



---

AFTERFLIFE

OBJECT

THE UNIVERSITY OF COPENHAGEN  
DEPARTMENT OF ARTS AND CULTURE STUDIES  
AFTERLIFE OF THE OBJECT  
SUMMER SCHOOL  
18TH – 22ND OF JUNE 2019

COVER IMAGE: FRIDA KHALO'S SHOES AS PHOTOGRAPHED BY ISHIUCHI MIYAKO

# CONTENTS

- 3 THE AFTERLIFE OF THE OBJECT
- 4 SCHEDULE
- 5 PRACTICAL INFORMATION
- 6 SOUTH CAMPUS MAP
- 7 KEYNOTE SPEAKERS
- 10 PARTICIPANTS
- 29 WIRELESS NETWORK
- 30 COPENHAGEN RECOMMENDATIONS
- 32 TRANSPORT INFORMATION
- 34 CONTACT DETAILS

# THE AFTERLIFE OF THE OBJECT - EUROPEAN SUMMER SCHOOL IN CULTURAL STUDIES

An object causes passion, as in the figurative notion of a loved object. “The Afterlife of the Object” 2019 summer school will contemplate how we establish narratives of the past and the self through objects.

We will view objects, not only loved, but also hated, ignored, collected, thrown away, performed, written, rewritten, translated, lost and found. The “object” of our study will be considered broadly, including but not limited to art, books, collections, fetishes, poems, letters, songs, and beyond.

The summer school week will feature keynote lectures from Carol Mavor, Rune Gade, Ursula Andkjær Olsen, Jane Blocker and Page duBois, as well as short papers presented by PhD candidates and other young scholars.

The ESSCS is an annual network-based event offering interdisciplinary research training in the fields of art and culture. The network comprises the University of Amsterdam, Leiden University, University of Copenhagen, University of Giessen, Goldsmiths College, Université de Paris VIII, the Lisbon Consortium, Ljubljana Institute for Humanities, University of Trondheim and Catholic University Rio de Janeiro.

Organizers: Frederik Tygstrup, Rune Gade and Carol Mavor.

Location Partners: Louisiana Museum of Modern Art, SMK (the National Gallery of Denmark), Glyptoteket, Copenhagen University.

Sponsors: Novo Nordisk Foundation

	TUESDAY 18/6	WEDNESDAY 19/6	THURSDAY 20/6	FRIDAY 21/6	SATURDAY 22/6
	DEPT. OF ART AND CULTURAL STUDIES	LOUISIANA MUSEUM OF MODERN ART	SMK (STATENS MUSEUM FOR KUNST)	GLYPTOTEKET	DEPT. OF ART AND CULTURAL STUDIES
10:00-10:30	INTRODUCTION	INTRODUCTION	INTRODUCTION	INTRODUCTION	INTRODUCTION
10:30-12:00	CAROL MAVOR: "LIKE THE SOUND OF ONE HAND CLAPPING"	URSULA ANDKJÆR OLSEN: "I AM A STONEHARD ORB BEARER"	JANE BLOCKER: "BEACON: EPISTEMOLOGIES OF THE ART OBJECT"	PAGE DUBOIS: "ANCIENT BLOOD"	RUNE GADE: "IMAGES OF JEALOUSY / JEALOUSY OF IMAGES"
12:00-13:00	LUNCH	LUNCH	LUNCH	LUNCH	LUNCH
13:00-13:45	JOSÉ GODOY: "THE GREEN BOOK: THE SIMULTANEOUS LIFE OF THE OBJECT IN THE CONTEMPORARY MUSEUM"	SHARON BOOTHROYD: " (DO NOT TALK ABOUT IT)"	VERA HEROLD: "HARMLESS OBJECTS? THE INNOCENT AND HAUNTING AFTERLIVES OF FORGOTTEN TOY INSTRUMENTS IN MY GRANDPARENTS' TOY CUPBOARD"	FATEMA ABDOLCARIM: "DESIRING GOLD"	PAULA FITZSIMONS: "OUR COMPLEX RELATIONSHIP TO PERFORMANCE ART AND THE OBJECTS LEFT BEHIND"
13:45-14:30	ALICE BUTLER: "CLOSE WRITING IN THREE ACTS"	KATHARINA SIEGEL: "SIT THERE, I'LL SEE WHAT I CAN BRING YOU AND SEMI SOMNOLENT"	CHRISTIN YU: "EXORCISING THE ARCHIVE: KOREAN PATCHWORK AS INSTITUTIONALISED OBJECT"	SARAH NAGATY: "THE AFTERLIFE OF COLLECTIVE DREAMS IN EGYPTIAN POETRY AFTER THE SIX – DAY WAR"	ANNA VESTERGAARD JØRGENSEN: "THE (UN)CORRUPTED CARETAKER? THE CURATORIAL AFTERLIFE OF DIFFICULT MUSEUM OBJECTS IN TAMAR GUIMARÃES' THE UNCORRUPTED"
14:30-15:00	COFFEE BREAK	COFFEE BREAK	COFFEE BREAK	COFFEE BREAK	COFFEE BREAK
15:00-15:45	DOMINIC JAMES JAECKLE: "I'M LOOKING FOR A MODEL FOR A NOVEL CALLED) PUBLIC DOMAIN"	DIMITRIS KENTROTIS-ZINELIS: "DON'T OBJECTIFY THE DEAD: ALICE OSWALD'S MEMORIAL"	MAYRA MARTIN GANZINOTTI: "MALPAÍS"	CAROLINE DOUGLAS: "ELIZABETH JOHNSTON HALL - THE NEWHAVEN MADONNA"	KAREN D. VAN MINNEN: "POST-HUMAN: A TERRIFIC NEOLIBERAL PROSTHETIC"
15:45-16:30	SOFIE LAYTON: "THE AFTERLIFE OF THE OBJECT: CAPTURING AND HOLDING THE INVISIBLE – GESTATION AND GRIEF FRAMED THROUGH THE ULTRASOUND AND MRI"	EKATERINA SMIRNOVA: "EPIC BATTLES THROUGH MINIATURE MARIONETTE PERFORMANCES: THE GRACEFUL DANCE OF LIFE AND DEATH"	ANTHI ARGYRIOU: "REVISITING GEORGE DRIVAS' LABORATORY OF DILEMMAS IN THE CONTEXT OF THE 'REFUGEE CRISIS' DISCOURSE"	MIRIAM H. WISTREICH & JAGNA LEWANDOWSKA: "OBJECTS AND POLITICS"	DIMA HAMADEH
16.30-17.00	CONCLUDING REMARKS	CONCLUDING REMARKS	CONCLUDING REMARKS	CONCLUDING REMARKS	CONCLUDING REMARKS

# PRACTICAL INFORMATION

## **TUESDAY, 18<sup>th</sup> OF JUNE: DEPARTMENT OF ARTS AND CULTURAL STUDIES**

At 9:50 am, meet us at 22.1.62 (building 22, 1<sup>st</sup> floor, room 62) at the University of Copenhagen (South Campus/KUA). See map on the next page.

Nearest metro station: Islands Brygge

Find Building 22 (access from either Emil Holms Kanal or Njalsgade) and follow the posters!

Lunch (sandwiches) will be provided at noon and coffee/tea at 2.30 pm. In addition, the canteen will be open all day.

The program will end at 5 pm

## **WEDNESDAY, 19<sup>th</sup> OF JUNE: LOUISIANA MUSEUM OF MODERN ART**

At 8.30 am, meet us at Nørreport Station, between the two 7/eleven convenience stores.

Siw & Nete will be holding a sign saying "AFTERLIFE OF THE OBJECT."

We will have tickets for everyone.

At 9.25 am, we will arrive at Humlebæk Station and will lead people to "Bådhuset" (the boathouse below the Louisiana Museum) where the day's program will be held. We will begin at 10 am.

Lunch (sandwiches) will be provided at noon and coffee/tea at 2.30 pm.

The program will end at 5 pm. We encourage everyone to stay and explore the museum which is open until 10 pm. Trains leave from Humlebæk Station every 20 minutes.

## **THURSDAY, 20<sup>th</sup> OF JUNE: THE NATIONAL GALLERY OF DENMARK (SMK)**

At 9.50 am, meet us at the main entrance of the SMK (Address: Sølvgade 48-50, 1307 København K)

Nearest train/metro station: Nørreport Station.

Lunch (sandwiches) will be provided at noon and coffee/tea at 2.30 pm.

The program will end at 5 pm

## **FRIDAY, 21<sup>st</sup> OF JUNE: NY CARLSBERG GLYPTOTEK**

At 9.50 am, meet us at the main entrance of the Ny Carlsberg Glyptotek (Address: Dantes Plads 7, 1556 København)

Nearest train station: Copenhagen Central Station

Lunch (sandwiches) will be provided at noon (at a nearby café) and coffee/tea at the Museum at 2.30 pm.

