

SEXUATE SUBJECTS: POLITICS, POETICS & ETHICS
Friday 3rd to Sunday 5th December 2010 UCL, London

ABSTRACTS

Whirlwinds: exhibition

Convenors: Professor Jane Rendell (UCL) and Dr Ana Araujo (University of the Arts, London)

It is over 30 years since the publication of *This Sex Which Is Not One* by the influential French thinker and writer Luce Irigaray. Her political writing on sexual subjectivities and spatialities has had a remarkable influence on feminist theory and practice in architecture and the spatial arts.

The chaotic nature of the contemporary context positions the term 'whirlwinds' in an already turbulent scene. We are surrounded by disasters – environmental, economic and political – some actual, others immanent – the so-called 'war on terror', climate change, peak oil and the 'credit crisis'. What kind of response is feminism capable of making today?

This is a call to those whose work has responded, however tangentially, to the themes and issues of sexual ethics and difference raised by Irigaray and her understanding of the experiential, material and conceptual construction of space.

Cherelyn Brearley

MFA Student, Monash University, Melbourne, Australia
eye of the beholder and laqueus

My art practice is concerned with challenging traditional notions of the feminine, analysing the use of domestic space, and investigating crochet craft practices and its relationship with the 'nesting instinct'. My art has always been concerned with political theory especially in its analysis of what constitutes 'femininity'.

Through reading Luce Irigaray, I have formed a methodology in which I could express my areas of interest – the female body, the political nature of the body and ways to disrupt or subvert traditional notions of the feminine. Although Irigaray comments that there is no 'essential womanliness', she discusses masquerade and mimesis as a way to rupture the status quo and to expose the fragility of identity, and in turn, through these vehicles to discover female empowerment.

I create objects through masquerade and mimesis as a way to rupture the status quo and to expose the fragility of female identity. Through my research, I am analysing the space in which I create (domestic space) and the performative practices females enact within this space. These performances include craft and nesting (nesting being the practice of gathering or creating objects to create 'home' or 'sense of place'). I exhibit objects that are created using a traditional craft technique, that of crochet or lace-making which is a skill that was passed to me by my mother. Mother/daughter genialities that allow knowledge to be passed in a conceptual space away from the 'father' is another important part of my methodology that was founded in Irigaray's thought.

Biography: Cherelyn is currently studying a MFA at Monash University. She undertook undergraduate studies at the Victorian College of the Arts graduating with Honours in 2004. She has exhibited widely including exhibitions in Berlin, New York and Melbourne and has been selected as a finalist in the 2011 International Lace Award to be exhibited at the Powerhouse Museum, Sydney.

Emma Cheatle

PhD student, Bartlett School of Architecture, UCL
Dust Cases

My PhD investigates and proposes new readings of the history of the *Maison de Verre*, through Duchamp's *Large Glass*. The installation, *Dust Cases*, is an extract from my architectural project work Part-architectures, which, through combined criticism and 'poetic' proposition, negotiates the gap between the subject's perception of and the architecture as subject. Here, boxes are presented which incorporate experimental renderings of glass, dust from the *Maison de Verre*, and audio narratives. They embody partial perceptions and memories of the history of domestic and medical occupation of the *Maison de Verre*, and suggest, at one scale, vitrine like display cases, at another, models of rooms, and further, work as architectural samples proposing larger spaces, screens, installations or materials. The audio work combines fictional voices talking in, or about, the *Maison de Verre* in 1934 working at cross-section to the material of the boxes themselves.

The dust, collected from the *Maison de Verre* and the street outside it, evokes history, being necessarily of the past, is the 'matter out of place' of modernist architecture, and the concern of servant rather than served. It materially refers to the city, the body and architecture's resistant layers placed between them. As Walter Benjamin describes in *The Arcades Project*; 'The étuis, dust covers, sheaths with which the bourgeois household of the preceding century encased its utensils were so many measures taken to capture and preserve traces':* traces both political and beautiful.

* Walter Benjamin, *The Arcades Project*, trans. Howard Eiland and Kevin McLaughlin, ed. Rolf Tiedman (Harvard: Harvard University Press, 2002), 226.

Biography: An experienced architect and teacher, I am in the final year of my PhD, sponsored by a full-time AHRC scholarship. Entitled 'Partarchitecture: regarding the *Maison de Verre* through the *Large Glass*', my PhD develops forms of production which investigate the relationship between perception, experience, history and conceptual ideas.

Willem de Bruijn

Atelier Domino

Passages from and through the Whirlwind

The work consists of a sound piece installed in the male toilets on the ground floor of the Bartlett School of Architecture. A person visiting the space will hear a recording of me reading passages from the famous memoir by the Russian writer Eugenia Ginzburg, known in English as *Journey into the Whirlwind* (first published in 1967). In this book, which was recently adapted to film, Ginzburg gives a compelling account of the events and procedures that led to her deportation to Siberia under Joseph Stalin's dictatorial regime in the late 1930s. Particularly vivid in this respect is Ginzburg's description of her arrest and interrogation, which she underwent with a sense of amazement as well as revulsion, whilst never admitting to the accusations put against her. The current installation is conceived as a deliberate attempt to provoke an 'involuntary memory' of these traumatising events which began in the seemingly safe environment of Ginzburg's employment at Kazan State University. The sound piece thus aims to bring Ginzburg's 'voice' to bear on contemporary issues surrounding the politics of academic life, which affect all of us who work in academia – and this in the place where we (the male half at least) are perhaps least attentive to such issues: the gents. It may be noted that this installation is the outcome of a curatorial intervention, which seeks to provide a pendant for Emma Cheate's sound piece in the adjacent female toilets.

Biography: Willem de Bruijn studied architecture at TU Delft University and KTH Stockholm. He recently completed a PhD on the subject of architecture and alchemy at the Bartlett School of Architecture. Willem is currently working with Ana Araujo on setting up *Atelier Domino*, a practice for the integration of art, craft and design.

Hélène Frichot

School of Architecture and Design, RMIT University, Melbourne

She speaks as she is not one

She was brought up between languages. Where French was only rarely whispered at home, and remained incomprehensible in the context of her father's family, who mixed it up with Creole, English remained the maternal language of the everyday. Her mother majored in French, and that is how her parents met and made her, by passing the language back and forth between them, and by the careless passage of expended fluids. In response to this long lost whispered discourse of lies, loss, and fluids, this critical spatio-temporal practice will engage in the liminal space that is created between curtain and window. A chair with a slip cover appropriated from Julieanna Preston's installation will be placed behind the curtain, and will face toward an adjacent wall. From within the partially hidden place located behind a drawn translucent curtain, hung before a window, two sets of lips, one present, one absent, will mutter Luce Irigaray's text, 'The Mechanics of Fluids' and move the curtain by way of the whirlwind of the breath. The recorded voice of the notional mother, with traces of an Australian accent, will read the text in the original French, and the daughter's live voice will read over the mother, interrupting her, and making the occasional passing remark on the text, in the translated English. The father's voice will remain absent. The daughter's voice will be multiplied and performed by invitation: two books will be provided, one with the original French version of Irigaray's 'The Mechanics of Fluids' and one holding the English translation. 'Daughters' will be invited to take a seat behind the curtain and read fragments of the English translation, so that the live voice of women are to be heard murmuring over the recorded voice of the notional mother who speaks the text in French.

Biography: Dr Hélène Frichot is a Senior Lecturer in the Program of Architecture, School of Architecture and Design, RMIT University. While her first discipline is architecture, she also holds a PhD in philosophy from the University of Sydney. Hélène is co-curator (with Esther Anapolitis) of Architecture+Philosophy (<http://architecture.testpattern.com.au>), a public lecture series and forum that commenced in 2005.

Sue Gallagher

School of Art & Design, Auckland University of Technology, New Zealand

WAKE: HEAD SPACE HOME BODY

The moving image work *WAKE: HEAD SPACE HOME BODY* focuses on an extended moment where bodies are caught in frenzied motion and bodiless union. This is the first in a series of performative works by Sue Gallagher that seeks to challenge and (im)mobilise relations between people and their environments by supporting lines of enquiry into the complexities of the production of space. The *HEAD SPACE HOME BODY* series contemplates and responds to the conclusion of Ovid's story of Hermaphrodite when the pool of Salmacis is cursed and thereby enfeebles all those in the future who enter it. An environment therefore where bodies are always unstable, always in relay, and always with the potential to fail and to transform.

WAKE is constructed from captured stairwell scenes, dislocated from their particular filmic origins and arranged into categories of movement types. The ubiquitous stairwell scene in cinema can be broken down into four or five conventional shots: someone looking up the stairwell, looking down, someone running up the stairwell, someone running down, bodies and objects falling down the void space, and someone turning and running past you on a landing. The descending vertical line is imagined and produced by a constant shifting of

spatial reference points that disorientate the audience until they are not sure if they are down looking up, or up looking down.

Disruption and disorientation activates the stairwell space and creates a state of paralysis, fixing the audience to one spot. Suspending the audience in a sensation of no-time, and no-space. The contradictory and co-existing forces both activate and paralyse, creating a constant shifting of reference points, an ever-changing power structure and framework, a sense of unease at the feeling of endlessness, and a sensation of relief. The appearance and disappearance of bodies uncovers a suspended space of nothingness and paralysis, a dramatic limbo, a suspended and unstable threshold.

Biography: Sue Gallagher, Architect/Artist, is Head of Postgraduate, School of Art & Design, AUT University in Auckland, New Zealand. and Co-Curator and Exhibition Designer of the Fly-Tower Exhibition of New Zealand Performance Design. Performance, installation, video and other scenographic works have been exhibited in the Netherlands, Germany, Greece, Japan, Czech Republic, Canada and New Zealand.

