to revisit Kingston's masterpiece *The Woman Warrior* and rewrite particular details about *No Name Woman* and "White Tigers". On the other hand, *Broad Margin* mingles the poetic and the prosaic by tracing the growth of the character Wittman Ah-sing's diasporic self, the protagonist of Kingston's first novel *Tripmaster Monkey*. Similar movements between different voices, texts, genres, and continents focus the reader's interest on a persistent concern with the meta-narrative and moving identities.

Biographical Note

Sihem Arfaoui received a BA in English from IBLV, Carthage University, and an M.A. and Ph.D. in English Language and Literature from the Faculty of Letters and Human Sciences of Sousse, Tunisia. She is currently a professor-assistant at the High Institute of Human Sciences of Jendouba and a visiting professor in

Northern Borders University in KSA. She has taught several courses in literature and cultural studies and is particularly interested in ethnic female writings. She is the co-editor of the conference proceedings on *Indigenous Languages* (2014). Her recent publications have appeared in *Writing Difference: Nationalism, Literature and Identity* (Atlantic Books, 2013); *Dynamisme des Langues, Souveraineté des Cultures* (Tunis, 2012); and *Hyphen* (2011). She recently co-edited a volume of articles entitled *International Conference Proceedings on Creating Myths as Narratives of Empowerment and Disempowerment*.

Norman Backhaus (University of Zurich, Switzerland)
Street Food between Culinary Skills, Food Heritage and Assertion in Public Space

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A common ground of food street vendors across the world is the challenge of implementing particular knowledge, experience and socio-technical skills in order to successfully use their resources. Food street vendors have to employ different skills to produce adequate foods, to satisfy their customers' conservative or modernizing palates, to assert their place in public space, and to make a living. They do so through an interplay of locally defined practices, including routinely internalized dexterities, in an increasingly regulated environment. A striking similarity between food street vendors worldwide seems to be a basic structure of negotiating taste and value, involving interior production and public consumption space and occurring across a fictive or material borderline of exchange between food in an inner space and money in an outer space. Exerting, acknowledging or expecting certain skills nourishes the trade in new ways and makes street food vending sites indicators and embodiments of social and spatial constitution and change. Street food vendors face local conditions characterized by tensions between stall and state interests, which may lead to a high degree of mobility of the stalls or, if this is not possible, to their disappearance. Thus, loss of street food vendors in urban public spaces may be read as a sign of shifting negotiations and control regimes as well as an indication of changing food hygiene standards or culinary landscapes. Their disappearance or retreat to permanent spaces like market halls marks a loss of economic diversity and (valuable) skills as well as a shift in the social production of food in public space. I will look at this interplay from different theoretical perspectives such as site production through practices (i.e. Schatzki 2002) and the anthropology of skilled practice (i.e. Ingold 2000) and will exemplify these

considerations with case studies from Malaysia and Zurich.

Biographical Note

Norman Backhaus is a researcher and lecturer in geography at the Department of Geography of the University of Zurich. In his research, he is focusing on spatial appropriation in the field of nature conservation, tourism and landscape development based on theories of practice.

Jessica Ballantine (University of Leeds, UK) Walking, Being and Perceiving

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This paper discusses landscape aesthetics and modes of perception in two recent Canadian and Australian walking narratives: Karsten Heuer's five-month trip following the caribou migration from Old Crow, Yukon, to calving grounds near Kaktovik, Alaska in *Being Caribou* (2005) and Maya Ward's three-week walk to the source of the Yarra River in and near Melbourne, Australia in *The Comfort of Water* (2012). Both texts have activist aims, are written and published as 'nature writing', and record a pilgrimage narrative of developing insight, perception and transformation on the part of the narrator.

Aesthetics plays a crucial role in the literary and activist strategies deployed by Heuer and Ward in their respective narratives. These texts exemplify to a high degree the relationship between aesthetic and moral/political discourse: the aesthetic in these texts always has a moral dimension, and the moral is frequently expressed through the medium of aesthetics. Since the backbone of the texts is representation of the surrounding environment, the reader's attention is naturally focused on how the landscape looks (and feels, smells, sounds), and on contrasts between one stretch of landscape and the next. The narrator is then able to use such descriptive details to emphasise moments of discontinuity or dissonance between place as it 'ought' to appear (in accordance with the narrator's pre-journey framing of the quest he/she intends to undertake) and the place actually being perceived. Part of the journey may involve development in the narrator's own aesthetic evaluation of the environment. Aesthetic representations of place can thus be used for emotive effect in support of the text's activist message.

Drawing on Yuriko Saito's conception of the 'transformative power' of aesthetics and Marcia Eaton's notion of the 'aesthetic ought', I discuss the specific and often crucially important role that aesthetic questions have had in political debates associated with the texts under consideration. For the authors

in question, strategies of aesthetic representation are partly successful, but the normative aesthetics deployed can also lead to an overly simplistic division between the 'untouched' and 'human-made' landscapes that obscures ongoing connections (both good and bad) between people and place.

Biographical Note

Jessica Ballantine is a final year PhD candidate at the School of English at the University of Leeds, UK. Her doctoral thesis, *Reframing the Picturesque in Contemporary Australian and Canadian Nature Writing*, examines the legacy of the colonial picturesque discourse in 21st century representations of the 'natural' environment. In 2013 she was a visiting researcher at the University of Ottawa, and before coming to Leeds she studied at the Universities of Cambridge and York. Jessica grew up in Sydney, Australia, and her interest in the Australian landscape stems from a six-month caravan trip as a child.

Laura Bieger (University of Freiburg, Germany)

Place as Friend: Sarah Orne Jewett's Narrative Art of Attachment

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This talk explores attachment as an emerging concept in neo-phenomenological cultural and literary studies, and applies it to a classical text of American regionalism: Sarah Orne Jewett's *The Country of the Pointed Firs* (1896). Rendering the topophilic disposition on which its narrative thrives in terms of friendship, the setting gains shape as a local web of female affection. But the utopian air of this matrifocal community – its seductive potential as a dwelling place – is paradoxically intertwined with the fact that the place unfolding from these bonds is dying.

For the heightened sense of presence thus created, the sketch, with its tactile, evocative mode of engaging the physical world, is the perfect narrative form. Jewett endorsed this "minor" genre in ways that cut across distinctions between novel, sketch and story, engendering a reception-based model of narrative exchange that endorses familiarisation and attachment at an historical juncture where defamiliarisation and detachment were becoming the hallmarks of narrative art.

Coinciding with the professionalization of the literary field, *Pointed Firs* also brings into view the interstices of narrative art and the market, i.e. dwelling as a cultural asset and commodity. Yet its publication history complicates the closural fixedness of book and novel in its numerous incarnations, including a

serial publication in *The Atlantic Monthly*, a prestigious book publication with several added chapters, and the posthumous edition by Willa Cather, which included even more sketches.

The Cather edition is a mixed badge, both an illegitimate seizure of authorship and an empowering gesture of collective female authorship, whose violation of the historically fixed body of the work transports regionalism into literary modernism. In the interplay of authorial erotics and editorial care, emerges yet another inherently progressive site of topophilic investment and neo-phenomenological scrutiny: the edition itself.

Biographical Note

Laura Bieger is Professor for British and American Cultural Studies at the University of Freiburg. She held teaching and research positions at Freie Universität, Berlin, UC Berkeley, the University of Vienna and Universität Wien and the IFK in Vienna. She is the author of *Ästhetik der Immersion*, which looks at urban spaces that stage the perceptual conjunction of world and image with an interest in the epistemological function of aesthetic experience. Her current book *Belonging and Narrative* develops a narrative theory based on the human need to belong and applies it to American novels from the late eighteenth to the twenty-first century.

Brianne Bilsky (United States Military Academy, USA) Novel Architecture: Disruptive Spaces in (a) *House of Leaves*

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With just over seven hundred pages nestled between its covers, Mark Z. Danielewski's novel, *House of Leaves* (2000), occupies a sizeable space on any bookshelf. However, the novel's imposing physical presence is only the beginning of a much deeper concern with space. *House of Leaves* chronicles the strange experiences of Will Navidson, a photojournalist who produces a peculiar film about his peculiar house—peculiar because the size of the interior appears to exceed the size of the exterior. This seemingly impossible spatial discrepancy begins as a fraction of an inch, but by the end of the novel, grows to a terrifyingly immeasurable abyss. On its own, such a plot would make for a unique read. However, Danielewski stages his discourse on space not only at the level of content but also at the level of form. Unlike traditionally formatted novels in which standardized layouts draw little, if any, attention to the materiality of the page, Danielewski actively exploits paper as an architectural

space where meaning is built not only from language but also from typographic innovation. Reconsidering the title in light of these spatial concerns, one cannot help but read Danielewski's entire project as a metaphor for novels themselves: paper houses where the size of the interior—the limitless, intangible space of interpretation—exceeds the size of the exterior—the finite, tangible space of materiality. How does foregrounding the page's architecture affect our sense of space as readers? How might Danielewski's novel, published at the outset of the twenty-first century, be in dialogue with larger cultural concerns about the way we experience space in the digital age? To address these questions, I turn not only to research in literary studies and phenomenology but also to my recent experience teaching *House of Leaves* to cadets at the United States Military Academy.

Biographical Note

Brianne Bilsky is an Assistant Professor of English at the United States Military Academy, West Point. She completed her Ph.D. in English at Stanford University and specializes in contemporary American literature and media studies. Brianne's broader teaching and research interests include postmodernism, literature and technology, graphic narrative, historical fiction, the literature of war, and the challenges facing higher education in the twenty-first century.

Nicoletta Brazzelli (University of Milan, Italy)

At the End of the World: Apsley Cherry-Garrard, Cape Crozier and Emperor Penguins

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The youngest member of Scott's last expedition, Apsley Cherry-Garrard did not take part in Scott's final rush to the South Pole, but from June to August 1911, during the polar night, with two companions, he set off on the "worst journey in the world" – a search for the never-before-seen breeding grounds of the emperor penguins at Cape Crozier. It was that winter trek that Cherry-Garrard dubbed *The Worst Journey in the World*, the title of his 1922 memoir. In his journal, Scott wrote that the Cape Crozier Expedition was "one of the most gallant stories in Polar History", celebrating the explorers' determination, but Cherry-Garrard's *The Worst Journey in the World* bitterly emphasizes the futility of the search for the emperor penguins' eggs. Travelling conditions were so awful that that remote place at the end of the world was perceived in terms of absence of language. According to Cherry, that journey "beggared our language:

no words could express its horror”.

In my paper, I intend to analyse one of the most powerful (though neglected by academic studies) quest narratives of polar explorations. Conceived in the Heroic Age and moulded by imperial ideology, but published after the end of the First World War, Cherry’s journal deconstructs British heroism and focuses on the inner perception of the extreme southern landscape. In his representation of polar scenery, the author traces a story of suffering, stoicism and alienation, as well as a chronicle of the exploration of the unknown, inside and outside himself. Mapping the Antarctic blankness, Cherry quotes from many literary texts, trying to fill the void with words. As a modernist text, *The Worst Journey in the World* turns the description of concrete details into symbolic meanings; the sense of loss is embedded and recreated in an Antarctic “Waste Land”, a nightmarish underworld where language itself falls apart.

Biographical Note

Nicoletta Brazzelli is an associate professor of English literature at the University of Milan. Her research interests focus on the representation of spaces between geography and literature. She has published on travel writing (W. Raleigh, A. Young, M. Kingsley, H.M. Stanley, S. Wheeler, J. Diski, R. Davidson), exploration narratives (J. Franklin, R.F. Scott, E. Shackleton, A. Cherry-Garrard), nineteenth-century romances (H.R. Haggard, R.L. Stevenson, W.H. Hudson, A. Conan Doyle) and contemporary novels (B. Bainbridge, V.S. Naipaul, A. Gurnah).

Birgit Breidenbach (University of Warwick, UK)

Reading Mood: Spatiality, Presence and Affect

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With the rise of affect studies in the humanities, discourses on emotion and other forms of affect have continually become more influential in literary studies. Among these phenomena, a special position is held by mood, or *Stimmung*, a concept that has been put on the map as a new nodal point in literary studies by a number of recent publications such as Hans Ulrich Gumbrecht’s *Atmosphere, Mood, Stimmung: On a Hidden Potential of Literature* and a special edition of the *New Literary History* titled “In the Mood” (both published in 2012). What sets mood apart from other forms of affect is its strong relationship with and dependence on space. While an emotion usually affects an individual, a mood can envelop multiple people and is inherently related to a sense of presence as well as a specific space—examples comprise experiences as different as standing in the

front row of an emotionally charged concert to visiting a Holocaust memorial. This spatial dimension of mood has been explored extensively in Heidegger's phenomenology, where it is conceptualised as a constitutive element of *Dasein's* being-in-the-world.

The relationship between mood and space in literature poses a particular challenge to theorists as the act of reading establishes a peculiar spatial structure, one that juxtaposes the present spatial experience of the reader with the aesthetic space of the text. In a fashion influenced by 20th century reader-response criticism, my paper will pose the question: where is the locus of mood in reading literature? Through a reading of spatiality and mood in selected examples of literary fiction, such as Thomas Bernhard's *Holzfällen* and Samuel Beckett's *Molloy*, I will thus explore the spatial dialectics of mood and relate them to Heidegger's philosophy of *Stimmung* and Being-in-the-world to develop a phenomenology of reading space.

Biographical Note

Birgit Breidenbach earned a BA in English, German and Slavonic Studies from Justus-Liebig-University Gießen (Germany) in 2012 and an MA in English and Comparative Literary Studies from the University of Warwick (UK) 2013. She is currently a final year PhD candidate in English and Comparative Literary Studies at the University of Warwick. Her research project, funded by the University of Warwick, explores the aesthetic and philosophical role of mood/'*Stimmung*' in the literature of modernity. She is a co-editor of *Mood: Aesthetics, Psychology, Philosophy*, a forthcoming volume on studying mood from an interdisciplinary point of view.

Dustin Breitenwischer (University of Freiburg, Germany)

"One pure, sunny spot for me": Concealment and Comportment in Harriet Jacobs's *Incidents in the Life of a Slave Girl*

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The more recent return to phenomenological perspectives and spatial theory in literary and cultural studies allows me to argue that 19th century US American narratives of and about slavery circle around a peculiar phenomenon: the body-in-space. Therefore, I want to propose a neo-phenomenological reading of Harriet Jacobs's *Incidents in the Life of a Slave Girl* (1861) as a narrative re-enactment of spatial experience. In accordance with other canonical works of her time, from Emerson to Hawthorne, Jacobs's slave narrative is most

thoroughly invested in matters of concealment and comportment, that is, a hermeneutic struggle about what it means to be a body in and to the world. At the same time, her particular space of experience differs vastly from that of her (white and privileged) contemporaries. It is not marked by the luxury of intellectual liberty, spiritual transcendence and imaginary self-extension but by physical force, bodily withdrawal and existential self-repression. In fact, like most 19th century slave narratives, *Incidents* is a phenomenological account that is structured around a lack of space, an absence of secure and intimate spheres, but it is within these intermediary voids that Jacobs's phenomenology of space exposes itself most strikingly. Her poetics of space are marked by a curious physicality as they strain a force field of creative self-liberation, not beyond but fundamentally within the world. As spaces of containment and as the last resort for an improbable self-possession, Jacobs's spaces become play spaces of narrative desire, innovation and emergence. I want to show how those spaces are, in an impressively proto-pragmatist fashion, held responsible for, as Jacobs puts it, a "knowledge that comes from experience," and that it is in and through experience that these impalpable in-between spaces solidify in the literary text.