Evening: Dinner together (time and place to be announced).

## **SATURDAY – 22<sup>nd</sup> OF JUNE: DEPARTMENT OF ARTS AND CULTURAL STUDIES**

At 9:50 am, meet us at 22.1.62 (building 22, 1<sup>st</sup> floor, room 62) at the University of Copenhagen (South Campus/KUA). See map on the next page.

Nearest metro station: Islands Brygge

Find Building 22 (access from either Emil Holms Kanal or Njalsgade) and follow the posters!

Lunch (sandwiches) will be provided at noon and coffee/tea at 2.30 pm.

The program will end at 5 pm.

# SOUTH CAMPUS



## KEYNOTE SPEAKERS

### **Jane Blocker: “Beacon: Epistemologies of the Art Object”**

Informed by Sara Ahmed’s book *Queer Phenomenology: Orientations, Objects and Others*, this paper considers how the art object orients and disorients, and how it thereby acts as a source of knowing. Set within the context of the unknowing of environmental precarity and the object’s material elusiveness, the paper places two artworks in conversation: Robert Smithson’s *Spiral Jetty* (1970) and Abinadi Meza’s video *Beacon* (2007). More than merely pushing aesthetic innovation or avant-garde challenge, more than simply performing entropy, these works contemplate the nature and limits of human understanding both in and of the natural world.

**Jane Blocker** is Professor of Art History at the University of Minnesota and Associate Dean for Arts and Humanities. A specialist in art produced from the mid-1960s to the present day, her research on performance and earth art, new media, and film has focused primarily on the problem of the contemporary for history. She is author of *Becoming Past: History in Contemporary Art* (2015), *Seeing Witness: Visuality and the Ethics of Testimony* (2009), *What the Body Cost: Desire, History, and Performance* (2004) and *Where is Ana Mendieta? Identity, Performativity, and Exile* (1999). She has published articles in *Performance Research*, *Grey Room*, *Art Journal*, *Camera Obscura*, *Cultural Studies*, *Visual Resources*, and *Performing Arts Journal* and has contributed essays to numerous anthologies.

### **Page duBois: “Ancient Blood”**

Is blood an “object”? A “subject”? One could consider it in light of Mel Chen’s work on the linguistic category of “animacy,” the attribution of life to non-living things such as ships and stones, and works of art. Blood cannot live on its own, cannot survive long outside a living body, but metaphorically can move from body to body, to act on the world, to affect other bodies. This talk will consider the afterlife of ancient blood, especially as it survives in the form of classical ceramics--fragments and containers-- that have waited patiently underground and in the underworld of grave-robbery, markets and trade of ancient objects, to bring back to life goddesses and sons, makers and mourners.

**Page duBois** received her BA from Stanford University, after a year of study in Florence, and her PhD degree from the University of California at Berkeley. She has taught at UC Berkeley, UC Santa Cruz, UCLA, and the University of Southern California, and is now Distinguished Professor of Classics, Comparative Literature and Cultural Studies at the University of California at San Diego. duBois spent 1998 as a Scholar-in-Residence at the Getty Research Institute for the History of Art and the Humanities in Los Angeles. She is the author of several books, including *Centaur and Amazons: Women and the Prehistory of the Great Chain of Being*; *Trojan Horses: Saving the Classics from Conservatives*; *Torture and Truth*; *Sowing the Body: Psychoanalysis and Ancient Representations of Women*; *Sappho is Burning*; *Slaves and Other Objects*; *Out of Athens: The New Ancient Greeks*; and most recently, *A Million and One Gods: The Persistence of Polytheism* (Harvard University Press, 2014). She is currently working on swarms, and on ancient blood.



### **Ursula Andkjær Olsen: “I am a stonehard orb bearer”**

To make loss into an object? What kind of object would that be? Would it be a nostalgic object to cling to, the non-perfect object of affection. Or would it be the opposite: a perfect object of non-affection?

Something so smooth that NOTHING is to be found or seen in it? A place – a shrine – in which you can hide your life, and your loss. Through examining some poems from *Third-Millennium Heart* and *Outgoing Vessel* I will talk about the afterlife of the object and topics as recirculation, disposability and nostalgia.

**Ursula Andkjær Olsen** (b. 1970) was born and raised in Copenhagen. She has a degree in musicology and philosophy from the University of Copenhagen and Technische Universität Berlin. Olsen made her literary debut in 2000 and has since published nine collections of poetry in addition to several dramatic texts and libretti for operas. Olsen has received numerous grants and prizes for her work, including the Danish Arts Foundation’s Award of Distinction in 2017. She is a member of the Danish Academy. *Third-Millennium Heart*, her first collection in English, appeared in the US in 2017, and the second, *Outgoing Vessel*, will appear on Action Books in the fall 2020.

### **Rune Gade: “Images of jealousy / Jealousy of images”**

This presentation is from an ongoing experimental book project called *SALV – a biography of desire* which examines love and desire through and with images. This particular chapter is on feelings of jealousy and their representation within art history as well as their impact on our personal lives. Jealousy is often described as an overwhelming and emotionally consuming feeling that involuntarily overtakes you. In my presentation I will discuss the powerful imaginary force of jealousy as an affective ‘afterlife’ of earlier life experiences taking on different shapes within various registers of representation: the photograph of an ex-lover purposely examined, the mental image of a rival suddenly tearing you apart etc.

**Rune Gade** (b. 1964) is Associate Professor in Art History at the University of Copenhagen, Denmark, specializing in contemporary art. His research areas include theory of photography, museum studies, visual culture and gender theory. He has published and edited several books, mostly in Danish but also some in English: (*Symbolic Imprints: Essays on Photography and Visual Culture*, Aarhus: Aarhus University Press, 1999; *Performative Realism: Interdisciplinary Studies in Art and Media*, Copenhagen: Museum Tusulanum Press, 2005; *Performing Archives/Archives of Performance*, Copenhagen: Museum Tusulanum Press, 2013). Beside his academic practice Rune Gade has also for 25 years worked as an art critic for the Danish national newspaper *Information*. He was the Chairman of The Danish Arts Council from 2012-2013.

### **Carol Mavor: “Like the sound of one hand clapping”**

Using the journals, photographs and objects in the of Niccolò Petroni Archive, this lecture animates a maternal eroticism rarely discussed, hard to name and difficult to picture. We stand before a mother and her son, like blindfolded Eros. Niccolò Petroni (1957- ) is the son of the sculptor Vera Matsumoto (1926-77) and the architect Florenzo ('Renzo') Petroni (1924-1967). Notably, 'Nico' was the favoured model of the San Francisco Bay Area photographer Coda Gray (1908-81). 'Nico' met Gray at age ten and became the centre of the photographer's pristine, homoerotic photographs, which refused the female form, so central to his predecessors. Nico is not a famous person, but his (nameless) nude body would be made famous by Gray. The Niccolò Petroni Archive holds letters, life objects (including the brown kimono that Nico wore as a boy, his mother's Japanese woodblock print by Toyoshige), and Gray's artist's book, entitled *The Temptation of St Anthony*. In the artist's book are test prints of Nico, as well as Gray's notes on 'photography as a cinema of stills'. In the spirit of Coda Gray, I read the Niccolò Petroni Archive like a cinema of stills, a silent cinema: what emerges is the sound of one hand clapping.

**Carol Mavor** is writer who takes creative risks in form (literary and experimental) and political risks in content (sexuality, race in America, child-loving and the maternal). Her *Reading Boyishly: Roland Barthes, J. M. Barrie, Jacques Henri Lartigue, Marcel Proust, and D. W. Winnicott* was named by Grayson Perry in *The Guardian* as his 2008 'Book of the Year.' Mavor's *Blue Mythologies: A Study of the Colour* 'coaxes us into having a less complacent attitude...even when it comes to something as apparently innocuous as a color' (*Los Angeles Review of Books*). Maggie Nelson describes Mavor's sixth monograph, *Aurelia: Art and Literature Through the Eyes and Mouth of the Fairy Tale*, as 'enigmatic, and full of magic as its subjects.' Currently Mavor is working on a new book, *Serendipity: The Alphabetical Afterlife of the Object*. She is also writing a trilogy of short novelesque texts on the art of the 1960s in Northern California: *Like a Lake, Like the Sea* and *Like a Tree*. For all of 2018, Mavor is the Novo Nordisk Foundation Professor Art History and Visual Culture at the University of Copenhagen. Listen to a new interview with her on the colour blue as part of Phoebe Judge's intriguing series on love: <https://www.thisislovepodcast.com/episode-10-blue>

## PARTICIPANTS

### **Anna Vestergaard Jørgensen: The (un)corrupted caretaker? The curatorial afterlife of difficult museum objects in Tamar Guimarães' *The Uncorrupted***

Tamar Guimarães' video work *La incorrupta [The Uncorrupted]* (2016, 36 mins.) is a poetic movement through Museo Reina Sofía and the (fictional) curating of an exhibition on hand gestures. An exhibition with *The Uncorrupted Hand of St. Theresa*, a religious relic, as the centerpiece. In *The Uncorrupted*, we follow the curator and the museum staff discussing and working with both more practical questions (what about the budget for display cases?) as well as ideological questions concerning the exhibition (is the hand of St. Theresa a colonial symbol? What about the religious status of the relic?). Just like curatorial processes per se are works of both imagination and material reality, *The Uncorrupted* moves along the border of ethnography and art, documentary and fiction: the manuscript was made collaboratively with the staff at Museo Reina Sofía (who commissioned the work) and with some of the regular museum staff playing themselves alongside professional actors. This paper will focus on the curatorial afterlife of museum objects, and especially those objects, works, or stories that in different ways are considered uncomfortable – those objects, works, or stories that unsettle and disturb, that in different ways are difficult and maybe even unwanted. With a starting point in the idea of the curator as caretaker (from the Latin *curare*, “to take care of”) of afterlives, this paper will focus more specifically on some of the issues around curating difficult (art) histories that are presented in Guimarães' work.