Jane Lawrence and Rachel Hurst

Art, Architecture and Design, University of South Australia

Between Us: A Fabricated Cloak: garments for partners + partnerships

Partners in architecture and design are often clothed in orthodox professional guise, as impartial and equal marriages. However when these partnerships extend beyond the purely professional and into sexual relationships and familial bonds, what can be made of the associations between private lives that cannot be seen and practice that is visibly built? This exhibition responds to the work of three distinguished contemporary Australian design partnerships, each selected as a pertinent study for the ties that bind professional and private lives. The collection will consist of abstract t-shirts derived from spatial and structural analyses of works from each couple's practice, and imbued with perceived qualities of tensions and tolerances within their pairing.

Constructed from the conventional materials and techniques of architectural representation, these lightweight fabrications are crafted from detail and tracing paper. They are inscribed with dimensions, diagrams and text relating to the built work and union. Traditional dressmaking craft is employed in allusion to the everyday, which underwrites the constancy of long-standing partnerships. Deliberate asymmetry in the pieces implies that partnerships are not always equal; their varying degrees of translucency and opacity suggest that for every coupling there are degrees of difference and alignment. Designed as works to be viewed in the round, the apparel is to be hung or suspended within a slipstream of air either natural or artificially induced. The fluttering and whirling movement of the intentionally fragile garments is a metaphor for the often tenuous and turbulent nature of close associations.

Biography: Rachel Hurst and Jane Lawrence are Senior Lecturers in architecture and interior architecture respectively. Their collaborative research from a professional partnership and friendship of over 30 years focuses on domesticity and the everyday, and alliances between food and architecture. Their research alliance is manifested in exhibited works, publications and an awarded teaching practice.

Kate Lepper

Slade School of Fine Art, UCL

Mini Meadows

(located in Woburn Studios)

My visual language is primarily physical, tactile, and sensual. My work is a conglomeration of sensibilities and trajectories, both practical and mystical, which cannot be viewed in isolation; a complex where material, making and meaning are indistinct. It is an engagement with materiality that at its most successful offers up fresh intelligences and visually available 'nutrients'. At its root is the mobilisation of a holistic worldview where sensual pleasure and joy are just as important as understanding the ecological 'footprint' of the materials involved.

With a particular fascination for plastic and plants, my work explores the boundaries, both materially and theoretically, of not only where nature ends and culture begins, but also where my personal desires confront my political values. The ultimate aspiration is a state of free play where love and sensual pleasure provide the optimum posture for both maker and audience in a visually nutritious experience. But this state can only be enabled when the materials and processes involved have been consciously attended to within a system of ethical values based on the least harmful choice, e.g. plastic that is found, second-hand or re-used is prized. New plastic is held in suspicion, unless it is biodegradable. Heirloom 'wild' plants are valued higher than mass produced cultivars. All processes engaged in are toxin neutral or reduced, and work for exhibition is preferably delivered on foot, by bicycle or on public transport.

Biography: MFA (Painting) Slade School of Fine Art, BFA (High Distinction) Quay School of the Arts, UCOL, New Zealand. *From London with Love*, Wanha Woimala, Javaskyla, Finland, 2010. *Lover Nature*, Govett Brewster Art Gallery, New Plymouth, New Zealand, 2009. *Life Instincts*, Enjoy Public Art Gallery, Wellington, New Zealand, 2008.

Katica Pedisic

Royal Melbourne Institute of Technology (RMIT), PhD Candidate

scott/castle

Drawing: Ink, pencil and watercolour on paper, each 780mm wide x 1780mm long (1560x1780 overall)

scott/castle explores a portion of a former family home at the corner of two streets, Scott and Castle, in an inner-city suburb in Adelaide, Australia. The LHS of the sheet begins as a register of the 'pure' information of the physical elements of the house, in plan. The RHS, in a reverse polarity, takes the template of the physical signals of the LHS and builds, in successive layers, a composite of linework registering the spatial dynamic, turning 'space', often seen as an absence or an invisibility, into a tangible presence.

The aim of *scott/castle* is to activate the spatial realm of the 'architectural' drawing. The intention is to look beyond the static material and structural reality to show an inhabited space, a traditionally feminised space of cyclical, laborious activity that is repeated, day in, day out, invisible, enduring, without end.

The physical action of making the drawing parallels the work of my mother in the spaces of *scott/castle*, the protagonist, attending to the women's work (never done) embedded in her domestic realm. The drawings reference this domesticity, and also craft, in their labourintensive nature. But they also reference, in the elements of their intricate line-work, the strong influence of the aesthetic prevailing as a child, of finely crocheted tablecloths and delicate embroidery (itself passed in repetitive manoeuvres down generations, except, perhaps, mine..). Creating perfect surfaces that mask the intensity of labour can be likened to the fairytale involving the task of spinning straw into gold – a transformation of the mundane (a line on paper, a line of thread) into the transcendent. It also alludes to the presence of a larger continuum, something imagined beyond the paper's edge, something of an intermediary zone between the imposed structure of a house and the intimate negotiation and impact of, and on, the individuals who are engaged with it.

Biography: Katica Pedisic is a practicing architect and artist exploring the spatially based dynamics of sites of architectural interest through making drawing, film and architectural works. She is currently undertaking a PhD by project at RMIT, her area of research being the act of drawing as mediating the emergence, registration and perception of space.

Permanent Waver

Froth on the conference

'So remember the liquid ground. And taste the saliva in your mouth also notice her familiar presence during your silence, how she is forgotten when you speak. Or again: how you stop speaking when you drink. And how necessary that is for you! These fluids softly mark time.' Luce Irigaray, *Marine Lover: Of Friedrich Nietzsche*, trans. by Gillian C. Gill (New York: Columbia University Press, 1991), 37.

On the occasion of the *Sexuate Subjects* conference Permanent Waver will provide moments of spatial pampering and a feminist remake of the usual, stagnant conference paraphernalia, to offer a re-invigorated setting for a radical new language. The setting will materialize a spatial translation of the 'meta' argument embodied in 'Écriture Féminine' that new (feminist/feminine) thoughts and ideas require a new language.

Working with generic conference matter; chairs, coats, delegate-packs, drinking, entering and exiting, sandwich platters, restroom breaks, panels, pens, projections etc., Permanent Waver will refashion this multidimensional 'liquid' into spatial constructs and bespoke accoutrements together forming 'froth on the conference' – a froth intended to tear open and smear the spatial boundaries of the conference – a spatial froth embodying the desire to be heard.

Biography: *Permanent Waver* is established by Tim Norman, Pernilla Ohrstedt, and Matthew Wilkinson, three London based architects educated at the Bartlett School of Architecture where they met in 2001.

Tim Norman: since completing his masters in cosmic architecture at the Bartlett in 2008, Tim joined the design team at Metaphor, a multidisciplinary practice that explores the relationships between objects, narrative, and space. He is currently working on the permanent collection for the Grand Egyptian Museum in Cairo.

Pernilla Ohrstedt works in-between art and architecture and explores the notion of a 'hypervisceral' architecture through a feminist design practice. Ohrstedt has worked at Future Systems, London, as producer for Storefront for Art and Architecture, New York and most recently produced and curated a Venice Biennale show for architect/ sculptor Philip Beesley.

Matthew Wilkinson works to encourage architectural pieces to converse via the compulsive attraction of matter. He currently leads a design team for Amanda Levete Architects, a practice driven by the transformative potential of spaces.

Elizabeth Presa

The Victorian College of the Arts, The University of Melbourne

SWIRL

'I think color is what's left of life beyond forms, beyond truth or beliefs, beyond accepted joys and sorrows.' Luce Irigaray, *je,tu,nous*

This installation forms part of a larger sculpture installation (18 September-17 October 2010, Linden Arts Centre, Melbourne) framed by my reading of St Teresa of Avila's *Interior Castle* (1577) a text describing a series of imagined architectural spaces within the soul. While Teresian descriptions of mystical experiences generally have a corporeal basis evoking images and locutions resonant with physical sensations, the *Interior Castle* is remarkable for its elaborate ecology of liquids. These include milk, the liquid silk from the mouth of the spinning silkworm, and water in all its manifestations and movements from icy, vaporous landscapes and fragrant fountains of orange water to basins of still water, tears, wells, and gushing streams. In Teresa's writing, language, liquids and sustenance are inextricably mixed. My starting point for this exhibition is mixing plaster with water and other liquids. The small sculptures exhibited here are literally the

result of some pouring or spilling, solidifying or freezing. Colour is embodied as material. Circling gestures of the hand extend from mixing buckets of plaster and water, to the twirling of colored silk thread around the spindles, and the swilling of plaster to form the bowls. It unfurls its logic as a register of procedures the silkworms spin cocoons, the swirling flurry of the peacock's feathers brush against the camera, the running water whirls and ice drips. These movements form a silent prayer.

Biography: Dr Elizabeth Presa is a Melbourne based artist who often works with philosophers. She is the Head of the Interdisciplinary Centre for Ideas at the Victorian College of the Arts, The University of Melbourne.

Julieanna Preston with technical contribution from Wendy Neale
College of Creative Arts, Massey University, Wellington, New Zealand
No Fixed Seating

On 3 December 2010, we aim to gather for the Whirlwinds symposium in a lecture theatre with a flat floor, no fixed seating and one-way basic project. It will be winter in London and quite likely the cold and grey of the day will permeate into this space in much the same manner that we each will cross time-zones and political borders to get here – through transpiration. We will most likely lug, lodge and wedge our bodies into chairs that fold, roll and/or stack in a uniform manner. A differentiating membrane draped over your chair will greet you auspiciously. As a film denoting interior renovation, a flashing promising non-permeability or a textual interface enunciating transgression in favour of fluid transmission, you will become complicit with its on-going performance as a fragile textile surface. Biography: Julieanna Preston is an interdisciplinary spatial artist and designer practicing in the nexus of feminist philosophy, situated exhibitions, construction and materiality.