Biographical Note

Dustin Breitenwischer is Postdoctoral Researcher in the field of North American Studies at the University of Freiburg. He studied North American Studies and German Literature at Freie Universität Berlin and the University of Minnesota, and he was a visiting PhD Scholar at Columbia University in New York. In 2015 he defended his dissertation on aesthetic in-betweenness at FU Berlin. In his current research project he engages in the transnational history of creativity and the creative self in 19th century American culture. His monograph *Dazwischen: Über Wesen und Wirken ästhetischer Erfahrung am Beispiel der amerikanischen Kunst und Literatur von Hopper bis Hustvedt* will be published with Fink Verlag in spring 2017. He is co-editor of *Die neue amerikanische Fernsehserie* (Fink, 2014).

Deniz Çalış Kural (Istanbul Bilgi University, Turkey)

Imagining Fragmented City Spaces as Gardens: Experiences of the Self in Ottoman Istanbul

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This paper aims to discuss a marginal theory of "in-between space" (*barzakh*) as: *observed* in a specific genre of Ottoman poetry called the *Şehrengiz*, *experienced* in poetic rituals throughout the 16th and 17th centuries, and *materialized* by the

construction of a Sultanic garden in the early 18th century. In this marginal theory of “in-between space”, body, bodily experience, sensuality and imagination play vital roles.

The paper studies how this theory of space is adopted by a specific genre of poetry called *Şehrengiz*, and, how it calls for the perception and narration of fragmented city spaces as gardens – those which enable a meeting of the Self with the Other(s). Such spaces are first experienced through bodily senses, and, finally through creative imagination – the highest level of cognition.

The city becomes a fertile ground for meetings of the multiplicity of selves, and its meeting spaces – the open spaces, bazaar, shops, a friend’s house, its meadows, mosques or Sufi lodges – each offering diverse experiences, came to be regarded and perceived as metaphorical gardens. The *Şehrengiz* genre narrates fragmented experiences, yet at the same time, creates a shared memory through poetic rituals where each of its participants – the commoners of different guilds – are presented as important individuals constructing the experience of the city as garden(s) throughout the 16th and up to the early 18th centuries. In the early 18th century, the theory of “in-between space” materialized into an ideal garden.

I will focus the discussion on the diverse phenomenal experiences of the individual selves through bodily senses, different types of movement, rational cognition and creative imagination in relation to the theory of in-between space as narrated by and lived through the poetic genre of *Şehrengiz* and *Şehrengiz* rituals.

Biographical Note

Deniz Calis Kural is an architect. She received her BArch from Middle East Technical University, Ankara (1995) her MArch from Pratt Institute (1998) and her PhD from METU (2004). She was a junior fellow at Dumbarton Oaks Garden and Landscape Studies (2003-4) and a post-doctoral associate at Harvard University’s Aga Khan Program (2015-16). She currently holds scholarships from The Scientific & Technological Research Council of Turkey. Her book *Şehrengiz, Urban Rituals and Deviant Sufi Mysticism in Ottoman Istanbul* (2014) on “imagination” and the theory of “in-between space” discusses perception and construction of gardens and landscape in Ottoman Istanbul. She teaches both design and history at Istanbul Bilgi University.

Laura Ceia (California State University, USA)
Conflated Geographies and a Variegated Identity: Gary Shteyngart's Memoir
Little Failure

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Published in the United States in 2014 to critical acclaim and public success, *Little Failure* chronicles the life trajectory of Leningrad-born and consummate New Yorker of Russian-Jewish descent, Gary Shteyngart. From the frozen deprivation vistas of the Soviet Union through the liberal arts education of the cornfield-washed American Midwest, and across the grid-and-grim desolation of the new world's suburbia, the story of Shteyngart's coming into being is that of a nomad in the Deleuzian sense: Shteyngart's examined life is unavoidably affixed to space, territory and the earth, as the salvo of "geo" modifiers necessary to designate him and his experience seem to suggest. In his prose, Shteyngart meticulously inventories spaces and places; they become his anchors, his points of reference in relation to which the memory conducts (involuntary or not) the process of remembering. My paper proposes to investigate the ways in which the writer's process of identity configuration is inexorably dependent on physical territory, and the extent to which *Little Failure* plays/conceives itself as a production of the postmodern "spatialization of consciousness." In addition, my essay contends that the act of self-writing in *Little Failure* is born in the collusion and collision of time and space, thus inscribing itself within the parameters of what Bernard Westphal defines as "spatio-temporality": "the dislocation of the traditional sense of time" and the "relocation of the text in space." As such, "time returns to its spatial dimension: it is inscribed in a spatial scheme" (Westphal, 2011: 19).

Biographical Note

Dr. Laura Ceia is a literary and cultural historian who specializes primarily in nineteenth and turn-of-the-twentieth century France and the History of Ideas, as well as contemporary French Cinema. Trained as a comparatist, her research and interests also include Central and Eastern European literature and contemporary European trans-national cinema. Her work places a particular emphasis on the intersection between politics and aesthetics as well as the role of artifacts (such as literature and cinema) in informing, reshaping or distorting cultural perceptions of citizenship, nationality and identity. Before joining the RGRL Department at CSULB, she taught courses in French and Film Studies at Massachusetts Institute of Technology and Boston University.

Cara Cilano (Michigan State University, USA)
“All These Angularities”: Spatializing Non-Muslim Pakistani Identities

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Since its coinage in the 1930s, “Pakistan” as a concept has forced singular spatial considerations. The identification of the Muslim-majority provinces that would comprise “Pakistan” in a federated Indian state, as well as the eventual cleaving of the Punjab and Bengal when partition became clear, stand as examples of such considerations. Further, the moment of Pakistan’s creation—i.e. August 1947—adds dimensions, largely underemphasized, to the already (by 1947) vexed nature of these spatial considerations: namely, those involving the non-Muslim minorities who also became Pakistanis.

Drawing from what I deem Muhammad Ali Jinnah’s “spatial vision,” articulated in his August 1947 Presidential Address to Pakistan’s Constituent Assembly, I examine historical documents and literary texts for how they create, reinforce, or re-imagine the spatial configurations and mobilities of non-Muslim minorities as, extra-textually, the Pakistani nation takes legislative action and segments of the Pakistani population take social action against these same groups. The historical specificity of these extra-textual actions matters, too, for Pakistan’s attempts to define “Islam” spatially within its borders connect to its geopolitical role in the United States’ Cold War imaginary.

With a particular focus on the Ahmadis in Pakistan, a group that considers itself Muslim but whose ability to do so publicly has been outlawed in Pakistan since 1974, I develop in spatial terms and in a Cold War context Sadia Saeed’s arguments regarding how the Pakistani state produces appropriate citizens by producing inappropriate ones, i.e. “non-Muslims”. In this way, I engage with contemporary debates about the changing nature of the “public” in Muslim and Pakistani spaces, as well as theoretical conversations among critical geographers working in mobility studies. Most fundamentally, I hold that the interactions with historical events in Pakistan, as represented in Pakistani literature, attempt to initiate a tracing of the non-Muslim minorities’ experiences of politicized, Islamized spaces.

Biographical Note

Cara Cilano is Chairperson and Professor of English at Michigan State University, in East Lansing, MI, USA. She is the author of *Post-9/11 Espionage Fiction in the US and Pakistan: Spies and “Terrorists”* (Routledge 2014), *Contemporary Pakistani Fiction in English: Idea, Nation, State* (Routledge 2013), and *National Identities in Pakistan: The 1971 War in Contemporary Pakistani Fiction* (Routledge 2011). Cilano’s current project, “Geospatializing Islam: Non-Muslim Minorities in

Pakistan,” interrogates how texts and lived practices geospatialize Islam so that it and the territory of Pakistan are coextensive.

Nessa Cronin (National University of Ireland, Ireland)
The Language of Space: Fragments from the Tim Robinson Archive

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This paper explores the multiple valencies of the language of space as found in the life and work of cartographer, artist and writer Tim Robinson. It examines the spatial practices of wayfinding, ground truthing and the psychogeographies implicit in Robinson’s work relating to his mapping of and writing on the west of Ireland since 1972.

In dealing with the attempt to capture time and space at a particular moment, mapmaking is (by its very temporal nature) an unfinished and unending project. For Robinson, it is primarily a form of ‘ground truthing’ – a practice that cannot be captured by drone photography or Google Earth, but through the physicality of the bodily encounter with terrain – a choreography of place. As Robinson writes, ‘For me, making a map was to be a one-to-one encounter between a person and a terrain, a commitment unlimitable in terms of time and effort, an existential project of knowing a place. The map itself could hardly then be more than an interim report on the progress of its own making.’ (Robinson, *Setting Foot on the Shores of Connemara & Other Writings*, 2007 [1996]), p. 76.)

This paper examines two elements of Robinson’s work with an investigation of material from the Tim Robinson Archive, housed at the James Hardiman Library, NUI Galway, and a discussion of the Artist-in-the-Archive documentary project, *Iarsma: Fragments from an Archive*, that was initiated in 2015-16 as a way to investigate the co-production of new knowledge through practice-led, interdisciplinary research on Robinson’s work. Finally, the paper presents alternative modes of exploring other contemporary spatial languages – embodied, visual, sensory, aural – while critically examining the positionality of such languages in terms of the power-geometries associated with postcolonial cultures in Britain and Ireland today.

Biographical Note

Nessa Cronin is Lecturer in Irish Studies, Centre for Irish Studies, National University of Ireland, Galway. She has published widely on Irish Place Studies, Historical Cartography and Literary Geographies. Her work also encompasses practice-based research in terms of bilingual community mapping projects in the

west of Ireland. She has also co-curated events and exhibitions such as *Mapping Spectral Traces IV* (Black Box Theatre, Galway 2012) and *Interpreting Landscape/ Rianú Talún*, (NUI Galway 2014) and is the Academic Director of *Iarsma: Fragments from an Archive*, the Tim Robinson Artist-in-the-Archive Project (2015-16). She is currently working with bilingual community mapping projects in Clare, Galway and Mayo as well as with artists, activists and community groups on socially-engaged projects investigating issues concerning language, culture and spatial justice in contemporary Ireland.

Nour Dakkak (Lancaster University, UK)

Perceiving Materiality: Moving Bodies and Spatial Perception in E. M. Forster's Fiction

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'Man's feet are the measure for distance, his hands are the measure for ownership, his body is the measure for all that is lovable and desirable and strong.' (E. M. Forster, 'The Machine Stops', 1909)

E. M. Forster's short story, 'The Machine Stops' is one of many examples from Forster's fiction that demonstrate his interest in the human body as an essential mode of perception. Written in the early twentieth century, Forster's literary works explore the effect the technology of transport has on the way people experience and inhabit the modern world.

Criticism of Forster's fiction has often studied places as static entities that are detached from the human body. However, mundane bodily experiences of places are foregrounded in Forster's fiction and are manifested through the characters' relationship to their surroundings. Forster's characters are always on the move: they walk, trail, drive motorcars, and cycle. It is through the characters' movements that Forster contemplates their experiences of place, and demonstrates the different ways their bodies constitute relationships with their surroundings, not just on a social level, but also on a material one.

This paper aims to give a brief introduction to Forster's representation of the body as an important mode of perception. It will also demonstrate how Forster sheds light on the effects the material world has on the human body. This will be done using theories stemming from other disciplines such as Human Geography and Anthropology in order to examine the dynamic relationships between the environment and the characters in Forster's literary works.

Biographical Note

Nour Dakkak is a PhD Candidate and an Associate Lecturer in the Department of English and Creative Writing at Lancaster University, England. Her research examines the representation of materiality, movement and place in the works of E. M. Forster, and its significance in shaping people's everyday experience of the world.

Sanna Dhahir (Effat University, Saudi Arabia)

Straddling Two Worlds: The Potential of Liminality in Raja Alem's *The Dove's Necklace*

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In her novel *The Dove's Necklace* (a translation of the 2011 Arabic "Booker" prize winner *Tawq al-Hamam*), Saudi author Raja Alem introduces a spatial and temporal setting caught between present-day modernity and traditional ways of living. Many of the novel's characters experience the situation of being in a liminal position, of both belonging and not belonging to their world. These characters are not necessarily women, who are often delineated in Saudi literature as prey to gender discrimination and lack of basic human rights; Alem's male characters are just as torn between two states of being as they try to find their identity in a place that has changed dramatically as a result of oil wealth and modernization. However, being in limbo is used in the novel to create productive scenarios and life-assuring situations. Alem employs numerous states of liminality to challenge and subvert both old, sterile conventions and new, alien trends that prevent the individual from finding a sure footing in a place where true heritage is being eroded and where life is rapidly yielding to commercial, materialistic interests. By probing various characters and situations existing between two well-defined boundaries, such as old and new, fiction and reality, innocence and experience, impotence and virility, sleep and wakefulness, and natural and supernatural phenomena, Alem shows that liminal entities have the potential to expand, create internal and external tensions, and introduce salubrious change to established socio-political institutions. A tour de force in time and place, Alem's novel seeks to break the barriers to self-expression, integration, and individuation. This research brings original arguments to critical studies in Arabic and world literature, while drawing on important theoretical studies in hybridity, liminality, and rites of passage.

Biographical Note

Sanna Dhahir is Associate Professor of English at the Department of English and Translation, Effat University, Saudi Arabia. She previously taught various courses in literature, comparative literature, and composition at the University of New Brunswick, Canada. Her main area of research is postcolonial and Arabic literature, and her recent publications deal with the works of V. S. Naipaul and Saudi women writers. Sanna Dhahir is also a translator of Arabic poetry and fiction, and her latest translation, a novel by Saudi author Badriya Al-Bishr, is under publication by the Center for Middle Eastern Studies at the University of Texas.

Stephen Dougherty (University of Agder, Norway)

Computers and Communion: Phenomenology in the Advancement of Digital Technology

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The fundamental lesson of Mark Hansen's *Bodies in Code* (2006) is that our bodily self-experience is always routed through an exteriorizing dimension of technicity. Hansen's added twist is that digital imaging technologies have the power to conjure the ghostly trace of an impossible immediacy—in which case such immediacy is not impossible after all. The fantasy of the continuous and the immediate is bodied forth in and through digital media environments. If the fantasy is that of absolute self-immediacy in embodiment and [self-] touch, then insisting on the necessity of a technological re-routing to obtain this self-immediacy constitutes a certain debunking of the fantasy. However, it constitutes *at the same time* a fetishization of digital technology as the hallowed pathway to our self-immediate being. It likewise constitutes a fetishization of digital technology as the pathway to our fundamental, bodily-oriented "being-with" one another across distances; which might be another way of saying our brotherhood. The ontological concept of a "prepersonal sensory being-with" is not the same thing as the political and religious notion of brotherhood, but they do resonate with one another. We see it clearly in Hansen's discussion of media artist Rafael Lozano-Hemmer's giant media installation "Body Movies" (2001). "What is truly inspiring about his work," Hansen explains, "is the way it facilitates communion: namely, through the use of the most advanced configuration of technics and embodiment imaginable . . ." (102).