**Anna Vestergaard Jørgensen.** PhD fellow at SMK - National Gallery of Denmark and Department of Arts and Cultural Studies – University of Copenhagen (2017-). In my PhD project "The Museum and Its Discontents – Discomfort and Discomforting Histories in the Art Museum", I look at curatorial and aesthetic practices in the intersection of art museums and colonialism. Whereas colonial history is often present in the context of ethnographic and historical museums, the intersection of colonialism and *art* museums is something that still needs to be further explored. Especially the way in which external curators and artists are “invited” to do the difficult work of dealing with colonial history – and how this work appears in the museum space – is something that needs attention.

### **Jagna Lewandowska & Miriam Wistreich: "Objects and Politics"**

Objects and Politics is an international exhibition project focusing on the avant-garde practices that have strongly influenced the artistic scenes of Poland, the Netherlands and Denmark and the fate of utopian politics today. Both in Poland, Denmark and the Netherlands, avant-garde practices were closely related to ideals emerging in the early twentieth century of art as a common good, and in all three countries the avant-gardes were situated on the (most radical edges of the) political left wing. Sharing early modern ideas, what distinguishes these countries from each other is their subsequent political and financial development. Through selected objects from key museum collections, treated as ghosts of the avant-gardes or materialisations of politics and ideologies, the project investigates the backdrop of these artefacts in order to think about the fate of avant-garde ideas and their contemporary echoes.

**Jagna Lewandowska** (Poland, 1986) is a curator and writer. Jagna holds an MA in Cultural Studies from the Jagiellonian University. She has been a member of the New Roman collective gallery and worked at multiple museums, galleries and organizations in Poland. At the Arton Foundation (Warsaw), she initiated and curated the film program "Arton Review" and the exhibition "Andrzej Jórczak. Looking at Alpha Ursae" (2014). Her interests revolve around media analysis, conceptual traditions resonating in contemporary artistic practices, the functioning of archives and issues related to documentation. She currently works at Museum of Modern Art in Warsaw and Royal Łazienki Museum in Warsaw. She is also a PhD student at the Faculty of Artes Liberales of the University of Warsaw and an alumni of De Appel Curatorial Program (2017/2018).

**Miriam Wistreich** (DK, 1985) is a curator, writer, educator and researcher. Miriam holds an BA in Art History and an MA in Modern Culture from Copenhagen University as well as an MA in Interactive Media: Critical Theory and Practice from Goldsmiths. She is also an alumni of De Appel Curatorial Program. Her interests revolve around issues of embodiment and subjectivity, both human and non-human, and feminist thought. She is generally over-educated and underpaid, a fact that has guided her interest in issues of precarity and labor in the era of late capitalism. She is founder of the Center for Precarious Lives and member of the Laboratory for Aesthetics and Ecology, a curatorial platform concerned with global multispecies suffering and environmental distress.

### **Mayra Martin Ganzinotti: “Malpaís”**

My practice-based PhD explores methods for knowledge production using voice, language, movement and rhythm. I aim to reconceptualise how empathy may form new relationships between the viewer and the Other, what these relationships may be and in what space, and to reimagine a space for potential communication and meaning between bodies and challenging how text and voice operates.

In the proposed geological epoch precipitated by human activity called the Anthropocene, the boundaries of the human-environmental relationship have become blurred: the human acts as a geological agent collapsing human and natural history. Technology ungrounds us and blurs the perception of time and space, removing us from the natural world to a state where we no longer know whether we are objects or subjects. Working through the idea of groundlessness in this paper, I seek to reconnect us to the geological surface and understand how the geological acts as an archive of time and history, where each new sediment is a new dynamic narrative made up of layers of experience and time. Surfaces speak in a sensorial way, drawing different pockets of knowledge into that single space, things retained on their surface. I am looking for how geology becomes an active participant in the formation and reframing of human subjectivity and history. I reimagine a space for potential communication and meaning between bodies outside of current structures of language by establishing a means to speak from the subject's position. I further search for a solidarity and complicity through staging human-mineral aesthetics and intimacies, and thereby reconfigure the relations between human and non-human, and create a multi-sensory embodied experience of deep time and memory. With both embodied and performative writing, I look to understand the process of 'making sense' of experience by inhabiting the object or subject, and theorise a new sense of *being with*. In reigniting a lost geological experience and interconnectedness, I challenge the boundaries of how we conceive of time and meaning in relation to embodiment and how the non-human functions as a potential for kinaesthetic empathy and kinship.

**Mayra Martin Ganzinotti** was born in Malaga, Spain, and lives and works in London. She received a BA in Art Practice from Goldsmiths College in 2010 and completed an MA in Print at the Royal College of Art in 2016. She is currently a TECHNE, Arts and Humanities Research Council funded MPhil/PhD candidate by practice at the Royal College of Art. Ganzinotti works using a variety of media, spanning from writing and printmaking to photography, performance and film, sometimes operating alone but also in collaboration with others. Her practice interacts with a variety of fields and interweaves different media where she explores the relationship between voice, trace and language.

Selected group exhibitions and screenings include exhibitions with performances at *Back Yams*, millimetre 02, Kingsgate Project Space, London (2019), *There's something lurking in the shadows that might be interesting*, Dyson Gallery, London (2019), Winter and Summer Show at The Florence Trust, London (2018); Screening at *Symposium Vision's Bleeding Edge: On nonhuman vision, liquid and crystal intelligence and AI*, Courtyard Gallery, Royal College of Art (2018); Exhibition at *Flight Mode*, Assembly Point Gallery, London (2018). She is the recipient of the Augustus Martin Prize (2016) and National Prize of Printmaking, MGEC (2014).

**Dominic Jaeckle: “(I’m looking for a Model for a Novel Called) Public Domain’ [A *Play-for-the-Radio*]”**

Employing Ralph Waldo Emerson’s essay ‘Quotation and Originality’ [1859] as its theoretical foundation, ‘(I’m looking for a Model for a Novel Called) Public Domain’ is a one-act monologue in which an imagined writer thinks on their processes, thinks on an imagined work for the current century composed out of the detritus of the previous. A look-book of twenty-first-century interpretations of twentieth-century experiments—a chorus of conflicting opinions looking for a little harmony—the writer’s voice essays a plagiarism. A ghost composed of multiple conversations, the text is a combinatorial “cut-up” assembled entirely out of sentences, clauses and sub-clauses lifted verbatim from interviews with authors and makers published by magazines without paywall (featuring at least two hundred interviews in all). This single character is a hybrid protagonist that scrutinizes the afterlife of intellectual commentary and critical exchange as this new combination of contrasting positions strives for a little uniformity. Centralizing the struggle to locate a means to re-consider an interpretative second life for literary language by misreading and de-contextualizing authorial declaration in the commercial contexts of the formal interview, this play manipulates the idea of critical inheritance (and a signaled appropriation as its textual afterlife) by toying with the terms of cultural persona, originality and critical reflection.

**Dominic Jaeckle** is a researcher, (occasional) writer, (amateur) broadcaster and founding editor of the occasional magazine *Hotel* and its adjacent projects ([partisanhotel.co.uk](http://partisanhotel.co.uk)). His collaborative collection of photo-poems, *36 Exposures* (with photographer Hoagy Houghton), is due for publication by Dostoyevsky Wannabe in 2020 and Jaeckle’s writings and editorial works have been published and exhibited internationally.