Whirlwinds: talks and performances
Convenors: Professor Jane Rendell (UCL) and Dr Ana Araujo (University of the Arts, London)

Finer, Orley and Skantze
Roehampton University
SALT AND WATER

Three women, three artists, three theorists, three activists, a trio of roles and intentions, working in different media, gesture, object, movement and voice. This performance is an intervention, an infiltration, not in a covert sense of spying on the enemy camp but a fluid and windy intermixing. Using salt and water, materials which can and cannot hold the traces of the physical marks made on them, and other fragile materials like words and dance.

With a performance construction whose nature it is to disappear and endure, to be relentless in its repetition, we will attend to 'the third agency,' the real, saying until you respond we will be here. We will be bumping into you in corridors, the place of action outside the supposed rooms of power, the space aside where the contours of the 'mainstage' can be more carefully traced and readied for dismantling. We will be consistent in undoing your categories. We will disperse when you try to configure us, filtering out the debris of global speak, to clarify the hardy and fragile process of change. A creative response to current conditions (disaster) in which there is productive interaction between performer and performer and spectator and performer. A call to arms/ a call to imagination.

Biographies: Ella Finer's work in performance and research concerns gender and sound and the materialising of female vocality, voice and presence in theatre. She recently organized an AHRC project Building:Sound, a symposium of sound across disciplines. www.buildingsound.org.

Emily Orley is an artist, researcher and lecturer involved in place-specific installation and live art. Her work explores a method of encountering place and place-specific work: www.emilyorley.com.

P. A. Skantze, Reader in Performance Practices directs, writes for and teaches theatre and performance in London and in Italy with her company Four Second Decay.

KEYNOTE Dorita Hannah
Spatial Design, Massey University, New Zealand
BLACK WI(N)DOW: Materializing the Spatial Void

This presentation questions the persistent model of the black box theatre, which, suspending notions of time and place, offers a dramatic limbo cut off from the concrete world by constructing an apparent emptiness, silence and neutrality. However an investigation of the physical and discursive absences inherent to the black box suggests that this apparent 'lack' veils a surplus of meaning, both implicating and troubling modernism's existential void. Such gaps, and their associations with theatrical production, reveal complicated links to the space of human reproduction and its attendant excesses, proposing a return to choric ground where a visceral and ecstatic dancing body undermines architectonic control. Such uncovering of the material through the im-material, suggests a more embodied and performative approach to theatre space played out in collaborative movement-architecture events created with choreographer Carol Brown. Our developing body of performance research was initially provoked by the 2002 Moscow Theatre Siege – in which terror literally took to the stage and female bodies were co-opted as potent explosive weapons. Considering the spectral role of women as 'black widows' of resistance – this ongoing research challenges the experimental studio and shrouded stage of the disciplinary modernist auditorium with a more

visceral and labyrinthine architecture, which is simultaneously actual and virtual.

Biography: Professor Hannah's creative work, which has gained awards such as a UNESCO Laureate (1999) and World Stage Design medals (2009), encompasses scenographic, interior, exhibition and installation design with a specialized architectural consultancy in buildings for the visual & performing arts. Her publications include a co-edited anthology on *Performance Design* (Museum Tusulanum Press, 2008) and themed issue on Performance/Architecture for the *Journal of Architectural Education* (JAE, 2008).

KEYNOTE Karen Burns

Department of Architecture/Department of Design, Monash University, Melbourne, Australia
Of Murmurings and Muses: Luce Irigaray and Architecture

'If only your ears were not so formless, so clogged with meaning(s), that they are closed to what does not in some way echo the already heard.' Luce Irigaray, 'This Sex Which Is Not One'.

This paper has been prepared in response to a generous invitation to review the readings and inscriptions of Luce Irigaray's writings in architecture. But the archive of this engagement is not easily formed, being scattered, fragmented, dispersed, under-anthologised or disappeared.

Taking these difficulties as the fragile, historical condition of theory and feminist theory in the Discipline of Architecture in the last twentythree years, this paper studies three historical moments of a sustained but scattered architectural interest in the work of Luce Irigaray: the poststructuralist project of the late 1980s and early 90s, the millennial moment of theory's closure and the recent feminist/theoretical turn. It finds traces of exchanges in differing locations: Australia, the United States and Britain, a provisional, limited, Anglophone terrain.

Mumbling, grumbling, grieving, this paper discovers the persistent murmurings of feminism. It treads cautiously, scarred by a recent history of Architecture's desire for philosophy, a longing for a docile muse and phallic mother, a hunger for a vessel full with answers. It asks how do we count differently, rejecting the circulation of theory as a form of capital that must be calculated as profit and weighed up for its use value. What kinds of ethical capital can be calculated now in this moment of slack water, as the current turns, when the alliance between architecture and capital is no longer naturalised or entirely triumphal? This paper is written with a sense of the heightened possibility of our present historical moment as a place from which to speak and inscribe differently, to speak of relations, differences, architectures, before the rushing, roaring onset of the next tide.

Biography: Karen Burns is an architectural theorist and historian. Her essays have been published in journals (*Transition, Assemblage, AD*) and the essay collections, *Post Colonial Spaces, Intimus* and *Desiring Practices*. Her essay, 'Ex libris: archaeologies of feminism, architecture and deconstruction', is forthcoming in *Architectural Theory Review*, 15/3, 2010.

Joanne Bristol

The Bartlett School of Architecture (MPhil/PhD programme in Architectural Design)
Association for Imaginary Architecture

Association for Imaginary Architecture is a performance involving architectural design and touch. I am interested in investigating how experiences of the built world are imagined or spatially internalized. The performance involves a one-on-one exchange between audience participants and myself: I ask participants to verbally describe an architectural space they have experienced. As the space is described, I draw a 'plan' of it on the speaker's back with my hands. Individual sessions will last approximately five minutes. In the context of the Whirlwinds Panel /*Sexuate Subjects* Conference, my intention with this work is to offer dialogical spaces for free-association around relationships between architecture, memory, imagination, translation, inscription and the body. In addition, I wish to consider the potential of the haptic in architectural design, touching on concepts of interface and dorsality. *Association for Imaginary Architecture* also references the work of Brazilian artist Lygia Clark in terms of how she considered the body, space and time in understanding relationships between objectivity and subjectivity and between creating and knowing. I am referring specifically to Clark's *Estruturação do Self* (Structuring the Self), 1976-1988.

Biography: Joanne Bristol trained as an artist and has an MFA from NSCAD (Halifax, Canada). Her work investigates relationships between nature and culture, and between the body and language. She is pursuing a PhD by Design at the Bartlett, using performance and writing to understand inter-species spatial relationships in urban contexts.

Sandra Schäfer

Independent artist and author
Passing the Rainbow

The film *Passing the Rainbow* deals with performative strategies to undermine the rigid gender norms in Afghan society: on the level of cinematographic stagings, in political work and in everyday life. The protagonists of *Passing the Rainbow* include a teacher who is also an actress, a policewoman whose second job is working as an action film director, an activist of the organisation RAWA which advocates the radical separation of state and religion, a girls' theatre group in Kabul, and Malek who lives as a boy to earn a living for her family. We show excerpts of films from the history of Afghan cinema, accompany the actresses during shooting and stage new scenes together with them. The local actors are co-producers and a corrective to Western perspectives. *Passing the Rainbow* is a film staging scenes from the

actresses' daily life, reflecting on gender relations and opening new areas of action in fiction. The film sheds light on the production of representation, revealing interdependencies and contradictions between images, real living conditions and dreams and desires. In *Passing the Rainbow*, switching gender roles is anchored in a socio-political reality through Malek, a girl living as a boy in order to earn a living for her family. *Passing the Rainbow* is about shifting/traversing the binary organization of gender roles and about the gutsy, subversive aspect of changing existing gender and power constellations.

Biography: Sandra Schäfer is an artist and writer located in Berlin. In 2010 she was Artist in Residence at the research centre Transnational Art, Identity and Nation at Chelsea College. In her artistic work, Sandra Schäfer has previously dealt with themes of representation of gender, urbanity and (post-)colonialism. Schäfer has made repeated visits to Kabul and Tehran since 2002. She has been involved in different collaborative projects with filmmakers, activists and theoreticians.

Leora Farber

University of Johannesburg, Research Centre, Visual Identities in Art and Design
Speaking Through the Body; Response to Trauma in the Video Work A Room of Her Own

The video work *A Room of Her Own*, presents a part -archival, -theatrical, -fictional enactment of the experiences of a colonial Jewish woman, Bertha Marks (1862-1934), whose experiences, of displacement as an immigrant to South Africa from Sheffield in 1886, evoke tentative commonalities with my position as a postcolonial, white, second-generation female, who grew up in the last two decades of apartheid. Despite the marked differences which lie in our respective colonial and postcolonial contexts, in the artwork I draw speculative correlations between Bertha's feelings of dislocation and my ambivalent feelings of displacement and belonging within postapartheid South Africa. Through the work I engage with questions of how to reflect on South Africa's traumatic history and its effects, whilst simultaneously participating in processes of cultural construction. However, the artwork is less about representations of trauma, than about projected and personal responses to the traumas of South Africa's past and present. These responses are articulated through enactments on/through the body, specifically violent processes of self-induced cutting and stitching (needlework) into the skin in order to graft plant-matter into flesh. The gendered activity of needlework is considered as a communicative act with the body which denotes the protagonists' attempts to 'speak' or narrate personal accounts of trauma through means which lie beyond the symbolic order. To support this, I draw on Luce Irigaray's *écriture féminine*; a form of speech which exemplifies how women's 'bodily impulses might deform and transform'* and which privileges bodily impulses and psychosomatic specificity in language.