Inspired by the example of Hansen, I would like to explore contemporary ways in which phenomenology, especially Merleau-Ponty's phenomenology

of the flesh, features in the promotion of digital technology for the sake of “community,” and “communion.” How do we best distinguish between the use and abuse of Merleau-Ponty in the advancement of digital technologies in and for our “coming together” and for “overcoming the atomic isolation of the body” (102-103)?

Biographical Note

Stephen Dougherty is Professor of American Literature at the University of Agder in Kristiansand, Norway. His essays have appeared in *diacritics*, *Cultural Critique*, *Configurations*, *Science Fiction Studies*, *The Psychoanalytic Quarterly*, and elsewhere.

Michelle Dreiding (University of Zurich, Switzerland)

“Past the Asteroid Belt:” Making and Breaking the Body Tele-Visually

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“Son, Last Sunday the host of a popular news show asked me what it meant to lose my body.” The African-American subject has a history of being denied its bodily integrity on television. It is a history that reaches a violent climax towards the end of the atomic age: the televised representation of the beating of Rodney King by Los Angeles Police in 1991 has, according to Feldman, led to a generically specific normalization of disallowing the ‘other’ body the capacity to feel and remember pain. In 2015, Ta-Nehisi Coates investigates the transgenerational importance that such televised constitution of the black body has for the present African-American subject, that is, for Coates himself and his son. The inaugurating address in Coates’ *Between the World and Me* ultimately thinks about the American televisual space and in how far it has created and perpetuated both a site of the destruction of the black body as well as a space of potentiality in that it opens up the fantastically galactic possibility to overcome the confined real space(s) in which the African-American body is granted movement. Now, some thirty years after the violent spectacle of King’s body’s containment, the black body is yet again subject to televisually mediated destruction (Michael Brown, Baton Rouge etc.) and it is within such an actualized representational idiosyncrasy of the body in mediated space that the contemporary black body needs to reconstitute its capacity to narrativize its bodily integrity.

This paper looks at how Coates’ literary text revisits the visual and narrative specificities that have participated in the destruction of the black body and

in how far the text also offers discursive rehabilitation by thinking about the relationship between the two generic spaces of literature and television.

Biographical Note

Michelle Dreiding is a research and teaching assistant at the English Department of the University of Zurich. She holds a Lizenziats degree (M.A.) in French and English Literature from the University of Zurich. Currently, she is working on her PhD thesis that investigates Toni Morrison's poetics of the liminal.

Ram Eisenberg (Technion, Israel Institute of Technology, Israel) The Nature of "The Goodness Experience in Nature": A Phenomenological Inquiry Grounded in Eugene Gendlin's Ideas

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The familiar yet nameless sense of well-being, commonly experienced in natural environments, is universal in the same way that satiety is, irrespective of our cultural preferences or the food we ate. It too "feeds" us in some profound way, often lingering long after the experience, like an aftertaste. Such were my intuitions upon embarking on this inquiry, driven by my professional passion as a landscape architect to design places that inspire this kind of well-being.

As I looked for ways to articulate such non-discursive experience, I discovered Eugene Gendlin's *focusing* and *philosophy of the implicit*, which served respectively as a method of research, and a conceptual foundation to explain my findings. In the spring of 2013, I went to an oak wood in Israel with a group of 15 focusing students, instructing them to focus on finding a place that "feels right". These transcribed sessions served as the raw material for my hermeneutic analysis. In the talk, I will demonstrate how an openness to experiencing the environment was found to be in conjunction with a conceptual construction of new meaning arising from an awareness of "something calling" for attention and cumulating in "insight", a fresh conceptual formation of new meaning.

The juxtaposition of experiencing and conceptualizing formed a matrix on which I could map my findings. Experiencing was patterned as a "downward" movement into depths of "tasting", "dipping" and "diving", conceptualizing as an opposite "upward" movement rising towards articulate abstractions, from "noticing" through "contexting" to "universalizing".

These patterns, congruous with Gendlin's "Experiencing Scale" (1969) and Seamon's "Modes of Encounter" (1979), articulate the contextualizing and conceptualizing tiers as integrative to the goodness-experience-in-nature. In

fact, it appears that the very process of forming meaning in this interactive way, at any stage of its conceptualization, may be at the root of what feels so good.

Biographical Note

Ram Eisenberg is an environmental designer and landscape architect based in Haifa, Israel, specializing in the design of public spaces and processes, and in innovative expressions of nature. In 2010 he received the prestigious Rokach prize for excellence in Architecture for *Sderot Hahascala* (Enlightenment Boulevard), and in 2015 the Israel Landscape association prize for the much acclaimed *Kiryat Sefer Park* in downtown Tel Aviv. He is also a faculty member of landscape architecture at the Technion, Israel Institute of Technology. He teaches various design studios including the final project, topography and technical detailing as well as focusing as a phenomenological practice.

Harriet Jean Evans (University of York, UK)

Animal Spaces and Human Memory: Building the Farm and Writing the Land in Viking-Age and Medieval Iceland

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While the perception of space in the Viking period has been previously discussed (Hastrup, 2008, 1990, 1985; Kupiec and Milek, 2015; Skrede, 2005; Steinsland, 2005), these studies have neglected to consider the role of animals and animal places within perceptions of space in this period. Nonetheless, outside of Viking studies, scholars have suggested that animals can play key roles in the understanding and remembering of place (Jones, 1998; Mills, 2005; Sykes, 2014). This paper will focus on the spatial dimension of animal-human relations, with emphasis on how the embodied, sensory experience of dwelling with animals may have influenced the arrangement of space at Viking-age farms, and the possible effects of lived experience and daily practice on the writing of the past, suggesting that the settlement of Iceland was embodied both in the building of farms and the creation of narratives.

This paper will first consider the vital role of domestic animals in both the physical and cultural establishment of Iceland before looking at the evolution of space and place at Sveigakot, an early settlement farm in the north of Iceland. The arrangement and claiming of space through building is a meaningful act, and rebuilding, adapting or repairing a built structure involves the transformation, alteration, or active continuing of place (Mullin 2011, 7; Thomas 1996, 89). This paper will ask what the building strategy at Sveigakot may mean, drawing on

archaeological remains from the settlement period, and later textual narratives about this settlement to examine the transformation of space and materialisation of memory through spatial analysis, sensory archaeology, and cultural memory theory.

Biographical Note

Harriet Jean Evans is a PhD candidate at the University of York funded by the Wolfson Foundation. Her PhD research focuses on relationships between humans and domestic animals in Viking-age and medieval Iceland, the daily practice of the farm, and textual representations of this practice and these relationships in legal and literary texts. Her thesis is co-supervised by Dr Matthew Townend and Dr Steve Ashby. She completed her MA in Medieval Studies with a dissertation on: "The Horse and His Hero in Old Norse Literature" (2013).

Deirdre Evans-Pritchard (The Middle East Institute, USA)

Watching: A Consideration of the Screen as a Medium of and for Experiences

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Our relationship with the screen as the medium for viewing the moving image has changed as technology has changed. Plato's *Allegory of the Cave* described shadows and light capturing spontaneous images where meaning lay in the relationship of the audience (prisoners) to the images projected. However, the wall itself, the screen, was equally important because of its context ... the cave. Screens have taken the form of bedsheets in villages, drive-ins, movie palaces, IMAX theaters, TVs, portable devices and virtual reality glasses. They have evolved from a place for social interaction at the periphery of daily life to a customized, versatile, portable, everyday part of our relationship with our environment.

Returning to the work of Marshall McLuhan and those who followed him, this paper considers the role of the screen in spatial relationships. The modern screen is designed to draw unwavering focus onto the content. However, we use, interact with and think about screens in ways that shape our inter-personal relationships, our use of space and our views of our immediate environment. This paper calls for a re-examination of the *medium is the message* now that the human embracing of film, TV and digital technology has prioritized the screen in human perception, discourse and everyday life. The author argues that the sensory, emotional and social aspects of watching movies have reinforced

our sense that screens have an almost natural place in human experience. In addition, how and where we watch a movie shapes our understanding of the content on the screen. The popcorn eaten in front of the movie screen is integral to remembering the movie-going experience and can be more important in defining a sense of place than the movie itself. However, the historically and culturally important place of movie-going, namely the cinema is challenged by portable devices that separate the screen from a fixed spatial and social experience. The human body itself becomes the movie theatre.

Biographical Note

Deirdre Evans-Pritchard has an M.Phil. in Social Anthropology from Cambridge, UK and a PhD in folkloristics from UCLA. She has written about traditionalizing culture, authenticity and the sociology of tourism. She was a Fulbright Scholar to the Middle East researching national identity, communications and tourism in post-war Lebanon. Since then she has been working in both Middle East Studies and Film. She is both Director of Cultural and Professional Exchanges at The Middle East Institute in Washington DC and the Executive Director of the DC Independent Film Festival. Her research on screens will inform an interactive exhibition.

Daniel Graziadei (Ludwig Maximilian Univ. of Munich, Germany) On the Phenomena of Opacity and Misunderstanding from a Decolonizing Perspective

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In chapter eleven of his *Philosophie de la Relation* (2009) Martinican writer Édouard Glissant proposes an opaque thinking, or a thinking of opacity, in order to counter the lighthouse of reason proposed and propagated by enlightened colonial knowledge production. He insists that opacity neither defines nor comments on itself. It receives and reflects the mystery and evidence of all poetics, of all the details of this world without obfuscating anything and especially without trying to reduce anything to a unity. While this holistic and microscopic perspective seems to connect to the concept 道 of Daosim and Victor Yankélévitch's *Le-je-ne-sais-quoi et le presque-rien*, Glissant sums up his definition with a reference to Martin Heidegger's *Sein, Dasein and Seiendes* while distancing himself clearly from Heidegger's concept of clearing (*Lichtung*) as (world) disclosure: "L'opacité est un attribut de l'être-comme-étant, dont la philosophie tient compte, sans l'éclairer" (2009: 70).

After a brief introduction to Glissant's "*pensée de l'opacité du monde*" I would like to continue considering this decolonizing position by reading the process and function of literary misunderstandings in postcolonial writing. My approach analyses literary misunderstandings as a manner of pointing towards the unaccountable plurality of meanings and interpretations as well as of activating the filling of textual blanks by the *implied reader* (Iser) in an especially performative and self-reflexive way. By focusing on examples from Abel Posse's *Los Perros del Paraíso* and N'gugi wa Thiong'o's *The Wizard of the Crow*, this paper will investigate the disturbing elements of decolonizing knowledge-production and being-in-the-world as disclosed by a thinking of opacity.

Biographical Note

Daniel Graziadei was born and raised in South Tyrol (Italy) and works as a university assistant at the Romance Philology department of Munich University. He is a founding member of the *Island Poetics Research Group* and currently investigates the Poetics of Literary Misunderstandings.

Sue-Ann Harding (Hamad bin Khalifa University, Qatar)

Where are we? Recovering Alternative Narratives of Natural and Urban Landscapes in Qatar

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Qatar is a country that strives to promote and control its official public narrative of ambitious transformation and modernisation. It is a story of a nation emerging from the gruelling (if romanticised) years of the pearl-diving industry, through the hunger years of the 1940s into a new era of prosperity and security, in which the state is portrayed as representative of a deeply-rooted society that is strongly bound by a shared history, a common culture, a monolithic religion and a benevolent ruling family. Yet there are many alternative narratives about this tiny, desert peninsula, narratives that are seldom heard and are given little space in public discourses.

This paper presents the initial findings of a work in progress that, through empirical and archival research, seeks to rediscover and give space to the voices and written observations of the explorers, sailors, archaeologists, geologists and civil servants who encountered and described – as they sought to make sense of – the confronting and desolate landscape long before Qatar emerged as a single, sovereign nation. It also draws on interviews with people currently living in the country to investigate how they perceive, connect to, and try to

make sense of both the natural landscapes of desert and seashore as well as the built environment. Major long-term infrastructure construction projects and ad hoc town planning contribute to an ever-changing urban landscape that is officially described as progressive and state-of-the-art, yet is often experienced as indecipherable, destructive or even repelling. Alternative narratives of this place do exist, and as they seldom conform to official public narratives, I argue that their recovery can fracture reductionist narratives of exclusion and elitism, and make way for the elaboration of richer, more authentic narratives that, through the recognition of diversity and multiplicity, are more just and sustainable for a multicultural 21st century nation.

Biographical Note

Sue-Ann Harding holds a PhD in Translation Studies and Russian and is an Assistant Professor based in Qatar, where she teaches core courses in translation studies, translation theory and research methods. Her research interests are in the areas of translation and social narrative theory with a particular interest in sites of conflict and narrative contestation. She is the author of *Beslan: Six Stories of the Siege*, and several articles in leading journals, including *Meta*, *The Translator*, *Target*, *Perspectives* and *The Russian Review*. Sue-Ann is the Reviews Editor for *The Translator* and Chair of the Executive Council for the International Association of Translation and Intercultural Studies (IATIS).

George Henderson (University of Minnesota, USA)

Sartre's Soundtrack: (Musical) Notes on the Modes of Appearance of Philosophy

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This paper explores the mode of appearance of philosophy in the music and writings of John Fahey (b.1939–d.2001). Fahey, a composer/arranger of instrumental guitar music, and a philosophy student while at university, came of age during existentialism's ascension in the American academy. Fahey took to importing concepts from his reading of Sartre into his eclectic musical and written works. Typically presented as collages of musical and written thoughts, these works often addressed the significance of place in human experience. But rather than contain a philosophy of place, they perform philosophy as one aspect of (his) geographic experience. Fahey's practice can be contrasted with how philosophy appears in, say, the social sciences, in which the aim is in some sense to "get it right," to master it, and to construct knowledge of the world

with it. Fahey instead approaches philosophy as (just another) trove of images, words, and sounds, rich in detachable signifiers to be sampled/deterritorialized and inserted into singular assemblages that disrupt and rearrange the dominant (and repressed) sensorium of postwar suburban America. It might be said that Fahey devolves philosophy to the world of affect (in a Spinozan sense) in order to more richly enunciate affect as an ineluctable quality of the world. (The particular word/image/sound I will explore is Fahey's appropriation of "hodology" – roughly, the concept of human space as always already meaning-laden – which Fahey encountered in Sartre's writings.) Arguably, Fahey violates or mocks philosophy. But it can also be asked whether there isn't something about philosophy that lends itself to being sampled and deterritorialized. Philosophy, after all, is a composite body of text, word and image that lends itself to a certain divisibility, and thus to the "truth" that nobody knows what the body of philosophy can do.