**Sarah Nagaty: “The Afterlife of Collective Dreams in Egyptian Poetry after the Six – Day War”**

Mourning the loss of collective dreams has been a recurrent sentiment in modern Egyptian history. One major instance is the defeat of June 1967, which precipitated a major collective disappointment, thus heightening the gap between the feelings of the past and those of the present. The Six-Day War, or the Crisis of 1967 as it is referred to in the Arab World, was not only a military catastrophe, but also an event which marked the shattering of collective dreams of a ‘better life’. The humiliating military defeat stood for the defeat of a thought: Egyptianness. Egyptians, after the Coup of 1952, rallied around the promise of pan-Arabism, social justice, and dignity. However, the dream gradually shattered, and one may argue that it was even lost with the defeat. This paper explores what happens after the defeat of a dream. It argues that longing is what remained of the dream of the Egyptians of 1967. Longing, as a collective phenomenon, shall be discussed in the light of two poems by Egyptian poets whose works were written as a commentary on the Six-Day War, Amal Dunqul and al-Abnudi.

**Sarah Nagaty** is a doctoral student and FCT scholarship holder at The Catholic University of Lisbon. She received her BA in English Literature from the University of Alexandria. She also received a grant from the European Commission to pursue her MA in Literature & Cultural studies at the University of Sheffield and the University of Perpignan. She has some publications in the fields of memory and cultural studies in both English and Arabic.

### **Dimitris Kentrotis – Zinelis: “Don’t Objectify the Dead: Alice Oswald’s Memorial”**

In my speech I will present a poem by the English poet Alice Oswald. The title of the poem is *Memorial*. As it is suggested by its name, *Memorial* is a text whose functionality shares certain similarities with traditional commemorative memorial sites made of stone or marble. By first defining memorial sites as *objects* of communal commemoration and *afterlife* preservation, I will then delve into the content of Oswald’s poem to check how, and to what extent, *Memorial* succeeds in being a memorial. Inspired by myth rather than historical incidences, Alice Oswald’s *Memorial* – subtitled as an excavation of the *Iliad* – is a long, crafty poem made of short biographies of all Greek and Trojan soldiers who had fallen in the battlefield accompanied by copious animal similes deriving their material from wildlife imagery. Though a poem and not an edifice, I will argue that Oswald’s *Memorial* succeeds in purporting a democratization of mortality for the dead of the *Iliad* that transgresses the strictly hierarchical *modus operandi* of traditional memorial sites. To prove so, I will juxtapose my findings in *Memorial* against the architectural symbolism and semiology of contemporary memorial sites such as the Parisian Arc de Triomphe, the Vietnam Veterans Memorial in Washington D.C., the USS Arizona Memorial dedicated to the dead of Pearl Harbor, and the World War II Memorial again located in Washington D.C.

**Dimitris Kentrotis – Zinelis:** I am a first year PhD candidate at Leiden University in the Netherlands and a member of LUCAS institute (Leiden University Centre for the Arts in Society). My main field of research is Classical Reception Studies, which investigates the manifold and reciprocal ways the Greco-Roman world communicates with subsequent societies or contexts. More specifically, my PhD project centres on the reception of Greek Tragedy in Ireland during the late 20th and early 21st century. I try to unearth, explore, and assess the ‘Greek tragic element’ – explicitly or implicitly - present in Irish drama and literature. Such examination primarily involves the critical study of Irish theatrical adaptations of Greek tragedy’s oeuvre as well as the reception of Greek tragedy’s protagonists and of their stories in other forms of literary expression like poetry.



## **Anthi Argyriou: "Revisiting George Drivas' Laboratory of Dilemmas In the Context of the 'Refugee Crisis'"**

The paper *Revisiting George Drivas' Laboratory of Dilemmas In the Context of the 'Refugee Crisis' Discourse: A Clinical Case Study on the Afterlife of a Subject* is part of a PhD research project in progress (working title: *Mediterranean Drifts: The Aesthetics and Politics of Contemporary Art in Greece in the Context of the 'Refugee Crisis'*) which as a whole focuses on how artistic practices, exhibitions and cultural institutions in Greece have dealt with issues of migration from 2015 to 2018. In an attempt to respond to images and experiences of the 'refugee crisis' and their repercussions, individual artists, museums and cultural initiatives have renegotiated the concepts of dislocation, hospitality and agency in the framework of globalized forced displacement and socio-political upheaval. Her project will unfold these aesthetic and theoretical shifts by analyzing specific case studies and employing current concepts from cultural analysis, globalization and migration studies. The specific paper is an analysis of the Greek Pavilion of the Venice Biennale 2017, where George Drivas presented a riveting video installation, *Laboratory of Dilemmas*, staging a biological experiment on the treatment of hepatitis allegedly conducted in the 60s. In the course of the experiment and while scientists have already discovered resistant cells through the microscope, new cells appear and start organizing with the resistant ones. Biologists are confronted with the dilemma of either killing the new cells or allowing the new cell culture to develop. The experiment narrative is intertwined with fragments of Aeschylus' *Suppliants*, a text dating back to 464 BC, considered to be the oldest theater play negotiating the notion of asylum: a group of women having fled Egypt arrive at the Greek city of Argos and ask for refuge; the King of Argos should decide whether he will accept the refugees risking a war with Egypt or reject their plea disrespecting the divine law of hospitality. The constructed allegory probes current socio-political and ethical issues unfolding an intricate narrative which moves across different disciplines and discourses, whereas the principal analogy forges a parallel between cells and displaced people. The presentation will examine the conditions and implications of this analogy by means of addressing questions such as: Why did the artist opt for the field of science in order to foreground such a pressing socio-political matter and its ethical undertones? What are the effects of his strategy given the widespread dehumanization in representations of refugees? What does the *Laboratory* do, rather than say, in terms of agency and representation in the context of the 'refugee crisis' discourse? In this sense, this study sets out to articulate the afterlife of a 'subject' rather than that of an 'object'.

**Anthi Argyriou** is a Ph.D. Candidate at the University of Amsterdam (Amsterdam School for Cultural Analysis - ASCA) while her research under the working title *'Mediterranean Drifts: The Aesthetics and Politics of Contemporary Art in Greece in the Context of the 'Refugee Crisis'* is currently funded by the *NEON Organization for Culture and Development*. She has studied Archaeology and Art History in Aristotle University (Thessaloniki, Greece) and holds a master's degree in Cultural Analysis (cum laude) from the University of Amsterdam. She has organized and curated exhibitions in museums and art galleries and has also participated in planning and coordinating educational programs and conferences. She is particularly interested in interdisciplinary artistic projects engaging with social, political and theoretical discourses and her essays focus primarily on the intersection of contemporary art, cultural studies and political philosophy. She has been a member of the team of *Action Field Kodra* international visual arts festival since 2011; as of 2014 she is one of the main curators and coordinators of the festival.

### **Karen van Minnen: “Post-Human: A Terrific Neoliberal Prosthetic”**

WW1 soldiers, the technocratic state and collaborating citizens interconnected helped create the ultimate positive subject: the post-human hero. Since then, positive military terms embodied deep in medical discourse have become the stigmatic tools of neoliberal realm. Ironically, cancer survivors returning to productivity lose the frills of their assigned heroism to the stigma of liability. Neoliberalism requires us to veil misfortune with positivism and accept ones being as a state beyond being human: a Post-Human state. I use both Roland Barthes study of idiorhythmic life-forms (*Comment Vivre Ensemble*, 1977) and Susan Sontag’s argument that society obscures and mystifies its relationship to sickness (*Illness as Metaphor*, 1978), as a lens to close- (queer) read two cultural texts by film director Yorgos Lanthimos. The first is a scene from *The Killing of a Sacred Deer* (2017) in which passionlessly acting out conventional gestures unveils how dull reality masks the undercurrent of the archetypal (Jung) ... limp bodies crawling helplessly portray our desperate resistance. The second, a fragment from *Dogtooth* (2009), depicts affect from linguistic alterations influencing behaviour. An attempt to unfold how WW1 concrete masking evolved into present day tool based neo-positivism.

**Karen van Minnen** is a graduate from the Gerrit Rietveld Academy (fine art and graphic design), RISD (semiotics and narrative space) and UvA (rMA Cultural Analysis): a critical designer specialized in social exhibit and experimental theatre design. She is responsible for the articulation and implementation of *Creative Design* within the new Communication & Multimedia Design (CMD) curriculum at Hanze (Groningen). Parallel to this, she is a PhD candidate with ASCA. Her project *Mining Assented Collaboration* entangles interdisciplinary takings from cultural readings involved with concepts, such as posthuman, agency, affect, performativity, gesture, precarity, disability, sensation, tactile, and abject. She engages these concepts by involving experimentation with narrative form in content and execution.