*A.R. Jones, 'Inscribing Femininity: French Theories of the Feminine', in *Making a Difference: Feminist Literary Criticism*, eds. G. Greene and C. Kahn (London: Methuen, 1985), 90.

Biography: Leora Farber holds an MA Fine Art (*cum laude*) from the University of the Witwatersrand. She is Director of the University of Johannesburg's, Faculty of Art Design and Architecture Research Centre, Visual Identities in Art and Design, and is registered for a practice-based PhD in Visual Art at the University of Pretoria.

Maria O'Connor and Mark Jackson

Auckland University of Technology, New Zealand maria.oconnor@aut.ac.nz mark.jackson@aut.ac.nz
Desiccations: the darkness of light's sweep

'Pick up a little sand, then you will know the vanity of the verb.' Reb Ivri, cited in Jacques Derrida, 'Edmund Jabes and the Question of the Book,' in *Writing and Difference* (1997), 83.

Luce Irigaray, in her concluding remarks to her essay 'An Ethics of Sexual Difference', refers us to a wind, a wind not the same as but, perhaps, not altogether different to the whirlwind of turbulence from modalities incompatible with ruling symbolics, a wind whose relation to the whirl that Heidegger names as polis, may also be a difference of sexuate beings and of the divine in humans. That wind is from Hölderlin, and Heidegger's Hölderlin and Hölderlin's Heraclitus. For Irigaray, this turbulence, this wind of the god we await, is a new birth beyond the copula of language being's 'there is' in its neutrality, beyond the vanity of the verb – a sensible transcendental – coming into being through us, 'conjuring' this god we await within and among us. It is Heraclitus's fire-breath.

Desiccations is an audiovisual address or séance that aims to light up the ruling symbolics of the institutionalized and pedagogical space of lecture. We allude to a cinema of darkness we associate with the work of Philippe Grandrieux, 'the sense of free-floating gaseous perception created by the throbbing, under-lit images; ... by the amorphous nature of the sound-track ... to relinquish the will to gain full mastery over it, choosing intensity and chaos over rational detachment.' (Martine Beugnet, *Cinema and Sensation*, 2007, 3.) The work encounters the fluidity of desiccations as the future anterior of imperceptible shadows, a caustic work of fire opening to the fragments of Heraclitus and our legacies in them.

Biographies: Dr Maria O'Connor is a Senior Lecturer in the School of Art & Design at the Auckland University of Technology, New Zealand. She coordinates postgraduate study and the undergraduate theoretical studies programme in Spatial Design. Her research engages the borders of architecture, design and visual culture with respect to deconstruction, phenomenology, literature and gender. She is currently writing a monograph publication on spatial design and sexual difference.

Dr Mark Jackson is an Associate Professor of Design at the Auckland University of Technology. He gained his PhD in architecture from the University of Sydney in 1994. He has published in the fields of design history and theory, the visual arts, film and media as well as

architecture and landscape architecture. He has had a number of film and video works exhibited internationally. His current research focus is on ethics and design cultures.

FATALE

Incompatible Modalities – A FATALE Salon

FATALE engages, through architecture, education and research, in a critical practice where gender acts as a significant analytical category, often through the intersection with other power relations. Our aim is to increase the awareness and knowledge about the effect of gender perceptions and assumptions on the subject of architecture as well as the effect of architecture, as built environment, on gender perceptions, and further to use this critical perspective to reform and revitalize the subject.

For the 2010 conference *Sexuate Subjects* at UCL, London, in specific relation to the Whirlwinds session, *FATALE* invites participants to the *Incompatible Modalities Salon*. The salon opens with a walk exploring 'generosities' and 'hospitalities' of place in the local area, from the Bartlett to the Woburn Studios. There a conversational garden is shaped around ten 'fluttering follies' each articulated by a distinct sound track, visual projection, and table-settings.

What each participant brings to the scene in the form of individual clothing, body, actions, and conversational topics adds to the formation and to the different nodes of talk and work formed in relation to each folly. The format of the salon provides critical potential to transform, through enactment and arrangement an institutionally and architecturally framed environment in a number of ways. The *Incompatible Modalities Salon* hopes to explore this specific spatial and social condition, what it means to be productive of, what can be argued to, a spatial modality of an essentially incompatible, alternative kind.

Biography: Contributors from *FATALE* are: Katarina Bonnevier, Brady Burroughs, Katja Grillner, and Meike Schalk. Also engaged as contributors to the event are: Thérèse Kristiansson, The New Beauty Council, Stockholm; Kim Trogal and Nishat Awan, *Lines of Flight*, the Agency Research Group, University of Sheffield.

FATALE is a group of architects, based at the School of Architecture, KTH, pursuing research and education within, and through, feminist architecture theory and practice. Since our start in 2007 we have initiated courses, developed a full masters-studio within the Architecture programme, and initiated a feminist architecture essay, project, and interview publication project. The latter project is pursued as a partly open process inviting colleagues and friends from local and international feminist art and architecture contexts to engage and contribute. In relation to this *FATALE* organised the *Salon Anthology Works* in May 2009; *Shifting Perspectives*, April 2010; and the *Knitting House Salon*, September 2010.

Taina Riikonen

Post doctoral researcher/ Sibelius Academy, Helsinki, Finland Department of Doctoral Studies on Musical Performance and Research *Breathing, Flute and Distance: The Spatio-Sexual Construction of the Flautist and Her Lips*

In contemporary western art music practices, the embodied performer as sexual subject is controlled in various ways. One of the most important mode of control is the implicitly and explicitly restricted interaction with the instrument (e.g. the gestural acts in the performance situation in relation to the instrument, the score, and to the audience). In this performance/paper I will examine one radical intervention to this regime of inhibited performer-instrument relations: the opening passage of *Laconisme de l'aile* [*Laconism of the Wing*] (1982) for solo flute, composed by Kaija Saariaho. This piece starts with the flautist's recitation of a poem by St. John Perse. The flute is in the hands of the flautist and it is supposed to be very slowly lifted towards the lips during the speaking, and to reach them at the point indicated in the score. There are also two composed breaths without the contact between the flautist's lips and the flute. By understanding this passage as a feminist construction of the flautist, I argue that the flautist subject is produced in it through the distance as a spatial continuum between the flautist with her three lips (the vocal cords, the lips and the labia), the flute and the breathing.

The hidden lips in the throat of the flautist are brought in the centre of the subject formation, which ruptures the role of the predetermined lips-flute construction – the embouchure as a phallic architecture of mastering the instrument in a singular way. In this performative paper/ scholarly performance I explore the reconstructive potentials of the spatio-sexual flautist subjectivity through Luce Irigaray's theorization on feminine sexuality. The particular focus is in the materiality of the air as the fluid maker of the sexual spatiality of the flautist. I will explore the opening passage with diverse ways of using the speech, whisper, breathing, as well as the spatial distances and proxies between the flute and the lips.

Biography: Taina Riikonen's research interests include embodiment of instrument/technology relationships, performative writing and tactilebased theorization of sonic interaction. As a sound researcher Riikonen considers herself as practicebased scholar/performer who moves constantly between the spheres of research and performance. Riikonen's current artistic/scholarly collaborative projects with diverse artists include investigation on touching, listening and recoding, and breath experiments, as well as the extreme qualities of human voice.

Taking Place

takingplace 7: The Other Side of Waiting within Whirlwinds

Hospital spaces are produced, in part, by the medicalising of the body, maternity, birth, life, and death, and the consequent transformation of private subjectivities into public 'manners'. In these spaces, how are boundaries produced, negotiated and transgressed? How are relationships reconfigured when private turbulences can no longer be contained within existing walls? How can contingent, open-ended

ways of working take place within the hospital's highly structured routine procedures?

Working with(in) the spatial context of the conference, *taking place's* contribution to Whirlwinds will take inspiration from Irigaray's statement. Using projections and time/space positioning, it will engage with the bodies/subjectivities of delegates, exploring interconnections between the experiential, material and conceptual constructions of this specific space. Presentations will discuss the particularity of *taking place's* way of working and its relationship to the production of a feminine space-time through *The Other Side of Waiting*, a series of interconnected artworks for the maternity unit at Homerton University Hospital in Hackney, London. The event will reflect on how this project, and a selection of works within it, respond to the structures and relationships that play out within a strongly gendered, spatial context.

Biographies: *taking place* is an intergenerational group of women artists and architects who formed in 2000 out of a shared interest in questions of gender and spatial practice. Through a series of private workshops and public events they have developed a collaborative way of working where projects are created out of differences between individuals, disciplines, participants, audiences, and each other. They are currently completing *The Other Side of Waiting*, a series of six interconnected artworks for a range of spaces in the new Mother and Baby Unit and Homerton Hospital in East London.

Elaine Angelopoulos *Eforsini*

As individuals we are a non-singular self, comprised of multiple 'selves' informed by our own histories and by our contemporary strategies for adapting to everyday realities. The personas I generate reflect the distinct cultural extremes of familial members, mythic figures and friends from my past. I embody each of these personas through clothes and accessories that reflect their personality and lifestyle. While in persona, I immerse myself in private settings, specific geoand sociographic sites and public spaces that define these characters. I create a story by utilizing historical conflicts and current events, traffic sounds and technical discordances. I put cultural ethics and behaviors to the test within my performances and as I juxtapose them together into a space. The multiple personas I enact become testaments told through multiple digital recordings, photographs, drawings, and other media. They are displayed amidst an arrangement of furnishings and refreshments in various otherwise occupied settings. The narrative I construct and the Personas I inhabit reflect various immediate conditions and surprise occurrences that bind the assembled arrangements together.