Biographical Note

George Henderson is Professor of Geography in the Department of Geography, Environment, and Society, at the University of Minnesota. He is the author of *Value in Marx: The Persistence of Value in a More-Than-Capitalist World* (Minnesota, 2013) and *California and the Fictions of Capital* (Temple, 2003); and co-editor of *Geographic Thought: A Praxis Perspective* (Routledge, 2009). The paper he is proposing for this conference draws upon some new interests in music, geography, and materialisms, which he hopes to combine in a new book project, *Living in the Open: John Fahey and the Aesthetics of Assemblage*.

Martin Heusser (University of Zurich, Switzerland)

Heidegger in the Heath: The Phenomenology of Place in Thomas Hardy's *The Return of the Native*

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"Not until we understand Being-in-the-world as an essential structure of Dasein can we have any insight into Dasein's *existential spatiality*". (*Being and Time*, 83)

The spatial setting of Thomas Hardy's texts is of paramount importance. So much so that the author created the "partly real, partly dream-country" of Wessex, the part of Southern England in which the majority of his novels, stories and poems are located. The most interesting text with regard to spatiality is *The Return of the Native* because of its powerful, almost overpowering, sense of

place. In strict adherence to the unity of place, the story is set entirely in “Egdon Heath” – a fictitious collective of several individual heaths east of Dorchester for which Hardy provided a “Sketch map of the scene of the story” for the first edition in 1878.

In this paper I will investigate the function of landscape in terms of Heidegger’s phenomenological approach to the nature of human existence – “Dasein.” Expanding on Jeff Malpas’ observation that place is central to the thinking of Heidegger, I argue that Hardy has a fundamentally Heideggerian view of life – *avant la lettre*. He portrays the existence of his protagonists as inextricably interwoven with – if not completely conditioned by – their physical environment, the space they live in. As does Heidegger, Hardy understands human existence as a “being-in” – inhabiting or dwelling in and being fundamentally related to – a place rather than simply being present (“vorhanden”) in a given location.

Biographical Note

Martin Heusser is a professor at the English Department of Zurich University where he holds the chair for Literatures in English of the 19th and 20 Centuries. His primary research interests lie in word & image studies, American studies and literary theory. At present he is working on issues of space in Hardy’s novels and Shakespeare’s *Hamlet*.

Patrick Jones (University of Geneva, Switzerland)

Laying Bare the Ground: Milly Theale and the ‘Question of ‘Living’’

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This paper seeks to explore phenomenology’s metaphors of ‘grounding’ by staging an encounter between Henry James and Martin Heidegger. My point of departure will be §2 of *Being and Time* (1927), and particularly Heidegger’s assertion that ‘answering [the question of the meaning of being] [...] is not a matter of grounding by deduction, but rather of laying bare and exhibiting the ground [*aufweisende Grund-Freilegung*]’ (7). As a means of thinking through this typically rich and evocative formulation, I will then turn to Book Fifth, Chapter IV of James’s *The Wings of the Dove* (1902), which offers a striking literalisation of its figural economy. It is at this moment in the novel that we witness the ‘grounding’ of the dying Milly Theale as she responds to the ‘grey immensity’ of the ‘question of ‘living’’ (201). Indeed, there is a stark contrast between our introduction to the young heiress, perched as she is on a rock in the Bernese Alps ‘looking down on the kingdoms of the earth’ (112), and her meditations on

the *Seinsfrage* in Regent's Park, where she registers her likeness to those 'down on their stomachs in the grass, turned away, ignoring, burrowing' (206). In investigating this contrast, I will remain attentive to the ways in which James's idiosyncratic late style enacts this 'grounding' on the level of form, and will pay especially close attention to the peculiar vantage points that emerge from his experiments with free indirect discourse.

Biographical Note

Patrick Jones, Assistant in Modern English Literature at the University of Geneva, holds an MA in Critical and Cultural Theory (English Studies) from the University of Leeds. He writes primarily on modern literature and continental philosophy, and has a particular interest in the relationship between style and thinking, the development of anti-humanism in the history of ideas, and the practice of close reading. His doctoral research explores the representation of 'life' in the late writings of Henry James through the thought of Martin Heidegger and Michel Henry.

Sarianna Kankkunen (University of Helsinki, Finland)

Adaptation and Interdependence: The Literary After-Life of the Great Auk

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The great auk (*Pinguinis impennis*), a large, flightless bird of the northern Atlantic, became extinct in the mid-19th century. Since its disappearance from the material world, it has repeatedly appeared in the imagination of writers and other artists, from Enid Blyton to James Joyce. The literary representations of the great auk combine elegiac mourning with depictions of obsession and monomania. The rare, extinct species becomes a fetishized object in the eyes of collectors and enthusiasts. The bird functions as a metaphor for loss and a monument for collective human guilt. However, the stories of the great auk have more to tell.

In this paper, the literary after-life of the great auk is explored from the viewpoint of adaptation as a spatial practice. Narratives of extinct animal species are a cultural way of understanding the interdependence between a species and its surroundings. Literary depictions of the great auk, such as Allan W. Eckert's *The Last Great Auk* (1963) and Maarit Verronen's *Keihäslintu* (2004), will be examined as examples of this relationship.

This paper proposes that the trope of extinct species thematizes the concepts of habitat and natural environment. Understanding these concepts is vital in

an age where the human race has to consider its role in the habitat loss of other species as well the spatial and material prerequisites of its own existence. What is the difference between a habitat and a place that is inhabited? What do these stories of interdependency teach us, and what is it about them that seems to fascinate us and drive us to obsession?

Biographical Note

Sarianna Kankkunen is a PhD student in Finnish literature at the University of Helsinki. Her doctoral thesis deals with spatiality in the contemporary Finnish writer Maarit Verronen's prose fiction.

Linda Karlsson Hammarfelt (University of Gothenburg, Sweden) Mapping the Fluid Self: Sea and River in the Autobiographical Writing of Ilma Rakusa and Esther Kinsky

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In recent years, several autobiographical literary texts depicting experiences of 'nomadism' have been published in which water plays a central role. Waterscapes appear in these texts as story-settings on the one hand and metaphors on the other – i.e. for the interconnectedness of lives in a globalized world, or for changeable identities not easily depicted in words. Often these works play with references to cartography and photography as modes of representation. An example in which cartography is foregrounded is Christoph Ransmayr's *Atlas eines ängstlichen Mannes* (2012) while Judith Schalansky's autofictional *Blau steht dir nicht. Matrosenroman* (2008) demonstrates the possibilities and shortcomings of photography as a technique to represent the 'liquid' self and a rapidly changing world.

My talk will concentrate on two autobiographical works that deal with the outlined complex of embodied experiences of 'waterscapes' and attempts to 'map' and represent them: Ilma Rakusa's *Mehr Meer* (2009) and Esther Kinsky's *Am Fluss* (2014). Both texts can be regarded as examples of what Monika Schmitz-Emans (2008) has referred to as 'water writing', a writing not only *about* water, but also *as* water, thus employing poetical formats that imitate characteristics of water. First, the texts will be interpreted in a close reading and their individual modes of water writing will be sketched out. Thereafter, I will discuss references to cartography and photography using Deleuze and Guattari's (1980) notion of smooth and striated space amongst other theoretical perspectives. Finally the analysis concludes with a discussion on how spatial theory can contribute to

the understanding of contemporary life-writing, and how, at the same time, literature as a forum, in which experiences and challenges of our time are negotiated, can help us grasp how space is perceived.

Biographical Note

Dr. Linda Karlsson Hammarfelt holds a binational doctorate from Stockholm University with a cotutelle-agreement with Justus Liebig-University of Gießen, 2011. From 2012–2015 she completed a postdoc supported by the Swedish Research Council at the Universities of Gothenburg and Hamburg, and since August 2015, she is an assistant professor at the Department of languages and literatures at the University of Gothenburg. Her primary research interests include contemporary German and Swedish literature, inter- and transculturality, border crossings, and spatial theory. Selected publications include *Praktiken im Zwischenraum. Transitorisches Schreiben bei Katja Lange-Müller*. München 2012 (Diss.), *Der reisende Europäer*. München 2014 (co-edited with Edgar Platen) and “Inselkunde. Wissen(schaft), Erzählkunst und weibliche Adoleszenz in Annette Pehnts *Insel 34*” in *literatur für leser*, nr. 3, 2014.

Misha Kavka (University of Auckland, New Zealand) Situated Affects: Toward a Severance Cinema of Attachments

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This paper takes up the phenomenology of film, as conceptualized by Vivian Sobchack, in order to insert the theory of affect into the phenomenological embodiment of the spectator as the reversible object and subject of cinema. This does not, however, aim to introduce a Deleuzian framework of ‘becoming’ to Merleau-Ponty’s ‘flesh of the material world’, as some have suggested (e.g., Morrey 2006), but rather to shift Sobchack’s emphasis from a universalizable concrete materiality to an affective materiality *situated* in relation to space. The paper thus takes up the phenomenological question of embodied context, but with a focus on the relation between bodily affect and particularities of place. In doing so, it seeks to extend Ghassan Hage’s work on affective attachments (2003) beyond questions of nationality/nationalism to the possibility of collective attachments formed around and through an embodied, place-specific engagement with film. The paper will take three very different examples in order to test the applicability of such an approach: First, it will follow Sobchack’s own cue by returning to *The Piano* (Campion, 1993) in order to explore embodiment through the situated affects of land-love and postcolonial anxiety circulating in

1990s New Zealand. Second, it will turn to David Lynch's *The Straight Story* in order to address familial detachment through (slow) territorial mobility. And finally it will relocalize the contemporary global cinemascape by addressing the affective labour performed by the fragmented body that bears Hollywood's obsession with the American military-industrial complex in *Source Code* (Jones, 2011). As an important point of commonality, all three films paradoxically rely on severance as the condition for the audience's subjectified and situated attachment.

Biographical Note

Misha Kavka teaches media, film and television at the University of Auckland. She is the author of *Reality Television, Affect and Intimacy* (Palgrave Macmillan, 2008) and *Reality TV* (Edinburgh University Press, 2012), and the co-editor of *Gothic New Zealand* (Otago University Press, 2006) and of *Feminist Consequences: Theory for the New Century* (Columbia University Press, 2001).

Daniela Keller (University of Basel, Switzerland) Sensing 'I' and Eyes in Ali Smith's *How to Be Both*

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The ingenuity of Ali Smith's *How to Be Both* (2014) allows us readers, not only to delve into the imagined worlds of George and Francescho, but also gives us an experience of the book as an object within a topological constellation that has the potential to change. This effect is achieved by the fact that two versions of the book have been published in which either George's part or Francescho's part comes first, which draws our attention to the book's materiality. Furthermore, eyes, the act of looking and being watched pervade the novel and thus accentuate the geometrical relationships between the protagonists and other characters, and most intriguingly, the reader.

I propose to analyse the novel with theoretical physicist and feminist theorist Karen Barad's notion of diffraction which functions as a method for reading and thinking material and discursive phenomena 'through one another'. Diffraction is suitable because it enables a theorisation of the material and discursive elements of text and how they together create and deconstruct meaning continuously. *How to Be Both* thus performs a sense of diffraction in that it transgresses boundaries between entities, demonstrating that they are subject to change, and showing the strong entanglement of the material and the discursive.

Biographical Note

Daniela Keller is a Teaching and Research Assistant in English Literature at the University of Basel where she studied English, Sociology and Media Studies, and is currently working on her PhD entitled "Germany and Physics in Twentieth and Twenty-First-Century British Fiction". In spring 2015 she was a Visiting Fellow at the University of Sussex and has recently co-edited the volume *English Topographies in Literature and Culture. Space, Place, and Identity* (Brill Rodopi, 2016) together with Prof. Dr. Ina Habermann.

Heidi Liedke (University of Freiburg, Germany) Walking the (Open) City: Idling as a Spatial Practice

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To walk means to miss a place. In order to shed light on this claim made by Michel de Certeau and ask what can be gained from this kind of missing, I will think about the connection between mobility, spatiality and idleness and, especially walking through a city, the central symbol of modernity. The walker – whether s/he is called a *flâneur* or a *flâneuse* will be one of my questions – often finds him- or herself at the fringes of society. This is also the case with the two texts I will be looking at: Anna Mary Howitt, an art-student and author of *An Art-Student in Munich* (1853) is marginalized because of her gender; the Afro-American protagonist of Teju Cole's novel *Open City* (2011) is marginalized because of his ethnicity and his refusal to go with the *zeitgeist*.

On the one hand, my paper will show that in the selected two texts the biggest joy for the narrator brings about the greatest boredom for the generic reader. The narrators create imaginary spaces of idleness for themselves, from which their readers are entirely excluded. I will refer to approaches from the theoretical branch of reader-response criticism and identify passages in both texts that may cause their narrators moments of pleasurable idleness yet which present highly subjective 'knots' (in Ingold's sense) that marginalize the reader and bore her.

On the other hand, I will make the claim for idling as a spatial practice which enables the idler or walker to create heterotopic 'bubbles'. Using Michel de Certeau's "Walking in the City" as a point of departure, I will read both texts against the background of the spatial practice of idling that combines them. I will intertwine De Certeau's structuralist approach with the psychogeographic concept of the *dérive* as an aimless drifting through a city and Michel Foucault's idea of *heterotopia* and show that the selected texts represent two different

versions of the effects of practiced idleness on the individual and his/her experience with the surrounding social and cultural space.

Biographical Note

Heidi Liedke studied at Freiburg University, Germany, and at Yale University, USA, and completed her M.A. in 2013 at Freiburg University. She is about to complete her PhD in English philology (supervisor: Prof. Dr. Barbara Korte) at the collaborative research centre on *Muße* (idleness/leisure) funded by the German Research Foundation. Her PhD thesis explores the experience of idleness in Victorian travel writing and idling as a mode of travel in its own right. Heidi's research interests are travel books from the 19th century, conceptions of work, idleness and leisure in Victorian England and, more recently, contemporary British theatre. She is founder and co-editor of the e-journal *Muße. Ein Magazin* which publishes academic and feuilleton style articles on the topics of leisure and idleness in the 19th, 20th, and 21st centuries. Recently, her work has been published in *Recherches & Travaux*.

Svante Lindberg (Åbo Akademi University, Finland) Southern Space as Geography, Politics, Intertext and Dream in Four Texts by Michel del Castillo

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Taking the changing European space and its borders as my point of departure (*cf.* Moretti, 2015), I will analyze the Mediterranean South as place, space and projection in four texts by Spanish-born French language writer Michel del Castillo, born in 1933. If national identity is often seen as dissolving at the same time as it is reinforcing itself (return of minorities and regional identities, etc.) in today's cultural discourse, this is of course also visible in literature where the national paradigm is often being replaced by ideas of global communication, migration, cultural porosity, linguistic contact, etc. (Capdevielle-Hounie, 393). Focusing on the North-South dialogue in del Castillo's writing, I will discuss both essentialist "national/cultural" factors and space as it is understood both through previous cultural knowledge and through lived experience and, also, through sensory contact (*cf.* de Certeau, 1990).