### **Fatema Abdoolcarim: "Desiring Gold"**

I hear the hum of the honeybee hive. After my gaze has spilled over the bright white spread laid down to collect juice drips and dribbles, moments away from being stained red with blood; after my sight has been pierced by the white scalpel-shaped fruit knives with which the ladies have cut their fingers instead of the thick rind of orange fruit; after I recognise the figure dressed in red with eyes closed, resting her light-headed head on her bloodied palm; only then does the gold that blazes around the head of the seated man in cool copper green glint and catch my eye. Only then do I begin to hear the hum of a honeybee hive. I am looking at the 17th century painting titled *Zulaykha's guests distracted by Yusuf's beauty*, painted by the Kashmiri-based, Persian-trained miniaturist Muhammad Nadir, which illustrates a scene from Su fi saint and poet Jami's 15th century poem. Zulaykha has been ridiculed and criticised by the women of Egypt for her bold expression of desire for her young servant, Yusuf. Zulaykha invites the women for a lavish banquet, after which they sit to cut oranges. While the ladies tend to the fruit, Zulaykha calls Yusuf to enter the room, and when he does, the women, each with a scalpel-shaped knife in their hands, are stunned by his beauty and slice their fingers instead of the thick rind of fruit. The painting depicts the collective cut made by women full of desire, both dangerous and devout. (Or rather, the instant right after the cut, for it usually takes a moment for blood to rise to the surface and spill from split skin.) This painting also depicts God's most beautiful creation—the source of this bloody commotion—flaming in gold. In *Desiring Gold* I look into the gold flame, and trace its past in Islamic painting as it was used to denote a holy being. Framing the faces of many men, angels and kings (and one woman), gold was the symbol of a divine connection to God. But I look closer into the painted gold flame, and see the particles of pigment buzz with new metaphor: the divine gold hums the hum of the honeybee hive, vibrates with erotic desire, and blazes with the blood that spills from the women's hands.

**Fatema Abdoolcarim** is a Hong-Kong-born Indian-Pakistani artist and filmmaker. She received her BA in Fine Arts at The University of Pennsylvania in 2008, and her MFA in Fine Arts at California College of the Arts in 2013. Her artwork has been exhibited internationally in Montreal, Mumbai, Hong Kong, Copenhagen and San Francisco, and her short films have screened around the world at Locarno, Sundance, and L'Alternativa Festival de Cinema Independent. She is a PhD candidate of Creative Writing and Art History at The University of Manchester where her project cuts into the traditional idea that Islamic painting must be read through the tale it illustrates. Instead her work looks at a 17th century Mughal miniature painting of a scene from a 15th century Su fi love poem as an allegory for the practice of female genital cutting among the tight-knit, Indian-Muslim Dawoodi Bohra community. Her research is a recipient of the Arts and Humanities Research Council Award. Fatema is also working on her first feature fiction film, *Hum*.

### **José Godoy: “The Green Book: the simultaneous life of the object in the contemporary museum”**

This paper’s proposal is to discuss, in the contemporary museum’s space, the simultaneous coexistence of the object and its representations and virtual digital experiences. This could be observed, for example, in the NMAAHC (National Museum of African American History and Culture), in Washington, D.C., where an original object – *The Negro Motorist Green Book*, a travel guide for African American drivers during the Jim Crow era – is present in two versions: as a historical-cultural artifact, with some of its pages displayed in glass boxes, which allows visitors to see it, but not to handle it; and in the interactive installation “Follow the Green Book”, that enables, in an amusing way, the museum’s visitors simulates the experience of the African American populations under the segregation period.

Our aim is to investigate how this kind of presentation, simultaneous and distinct in its objectives (book and interactive project), impacts the competition between artists, curators and new participants, as private design companies, in the territory of contemporary museum; and how the growing emergence of interactive experiences in new forms of exhibition spaces, using historic objects as entertainment tools, could works as a dilution of the original violent contexts to the public.

**José Godoy** is a second year PHD candidate in the Literature Department at Catholic University, Rio de Janeiro (Brazil). His field of work is representation, aesthetics and politics in urban spaces and spaces of exhibition, investigating the literary representations of the Regimes of Exception in the territories of Latin-American universities. He is author of three collections of poems, a regular contributor, with literary and arts articles, of the Brazilian newspapers *O Globo* and *Valor Econômico*, and the book critic of CBN news radio station.

### **Vera Herold: “Harmless objects? The innocent and haunting afterlives of forgotten toy instruments in my grandparents’ toy cupboard”**

Material culture has increasingly gained importance in historiographic, anthropological and cultural research regarding 20<sup>th</sup> and 21<sup>st</sup> century conflicts. In *Contested Objects*, Saunders and Cornish point to the violence against civilians in the two great wars, in ethnic, religious, and political struggles, and in terrorist attacks in civilian landscapes (Saunders/Cornish 2002). Civilians however, can also be participants in violent practices, both knowingly or unknowingly, by engaging with organizations that support and perpetuate them, turning their personal belongings into repositories of dormant objects with the potential of mnemonic relevance. After Hitler’s rise to power in 1933, the German *Volksgemeinschaft* underwent a change from an increasingly nationalist ethno-cultural community to becoming the blueprint for Nazi social engineering and a tool for exclusion that led to the death camps and the extermination of Jews and other groups. However, as it encapsulated a social promise geared towards a better future, it succeeded in joining ethnic Germans in communal goals, becoming the societal basis for Nazi violence. The *Volksgemeinschaft* was ubiquitous in Germany, in all occupied territories, and was also exported to its diasporic communities.

Directed at a bourgeois community, the Lisbon *Volksgemeinschaft* organized a high- quality cultural programme, namely an orchestra that performed the very popular *Toy Symphony* with toy instruments performing alongside the classical orchestra. At the time, those excluded from the community lamented not being allowed to take part in this concert. Afterwards these objects had a first dormant afterlife as toys for the child of the house, later for the grandchildren. But many years later, when the house was dismantled, they were thrown away, only to gain new memories and meanings for the third generation once their context was revealed, thus becoming part of a new alternative archive of this community.

**Vera Herold:** MA in Culture Studies, Universidade Católica Portuguesa; Post-Graduation in Arts Administration, Instituto Nacional de Administração; Bachelor in Music, Conservatório Nacional de Música. Worked at Teatro Nacional de São Carlos, Projet LUMIERE (MEDIA Programme EU) and Expo 98; leader and producer of numerous cultural projects between 1999 and 2012; collaboration with the educational department of the Musée national d’histoire et d’art in Luxembourg 2014-2016; freelance writer for newspapers and magazines. Currently working on the memories of the German community in Lisbon during the 1930s and 1940s. Fields of interest: memory and postmemory, opera studies, culture and affects/emotions, migration and translation.

**Sharon Boothroyd: “Boundaries and Slippages of the Self: A feminist interpretation of ‘hysterical narrative’ as agency, through photography and auto-fiction.”**

This research project brings photography and autofiction together to produce a body of artwork exploring the possibility of rehabilitating forms of ‘hysterical narrative’, as a way of expressing female experience and giving it agency. ‘Hysteria’ has a longstanding relationship with ‘the feminine’ [Hippocrates, Freud, Charcot] and although it is no longer recognised as a medical condition it remains a useful term for gathering a set of problematics around the marginalisation of women. Feminist theory has worked to challenge the pejorative dismissal of women under the term ‘hysteric’ [Showalter, Hunter, Mitchell] and discusses the potential for ‘feminine’ language to be adopted through feminine écriture [Cixous], gynocritique [Showalter] or ‘the writing cure’ [Herndl] even advocating the ‘hysterical narrative’ as a valid form of protest against patriarchal hierarchies [Dane, Perkins-Gilman, Pappenheim]. This project recognises the legitimacy of ‘hysterical narrative’ as a mode of resistance yet also its marginalising limitations. The research is premised on the notion that ‘hysterical narrative’ must be overcome, yet sees that this does not need to be accomplished by conforming to normative phallogocentric discourse. This research seeks to deploy the forms of ‘hysterical narrative’ in new ways, supporting its potential as poetic feminist agency, whilst moving away from biological gendering and the erroneous medical diagnostics it has been associated with. Research has been done on photography and its deployment as a form of social control [Tagg, Foucault]. The photograph has been exposed for its use in the stereotyping of hysteria in the early 1900s [Didi-Huberman, Gilman] but there is little work made on how the photograph might bring new interpretations of the ‘hysteric’. Moving beyond visual depiction this project builds on work by Bourgeois, Kivland, Sherman and Calle to produce a language of interiority in the interplay between photography and writing. Moving beyond visual depiction this project builds on work by Bourgeois, Kivland, Sherman and Calle to produce a language of interiority in the interplay between photography and writing.

**Sharon Boothroyd:** I am an artist with works held in collections and exhibited in institutions such as the V&A, Tate Liverpool, Venice, Encontros das imagens, Goa Photography Festival, IPA, New York and Rencontres des Arles. I am a photography lecturer with ten years experience of tutoring and developing curriculum in undergraduate and postgraduate courses in both the British and American Higher Education systems. I recently presented my research at a conference at UCLA and have an upcoming panel discussion at the PSI (Performance Studies International) conference in Calgary.