Conceiving the 'self' in multiple dialogues is a means to awaken and understand the discordance of our everyday realities, to empathize with our diverse populace, while striving towards a more enlightened social change. As Irigaray says in her work, I mirror myself to reveal how my inner selves correlate in-between my everyday being.

Biography: Elaine Angelopoulos first presented her current work in the 2009 thesis exhibition at the Institute of Contemporary Art in Portland, Maine; and 2010 in *Feeling What No Longer Is*, at A.I.R. Gallery in Brooklyn, New York. She received funding from the Foundation for Contemporary Art for the Whirlwinds exhibition.

MAP: Movement-Architecture Productions

Dorita Hannah, Spatial Design, Massey University, New Zealand Carol Brown, Dance Studies: University of Auckland, New Zealand
Aarero Stone: solo in a performance landscape

Choreographer/Performer: Carol Brown Architect: Dorita Hannah Sound: Russell Scoones Lighting: Michael Mannion

Memory and monument coalesce in the writing of a space of/for performance. A solo performer inhabits the entombed state of a primitive architecture, making a memorial by embedding movement memories in a slowly unfurling state of vibratory stillness, mutating between deep folds, juddering extensions and probing extremities (re)-imagining a metamorphosing from flesh to stone to dust to phantom. In this performance, the mutual performativity of gesturality, spatiality and objectality, inscribes a territory and produces a space through which a feminine syntax emerges. Through this multi-sensory environment, listening is as important as looking, touching as important as seeing. MAP biography: Architect, Dorita Hannah, and choreographer, Carol Brown's collaborations are site-responsive works that fold audiences into live performance whilst attending to the fractured narratives of place, memory and mythology. Through *Aarero Stone* (New Zealand International Festival of the Arts 2006), *Her Topia* (Athens 2005) and *Tongues of Stone* (Perth 2010/11) they have created a body of work provoked by recent catastrophic events on the world stage, in which bodies and buildings are transformed into explosive objects that play into the global imaginary through spectacle and link contemporary conditions with ancient mythological sites. Their ongoing performance project questions the relationship between the fleeting events of performance and architecture's monumental stasis through themes of mourning, memory and ecstatic release.

Carol Brown is an award winning choreographer, performer and dance researcher. Her work is practice-led and evolves through collaborative research with artists and scholars from other disciplines, in particular architecture, music and media design. Her creative works include theatre performances, site responsive interventions, performance installations, interactive dances and dance-architectures. Formerly choreographer in residence at the Place Theatre, London, Carol Brown's works have toured throughout the world and she has received numerous awards including a Jerwood Award for Choreography, the Ludwig Forum Prize for Innovation and a NESTA Dream Time Fellowship.

Undine Sellbach and Steve Loo **School of Architecture & Design and School of Philosophy, University of Tasmania**

A WHIRLWIND OF INSECTS INSIDE THE BODY OF A GIRL

In our imagination, insects form a locus for desires and fears about the biological dimension of human life, gender difference, the unconscious and the ecological processes that connect all life. They are unsettling precisely because of the ways they seem to inhabit the very thresholds of the organism, undermining its integrity through processes of decomposition, exceeding its limits through the formation of insect society 'super-organisms' and disrupting its spatio-temporal being through biomimicry and the simulation of life and death. The performance sets out to explore the proximity between human beings and insects in two senses – that insects are literally in us, and that insects seem expressive of instinct itself, especially in so far as its vicissitudes unravel and exceed the order of the organism. The work brings together story, song, philosophy and experimental gesture. The set will be created through the projection of drawings and simple animated images.

The story begins in a town of well comported insects – the ladies wear bees in their bonnets, the children are regularly wormed, teenage pants hop with ants and butterflies flutter in the stomachs of the nervous and besotted. One day a small girl called O accidentally swallows a swarm of bees. From inside her stomach, the bees multiply and diversify. The insects whirl about imagining a home inside a human body, unsettling its internal cohesion, with different cavities, organs, veins, and nervous systems each evolving their own modes of time, thought, feeling and response. In this whirlwind, insects and organs, imaginings and emotions, vicissitude and intuition assimilate; not by coming together as beings, but in a continuous performance of passing, where the self and its other await each others' improbable coming. The wait is none other than the air between the constantly moving entities in the whirlwind. The farther away the other stays, the greater the wait, the more turbulent the entomological imagination.

Biographies: Dr Stephen Loo is Professor of Architecture at the School of Architecture & Design, University of Tasmania. He has published widely on the spatiality of language, affect and the biophilosophy of the contemporary subject, which includes ethico-aesthetic models for human action, posthumanist ethics and experimental digital thinking. Stephen is the Founding Partner of architectural, design and interpretation practice Mulloway Studio. His recent artworks include *Longing for the Field*, LARC Gallery, Launceston (2010), and K2-02 with Michael Yuen, SASA Gallery, Adelaide (2009).

Dr Undine Sellbach is a philosopher, writer, artist and performer based at the University of Tasmania. Her work explores the imagination and ethics in the context of concepts of life, instinct and the unconscious. Currently she is working on a project about the entomological imagination: undinefrancesca.blogspot.com.

Alex Martinis Roe

Encounters: conversation in practice

Irigaray's writing practice uses its form and context as its material. One of the most rewarding aspects of a conference about sexuate subjects would be the development of considered and productive modes of relation between conference participants. The Milan Women's Bookstore Collective's practice of *affidamento*, the entrustment of one women's symbolic to another, makes use of disparities between *different* women to facilitate collective practices. This use of Irigaray's philosophy in political practice can inform the way that conferring is performed as a practice. Further, Irigaray's attention to the geography of the psychoanalytic *practicable* provides insight into the way that spatial frameworks shape our relations and the nature of our discourse. The effect of conventional spatial orientations between speakers and listeners is in need of analysis and I hope that conversation may be an appropriate mode of investigation. This project asks: How, where and with whom do we confer? And in what ways can conferences become theories in practice?

Encounters: conversation in practice is a programme of private one-on-one conversations between conference participants of disparate experience and authority. These conversations are each structured by a topic of conversation, which is presented by the younger or less-experienced participant. This topic takes the form of a question as to how her/his research is or can be a theory in practice. Participants also choose a considered spatial relationship as the setting for their encounter. I am now seeking interest in this project, so please contact me directly if you are interested in participating.

Biography: Alex Martinis Roe is a Berlin-based artist. In 2006-7 she was a resident at Gertrude Contemporary Art Spaces (GCAS) Melbourne and in 2007 undertook a workshop with VALIE EXPORT. Recent shows (2010) include: *HaVE A LoOk! Have a Look! FormContent* (London); *Opening Lines*, GCAS; *Transcription Encounters*, LimbusEuropae (Berlin).

KEYNOTES

KEYNOTE Jananne Al-Ani

Artist and Research Fellow, LCC, University of the Arts

The Aesthetics of Disappearance: A Land Without People

Over the past three years I have been engaged in the research, development and production of a new body of photographic and moving image work, *The Aesthetics of Disappearance: A Land Without People*, which explores the disappearance of the body in the contested and highly charged landscapes of the Middle East. Through this work I am attempting to examine what happens to the evidence of atrocity and genocide and how it affects our understanding of the often beautiful landscapes into which the bodies of victims disappear.

In my presentation to the conference I will be introducing some of the rich visual and theoretical material that has influenced and inspired the new work. In addition to other contemporary artists and filmmakers, I will refer to a range of historic and archival material that has informed the work from the earliest experiments in photographic reconnaissance to the prominent role digital technology, aerial

photography and satellite imagery now occupy in modern warfare. I will touch on the related disciplines of forensic anthropology and archaeology and show documentation from a number of site visits to locations in the US and the Middle East carried out during the development of the work.

Biography: Jananne Al-Ani has had solo shows at Darat al Funun, Amman (2010) and Tate Britain, London (2005). Recent group exhibitions include Closer, Beirut Art Center (2009) and *Without Boundary: Seventeen Ways of Looking*, MoMA, New York (2006). She has co-curated exhibitions including: *Veil* (2003/4) and *Fair Play* (2001/2).

KEYNOTE Caroline Bergvall

AHRC Fellowship in the Performing and Creative Arts, University of Southampton

Prepositional space, site-specific work and bilingual poetics

Any installing or handling of language and writing outside the page still demands of a writer an adjustment of acquired truths about the page as the main literary and poetic trajectory. Developments in digital technologies favour, on the other hand, a turn to the auralisation of writing. Luce Irigaray's work around various prepositions, notably the directional 'to', as markers of a differential syntax between interlocutors has been an influence on my recent language-based installation and audio works. I wish to argue that the displacement of the writerly activity away from the centrality of the book can open up writing to more relative and relational practices of language and access. These are in turn ideally suited to engage in the spatial and audio exploration of mixed cultural and bilingual aesthetics.

Biography: Caroline Bergvall is a writer and interdisciplinary poet based in London, who works across media, languages, and artforms. AHRC Fellow in the Creative and Performing Arts, University of Southampton (2007-2010). Projects alternate between books, audio pieces, performances and language installations. Recent sited language installation: *Middling English* (John Hansard Gallery, Sept-Oct 2010). Forthcoming: *Meddle English: New and Selected Texts* (Nightboat Books, NY, 2011).

KEYNOTE Doina Petrescu

University of Sheffield/ atelier d'architecture autogérée

'Commun' with 'Difference'

The question of the 'commun' is at the core of the contemporary debate on democracy. The revolutionary project today is directed towards the reappropriation of the commun production and the identification of new forms of common (material or immaterial) that could be created in all spheres of the contemporary society: social, political, ecological, affective, cognitive, cultural, urban, etc...