Del Castillo's work often displays a certain essentialism of geographical place. According to Carmen Molina Romero (2003), he continues a certain type of Spanish idealism and also practises the rethinking of Spain. The country is less a described place than a dreamed one. But Spain is also seen as a southern

country as opposed to France and as a projection space for French 19th century literature and as the one half of a Spanish North-South dichotomy within Spain itself. The southern border is flexible in del Castillo's work and when North Africa is treated the South emerges as an Islamic South or as a colonial South (Algeria). Spanish literature with an author like Federico García Lorca forms a literary community with other southern authors like Pier Paolo Pasolini, Albert Camus and Jean Sénac.

I will present southern space as it is lived, sensed, understood, wholly or partly, in three essays; *L'Algérie, l'extase et le sang* (2002), *Dictionnaire amoureux de l'Espagne* (2005), *Le temps de Franco* (2008), and one novel; *La vie mentie* (2007). Topics will include the South as lived geography, as political space, as a cultural space filtered through individual and intertextual experience and as a dreamed authentic (Spanish) place. As Françoise Dorelot (1992:1) has put it, reading del Castillo is to leave the area of preconceived ideas in order to penetrate into lived experience and thus having to situate oneself. The South, then, is also a space that allows the coming into being of the subjective - although not unproblematic-authenticity of a person.

Biographical Note

Svante Lindberg completed his PhD thesis in French on narrative identity in the contemporary novel in Quebec (*Pratiques de l'ici, altérité et identité dans six romans québécois des années 1989-2002*) at Stockholm University in 2005. His research interests include Quebecois literature, the contemporary francophone novel, the contemporary Swedish novel, migrant and minority literature and the work of French-Spanish author Michel del Castillo. He has published several articles and book chapters and has recently edited two volumes on the contemporary novel, *Le roman migrant au Québec et en Scandinavie. Performativité, conflits signifiants et créolisation* (2013), and *Le roman francophone contemporain: canon, diversité, littérature-monde* (2014). His most recent project deals with intellectual contacts in French between Sweden and Prussia in the 18th century. Svante Lindberg is currently Senior Lecturer of French at Åbo Akademi University in Turku, Finland.

Panagiota Mavridou

A Place almost Empty: Spatialities of the Body in the Iliad

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Being the product of a preliterate, pre-philosophical culture, the Iliad provides an excellent ground for the exploration of ways in which space and place are constituted through concrete experiences. The poem is abundant in meticulous descriptions of body structures, posture, movement and stillness, encounters, dialogue and silence, voice tone, gestures, duels, injury, pain and death, materiality and objects. However, there are scarcely any conventional, objective or macroscopic spatial descriptions. Space is constantly regenerated by the action and is never disconnected from the body. Although introducing the notion of embodiment in relation to the Iliad would be highly anachronistic, the constitution of space in the epic poem often seems to exemplify phenomenological enquiries of spatiality. Therefore, studying the Iliad can foster a better, more intuitive, understanding of phenomenological perspectives and vice-versa: phenomenology offers a theoretical background suitable for a contemporary understanding of the Iliad without obviating its cultural frame.

This paper focuses on sequences of the Iliad to broadly discuss the different spatialities of the body featured in them. It explores the body as territory and the maps of pain and fatigue traced upon it, the spatial dimension of oral communication and the creation of empty spaces in the narrative where encounters can happen, as well as the movement and spatiality of the poem itself, considering the text as a body. Facing the landscapes of destruction, death and massacre represented in the Iliad, it reflects on the way a text appeals to our senses. Ultimately, it seeks to grasp the nature of space and comprehend the permanent and ephemeral structures that configure a place's singular aspects.

Biographical Note

Panagiota Mavridou is an architect (NTUA, Athens, 2013) and holds an MA in Theory and History of Architecture (UPC, Barcelona, 2015). Wishing to understand how we inhabit, perceive and represent the world, she experiments with dance and other art forms, walking, writing, linguistics, phenomenology and psychotherapy and explores the relationships between body, language, space and narrative. Her academic research focuses on the embodied perception of place and aspects of space in literature. Currently, she is involved in a literary translation project from Portuguese to Greek.

Cassandra Murray (Hunter College, USA)
Homelessness Reimagined: The Unravelling Self in J.M. Coetzee's *Disgrace*

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Following the Truth and Reconciliation Commission, and upon his departure from the South African presidency in 1999, Nelson Mandela insisted that the country's "long walk" from apartheid was "not yet over." Now, more than a decade later, there remains an urgent need for a deep reimagining of race relations and power structures in response to persistent inequality. Because tangible forms of oppression emanate from the minds of the oppressors and permeate the psyches of the oppressed, this presentation will consider whether the human imagination is a productive space within which to confront and interrupt perpetuations of oppression. The fluidity and complexity of the imagination serves as an antithesis to apartheid's rigid and simple-minded political system; therefore, might the workings of the imagination contribute to reconciliation in South Africa?

These concerns will be investigated through an analysis of imaginative creation in relation to the significant presence of homelessness in J.M. Coetzee's post-apartheid novel *Disgrace*. Beginning with Heidegger's concepts of "home" and "homelessness," and particularly his philosophy of "dwelling" as discussed in "Building, Dwelling, Thinking" in terms of a unifying bridge, this presentation will note a stark contrast to the destructive bridge built by the colonizer in Fanon's *The Wretched of the Earth*. These texts will provide a foundation for addressing the symbiotic relationship between destruction and creation of "home" in a postcolonial, post-apartheid space. In *Disgrace*, the middle-aged white South African protagonist, David Lurie, experiences a gradual descent into a state of literal and ontological homelessness in which he turns his arrogant artistic "masterpiece" into a more honest and beautiful piece that incorporates a sympathetic imagination. Thus his journey may exemplify an essential process of unravelling (or un-homing) the privileged self in order to reimagine an identity that makes geopolitical room for all within the borders of South Africa.

Biographical Note

Cassandra Murray recently earned a master's degree in Literature and Critical Theory, and three awards for scholarship, from the City University of New York - Hunter College. She has been teaching writing and literature courses at Hunter for several years and is presently applying to doctoral programs in English and Comparative Literature. Her current research interests are focused on literatures of war and its aftermaths, on ruptures in the human psyche and

community, and on the ways in which literary works reveal fragmented worlds and in some cases work to repair them.

Aya Musmar (University of Sheffield, UK)

Can the Subaltern Speak: Syrian Refugees' Spaces between Re-representation and Representation

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This research project takes place in Za'atri camp for Syrian refugees in Jordan. In different contexts, "the subaltern" is that who is subjected to a rule or a power that doesn't represent or express its identity and to which the subaltern is not submitting. In the context of Za'atri camp, I look at the refugee subject as the subaltern that subordinates to the Western humanitarian rule represented by different international agencies. Through her essay, *Can the Subaltern Speak?* Gayatri Spivak questions if the Subaltern can be unsilenced and thus represented in a complex structure of power relations. In this paper, I argue that the subaltern in Za'atri camp could speak through its spatial agency and the poetics beyond that agency.

While speaking as an act involves the use of language, my argument is based upon the spatial language that refugees have developed to create their own homes from the simple module of the caravan. To problematize how such spatiality has been developed, I question refugees' consciousness and motivations. Spivak suggests in her essay, that for the subaltern to speak and not be reduced, its consciousness should be seen as constructed discursively and not as a static entity. Here comes the significance of the poetics of space as an expressive way to represent refugees' identity, experience, memory, culture and at the same time lived reality.

My argument is based upon the analysis interviews, observations, diaries, photographs and field notes that I have collected during my field work during May, July, and August in the camp.

Biographical Note

Aya Musmar is an Arabic speaking feminist. She is a 2nd year PhD student at the University of Sheffield where she has also finished her master's degree in Architectural Design. Following a feminist approach, Aya's research aims at challenging the current western NGO intangible infrastructures in Za'atri refugee camp through spaces, she aspires to re-imagine such infrastructures by looking at the cultural context of the refugee community, such as language and

belief. Before her PhD, Aya worked as a community mobilizer in Za'atri refugee camp in Jordan where she facilitated women's refugee committee meetings.

Alexander Myers (University of Zurich, Switzerland)

Narrative Topographies of the Mind: Mapping Memory, Nostalgia and Identity in John Banville's Fiction

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We construct memory and memory constructs us; our identity, both public and private, is a dynamic process because time is itself a dynamo propelled by the repetition of things past. This cycle in turn gives birth — and life — to memory. Speaking in purely abstract terms, memory is unending by virtue of repetition; yet, as it is subject to the whims and idiosyncrasies of the human mind, memory can be fickle, unreliable, and forgetful. Thus, narratives have time and again served as the mnemonics of memory. More accurately, narratives give space to memory. In his *Poetics of Space* (1958), for example, Gaston Bachelard connects memory to “the topography of our intimate being”; he expounds the significance of spatial experiences as metaphors to our thinking and to the metaphysics of our being: “an implicit geometry — whether we will or no — confers spatiality upon thought” (Bachelard, 212). Any such conferment of ‘spatiality upon thought’, it follows, bestows in equal measure a spatiality upon our capacity to remember.

Contemporary Irish author John Banville shares this insight with the French philosopher, that memories are first spatial before they are temporal, and this provides much of the foundation on which much of Banville's fiction is housed. Especially in works like *Eclipse* (2000), *The Sea* (2005), *Conversation in the Mountains* (2006) or *The Infinities* (2009), Banville turns natural sites and architecture into metaphors of thought and into spaces of negotiation for memory, nostalgia, and even trauma. More specifically, each narrative transforms these very spaces into journeys, first towards a pastoral retreat, “to those Arcadian fields where memory and imagination merge” (*Eclipse* 137), and then to a postmodern return, forcing the protagonist to reckon with a crisis-ridden, present self through memories located in the past.

This paper explores how Banville confers spatiality upon his protagonists' capacity to think, to remember, and to decide, ultimately, who they want to be. With a particular focus on *The Sea* and *Eclipse*, my paper also explores how the impulse to remember can always also become a dangerous walk upon the tight-rope of memory, between nostalgia (itself a kind of forgetting) at one end, and the potential slip into trauma, at the other.

Biographical Note

Alexander Myers studied English Language and Literature, History and British and American History, receiving his MA at the University of Zurich in 2010. He then went on to complete the Teaching Diploma for Secondary Education and Matura Schools before returning to the UZH English Department to enrol in its Doctoral Programme in English Literature in 2013, under the supervision of Prof. Dr. Martin Heusser. Alexander's dissertation, *Always Already Elsewhere: Pastoral, Memory and Identity in the Novels of John Banville*, is a study of the interrelation of the pastoral mode and postmodernist literature. His research interests include the pastoral mode, contemporary and postmodern literature, representations, interrelations and motifs of nature, art, memory and identity, as well as Irish literature and Shakespeare.

Samiha Olwan (Murdoch University, Australia)

Questions of Memory, Place and Identity in Palestinian Women Bloggers' Narratives

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In answer to the question, "Where is Palestine?" Williams and Balls (2014, 127) point out that there is no straightforward, confident, unqualified answer, suggesting that it can be tempting to answer the question "Where is Palestine?" with "Nowhere", nowhere geographically, politically, or post-colonially. Due to the colonization of Palestinian land, its continuous confiscation by Israelis and the increasing activities of settlement building, much Palestinian writing is engaged in what James Clifford terms as "textual rescue". Edward Said refers to the process as the need "to reclaim, rename and reinhabit the land" and the alienated landscape through imagination (Said 1993, 226).

In this paper I analyse narratives of Palestinian women bloggers to explore whether online space has the potential to reconstruct the offline deterritorialized homeland. I propose that cyberspace is a newly centralized space in which the act of storytelling is constantly evolving. I argue that blogs provide displaced Palestinians with a space which holds new possibilities for forging alternative modes of belonging and for constructing previously silenced expressions of national identity. In the process, I discuss the role of memory in retrieving lost places, as well as imagining and inventing them through cultural analysis of exilic narratives online. It is my contention that such gendered narratives can deconstruct traditional national narratives by investing gender with new meanings attained through the possession of agency over the act of

storytelling.

Biographical Note

I am a Palestinian researcher in the field of literature and gender studies from the Gaza Strip where I had worked at the Palestinian Center for Human Rights on documenting women's narratives of displacement. I completed a Master Degree in Culture and Difference from Durham University, UK. I am currently researching gendered Voice in Palestinian Women Bloggers' Narratives as part of my PhD Candidacy at Murdoch University, Perth, Australia.

Jakhan Pirhulyieva (University of Bern, Switzerland)

The Space of the River in Amitav Ghosh's *Sea of Poppies* and *River of Smoke*

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River incorporates a movement, a flow, a means of transportation and the essence of the natural environment. It is therefore a space that is multifaceted and mobile in character. Amitav Ghosh, one of the most esteemed Indian authors, in his first two novels of the Ibis trilogy *Sea of Poppies* (2008) and *River of Smoke* (2011) recurrently employs the river (the Ganga (Ganges) river and the Pearl river respectively) as a fluid space that is permeated with the overtones of escape, transportation, sexual and social transformation, and colonial trade and oppression. The river in the two novels is intimately intertwined with various human activities which lead to the physical transformation of that space. These changes in the river landscape alter the human perception of it. In other words, the river incorporates a complex socio-natural space. Drawing mainly on the works of Henry Lefebvre and Tim Cresswell, I argue that the river embodies both a social and absolute (natural) space. As a social space, the river is inseparable from social relations. Humans not only physically alter the river, but imbue its space with a symbolic significance as they, for instance, ascribe myths to the Ganges and the Pearl. This symbolic significance, in turn, encourages certain codes of behaviour from the people. Hence the river becomes a social product. At the same time, the river possesses such physical qualities as the force of its flow and its depth, for example, which enable its space with the ability to dominate humans. Therefore, the river also represents an absolute space – a prehistoric and pre-social space of nature that is put in contrast to social space which is laden with social labour and possesses a history.

Biographical Note

Jakhan Pirhulyieva is a PhD student in the English Department at the University of Bern. Her research interests focus on the concept of space and its functional use in contemporary literature (especially water and urban spaces), literature and science in English literature of the 1800-1850s, travel and mobility, the problem of identity and postcolonial studies.

Johannes Riquet (University of Zurich, Switzerland)

Into the Railway Cutting: Geology, Deep Time and the Accidents of Modernity in Dickens's "The Signal Man"

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This paper discusses Charles Dickens's short story "The Signal-Man" (1866), published a year after the disastrous Staplehurst railway accident, which Dickens experienced as a passenger. As I will argue, the story stages a series of perceptual uncertainties to explore two – at first sight diametrically opposed – experiences connected to the railroad: the anxieties around modern technology, and the glimpses of deep geological time enabled by the construction of railway cuttings (cf. Freeman). As Inka Mülder-Bach has argued, in the nineteenth century the accident became a calculable and inevitable byproduct of technological modernity. As I will argue, the ghostly apparition in Dickens's story, announcing a series of accidents, represents this structural necessity of modern transportation; the multiple perceptual and narrative interruptions that structure the story thus perform this modern "poetics of the accident" (Mülder-Bach). This reading, however, is complicated by the deep railway cutting in which the story is set, which functions as another site of sensory disorientation and opacity. As the story progresses, the unfathomable geological space and the impenetrability of modern technology become figuratively associated with each other. Ultimately, the train becomes a vehicle not just through space, but also into the incomprehensible deep history of the earth, itself represented in terms of a mythical underworld that defies understanding; conversely, the disorienting geography of the cutting becomes a site where modernity is experienced at the limits of perception.