### **Alice Butler: “Close Writing in Three Acts”**

It was Valentine’s Day, 1980, when the New York-based writer, Kathy Acker, performed at the notorious venue of art, literature and performance, the Mudd Club, with fellow downtown writers, Gary Indiana and Cookie Mueller. It was a live reading of love letters, for which Acker read aloud epistles addressed to ex-boyfriends, culled from her novel-in-progress at the time, *Great Expectations* (1982). Within these letters, Acker exposes her violent vulnerability and masochistic desire to an extreme and powerful degree, a performance that became even more abject when she read the letters aloud to an audience of open mouths. “This serves you right,” she tells Sylvère, “I told you this was going to happen. Now that I’ve spent last night fucking you, I’m in love with you.” Acker maximised the emotional directness of epistolary writing in this performance, to scratch at the fragile edge between life and fiction. Gary Indiana also read out letters addressed to former boyfriends, and invited his friend and writing protégée, Cookie Mueller, to drag up and pose as one of his love letter objects. She silently smoked in the shadows; her lips didn’t part to talk her own love letters. This is in spite of the fact that both Mueller and Acker subverted the form of the love letter in their writing to transform our narratives of love. Indeed, many years later, when the city was grieving the AIDS epidemic, Mueller’s two-voiced epistolary fragment “A Last Letter”—featuring a short essay by her prefacing the last letter she received from her friend, Gordon Stevenson, before he died of AIDS-related illness—was published in the exhibition catalogue for *Witnesses: Against Our Vanishing* (1989). She writes close to her friend in this text, as Acker writes manically close to Sylvère. Their love letters—examples of what this paper theorises as ‘close writing’—reach across temporal and spatial distance in the desire for erotic contact, expanding the ways we think about love by opening it up to narratives of violence and disease. Inspired by Acker, Mueller and Eve Kosofsky Sedgwick, this paper—of three acts through time—also contributes a writer’s love, which is performed through cross-temporal love letters. From the emotional and physical space of the archive, this close writing attempts to ‘touch’ the bodies and texts of my beloved, repairing their absence—their own close writing—while never repairing them whole.

**Dr Alice Butler** is a writer and academic based in London. She was awarded her PhD—for the thesis titled “Close Writing: Touching Kathy Acker and Cookie Mueller”—from the University of Manchester in April 2019. She is currently the Freud Museum Writer in Residence, where she is working on kleptomania and feminist art. She has presented and published her writing in both art and academic contexts across the UK and the USA, with her essays and criticism appearing in *frieze*, *Cabinet*, and *Art Monthly*, amongst other publications. Her essay “Fan Letters of Love” will be published in the Goldsmiths Press anthology *Fandom as Methodology* in autumn 2019.

### Caroline Douglas: “Newhaven Madonna”

*Hill's Newhaven fishwife...has something that cannot be silenced, something that fills you with an unruly desire to know what her name was, the woman who was alive there.*

WALTER BENJAMIN, 1931

David Octavius Hill and Robert Adamson's 1844 calotype portrait of Elizabeth (Johnstone) Hall<sup>1</sup> is a foundational work of photography, and one of the first to have been self-consciously presented as *art* (Stevenson, 1981:23). The history of photography has long been told in such a way that many of the living, breathing participants of its earliest period remain unknown. Principal among them are women. We are only now coming to terms with how the discipline was gendered from its very inception. Photography's close association with the female body has been accompanied by the historical erasure of the agency of actual women: their hands, their thinking and self-activity that helped shape the medium through its *fin de siècle* phase. This paper explores the history of women in early photographic practice in Victorian Scotland through the subject Elizabeth Johnstone Hall - one of Hill and Adamson's Newhaven 'Fishwives'. It takes a forgotten, long-ignored 'studio' outtake of Johnstone Hall, the *Newhaven Beauty / Newhaven Madonna*, and explores the ethics of recovering one of photography's 'unknown women'. Entitled "Maggie Johnstone", the portrait depicts Elizabeth Johnstone Hall just moments before (or after) the 'iconic' shot that caught Benjamin's attention. In this extraordinary version, Hall stares back, and in doing so, disrupts a century of analysis of her 'seductive shame'. What are the limits and possibilities of getting close to Johnstone Hall? Can her labour, her life, be accessed? How can practice-led research, in particular re-enactment, enhance the afterlife of the forgotten calotype object? And how might our understanding of early photography be enriched by examining the medium through the lens of this working class, fisherwoman sitter, about whom, we know so very little?

**Caroline Douglas** is an artist working with photography and moving image. She is currently undertaking a PhD by practice at the Royal College of Art supported by *technē* - the AHRC Doctoral Training Partnership. Driven by the archival, haptic and optic, her project focusses on the role of women in early Scottish photography and the gendering of photography since its invention.

<https://www.rca.ac.uk/students/caroline-douglas/>

---

<sup>1</sup> <http://collections.vam.ac.uk/item/O84757/elizabeth-johnstone-hall-the-beauty-photograph-hill-david-octavius/>



## **Ekaterina Smirnova: “Epic battles through miniature marionette performances: the graceful dance of life and death.”**

“Grace appears most purely in that human form which either has no consciousness or an infinite consciousness. That is, in the puppet or in the god” - said Heinrich von Kleist in his essay *On the Marionette Theatre* in 1810. The current paper contemplates from the point of view of Culture studies on how tragic stories of epic scale are told through miniature objects in puppet theatre. It reflects on the performative power and grace of the marionettes when it comes to traumatic narratives and more specifically narratives collected from such objects as letters, diaries and postcards from the First and Second World Wars. It deals in particular with two performances: *The Battle of Stalingrad* by the Georgian puppeteer Rezo Gabriadze and *The Great War* by the Dutch duo Hotel Modern & Arthur Sauer. Norman Klein remarked that “Handmade puppets dance easily between life and death” comparing animation and puppet theatre to a “cheerful dance of death”. With this paper the author showcases how this dance takes place and asks how and why the audience can relate and tolerate the epic tragedies and feel emotionally involved through the distance created by the puppets who perform on tiny stages and replace the lives of humans through objects. The line between life and death blur in relation to a puppet – it is both animate and inanimate, intimate and alien, an *Uncanny* object. Following the claim for superiority of marionettes formulated by Kleist, Gordon Craig and others, the author proposes to look at puppets as empty containers, objects with significant narrative potential ready to be filled with meaning and create empathy through the actions of puppeteers who (dis)appear in the act of performance.

**Ekaterina Smirnova** holds a BA in Social Sciences from the Moscow State Institute of International Affairs (2010) and a MA in Culture Studies, Lisbon Consortium, from the Catholic University of Portugal (2015). Her professional background includes working in the Culture and Events industry in Lisbon and a previous internship in the Educational department of the Lisbon Marionette Museum. Ekaterina is currently a PhD student in Culture Studies at the Catholic University of Portugal. She holds a scholarship from the Portuguese Science Foundation (FCT) that enables her to develop her doctoral project that focuses on the relationship between the animation film directors and censorship in its various facets. She analyses the effects of power infrastructures and censorship over the individuals in the animation film industry and argues that under specific conditions censorship may foster creativity. Main research interests are: Visual culture, Animation, Creativity, Censorship, Marionette theatre, Power relations, Subversion and Resistance.

### **Christin Yu: “Exorcising the Archive: Korean Patchwork as Institutionalised Object”**

The lore of the Korean wrapping cloth’s patchwork iteration, *chogakbo* emphasizes the voices of unknown women. Said to be working-class women’s handicraft, these constructions of geometric intricacy act as representations of women’s creative labour stemming from the neo-Confucian reforms of the Chosŏn dynasty (1392-1897). In the South Korean imaginary, *chogakbo* symbolizes and reinforces an identity of ‘Koreanness’. Their origin not only traces back to a united Korean peninsula, prior to the Japanese colonial occupation (1910-1945) and the contemporary Republic of Korea (1948-present), but their materiality is said to demonstrate constructive superiority and frugal tenacity. This presentation explores the place of *chogakbo* in the South Korean historical narrative through the collecting and exhibition practices of the object archive. By examining the transition from a ubiquitous domestic textile to an art object, this work questions the politics of aesthetic categorization and the role of the institution in constructing identities. With memories and histories affected by the trauma of recent wars, geopolitical fracture and successions of military regimes, neo-nationalist narratives have served the program of rebuilding mythologies of identities in both the north and south of the Korean peninsula. South Korean government-sponsored cultural institutions have edited narratives of traditional craft and arts to reinforce linear histories, creating univocal subjectivities. By looking at *chogakbo* archives, both nationally and transnationally and by collecting stories through contemporary curators and makers, this work deploys feminist and postcolonial strategies to exorcise the embodied, reiterative narrative of this Korean patchwork craft. It aims to trouble mythologies of authenticity by viewing the polyphonic voices that construct the craft narrative in the national imaginary.