Taking a feminist standpoint engaging with Irigaray's ideas of *sexual difference* and *être-en-relation* (of the woman) as fundamental conditions in defining our relation to nature and culture, this paper addresses the process of reinvention of the common as a relational and differential work, in which the feminine subjectivity plays an important role. It shows that this undertaking of reappropriation and reconstruction needs specific agencies and active spaces, but also the contribution of active subjects – agents – to instigate and carefully engineer this reinvention. Based on my practice with atelier d'architecture autogérée, the paper will focus on few projects in which the reinvention of the common is understood both as a process of spatial and ecological reconstruction and as a process of collective resubjectivation whose agents are *mostly women*.

Biography: Doina Petrescu is an architect, activist and educator. She is Reader in Architecture at the University of Sheffield and founder member of atelier d'architecture autogérée, a collective practice conducting actions and research on micro-politics of architecture. Her publications include: *Trans Local Act: cultural practices within and across* (2010); *Agency: Working with Uncertain Architectures* (2009); *Altering Practices: Feminist Politics and Poetics of Space* (2007); *Urban Act: a handbook for alternative practice* (2007); *Architecture and Participation* (2005).

Ethics of Global Education

Convenor: Luce Irigaray (Doctor in Philosophy and Director of Research in Philosophy at the Centre National de la Recherche Scientifique, Paris)

No doubt, we are entering a new cultural era. Belonging to a single culture henceforth is in the past, and we are confronted with the necessity for a dialogue with other traditions. This forces us to call into question our traditional discourse(s), logic(s) and absolute(s) towards a way of thinking and of being in relation that can be shared by all humans. Hence an essential return to a more basic and universal real and discovery of consistent means to cultivate it at a world level. Our past culture aimed at dominating nature, as both our first identity and environment. Such a choice has led us to the dangers we are facing today regarding our planet, all the living beings, and the conflicts and wars between different peoples. We have to learn and to teach how to live and coexist as humans in faithfulness to our universal belonging. Fortunately, this one is not neuter, if not through a worse cultural construction, but it is sexuate. Now sexuation provides us with the fundamental real starting point from which we can build a world culture capable of preserving life itself, and develop it towards a sharing in difference at all levels. Sexuate belonging characterizes all the living world and, with regard to humanity, it crosses all the other differences: of generations, of races, of cultures and traditions. A sexuate education is still lacking, though it seems to be a decisive starting point to succeed in reaching a culture shareable by all men and women of the world.

Frederica Giardini IAPh Italia (International Association of Women Philosophers – Italy) University Roma Tre, Rome

Difference as the recovery of sensible attention. Reflections on teaching political philosophy

Across several and different situations of teaching at the university, the most efficient attitude has revealed to be a renewed sense of vitality, of attention, in relation to the topics at stake. This sense happens in different ways according to the positions of the one who teaches, the one who learns, the one who discusses, and the one who becomes able to deal with what she/he has learned for herself and himself. Attention is a feature of culture – as being cultivated, having and approaching a culture – it is a relational feature, an embodied and therefore a gendered one, and that has yet to come. Sexual difference is thus considered not as a topic but as an approach, as position to take. Following these experiences, the paper will present some articulations of teaching and attention as a capability emerging at the end of a relational process and encounter.

Biography: Professor Frederica Giardini teaches Political Philosophy at the Università Roma Tre. Her latest investigations use the category of difference to recombine the significations of contemporary issues such as the political realm between human and non human (cosmopolitics) or relations of obedience and disobedience. In March 2010 she launched *Iaph Italia* ([www. iaphitalia](http://www.iaphitalia.com)), The Italian Women Philosophers Website. She has authored a book on *Relazioni. Differenza sessuale e fenomenologia* (*Relations. Sexual difference and phenomenology*, 2004) and has co-edited *Il pensiero dell'esperienza* (*Thinking Experience*, 2008).

Heinz Kimmerle

Director of the Foundation for Intercultural Philosophy and Art University of Rotterdam
Education as a hope for an intercultural world

To educate people means to make them fit for living in the world as it presently is and to motivate them to change the world when and where this seems to be necessary. An outstanding feature of the world of today is interculturality. So (young) people need to know something not only about their own culture, but also about foreign cultures and about the processes of encountering and mixing of cultures. This knowledge is underdeveloped in most parts of the world. It is an important task of educating people to deliver this kind of knowledge to them. If this happens, it is a reason for hope that an intercultural world can be built up.

Encountering and mixing of cultures takes place between persons of the different cultures. These processes can only be carried out in an adequate way, if one takes into account that persons have different sexes. What is characteristic for a successful relation between men and women – or at the basis – between one woman and one man has been worked out by Luce Irigaray. Sympathy, affection and love, sharing needs and sharing desires are words which get a concrete meaning by her analyses. It is important to think of the question how the positive elements of the relation between the two: woman and man can be taken over in the broader context of more persons: a family, a group, the population of a country as a whole – and finally in an intercultural world. To educate (young) people to share the world like man and woman and more sexuate persons together, is a tremendous contribution to creating a better world.

Biography: Heinz Kimmerle is a retired Professor of Philosophy at Erasmus University Rotterdam. He completed his doctorate with Hans-Georg Gadamer at the university of Heidelberg in 1957. He has taught as a visiting professor at different universities in Kenya, Ghana and South Africa. Since 1996 he has been the director of the *Foundation for Intercultural Philosophy and Art*. In 2003 he was conferred an Honorary Doctorate by the University of South Africa in Pretoria. His publications are in the fields of hermeneutics and dialectics, philosophies of difference and intercultural philosophy.

Marita Ryan

Mary Immaculate College, University of Limerick

Being Two in the World: The Bridge Between Sexuate Difference and Cultural Difference in the work of Luce Irigaray

Luce Irigaray's work on sexuate difference radically challenges Western philosophical and cultural traditions, which are based around a false premise of the masculine universal and hence a culture of the One. A recognition of sexuate difference allows for the becoming of two subjectivities, a masculine and a feminine, as well as a culture of 'between two' as opposed to this culture of the One. This paper will examine how Luce Irigaray has developed her central thesis on sexuate difference to also include a way of cultivating relationships with the other of a different culture, race or tradition, thereby building a bridge between her work on sexuate difference and cultural difference. Sexuate difference is integral to this discussion as it is a fundamental aspect of difference common to all ages, traditions, cultures, etc. Using this as a foundation for approaching a multicultural world we will see how Luce Irigaray's work provides us with a challenging opportunity to share our world with other cultures as well as with the other sex.

This paper will also explore how our current mode of valuing difference through assimilation and integration to Western norms and principles denies us the fecundity of the relationship between two, where one is irreducible to the other. It will ascertain why meeting with the other has been so difficult for us based on the current foundations of Western society and how an understanding of, appreciation for, and commitment to, recognising sexuate difference can lead to the construction of a world where cultural differences can be renegotiated and reconsidered based on respect for difference in all its guises. It will consider the importance of a civil identity for all and the political and legal necessities of recognizing a subjectivity of the two as it pertains both to sexuate and cultural differences thereby affirming the rights of all persons. The affirmation of difference is an absolute necessity in light of current global changes, the increasing mobility of individuals and the mixing of races, cultures and traditions. Luce Irigaray's work critiques the absence of respect for the other that often lies at the heart of multiculturalism, where, in spite of all our best intentions integration is often merely an appropriation of the other into one's own world and one's own horizon. In looking at these issues I will draw on many of Luce Irigaray's later works, particularly, *Democracy Begins Between Two*, *Between East and West*, *The Way of Love*, and *Sharing the World* and show that a commitment to the acknowledgement of sexuate and cultural difference provides a template for being two in the community and in the world and allows us to

open a space for the other.

Biography: Dr Marita Ryan received her PhD in English Literature from Mary Immaculate College, University of Limerick where she has worked as a lecturer and tutor. Her areas of research and teaching specialisation include contemporary Irish literature, cultural theory, and feminist theory, with particular focus on the work of Luce Irigaray.

Judith Still

Director, Centre for Advanced Studies University of Nottingham
Hospitality and Education in a Global World

Attracting 'international' students is a goal for many Universities today – so long as they have the money (rather a lot of it), have already achieved certain educational goals, and, of course, are demonstrably not terrorists. In this paper I should like to think critically about the rather limited hospitality extended to international students, and how it might be extended. The very term hospital once meant not only a university hall or hostel, but also a charitable institution for the education and maintenance of the young. Our own times have seen an enormous expansion of higher education go hand in hand with a gradual erosion of hospitality in favour of economic criteria, and the policing that is a necessary part of any economy – and of the nation state with its borders to secure. Entrance tariffs and entrance barriers combine to narrow participation in certain senses even as we go on paying lip service to widening participation. Importantly, borders are not only to be found between the nation state and the rest of the world. There are many borders within the state – and successive waves of globalization alongside other economic and political forces have produced many groups within society who are held at a distance or feel at a distance from (Higher) Education. Admissions policies and global and local community engagement policies are a start. We also need to remember that feeling welcome in the institution is more than being accepted for a place on a course. Half the undergraduate populations at most British Universities is female – this is a huge shift – but how welcome is sexuate and ethnic difference in the academic institution?