Biographical Note

Johannes Riquet is Senior Teaching and Research Associate in English Literature at the University of Zurich. In 2014, he completed his PhD thesis on the aesthetics of island space. He is currently working on a new book on the

railway journey in British fiction as well as a project on Arctic passages and transnational geopolitics alongside his continued interest in island poetics. His research interests include islands, railroad fiction, Arctic imaginaries, spatiality, the links between literature and geography, phenomenology, and cinema. He co-founded the international Island Poetics project, and is on the editorial board of the peer-reviewed *Island Studies Journal*. He is affiliated with several research networks, such as the “Border Poetics” group at the University of Tromsø and the research group “Spaces of Language and Literature” at the University of Tampere.

Rahel Rivera Godoy-Benesch (University of Zürich, Switzerland)

Against Hypercognitivism: Contemporary Dementia Culture and the Call for a Spatialized Self in Emma Healey’s *Elizabeth Is Missing* and Phyllida Lloyd’s *The Iron Lady*

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Already in 1995, Stephen G. Post coined the term ‘hypercognitivism’ to denounce Western societies’ view that a person’s cognitive faculties are the sole determining factors of selfhood. Indeed, the preference of rational thinking and decision-taking looks back on a long tradition. However, a growing body of literature, both fictional and academic, counters this ideology by focusing on the equally growing group of individuals who have lost their cognitive abilities and are thrown back on their sensory impressions – those suffering from dementia. In this paper, I will explore this trend and argue that dementia, by seeping from reality into literature, film, the public discourse, and diverse scholarly disciplines, has turned into a cultural phenomenon (rather than just being an individual illness). Its common denominator is a steer towards the notion of an increasingly spatialized self, foregrounding the importance of outer material realities for the constitution of selfhood and thereby challenging the dogma of individual autonomy and agency. In such a scenario, the presence of the physical body as the site of exchange between outer and inner realities is heightened, and the Cartesian model needs to be radically re-thought.

Taking Emma Healey’s best-selling novel *Elizabeth Is Missing* (2014) as a starting point and contrasting it with the Oscar-winning film *The Iron Lady* (2011), I will elaborate on the way in which such shifts in our understanding of selfhood might occur and, at the same time, be subject to resistance. Both the novel and the film portray protagonists suffering from dementia. Though their illness is a mental one, its effect is not, as one would expect, a mere loss

of memory and cognitive capacity, and the resulting self-alienation. They both undergo profoundly spatial experiences that are marked by the loss of 'points of anchorage' (Merleau-Ponty 1945). In fact, these examples show that approaching dementia in the form of such fictional thought experiments allows us to complicate any previous notions of the body-subject within space and to reach new conclusions.

Biographical Note

Rahel Rivera Godoy-Benesch is a PhD student and a lecturer at the University of Zurich. In her current research, she explores the relationship between age and creativity in a number of contemporary artist novels, with a focus on late style theories and genre. Her further research interests include the intersection between ageing studies in literature, film, and the medical sciences (medical humanities), theories of the mind, moral philosophy, and bioethics. She is author of the book *Kompass zur Altersbelletristik der Gegenwart*, a work of science communication that aims to make literary research on old age accessible to elderly care professionals.

David Rodriguez (Stony Brook University, USA) Phenomenology Up Above the World

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Aerial description is an important element of the reading experience, as it delineates the field by which the limits of a fiction are drawn. More importantly, it challenges the daily senses of these concepts—point of view, fields, limits—by being set within an imaginative spatiality and not perceptual experience. An aerial view of landscape in daily life is always *achieved*: one climbs stairs, hikes, or flies. Photographs of these landscapes are also achievements, but are more commonly framed as aesthetic experiences and so offer an intermediary to more thoroughly poetic images. Literary aerial views, on the other hand, are *constructed*. They afford positive imaginative experiences that do not draw restrictive limits to a given space, but instead offer a *lining* to the reader, which will or will not be traced depending on the depth of engagement of a given reader.

This presentation will use instances of aerial imagery in the novels of Paul Bowles to draw out the texture of the environment. Bowles's work has a complicated relationship with American literature, and while the post-colonially tinged metaphors of the outsider, detachment, and removal usually accompany

criticism of his work, no study focuses on the concrete form of the almost constant movement of his characters toward higher vantage points. This, along with the varied descriptions of Moroccan cities, desert landscapes, and deep valleys, is rich ground for phenomenological study of this distinct space of the imagination.

I argue that through an analysis of aerial description in Bowles, for example in *Up Above the World*, points of view are not organized by any desire for objectivity, the ability to remain outside, label, and thus control other cultures, but rather these moments reveal a way of phenomenologically—and thus subjectively—opening the extent by which relationships between character and environment can possibly interact.

Biographical Note

David Rodriguez is a PhD candidate in English at Stony Brook University who has recently presented on bird's-eye view description in Hawthorne and Sarah Orne Jewett at the *International Society for the Study of Narrative* conference in Amsterdam, as well as imagination and catastrophe at the *American Comparative Literature Association* conference at Harvard. His dissertation focuses on aerial description in 20th-century American fiction and the experience of space in narrative. He organizes the *Cognitive Science in the Arts and Humanities* speaker series at Stony Brook and has participated in the *Project Narrative Summer Institute* at Ohio State as well as the *Summer Course for Narrative Study* at Aarhus.

Oren Roz (Tel Aviv University, Israel)

The Home and the Abyss: Language in Heidegger's Later Writings

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The question of Home is one of the prominent issues occupying Heidegger's thought throughout his career. Heidegger uses a vast vocabulary related to the term, from the introduction of the existential Being-in-the-World and the discussion of Anxiety in *Being and Time*, through the texts of the 30s and the 40s about the Greek tragedy and Hölderlin, up until Heidegger's writings about dwelling in the 50s.

Heidegger uses the term "home" not merely in the spatial context. In the proposed talk I will focus on one context in which the problem of "home" is presented, namely, that of language. In the lecture "language" Heidegger evokes the image of an abyss and asks if language itself is the abyss. The image of language as an abyss seems to contradict the famous claim that "Language

is the house of being". How should we think about this ambivalence regarding language as a house and as an abyss? Or in other words, what does it mean to think of the house (and home) as an abyss and the abyss as a home, as a place we can dwell in? How can we think these two spatial images together?

My claim is that this contradicting image captures in a nutshell the complexities of Heidegger's notion of home, as well as the spatial manner of Heidegger's thinking of language and poetic dwelling. In the proposed talk I'll discuss the relations between Heidegger's notions of dwelling and the Uncanny, as well as the relations between these notions to language as they come to fore in the discussion of the threshold and stillness in the lecture "Language".

Biographical Note

Oren Roz is a Phd student and teaching assistant at Tel Aviv University. His main interests are Philosophy of Language, Ascetics and Topology. He is currently working on spatial figures of thought in Heidegger's and Wittgenstein's philosophies. His master degree thesis "The Place of Thinking: Language and the Notion of Home in Heidegger's Later Writings" explores the relations and affinities between language and space in Heidegger's thought in the 50s through his uses of the notion of Home.

Susanna Sargsyan (University of Basel, Switzerland) Cypriot Spatiality: With and Without Borders

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In the scope of my PhD research at the University of Basel, I am a Member of the Project "British Literary and Cultural Discourses of Europe" supported and funded by the Swiss National Science Foundation (SNSF). I work on the sub-project "South-Between the Pillars of Hercules and the Hellespont" focusing on the Mediterranean for my research on British discourses of Europe. I am focusing on British-European relations and British perceptions of and attitudes towards Europe and the EU. The main research emphasis is on the Mediterranean and the British colonial/postcolonial space with Cyprus and Gibraltar at the heart of my study. My research is interdisciplinary, and it combines British literature with politics and international relations, history, and spatial studies.

At the conference, I would like to present the spatial dimension of my interdisciplinary research on Cyprus in terms of the border zones and border crossings involved as presented in politicised literary discourses. My paper is meant to focus also on the categorization of space, memory, identity, spatial

histories, as well as spatial politics in relation to Greek and Turkish Cypriots and their spatial positioning in the former British Crown Colony of Cyprus. My emphasis will be on the timeframe starting from the 1970s and up to the current time. I will reflect upon the framework I am developing for the analysis of spatiality in British literature presenting the British colonial/postcolonial space. This is intended to be done in connection with the conceptualization of Thirdspace and the Geocritical Approach. Furthermore, I aim to present both intercountry and intercommunity Thirthing-as-Othering in connection with Foucault's distinctive "discursive triangle" categorization.

Biographical Note

Susanna Sargsyan is a PhD Candidate at the University of Basel. In 2016, she was a Visiting Doctoral Candidate in the Department of Politics and International Relations at the University of Oxford and the Centre for International Studies, Oxford, UK. Her Supervisor at Oxford was Professor Kalypso Nicolaïdis, Professor of International Relations and the Director of the Centre for International Studies, Oxford. In 2015, she was a Visiting PhD Candidate in the Faculty of History at the University of Cambridge, UK, working under the supervision of Professor David Abulafia, Professor of Mediterranean History and Fellow of the British Academy.

Donata Schoeller (University of Zürich, Switzerland) The Shifting Situation-Space

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In daily life, one knows how to move in situations, what to say and what to do. We rarely have to think about it. And we rarely think about why we don't have to think about it. At times, what we say can shift the situational space in ways that would need thousands of words to describe. And other times, a slight change in feeling a situation changes everything we have to say or do. We understand our complex situations and contexts without having to first put these into words. Descriptions, concepts and definitions may seem too imprecise to grasp the way in which events and things *matter and move in situations*.

What kind of space is that which we call a situation? How can it let words 'come' unthinkingly? How can it move the way it does, in precise response to what we do? Scientific and philosophical research has as yet little to offer to better understand these responsive phenomena. The difficulties involved grow from a tradition that cuts between body and mind as much as between

body and environment, between 'objectivity' pertaining to the public sphere of observable 'bodies' and 'subjectivity' pertaining to the 'insides' of minds.

My paper would like to spotlight the amazingly dynamic "attunement," (cp. Cavell 1979, 32) in the experiential, embodied situational space. In phenomenological research, a dynamic shifting of experiential spaces becomes apparent already in the micro-moves of articulation and thinking. Inside and outside distinctions blur, as well as the difference of feelings, concepts, past and present. To demonstrate this, I will offer examples of the micro-phenomenological field-work of Claire Petitmengin (Paris). I will then outline embodied approaches in the philosophy of language that think into the vast implicit functions of a situational space in order to understand its precise and responsive moves and shifts.

Biographical Note

Donata Schoeller has just completed her book (Habilitation) on "Close Talking: Speaking of Backgrounds", a philosophical research on the development of meaning from situational backgrounds. She returned from Chicago last year to Zurich, where she has been a Visiting Professor at DePaul University and an invited Visiting Scholar at the University of Chicago. She has published in the area of phenomenology, classical pragmatism, Nietzsche, Hegel and philosophy of religion. She has been trained in first-person research practices (Elicitation Technique) by Prof. Claire Petitmengin (Paris) and in practices accessing implicit and tacit knowledge (Focusing and Thinking-at-the-Edge) by Prof. Eugene Gendlin (New York).

Cecilia Servatius (University of Graz, Austria) Space in Virginia Woolf's *Night and Day*

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Virginia Woolf's second novel, *Night and Day* (1919), has long been given short shrift by critics due to several perceived flaws (the plot consists of convoluted love triangles, contrived coincidences, and is riddled with loose ends; the characters are relatively flat). At best, it has been seen as a transition between the Victorian (evidenced by its style and basic plot) and the modernist (seen in its theme of women's suffrage and use of interior monologue) modes.

Leaving aside aesthetic assessment, spatial analysis of the novel is incredibly fruitful. The characters' internal conflicts are connected with the spaces they find themselves confined in, the borders they transgress and, ultimately, the

spaces they create for themselves. Throughout the novel, domestic spaces and workspaces are contrasted and characters' difficulties in choosing careers and marriage partners are illustrated in their wandering distractedly through the cityscapes and country fields, going on drives without planned destinations, or placing themselves at the liminal spaces of doorways or windows.

It is easy to draw connections between Mary Datchet's construction of a work-space with Woolf's later programmatic essay "A Room of One's Own" (1929). The literary spaces of the novel can be similarly connected with a meta-theme: the Hilbery's curtained-off shrine to their literary ancestor becomes the setting of the romantic intrigues and contrivances; escaping her task of tending this room is Katharine's primary motivation to seek a new domestic space through marriage – this can be seen as an indication that literature, too, should escape the confinement of previous generations to seek new ground. Considering how the carefully constructed spatial elements underscore Woolf's political and literary theories, an argument can be made for reading the novel as an ultimately masterful parody of older styles in order to introduce a new literary and political world.

Biographical Note

Mag. Cecilia Servatius is a Project Assistant of the Humanities and Arts Faculty at the Karl-Franzens-Universität Graz. She is a PhD candidate in English Literary Studies currently working on her dissertation "The Representation of Space in Virginia Woolf's Novels" under the direction of Werner Wolf. Her diploma thesis "Intermedial Forms of Humor in English Comic Songs" under the direction of Walter Bernhart was completed in 2014. She is a founding member of the English Department's theatre group, The Pennyless Players; since the group's inception in 2007, she has continually participated as a playwright, director, actor and designer.

Ana Sobral (University of Zurich, Switzerland) The Spaces of Refugees in Popular Music

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This paper builds on my research on the representation of globalization in contemporary popular music. Regarding pop culture as a barometer of major concerns and issues debated in the public sphere, I wish to examine how refugees have been depicted in recent music videos. I am especially interested in the spaces in which these figures are shown to dwell. Using as my case studies the

songs “Fortress Europe” by the British-Asian band Asian Dub Foundation and “Borders” by the British-Sri Lankan artist M.I.A., I will discuss how the choice of setting strongly influences our perception of the experiences and tribulations of people on the move.

The notion of movement implied by (mass) migrations appears rather paradoxical when considering the case of refugees: their transition from one space (their country of origin) to another (the potential/desired host country) is often hampered by efforts to prevent their entry into a nation-state or even an entire area of the world – e.g. the European Union. Thus, instead of transition, they meet stagnation. These barriers are first and foremost physical, as in the case of fences, border controls, or even natural barriers such as the sea. Hence, music videos dealing with the topic of refugees tend to emphasize the spatial limits of movement for people on the move – and the concomitant attempts to transcend the barriers they find. Working with the notions of liminal space and non-place, I want to explore how movement and stagnation meet, intermingle and clash in the selected music videos. I am particularly interested in the aesthetics of stagnation vs. movement that some of these spaces evoke. Additionally, my paper will reflect on the role assumed by the artists as mediators between the liminal and non-spaces occupied by the refugee and the presumable place of privilege occupied by Western audiences to whom the songs and music videos are addressed.

Biographical Note

Ana Sobral is Assistant Professor of Global Literatures in English at the University of Zurich. Her current research project deals with the performance of transculturality and reflections of globalization in popular music.