**Christin Yu** is an early-stage PhD researcher in the History of Design programme at the Royal College of Art/Victoria and Albert Museum in London, UK. Her work explores identity, nationalism, mythologies and cultural imaginaries through the lens of material culture on the Korean peninsula. Her professional background and practice as a print and textile designer for Alexander McQueen (2012-2017) and Peter Pilotto (2011-2014) have enabled her to view textile and fashion histories through a particular purview of making. Crossed with an academic background in Cinema Studies and Digital Media, through the lens of cultural theory and history, her research questions practices of collecting and relationships between culture and constructing histories.

### **Katharina Siegel: "Sit there, I'll see what I can bring you *and* Semi Somnolent"**

In my current art practice and dissertation research the object evolved in its significance for my understanding of the human desire or need to establish narratives to determine the conditions of our existence and experiences. I believe that there is an interaction between aesthetic reception and aesthetic production that manifests itself in the process as an aesthetic experience of presence (Präsenzerfahrung). Prerequisite here is a perceptive capacity that is freed from the search for knowledge gain in the scientific sense and opens up a space of reflection. The object (found, made, transformed and collected within the artistic process) functions as a key figure for narratives. In this essay excerpt, I focus on the question of what constitutes aesthetic experience. This question forms the basis for my further research. By using the terms experience, memory, repetition, and process, I look at the interrelationship of the plural aesthetic forms of perception and the way in which they find expression. Interested in the question how experience can be articulated one can ask how experience can be (re-)presented, in order to become communicable. And which role objects might play as representatives of our experiences.

**Katharina Siegel** \*1983, lives and works in London and Berlin. Katharina is an artist based in London who graduated from the Academy of Fine Arts Leipzig in 2017 and is currently studying at the Royal College of Art London Sculpture Programme. At the beginning of 2018 she received a Scholarship by the Cultural Foundation of the Free State of Saxony. During a one month residency in Athens, she discovered how urban walking can trigger processes of thinking, researching, collaborating and making. This grant supported the initial research, which led to the conception of an exhibition- and performance project, which will take place in London in October 2019 in collaboration with the art historian and curator Cornelia Huth from Migros Museum Zurich. As a practitioner and an academic, they operate between the disciplines of contemporary art practice and critical thinking, with interests in narrative and reflexive systems, performative and site-specific practice in contemporary fine art. Amidst the changing political spaces in Europe, the exhibition intends to point out and discuss the political, economic and socio- psychological aspects and conditions of the space we live in and work with. Katharina is interested in phenomenon of urban and landscape transformation, in questions of how architecture constitutes power and historical narratives and how individuals perceive space. At the Royal College of Art she is part of the Walkative Society, which emerged in 2015 from the Walkative Project, initiated by Jasper Joseph-Lester and Simon King. In her current art practice and dissertation research themes of experience, space, temporality and processes are key terms to understand how we establish narratives to determine the conditions of our existence and experiences through objects and space.

### **Paula Fitzsimons: “Our complex relationship to performance art and the objects left behind”**

Now is a charged time of physical and cultural change in the landscape of Ireland. Boundaries and borders are once again questioned and impacted by the political outside, its economies and identity compressed and challenged. The proposed phd research presentation looks at the relationship of cultural architecture to lived experience and inhabited space in Ireland’s Outdoor Handball Alley’s. The handball alley is chosen as a cultural register to consider how a people’s architecture leaves a cultural trace on the landscape of Ireland and ask broader questions of gender, particularly a female position in Irish culture, both north and south of the border. These performance works make quiet reflections on the effects of power structures on women’s inhabitation of culture." " ...in its best moments we are desolate, we are at once gifted and robbed of the ephemeral object. Within the life of the performance, the object is imbued with the magic of transient poetic narrative loops, from which an after glow ensues. It is this journey of wanting; an unrequited effervescence, infecting materials, acting on time, inhabiting space. A sort of traveling through images, creating traces, often described as drawings or distilled in the object-hood of leftovers. A sort of haunted journey, like spectre past, present, yet to come. A responsibility to future truths, entering the cannon in the moment of becoming. The artist (in Phelan’s unmarked politic) disappeared as a metonymic force (one of resistance) is overtaken by significant and profound images. Phelan's concepts of the artists disappearance replaced by ‘suffering inhabited’ allows for Dark Harmonies to emerge, not as excess, but as signifier of outer limits of the bodily and its vulnerability. The object then, a witness unfolding... " This presentation will show and use as a point of departure new performance works directly related to phd research project.

**Paula Fitzsimons** is a visual artist utilising modes of live performance, photography, video, text and drawing to make time based works of art. Graduating with distinction from the RCA Painting (Performance Pathway) 2016, and based on two years of local research gathering, this PhD research project is currently supported by the RCA faculty of Arts and Humanities. " " Parallel to PhD research, her art practice continues to grow and map out a sustainable methodology for balancing creative growth and development, with the generation of opportunities to bring work to international audiences. Over the past number of years having made live performances in Ireland, Britain, France, Poland, Sweden, Italy and shown video work also in Britain, Japan and Dubai. In 2017 Culture Ireland grant aided a presentation of four days of live performances at VeniceLive2017 at the opening of the Venice Biennial.

**Sofie Layton: “Capturing and holding the invisible: gestation and grief framed through the ultrasound and MRI image.”**

There is a synergy between gestation and grief: both states are about anniversaries, birthdays and meaningful dates. Gestation is maturation, ripening, the passage of time necessary to conceive an idea or to grow a person. Grief, while dealing with the same implicit issues of marking time and of remembrance, is whole and fully formed in the beginning. It is about loss and heartbreak settling like dust, whispering its memories from dark corners, as heartache turns into an archaeological excavation of the objects and memories that remain. The fairy-tale lives we live are now monitored by the medical reality of witnessing our embryonic formation and life’s passage through to our final breath.

In the beginning we have a magical view into our babies as 12-week fetuses and beyond as they are captured and framed by ultrasound windows. Like Snow White in her glass coffin incubators keep babies alive from 24 weeks. Life is maintained, enhanced, enriched by medical advancements from cradle to grave. The ultrasound and MRI image as the beginning and afterlife object is explored through various media and methodologies: etchings, 3D printing, installations, sound elements and text. This research enquiry explores states that are otherwise invisible and the tension in making the invisible visible and tangible.

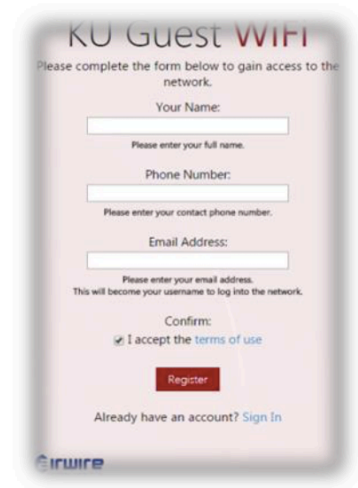
**Sofie Layton’s** work explores the creative interface between patients and the scientific clinical landscape. Her past work includes site-specific performance, theatre, and installations. She conceived and lead *The Heart of the Matter 2016-2018*: a national project in the UK funded by Wellcome Trust and Arts Council England exploring the medical, experiential and metaphorical dimensions of the heart. [www.sofielayton.co.uk](http://www.sofielayton.co.uk)  
[www.insidetheheart.org](http://www.insidetheheart.org)

# WIRELESS NETWORK

Eduroam is a free, wireless network for students, researchers, and employees at universities around the world which also applies at University of Copenhagen.

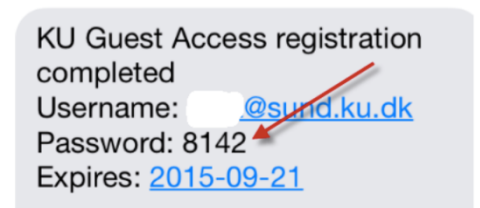
If you do not have Eduroam you can use the Guest-network. It only last 24 hours so you need to register twice during the summer school:

- 1) Connect to the Wi-Fi by using the "KU Guest" network.
- 2) When connected to the network, open your browser and enter your name, phone number and E-mail.



The screenshot shows the registration page for KU Guest WiFi. It features a title "KU Guest WiFi" and a subtitle "Please complete the form below to gain access to the network." Below this are three input fields: "Your Name:" with a subtext "Please enter your full name.", "Phone Number:" with a subtext "Please enter your contact phone number.", and "Email Address:" with a subtext "Please enter your email address. This will become your username to log into the network." There is a "Confirm:" section with a checked checkbox "I accept the terms of use" and a "Register" button. At the bottom, there is a link "Already have an account? Sign In" and the "irwire" logo.

- 3) After accepting the "terms of use", you will receive a text-message on your phone containing a password.



- 4) With your E-mail and password, you can now log on the KU Guest Wi-Fi for 24 hours.



The screenshot shows the login page for KU Guest WiFi. It features a title "KU Guest WiFi" and a subtitle "Please login to the network using your username and password." Below this are two input fields: "Brugernavn:" and "Adgangskode:". There is a "Terms:" section with an unchecked checkbox "I accept the terms of use" and a "Log på" button. At the bottom, there is a link "YOU Need an account? Click Here" and the "irwire" logo.