I shall take as my starting point Luce Irigaray's 2008 text *Sharing the World*. In this work, she insists, typically, that we should cultivate ourselves, that we should be faithful to our own manner of dwelling – and yet be willing to be changed by encounter. This is a precondition for welcoming the other, and, if possible, going beyond traditional hospitality which reserves a space for the guest in the place where we live, but assumes that the good guest will not transform our world or our horizon. In other worlds, a true welcome, for Luce Irigaray, implies the possibility of the construction of a new, a third world as a result of the meeting of my world with that of the other – whoever that other might be. This means that we do not just attempt to meet the other's needs (even though that alone is of course preferable to a 'closed door' policy), but consider what it might mean to share the world. This is a real thought experiment. For the challenge to be met, the first step might be to listen to the new arrival(s), and to hear what they have to say, rather than assuming as teacher, administrators or managers that our only role is to instruct and demonstrate – which is a form of repetition of the same. Returning to the initial precondition of fidelity to the self – listening does not mean being overwhelmed by others or fusing with them, but rather the beginning of a dialogue in which both can speak and both can remain silent and breathe.

Biography: Judith Still is Director of the Centre for Advanced Studies, and Chair of French and Critical Theory, at Nottingham University. She is the author of *Justice and Difference in Rousseau* (1993), *Feminine Economies* (1997), *Derrida and Hospitality* (2010) and *Enlightenment Hospitality* (2011). She is the editor of, amongst other works, *Men's Bodies* (2003) and co-editor (with M. Worton) of *Intertextuality* (1990) and *Textuality and Sexuality* (1993).

Gianni Vacchelli

Università degli Studi di Bergamo, Italy

Teaching Difference and Beauty: Using Dialogical Reading in the Schools for Dante's Poetry and Other 'Myths' of the East and West

Monosubjective education (masculine and Western) needs to be re-examined. The schools, too, are dominated by this *pensée unique* and risk having to conform to the system. Globalisation, the hyper-development of technology, interculturality, women's liberation (and children's, too), the ecological problem – all present education challenges and demand creative answers. It is necessary to go from a conception of education that is objectifying, competitive and technoist to the discovery of the relationship, intersubjectivity, sexuate difference, 'becoming oneself', the 'trilogy of the real'. My encounter with the other, starting from the differently sexuate other, is also an encounter with other cultures. Teaching deep, 'dialogical' dialogue (Panikkar) – between men and women and together with other traditions – is inevitable in the schools. The transformation required is 'theoretical', epistemological and 'active', too: alternative teaching practices (not moralistic speeches!) are necessary.

Luce Irigaray has mainly dwelt on the 'linguistic' and 'civic' mode as a way to discover difference to then 'dialogue it'. But her philosophical reflections open many perspectives. In this sense, the 'way of difference' must join the 'way of beauty', of the work of art, of literary and mythical-religious language, above all in an existential, dialogical key (and not just erudite!). Beyond teaching how to hold a dialogue in the present between two different sexuate subjects, the encounter with great poetic texts (here Dante) and with the great founding 'myths' of East and West presents an extraordinary possibility for cultural and at the same time interior, relational and sapiential growth, and not only for young people in the secondary schools. It is an education-initiation to beauty, to reading, to dialogue on difference, to the symbol, to transformation, to hermeneutic practices. The class can be transformed into a little 'research community' of boys and girls.

The textual route suggested here centres on great male and female couples (human and/ or divine) who can help young people to reflect on relationships, to learn to love, to sexuate and intercultural difference. In particular, it will deal with: a. Dante and Beatrice: a feminine initiation to this trilogy of the real, and with brief references to other great Eastern and Western myths; b. the Bible as the 'Great Code': the *Song of Songs*; c. divine couples and women initiators of the Middle and Far East. Here are a few concrete passages that could make a new

paideia possible in schools, for an education that is holistic, inner and 'political', aesthetic and active, relational and civil.

Biography: Gianni Vacchelli teaches Italian literature at the public classical lyceum and collaborates with various universities in Italy and abroad through research and other contributions. He is a member of Culture Religioni Diritti Nonviolenza [Culture Religions Rights Nonviolence], a research community active at the University of Bergamo. His most recent books: *Dagli abissi oscuri alla mirabile visione. Letture bibliche al crocevia: simbolo poesia e vita* (2008), with a preface by Raimon Panikkar; *Per un'alleanza delle religioni. La Bibbia tra Panikkar e la radice ebraica; Il viaggio* (2010).

Understanding Difference: Why Poetry Matters Convenors: Professor Timothy Mathews (UCL) & Dr Sharon Morris (UCL)

Poetry allows that difference we know but cannot grasp to be understood; not only understood, but shared. This strand will delve into the power of poetry to create understanding of what lies beyond the understanding of any one person, thinker, practitioner. It will engage with the poetic qualities of Irigaray's own writing: the unique rhetoric of her theory and its ways of engaging with readers; and the voice of her own poetry. It will also engage with the experiences of translation: inter-lingual translation, as well as the light translation can shed on the passages from bodily to verbal experience. It will also explore the necessary part of poetry in the work of other theorists and thinkers of the human.

Tim Mathews

Department of French, UCL

Towards a Loving Embrace: Irigaray with Barthes and Giacometti

'I love to you', writes Luce Irigaray. 'I-love-you', writes Barthes. One is empowering, the other melancholic. One allows the other her own space. The other enjoys the other in his own space. Both need experiences need inventiveness to be expressed. Irigaray creates a language as poetic as it is philosophical to show the power of sexual difference to set aside inhibition and aggression. But for Barthes, to name is to name as mine. His 'I-loveyou' is a sign of the spreading tentacles of the point of view, fitting me like a highly sensitized skin responding even to what lies beyond my reach. But for Irigaray, sexual difference is a guarantor that there is something beyond your point of view; it guarantees creativity. Language can be reformed to both break and make. But for Barthes, reform is reabsorbed in the thinking we use all the time to make sense. Between Irigaray and Barthes the debate is joined again between the right to speak differently, under different laws, and from different positions, and the sense that to assert new positions is to assert either aggression or blindness.

Irigaray and Barthes have different arts of the body. Giacometti's art of the body lies somewhere in between. It suggests that you will always be part of my point of view. But it makes the partiality of knowing anyone generous. We see not only through a glass darkly but partially. The lack of whole understanding can be understood by each one of us standing singly looking at Giacometti's single figures; or his groups of single figures, men and women divided. His vision confirms the inescapability of difference voiced and protected by Irigaray. But like Barthes, he shows our way of living with others and still knowing them only as me.

Biography: Timothy Mathews is Professor of French and Comparative Criticism at UCL. With Luce Irigaray he translated *Everyday Prayers*, which is published in parallel text by the University of Nottingham Press in 2004. This was the first publication of Luce Irigaray's poetry, and of her essay which accompanies it. He has just completed a book entitled *Where is Alberto Giacometti?*

Jane Gilbert

Dept of French/SELCS, UCL

Living Antigone

Irigaray has returned over many years to the figure of Antigone, often casting herself in this marginalized yet heroic role. The Antigone in question is that of Sophocles' play of c.442 BCE. By providing this figure, whom she considers to be sacrificed to and by patriarchy, with an alternative history Irigaray situates herself in relation to a nineteenth and twentieth-century philosophical tradition of exegesis on play and character.

While I find Irigaray's writings on this topic suggestive, the medieval French and English literature on which I work did not know Sophocles' play. It knew an Antigone based on Statius' *Thebaid*: an Antigone who survives her brother's burial, thus fulfilling one of Irigaray's wishes for the character. On the other hand, medieval literature produced figures uncannily reminiscent of the modern Sophoclean Antigone, among them Chaucer's Queen Alceste, fictional patron of his *Legend of Good Women*. Alceste returns from the dead to demand a new form of poetry that will redress long-standing cultural injustices and misrepresentations of women; she seems an articulate female figure announcing a sexual poetic programme. In this paper, I shall explore some of the productive tensions between these medieval survivor Antigones and Irigaray's writings on the Sophoclean figure. More broadly, I want to raise the issue of using determinedly modern theoretical texts for thinking about literary works from a long-ago past. Approaching such juxtapositions from poetic instead of historical or historicist viewpoints may allow for appropriations at once more generative and more allowing of difference.

Biography: Jane Gilbert is Senior Lecturer in French at UCL, and a comparatist working on medieval French and English literature and modern theory. She has recently completed a monograph, *Living Death in Medieval French and English Literature*, forthcoming with CUP in early 2011.

Miriam Leonard

Lecturer in Classics, UCL

Irigaray, Cixous and the Poetics of Tragedy

This paper takes Luce Irigaray's engagement with Antigone as its starting point. It explores how both Irigaray and Hélène Cixous engage with a long tradition of philosophy and critical thought (Hegel, Nietzsche, Freud) which places tragedy at its center. Irigaray in her reading of Antigone in the *Speculum* and Cixous in her engagement with Aeschylus' *Oresteia* in 'Sorties' take Hegel and Freud to task for their philosophies of tragedy. By making the dynamics of tragedy the blueprint of his dialectics, Hegel removed the poetic dimension of the Sophoclean text which Irigaray strives to reintroduce in her reading. Similarly, both Irigaray's and Cixous' dialogues with tragedy are written against the backdrop of Freud and his decision to place tragedy and the drama of Oedipus, in particular, at the center of his analytic project. Both Irigaray's focus on Antigone and Cixous' immersion in the *Oresteia* represent a rejection of the Oedipal structure privileged by Freud. In their own idiosyncratic rewritings of ancient tragedy, then, both Irigaray and Cixous turn their backs on a philosophy of the tragic in favour of a poetics of tragedy.

Biography: Miriam Leonard is Lecturer in Classics at UCL. She is author of *Athens in Paris: Ancient Greece and the Political and Post-War French Thought* (Oxford, 2005) and *How to Read Ancient Philosophy* (Granta, 2008). She has also edited *Derrida and Antiquity* (Oxford, 2010) and co-edited *Laughing with Medusa: Classical Myth and Feminist Thought* (Oxford, 2006).