Caroline Sørensen (Univ. of Zurich / Univ. of Basel, Switzerland) An Ecocritical Approach to Provincial Literature

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In the literary works from the period of The Modern Breakthrough in Denmark (1870-1890) industrialization and modernization are particularly associated with the city of Copenhagen and its urban development. In the countryside, however, the antithetical relation between pre-modern life and modernity is similarly poignant due to the new technological breakthrough that disrupts man from nature.

My presentation has the shifting grounds of modernity as its starting point

and then turns to a provincial topography instead of a classical modern cityscape in search of modern experience. Modernity's disturbance of man's relationship with nature is reflected upon in *Himmerland Stories* (1898-1910) written by Johannes V. Jensen (1873-1950), winner of the Nobel Prize in Literature in 1944. In his stories that all take place in the Danish province of Himmerland Jensen lets pre-modern life meet modern times in an ambivalent manner. An empirical example will show how Jensen *geologizes* his literary figures and preserves them as monuments in their surrounding landscapes to show them as representations of potentially more vital times where man was strongly rooted in nature.

Reading Johannes V. Jensen's *Himmerland Stories* topographically sheds light on a compensatory strategy to the alienation of human and nature which modernity entails. Ecocritical theories support my readings, among which Martin Heidegger's and Robert Pogue Harrison's criticism of anthropocentric and technical thinking are centrally placed. Within the topographical context the province can thus be seen as the correlate to a non-technical belief and by approaching Johannes V. Jensen's *Himmerland Stories* from this angle I can point out a different way to perceive provincial places in modern literary works that is more dynamic and prospective than obsolete and bygone.

Biographical Note

Caroline Sørensen (1978) is Danish Lecturer in the Scandinavian Department at the Universities of Zürich and Basel. She holds a BA of Arts in Scandinavian Literature from the University of Aarhus, Denmark (2004) and is lic. phil. in Nordic Philology and English Literature from the University of Zürich (2007). Alongside teaching Danish and Scandinavian literature Caroline Sørensen is currently writing a PhD thesis about the provincial works by Herman Bang (1857-1912) and Johannes V. Jensen (1873-1950). In her thesis she aims to show how both authors give representations of the Danish province of Jutland that are more dynamic than provincial.

Elizabeth Morgan Stark Pysarenko (Bowling Green State Univ., USA) Urban Exploration as Phenomenological Practice: Aesthetics, Materiality, and the Senses at Seaview Hospital

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Seaview Hospital on Staten Island, New York is comprised of several dormitories that once housed patients suffering from tuberculosis and other chronic illnesses. Built in 1913, the facility was heralded by health officials for its "magnificent

beauty” and deemed “the greatest hospital ever to fight against the ‘white plague.’” However, following advances in medical treatment, the hospital ceased all operations. Wire fencing surrounds the now abandoned campus, and its windows are boarded with plywood slats and enveloped by overgrown foliage. With no maintenance or upkeep, the structures at Seaview Hospital succumb to entropic forces producing ineffable and sublime aesthetics. Despite signage warning against trespass, groups of urban explorers infiltrate the structures, and experience phenomenological and sensory activation caused by decay of the space’s material residue. Likened to an archeological excavation, the wards are strewn with artwork, fixtures, laundry, medical records, pill bottles, and equipment used in past therapeutic treatments of tuberculosis. These objects, covered in dirt and other natural matter, incite urban explorers’ senses while simultaneously invoking memories of both former patients and the once active medical space. As entrance is prohibited, exploration of the abandoned facility provides a twofold phenomenon: it allows for (1) intimidate interactions with awe-inspiring aesthetics, materiality, and sensory perspectives related to decay processes, and (2) the transcendence of dominant power structures to (re)claim spatial autonomy through trespass. The works of Merleau-Ponty, Tim Edensor, and Foucault offer an analytical lens to interrogate the embodied intersection of matter, memories, and power within this spatial context. Supplemented with images taken during explorations of Seaview Hospital, this presentation examines the abandoned facility’s sensorial impressions using embodiment and the practice of urban exploration as frameworks to understand connections between entropy, and the space’s material and phenomenological dimensions.

Biographical Note

Elizabeth is a doctoral student in the American Culture Studies program at Bowling Green State University. Her research examines the intersection of displacement, gentrification, public health, and red-light districts in global cities. Originally from New York, she received her Master of Arts in Modern and Contemporary Art, Criticism, and Theory from Purchase College, State University of New York. Prior to her graduate studies, she worked as a practical nurse in various clinical settings with a focus on community-health and providing care to low-income populations in both urban and rural areas. Since 2009, she has lived as an urban explorer and documented abandoned locations the world over with a particular interest in psychiatric facilities, transit networks, and utility tunnels.

Antonia Steger and Kenan Hochuli (UZH, Switzerland)
Filming Perception?: Discussing Technologies for Imaging
Phenomenological Perspectives

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In the empirical study of interactions in public urban spaces we particularly rely on action-theoretical concepts of space. The (inter)acting subject is placed at the center of our analysis of space which is thereby understood as used and produced space. In this project, phenomenological theories play an important role in focusing on the embodied self: (inter)actions are not only conceptualized as externally perceptible processes but also as subjective experiences and social constructions of the world.

The transition from theory to actual empirical research uncovers challenging questions: How can a phenomenologically oriented data collection be carried out methodologically? And as we are mainly working with video recordings, how can we do something as paradoxical as filming perception? New technologies, such as video glasses or eye-tracking methods, aim to grasp images of an “inner” perspective of lived experience in space. However, upon closer inspection it is getting evident that a too strong equation of these video data with lived experience is problematic. On the other hand, there is a tradition in Multimodal Interaction Analysis to study perception and experience by closely analyzing classical “external” video recordings. The results from these sequential analyses, often done in data sessions in groups with a detailed frame-by-frame procedure, proved to be very interesting and fruitful under a phenomenological point of view. However, such an enterprise always has to take into account the natural phenomenological distortion of the seemingly objective classic camera; by having a front and a back it generates a line of sight similar to an embodied living subject.

We would like to contribute to the discussion of new phenomenological concepts by embedding these issues methodologically and by presenting some insights into our research.

Biographical Note

Antonia Steger and Kenan Hochuli are doctoral students at the Department of German Philology of the University of Zurich. They are part of the research group “Language and Space”.

Chen Strass (Ben Gurion University, Israel)
Traces and Detritus: Representing the Visible and the Invisible of Space

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Yolik (2013), a Hebrew novella written by the contemporary Israeli author Yeshayahu Koren, is centered on the viewpoint of a child growing up in an Israeli settlement in the 1940s. The protagonist's perception works according to an "archaeological" logic – his gaze perceives the seen world as a multi-layered object, exposing its ancient layers through the representation of traces and detritus marking material space. Space is represented as harbouring both the private and the national past. Despite the immediate political context, the narrator tries to neutralize the introspective aspect of sight as much as possible, emphasizing the "surface" of things (and narrative) and not their symbolic deep structure. This attempt raises wider questions regarding the ability to represent space in literature without neglecting its material aspects while also not "universalizing" it.

This paper offers a reading of the model of sight suggested in the novella, as well as its affinity to the relation between the Israeli "native" subject and space. I will argue that this perceptual model consists of a physical and psychological mixing of the viewer and viewed objects, negating the Cartesian separation between the two. I analyze this model in light of Maurice Merleau-Ponty's phenomenological conception of sight (1964; 1968). In the representational sense, the dominance of the narrative's surface over its potential depth corresponds to the relation between the "visible" and the "invisible" as suggested by Merleau-Ponty: the "invisible", embodied in traces and detritus, is not an abstract structure but is inscribed and made concrete in the surface of the "visible" itself.

My discussion integrates phenomenological and political interpretation – a methodological approach reflecting the merging of the viewer and the viewed space, as well as the correspondence between the "surface-depth" structure in literary narratives and the relation between the "visible" and the "invisible" according to Merleau-Ponty.

Biographical Note

Chen Strass submitted her dissertation to the Department of Hebrew Literature at Ben-Gurion University of the Negev, Israel (February 2016). Her dissertation deals with representations of space and vision in contemporary Israeli narrative prose. Chen's interests include the poetics and politics of space and phenomenology of vision in modern literature. She published several articles in these subjects. She teaches Hebrew literature and literary theory in Ben Gurion University and is also a literary critic at *Ha'aretz* newspaper.

Stefanie Strebel (University of Zurich, Switzerland)
From Dreamscapes to Sprawlsapes: Phenomenologies of Architecture in Suburban Literature and Film

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The detached single-family home in American suburbia was once advertised and sold as a quasi-utopian form of dwelling. It was considered the architectural embodiment of the nuclear family and brought out primitive nest-building instincts in people. As observed by Gaston Bachelard in his *Poetics of Space*, the nest-building instinct relates to the physical pleasure we experience when withdrawing into our corner, and this is certainly what people felt when moving out of the crowded city and its confining architecture. It therefore comes as no surprise that suburban living had a strong appeal to people seeking a compromise between the urban and the rural, and to the rising middle class of the mid-twentieth century in particular; in the postwar years, the “dream house” in suburbia became affordable owing to new techniques of architectural mass production and the use of inexpensive materials. However, the more that people engaged with their bland domestic architecture and the suburban built environment as such, the more they were driven into conformity and mediocrity. As Winston Churchill once said, “we shape our dwellings; thereafter, our dwellings shape us.” This is also true of larger units of the built environment and extends to urban planning. Furthermore, the uniform and repetitive suburban single-family house landscape has fostered a sense of disorientation, not least due to its rapid expansion. By means of using literary and cinematic examples, this paper demonstrates how the architectural landscape that has been created in the urban fringes of the United States has left suburbanites disenchanting, and how sprawl has left them unsure about their position in space.

Biographical Note

Stefanie Strebel is a PhD student in English Literature at the University of Zurich and currently works in academic publishing. Her main research interest is the intersection of literature and the built environment, and her PhD thesis deals with the architectural history of American suburbia and the literary representation of this landscape’s built spaces.

Anna Suwalska-Kołecka (The State School of Higher Professional Education, Poland)

Elsinore in the Derelict Shipyard or Space of Memory. On Jan Klata's Production of *Hamlet* in Gdansk, Poland.

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The main aim of this paper is to discuss the production *H.* directed by Jan Klata for the Wybrzeże Theatre in Gdansk, Poland, with special attention given to the spatial dimension of the performance.

Jan Klata, one of the most distinguished Polish theatre directors, is known to be a bold commentator on political and social issues, often challenging national symbols and confronting national traumas. Therefore when he decided to stage *Hamlet*, Klata wanted a space which would focus the spirit of the nation and which witnessed how the history of Europe was made. That is why he rejected a typical theatrical space. Instead he chose a space imbued with meaning: the Shipyard in Gdansk where Solidarity Trade Union was founded by Lech Walesa, which eventually brought about the Fall of Communism in Poland. Today the sacred space of heroic deeds is turned into ruins where only plaques on the walls commemorate its past. The director made effective use of the space of the abandoned and derelict shipyard to give vent to the fury and frustration of his generation. In this production space wields enormous power of national identity, memory and history.

Due to the creative and resourceful setting, *Hamlet* has proved again to be, as Jan Kott said in his *Shakespeare Our Contemporary*, like a sponge absorbing all the problems of modern times.

Biographical Note

Anna Suwalska-Kołecka, (PhD), is a Senior Lecturer at the State School of Higher Professional Education in Plock, Poland. She has published in the areas of modern British and American drama, with a particular emphasis on Beckett, Albee, Stoppard, and Churchill. Her research interests include the construction and the representation of space, the surreal flights from realism on contemporary stages, and physical theatre.

Evy Varsamopoulou (University of Cyprus, Cyprus)
Spaces of Refuge: Towards a Phenomenological Appreciation of “Home” in J.M. Coetzee’s *The Childhood of Jesus*

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This paper will investigate the destabilization of the intimate space of the house/home in the situation of temporary dwellings providing shelter and refuge, such as experienced by refugees/asylum seekers/displaced people/migrants through the phenomenological reading of J.M. Coetzee’s *The Childhood of Jesus* (2014). Starting from Michel Foucault’s concept of the heterotopia, I will argue for the designation of the space of the reception centre as a heterotopia of a certain kind characterised in addition by an indefinite temporariness. Crucial to appreciating the importance of the reception centre as a heterotopia is an exploration of its constitution as a ‘home’ for an undefined period of time. Based on Gaston Bachelard’s insistence in *The Poetics of Space*, that poetry offers the best insights into the understanding of the significance of inhabited space, especially the most intimate of inhabited spaces, I turn to its representation in Coetzee’s novel. There, I will interrogate the relevance of Bachelard’s discussion for a phenomenological study of loss of home and relocation, seeking to identify the persistence (or not) of fundamental qualities of ‘home’ as well as the effects of temporary housing on the psyche. From here, I will consider the metamorphosis of the conventional intimate space of ‘home’ as a building into techniques of imaginary and portable ‘home’ creation. Finally, the heterotopology sketched out in this reading of transient home dwelling will be examined within the spatio-temporal framework of the significance of ‘rootedness’ as it is developed in Jan Patočka’s philosophy of the three movements of human life. The paper thus aims to discover what aspects of the philosophers’ works help us reach an understanding of the peculiar form of inhabiting space fundamentally alien to certain properties of the house as home, but also how the literary work refines, extends and deepens phenomenological descriptions and concepts.

Biographical Note

Evy Varsamopoulou is an Associate Professor at the Department of English Studies of the University of Cyprus. Her research interests include comparative Romanticism, Ecocriticism and philosophical aesthetics. She is working on a monograph study of truth and autobiographical modes in British Romantic writing.

Robin Winogronnd (Studio Vulkan Landscape Architecture, Switzerland)
Geography of Imagination: The Phenomenology of Atmosphere and Experience

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The replacement of the specific with the generic is a sign of our times. Cities make no exception. In the name of the “modern”, “improved”, the strange, surprising and exceptional are being standardized out of our urban landscapes, the result often a built environment with scary resemblance to architectural renderings and little to do with human experience.

As Landscape Architects Studio Vulkan searches for possible responses to the banalisation of our built environment, our projects look to charge the sites with what writer Alistair Bonnett refers to as geographical reenchantment - to track down potential identities which can become catalysts of imagination. Our goal is to find design tools that trigger experience.

Most work on atmosphere revolves around theoretical discussions. We attempt to grasp perception of spacial experience and landscape in order to implement it. Open space has since time immemorial served intangible goals of “joy”, “leisure or “a sense of drifting”. Places which allow such states - the sense of space, movement, or imagination, are central to our work. On hand contemporary built landscapes this lecture describes tools we’ve developed in the sense of Bonnett’s *geography of imagination* and the experiential ping-pong between people and place in the following:

1. Spatial Atmosphere: Forming Sensation

Christian Norberg-Schulz describes how we experience our body in space through prepositions such as above, below, alongside, in between.

2. Atmosphere Underfoot: The Ground on Which I Move, Moves Me

The groundplane animates our kinaesthetic sense of movement. Merleau Ponty’s participative perception.