## COPENHAGEN RECCOMANDATIONS FROM SIW & NETE 😊

### Where to eat

Absalonkirken (An old church turned café/" community centre", ping pong, board games, film quizzes, drinks, bingo, yoga, banquet every day at 6 pm for 50 kr. (show up at 5 pm to buy tickets). Really nice atmosphere and very popular for all ages)

Ramen to Biryu (Mikkeller) (Ramen and beers)

Morgenstedet (Vegetarian restaurant at Christiania - remember cash)

5-star (Best alternative kebab in town, cheap and delicious - Pakistanian – try the lamb/spinach/onion....)

Durum Bar

Juno the Bakery (Super hyped Swedish-inspired bakery at Østerbro, try "kardemommessnurrer")

Meyers (Very good bakery, try "kanelnurrer")

Emmerys (Also a good bakery)

Mahalle (Lebanese tapas)

Kate's joint (Asian fusion restaurant)

Ismageriet (Very good ice cream near the university)

La Glace (old beautiful confectioner's shop/tea room)

Estin (vegetarian to-go near Nyhavn)

Reffen – Copenhagen Street Food

La Banchina (Restaurant and bar, perfect hang out spot in the sun, go for a swim or in the sauna)

### Nice neighbourhoods

Christianshavn ("Little Amsterdam", cute boat houses, canals, bodegas)

Jægersborggade (Exclusive shops and fancy restaurants and popular café and bars, connects to Stefansgade which is another nice street)

Istedgade (Copenhagen version of red light district combined with trendy bars etc.)

Elmegade (One of the most trendy streets in CPH, shopping, restaurants, cafes, take-away, next to Sankt Hans Torv and Nørrebrogade)

Ravnsborggade and Blågårdsgade (Streets with lots of nice bars and restaurant at Nørrebro)

Bopa Plads (Nice atmosphere at this square at Østerbro, drinks and food)

Nordre Frihavsgade (Very old street at Østerbro, beautiful buildings with delicatessen shops)

Litauens Plads (Try an aperol spritz at the outdoor bar at this trendy square at Vesterbro)

Værnedamsvej (French-inspired old street, try the strawberry milkshake at Granola at Frederiksberg)

### Gardens

Assistens Kirkegården (Actually a cemetery but people use it as a park)

The botanical garden (Really nice greenhouses)

King's garden (Rosenborg Castle and a nice hang out place for everyone)

The royal library's garden (a secret spot behind "The Black Diamond")

Dyrehaven (North of Copenhagen near Charlottenlund Station)

Landbohøjskolen (Veterinary and Agricultural, University of Copenhagen)

Sydhavnstippen (Find the lama)

**"Tourist stuff"**

Kanalrundfart

Tivoli

Rundetårn

Den lille havfrue (The Little Mermaid – lower your expectations!)

Kastellet

Nyhavn

Torvehallerne – Food court

**Bars/pubs**

Bo-bi bar

Cafe Intime

Props

Harbobar

La Fontaine

Palæbar

Kind of Blue

**Museums**

Glyptoteket

Louisiana

Charlottenborg Kunsthøjskole (Museum and art academy)

Davidssamlingen

Kunstforeningen Gammel Strand

Cisternerne at Søndermarken (Old water reservoir turned into exhibit space)

Rosenborg Castle

Christiansborg

Rudolph Tegner's Museum & Sculpture Park

Tycho Brahe Planetarium

**Cinemas**

Vester vov vov

Park bio

Grand Teatret

Cinemateket



# TRANSPORT INFORMATION

Copenhagen offers various transport options: You can go by foot, bike, scooter, bus, train or metro. Usually it is easy to get around, but make sure to be on time if you need to reach a train, bus or metro. It is possible to buy a City Pass to get around for the whole period of your visit. It covers bus, train and metro and can be ordered through this webpage (English): <https://dinoffentligetransport.dk/citypass>.

We recommend that you download the “DOT”-app. This works as a journey planner and you can buy tickets through the app.

## **Journey Planner:**

Rejseplanen (the Journey Planner) is your best friend and the easiest way to plan your journey. It covers all transport options and is up to date with delays etc. Simply enter your current location as well as desired location. It will let you know everything you need to know! Google Maps also works well, but is less up-to-date compared to DOT.

You can find an English version here: <https://www.rejseplanen.dk/bin/query.exe/en>

## **By foot:**

You can easily walk from one place to another in the centre of Copenhagen. A lot of shops, parks and the Lakes are placed here. Apart from the centre, Copenhagen is “divided” into different areas: Østerbro (east), Vesterbro (west), Nørrebro (north) and Amager (south).

## **By bike:**

You can rent bikes in bike shops or through a certain tourist bike system: “City Bikes” are placed in stations in the streets of the city and can be rented and delivered easily through the stations by using the front screen of the bike. If you want to find a City Bike Station follow this link: <https://bycyklen.dk/en/find-a-bike/>

## **Bus:**

Most Copenhagen buses are yellow. On the front screen of them you will see their final destination. Going by bus is slower than going by train, but is great for shorter distances. To get off a bus, press one of the red buttons (says: STOP) in the bus before the stop you want to get off, or ask the bus driver to tell you when you are at the stop. You can buy tickets in the bus if you have coins or at the station (ticket boxes). It is also possible to send an SMS to the number 1415 with the following information: Start zone and the number of zones you drive through before getting off. You will receive a confirmation of your order shortly after which you need to confirm by an SMS saying “JA” (meaning yes). Then you will receive the ticket on your phone that you can show to the bus driver.

## **Train:**

Going by train is easy. On every train station, there is a screen that shows all the trains and when they will arrive at the station. Each train is denoted by letter and the name of its end station. Find your train through [rejseplanen.dk](http://rejseplanen.dk) or by looking at the train boards. Or ask someone. Inside each train there are screens that show all the stops of the certain train. You can buy tickets on the stations (ticket boxes or 7/11) but not on the train.

**Taxa:**

Call (+45) 35 35 35 35 or (+45) 48 48 48 48

**Metro:**

The metro system is smart, easy and fast. It runs underground and you can easily go to and from the airport, as well as to and from university (Station: Islands Brygge). Like the trains and busses, the metro also shows its end station on a screen. They go every few minutes. You can find all the stops on the travel boards at each metro station or at rejseplanen.dk. Make sure to get on and off! as it only stops for a very short time at each station.



The Copenhagen Metro has two lines which run from suburban Vanløse to Vestamager and Copenhagen Airport, both situated on the island of Amager. The Metro runs 24 hours a day, every day of the week.



# CONTACT DETAILS

afterlifeoftheobject@gmail.com

## ORGANIZERS

Carol Mavor: carol.mavor@hum.ku.dk +44 77 99 32 01 24

Rune Gade: runegade@hum.ku.dk +45 22 96 60 28

Frederik Tygstrup: frederik@hum.ku.dk

## KEYNOTE SPEAKERS

Carol Mavor: carol.mavor@hum.ku.dk

Rune Gade: runegade@hum.ku.dk

Ursula Andkjær Olsen: ursula@ursulaandkjaerolsen.dk

Page duBois: pdubois@ucsd.edu

Jane Blocker: block023@umn.edu

## PARTICIPANTS

Alice Butler: alice.butler@manchester.ac.uk

Dimitris Kentrotis – Zinelis: dimitrios.kentrotis@gmail.com

Mayra Martin Ganzinotti: mayra.ganzinotti@network.rca.ac.uk

Vera Herold: vera.herold@sapo.pt

Dominic James Jaeckle: dominic.james.jaeckle@gmail.com

Fatema Abdoolcarim: fatema.abdoolcarim@gmail.com

Miriam H. Wistreich: miriam.wistreich@gmail.com

Jagna Lewandowska: jagna.lewandowska@gmail.com

Anthi Argyriou: anthiargyriou@gmail.com

Sofie Layton: sofie.layton@network.rca.ac.uk

Caroline Douglas: caroline.douglas@network.rca.ac.uk

Sharon Boothroyd: sharon.boothroyd@network.rca.ac.uk

Ekaterina Smirnova: catsmirnova@gmail.com

Dima Hamadeh: dima.hamadeh@hotmail.com

José Godoy: zegodoy@hotmail.com

Karen D. van Minnen: keminne@dds.nl

Paula Fitzsimons: paula.fitzsimons@network.rca.ac.uk

Christin Yu: christin.yu@network.rca.ac.uk

Katharina Siegel: katharina.siegel@network.rca.ac.uk

Sarah Nagaty: sarah\_nagaty@yahoo.com

Anna Vestergaard Jørgensen: anna.vestergaard@smk.dk

David Winfield Norman: szn253@hum.ku.dk

## **STUDENT ASSISTANTS**

Nete Bier Kirkegaard: netebier@protonmail.com - phone number: +45 27508820

Siw Ranis: siw@ranis.dk - phone number: +45 20773046