3. Atmosphere of the Mind: “Open Ended Stories”

Non-hierarchical spatial settings in the sense of artists Twombly or Noguchi animate us to a new, self-determined reading of place with each encounter.

4. Social Atmosphere: The Vis à Vis Effect

In Swiss suburbia centrality and enlivenment are rare. One doesn’t go to a public plaza to stare at the plaza itself but to experience social atmosphere.

5. Atmosphere of Time: Constructing the Ephemeral

Time and nature meet where things not only grow but also fall apart, transform imagery throughout cycles of matter.

Biographical Note

Robin Winogronnd is founding partner of Studio Vulkan Landscape Architecture in Zurich. The studio works on a wide variety of scales and topics focusing on built works as well as urban and landscape studies. Her design approach reflects her interdisciplinary education in Landscape Architecture, Urban Design and Art with a focus on the phenomenology of space and experience. The office's projects are regularly published internationally. Winogronnd is a member of professional juries, has taught at various schools of Architecture and Landscape both in Switzerland and abroad and lectures internationally on the office's research on atmosphere, and spatial experience - the "geography of imagination".

Sarah Wylie Krotz (University of Alberta, Canada)

The Perspective of Ecology: A Phenomenological Reading of the Wild Rice Harvest in David Thompson's *Travels*

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This paper explores the link between the explorer David Thompson's vividly phenomenological description of an Ojibway wild rice harvest in his *Travels* (written in 1850), and the meaning of this plant to Indigenous communities today as they fight to retain access to this traditional livelihood. The embodied, intimate, material, and affective dimensions of Thompson's description bring into focus a vital ecological relationship between the Ojibway, the wild rice plant, the water in which it grows, and the land on which it is dried, cooked, and eaten. This historical description sheds light on the modern-day significance of the wild rice plant in the face of its destruction by "cottage colonialism." The reverse is also true: the contemporary disputes can help us see the depth of Thompson's own perspective, and thus to understand his contributions to natural history as a form of counter-mapping.

Phenomenology, I argue, brings to the fore the territoriality of natural history: far from obscuring spatial politics, the "perspective of experience" (Tuan) that Thompson registers links people materially with the land, evoking a sense of place as home that, while ecological rather than anthropocentric, is tied to Indigenous governance. Indeed, it is no coincidence that another famous nineteenth-century Canadian botanist, Catharine Parr Traill, would write her most poignant defense of Indigenous rights after describing the same plant and its material significance to her Ojibway neighbours. To practice natural history in the nineteenth century was to come intimately into contact with a world

that had many meanings, as settlers and Indigenous communities negotiated boundaries and uses of the land. To read this natural history through a critical lens moulded by the phenomenological turn is to encounter inventories of plants and animals that not only facilitated the colonial appropriation of territory, but also opened up other stories and ways of being in place.

Biographical Note

Sarah Wylie Krotz is an Assistant Professor of Canadian literature in the Department of English and Film Studies at the University of Alberta, Canada. Her research focuses on space and place in Canadian literature, particularly of the long nineteenth century, with an emphasis on ecology and literary cartography. Her articles on literary geography, cartography, and natural history can be found in journals such as *Canadian Literature*, *Canadian Poetry*, *Studies in Canadian Literature*, and *Studies in Travel Writing* (forthcoming). She is finishing a monograph called *Mapping With Words: Anglo-Canadian Literary Cartographies, 1789-1916*.

Sarah Yoon (Yonsei University, South Korea)

Alternative Spaces in Italo Calvino's Metafiction *If on a Winter's Night a Traveler*

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"You are about to begin reading Italo Calvino's new novel, *If on a winter's night a traveller*. Relax. Concentrate. Dispel every other thought. Let the world around you fade" (3). So begins Italo Calvino's highly successful novel *If on a Winter's Night a Traveler*. Calvino's metafictional novel is conscious of itself as a physical artefact that has been wilfully produced by the writer with an ideal reader in mind, which he himself questions, even as he delves into multiple levels of fictional reality. This paper argues, borrowing from Edward W. Soja's concept of "thirdspace" and Michel de Certeau's thesis of reading as spatial praxis, that Calvino's novel provides an alternative space that straddles both the fictional and real, mental and physical, that refuses to be wholly imaginary or wholly empirical. The novel represents a "thirdspace" in the strain of postmodern fiction that is both conscious of itself as artefact, but nonetheless welcomes the reader into a rich and multilayered universe. This paper questions the spaces occupied by fiction and the "spatial trajectories" of reading, as termed by de Certeau (115). It questions on what level the *jouissance* of reading, along Barthesian lines, amounts to a form of alternative – yet not fully ideational – space.

Biographical Note

Sarah Yoon is a candidate for a master's degree in English Literature at Yonsei University, South Korea. She was born in South Korea, but received her entire formal education in London, United Kingdom. She returned to South Korea to complete her bachelor's degree in Comparative Literature and Culture at Yonsei University, which she obtained in 2013. Her current research focuses on literary representations of metropolitan life, the philosophy of language, postmodern narrative (metafiction, detective fiction), the social production of space in the city, and madness in literature.

Višnja Žugić and Miljana Zeković (University of Novi Sad, Serbia) Vitić Dances: Architecture Claims Performativity

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This paper aims at discussing the possibilities of architectural performativity achieved through framing, as a process that triggers the production of meanings, thus accomplishing a specific kind of ephemeral activity of architectural space. This activity experienced as *Architecture that Performs* is a result of a particularly controlled contextualization of the space, which causes interpretation, reading and experiencing a physical structure as performative.

The kind of performativity of architecture, accomplished by these external conditions, consequently leads to a temporary change in an overall hierarchy of functions, which are specific to a particular architectural space. The recognized dynamism of the dominant spatial functions and its relation to the achieved performativity will be examined through analysis of the work of Croatian architect Ivo Vitić, and his well-known Skyscraper in Zagreb, Croatia. The paper specifically focuses on the case of Interdisciplinary Community Art Project, *Vitić Dances*, referred to as an urban-human network, led by theatre group Shadow Casters.

The group explicitly highlights the building's status of the main protagonist, stating its central position within the project. The paper argues that the realized performativity is not immanent to the architectural design itself, but appears as a result of intertextual correlation with activities and tools, outside the designed reality of the building. Mediated through a specific process of framing, temporarily generated performativity causes the instability of dominant spatial functions and their dynamic transformations. Finally, the project *Vitić Dances* altered into the decade-long joint artistic and community effort for restoring commonly shared spaces of residential building block, permanently remaining

on the boundaries between performing event, collective cultural activism project and extended field of theatre practices.

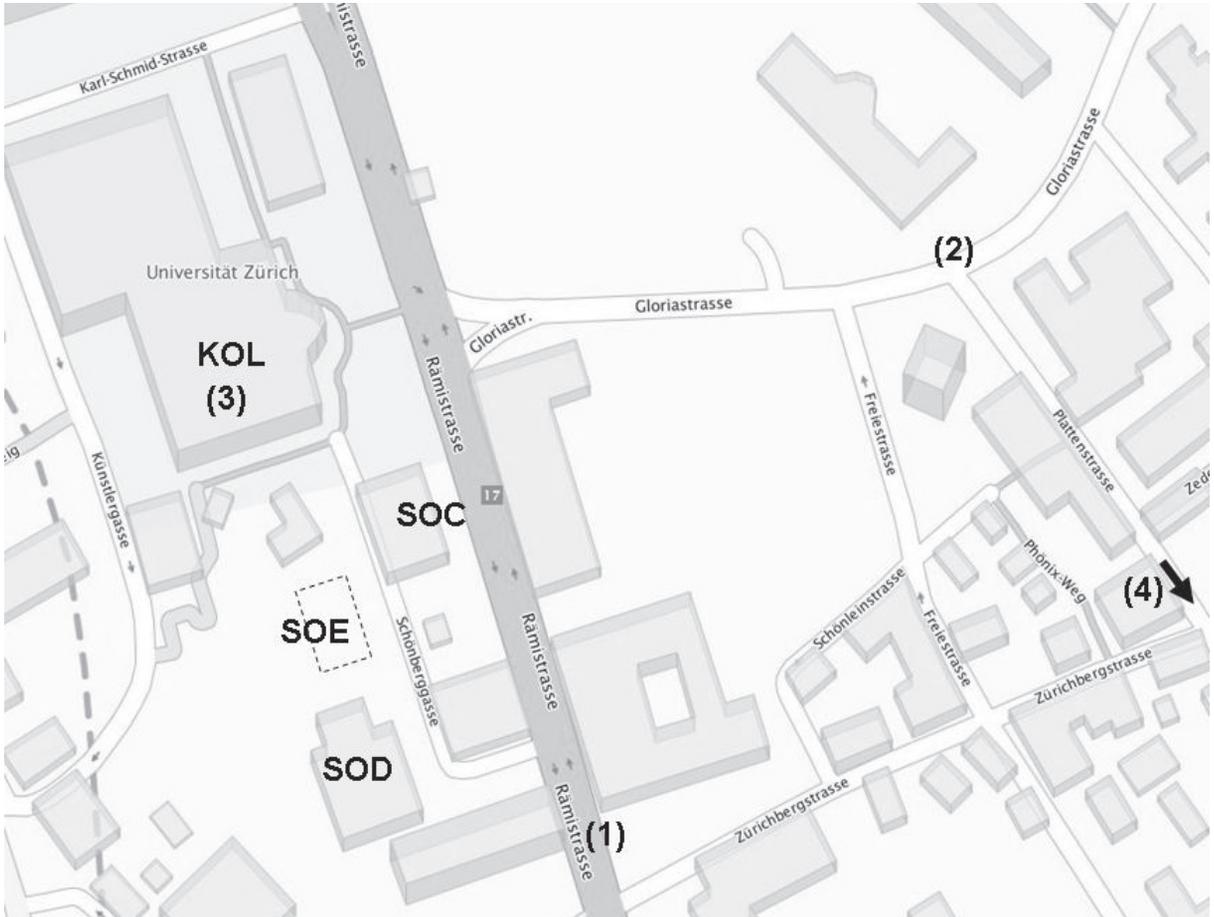
Biographical Note

Višnja Žugić is a Ph.D. student, an Architect and a Teaching Assistant in Art applied to Architecture, Technique and Design at the University of Novi Sad, Serbia. She is a co-founder of Ephemera Collective, a group of *spatial designers* who work with the vast and diverse pallet of methodologies and strategies borrowed from the other disciplines, aiming towards the profound understanding and the production of space.

Miljana Zeković is Assistant Professor in Art Applied to Architecture, Technique and Design at the Department of Architecture and Urbanism, Faculty of Technical Sciences, University of Novi Sad, Serbia. Her main interests and researches consider architecture of temporary and scenic spaces, interrelations among contemporary architecture and other media, as well as analysis and improvement of artistic creation processes, design and education.

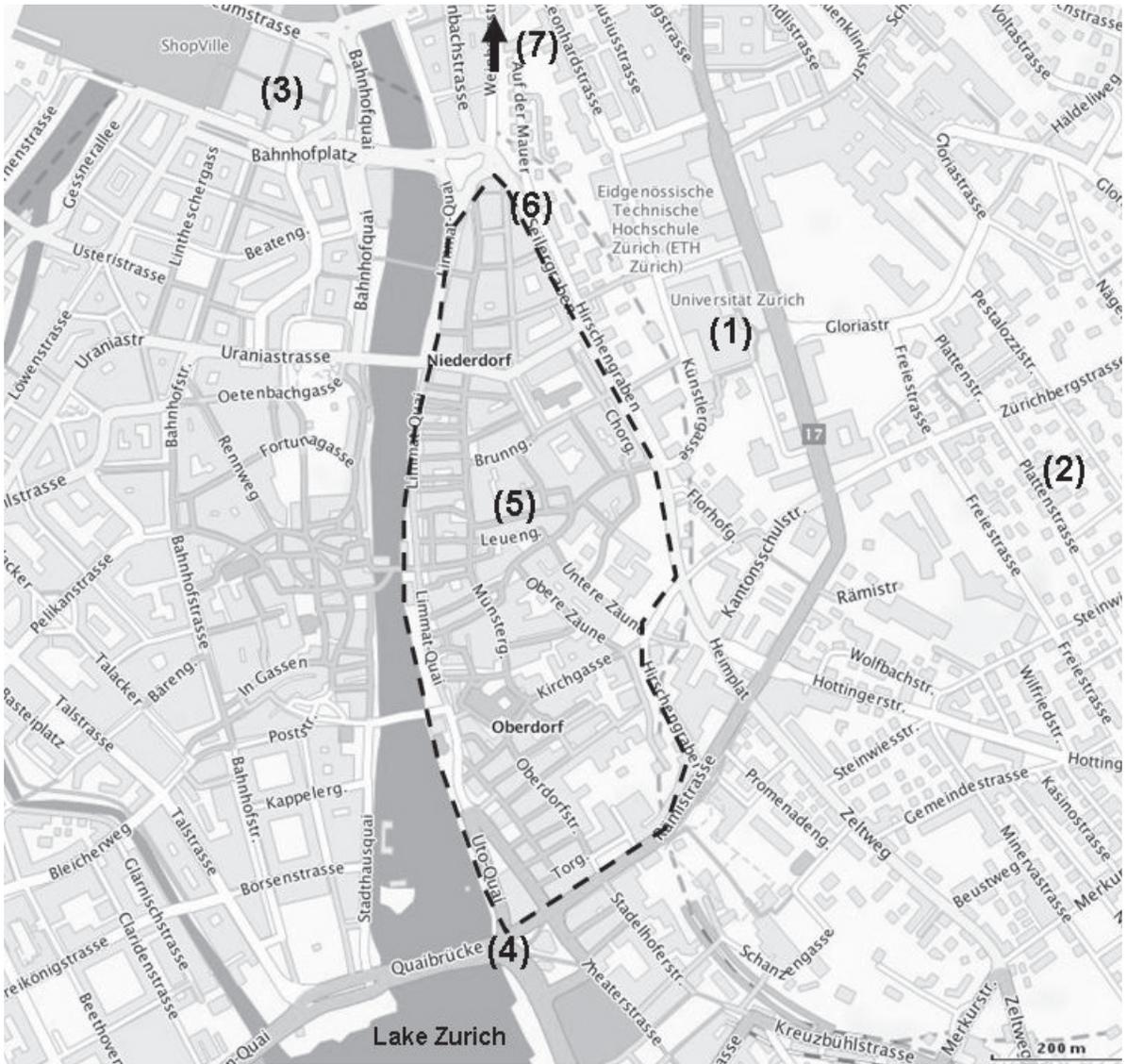
Maps of the University and its Surroundings

University (Main Campus)



- (1) Tram station "Kantonsschule" (tram line 5 and 9)
- (2) Tram station "Platte" (tram line 5 and 6)
- (3) Lichthof Süd (the inner courtyard of KOL)
- (4) English Department (Plattenstrasse 47)

University and Inner City



- (1) University (Main Campus)
- (2) English Department
- (3) Hauptbahnhof (main station)
- (4) Bellevue
- (5) Old town ("Niederdorf")
- (6) Hotel du Théâtre
- (7) Hotel Rex