Johan Tom

PhD candidate at the Slade School of Fine Art, UCL

Phantom Limb (From the Incantation series) 2010 Medium: Performance with objects

Duration: 5 Minutes (approx.)

For this presentation the artist will read a hundred word poem exploring the relationship between his body, written language and the spoken word. The reading is complicated by the fact that each word of the recited text is individually engraved upon a single razorblade. The rhythm of the reading is also determined through the use of a standard Mazel wooden metronome covered in 23ct gold.

Biography: Johan Thom is a visual artist from Johannesburg. His current work considers the potential of materiality as a means through which to rethink the relationship between the artist, the artwork and the viewer as a dynamic, performative engagement through which meaning is constructed. He has participated in numerous group and solo exhibitions and has been the recipient of a number of scholarships, fellowships and awards. At present he is completing a PhD in Fine Art at the Slade school of Fine Art (UCL) on a Commonwealth Scholarship.

Kai Syng Tan and Kaidie Nondon

Slade School of Fine Art

Run Kaidie Run

Kaidie (played by this writer) is a transdimensional runner who runs for 1000 days within and to-and-fro the primary world (*Life 1.0*), which includes 'Nondon', played by the city of London, the realm of imagination as well as Cyberspace (*Life 2.0*), and the new world of hybrid reality enabled by our smart mobile gadgets (*Life 3.0*) in search of the 'Meaning Of Life'. Whether she succeeds or not, she must die on the last day of the 'Nondon Olympics' on 9 September 2012. In this performance, we take a swift glimpse at how Kaidie runs (navigates, negotiates and manages) some of her Lives. Run with Kaidie on her quixotic quest for the remaining 650 days! Find out more about this Do-It-With-Others gameperformance-digital storytelling exercise now! <http://www.3rdlifekaidie.com>.

Biography: Assuming the position of a restless traveller, the work of interdisciplinary artist/ art curator/art educator Kai Syng Tan questions reality. Having been educated in London, Tokyo and Chicago on full scholarships, she has exhibited in more than 40 cities (Guangzhou Triennale, Biennale of Sydney, ICA London) and won more than 15 awards (SFIFF Merit award, Young Artist Award). Kai Syng was also pathway leader and lecturer of a Video Art degree programme. Her large-scale permanent artwork is on display in a Subway Station in the heart of the Arts and Heritage district in Singapore: 3rdlifekaidie.com/kaisyngtan

Sharon Morris

Co-ordinator of Slade PhD programme, Slade School of Fine Art, UCL

Songs of the Aveyron and the Ariège

In 2008, New Hall Cambridge hosted an exhibition of prints by Judy Chicago, based on the text of *The Song of Songs*: an art critic, theologian, and a poet were invited to respond and so I came to write a set of poems entitled *Songs of the Aveyron and the Ariège*. Whereas Chicago was concerned to assert the importance of the physical body to counter allegorical readings of the text, I was drawn to the images the land, animals and plants used to refer and to evoke states of love and of being. Integrating differing translations of the Hebrew I became interested in how the indeterminacy of translation can open up meaning, for example a shift in gender vocality, 'you' and 'him': *Let him kiss me with the kisses of his mouth /for your caresses are better than wine!* (1.2).

The female voice of desire, is both geographically and politically linked to 'paradise', the Persian root of *pardes* (4.13). I also wanted to locate the voice in a particular place and thus chose the valleys of the Ariège and Aveyron, in South West France, an area of outstanding landscape and wildlife, where Occitan, the language of both the Troubadours and the Cathars, betrays complex histories of intolerance. This tension between the ideal and the actual play out in my final poem, which takes the form of a ghazal, *The Plain of Sharon*. To quote from the poet Mimi Khalvati: 'The traditional ghazal addresses the unattainable beloved...'

Biography: Sharon Morris trained as a visual artist at the Slade School of Fine Art, UCL where she now teaches. She writes on the semiotics of C.S. Peirce and performs her poetry with visuals (Tate Modern; King's Place, London). *False Spring*, her first collection, was published by Enitharmon Press, 2007.

Geraldine Finn

Department of Philosophy, Carleton University, Ottawa, Canada

Resonance and/as Responsibility On the Mousike of Language and Thought

Unlike this abstract which has been written to be read – written, that is, in conventional academic prose addressed to an absent, abstract, unknown and silent reader – the presentation it describes has been composed explicitly for *oral/aural* presentation and addressed, not to an anonymous invisible reading seeing eye/I, but to the lips and lungs, ears, heart and tongue – the breath and bone rhythm and tone – of a plurality of embodied others who share the same location, to at once exemplify and explore the essential kinaesthetics and poethics of language and thought, and the irreducible relationship between resonance and/as response-ability it seeks to explicate, replicate and expose. Drawing on the work of Hélène Cixous, Luce Irigaray, Bracha Ettinger, Jacques Derrida, and others, the presentation stages an experiment in speaking/writing philosophy *by and for the ear*, seeking to return sound to sense and sense to sound in the body of the writing/speaking itself. Taking its direction from the *mousikē* of language and thought – the rhythm, resonance, intonation, idiom, accent, pitch of embodied speech – rather than its logical form, that is, from the *lalalangu*e of the mother tongue (the *mamalangu*e of the lover's tongue) rather than the devocalized discourse of the Father, the presentation has been written *to be (read as) heard*: to appeal not to the philosophical eye/I that surveys, separates, and sees, but to the thinking body that listens, resonates and rings. Neither poetry nor philosophy but something in between.

Biography: I am Professor of Philosophy at Carleton University, Ottawa, Canada. My area of expertise is twentieth century Continental Philosophy and its relevance to culture and the arts. I work on music in particular and the possibilities it offers for writing (philosophy) by and for the ear.

Taru Elfving

Contemporary Art Archipelago (CAA)

THINKING ALOUD. Rupturing encounters with words and death in Eija-Liisa Ahtila's audiovisual installation 'Where is Where?'

A female poet in Eija-Liisa Ahtila's (b. 1959, Finland) audiovisual installation *Where is Where?* (2008) encounters the senselessness of violence and death through her writing. As she researches Algerian war and approaches it with words, the coordinates and bounds of her space-time become ruptured. This paper takes Luce Irigaray's emphasis on the movement of speaking and listening to another – i.e. the notion of words as paths towards the other – as a starting point in its examination of Ahtila's installation. Words are no longer simply in the service of signification. Words can touch, according to Irigaray. This contact in communication is not fusion but allows for irreducible difference while leaving no-one untouched.

The poet in Ahtila's work addresses her words to the viewer. As if thinking aloud, she often speaks facing the camera. Thought becomes speech and appears here as action, dialogical entwinement with/in the world. This unsettles the distinctions of interior and exterior, not only within the narrative realm but also in between the work and its viewers. In communication the subject is open outward, in process. The viewer becomes implicated here, not only as the one addressed, but also in her similarity with the poet. This resemblance of their positions, as participating witnesses to the events represented in the work, demands critical rethinking of both spectatorship and writing in terms of proximity and rupture.

In Ahtila's work words feel their way towards the other and search for understanding, not as a closure but as an affective encounter.

Biography: Theorist and curator, currently director of CAA, Finland. Research at Visual Cultures, Goldsmiths College, on Luce Irigaray's philosophy and contemporary art, the figure of the Girl and the viewer as a witness. Publications include: *Girls!Girls!Girls!* (Intellect, UK 2010), *In Medias Res* (Eetos, FIN 2008), *Girls Night Out* (OCMA, US 2003), *Eija-Liisa Ahtila* (Kiasma, FIN 2002).

Kristen Kreider

Royal Holloway, University of London

Time, Place and Empathy: Material Poetics and the Film Image

This paper looks at a theory and practice of the film image as it figures in the writing and film work of acclaimed Russian filmmaker Andrey Tarkovsky, with specific reference to the film *Nostalghia* (1983). In his writing, Tarkovsky identifies what is unique to his concept of the film image through an emphasis on time. This emphasis is evidenced in Tarkovsky's film work through his signature style of the long take and tracking shot – both a means of, to borrow his words, 'imprinting time' onto the frame. Imbued with a sense of time, I argue, the film-image gives rise to a corporeal understanding of place, and this is the basis for appreciating a phenomenology of the film image in relation to place. In light of Luce Irigaray's feminism I then ask: how does sexual difference, as an existential and biological 'given', inform this corporeal understanding of place and, in turn, affect our theorisation of the film image? Crucially, Tarkovsky predicated his discussion of the film image on the poetic image, thereby suggesting that not only time and filmic syntax, but also the symbolic properties of the poetic image are intrinsic to the complexity of meaning in the film image. This is evidenced by Tarkovsky's own manipulation of the symbolic properties of word, image, object and gesture in his films. In the second part of this paper, I explore how the symbolic properties of the poetic image combine with the material properties of the film image, as discussed in the first part, and to what effect.

Biography: Dr Kristen Kreider is an artist and writer who collaborates with artist and architect James O'Leary (<http://www.kreider-oleary.net>). Her research develops a 'material poetics' at the crossover between poetry, fine art and spatial practice, and she is currently a Lecturer in Creative Writing (Poetry) at Royal Holloway, University of London.

Simone Roberts
Independent scholar
Écriture Futuriste

The style of some of Irigaray's philosophical writing has been categorized as an 'écriture feminine'. Though the term is controversial among feminist scholars, it attempts to capture the idea of a feminine subject creating its own symbolic as it explores its own imaginary in writing. This style is not limited to women, certainly, and has forbearers in authors like Rimbaud, Gertrude Stein, many Post-Symbolist poets, and finds comrades among the poets of the Objectivist and LANGUAGE schools. This nexus of counter-hegemonic poetics often take as their critical object gender ideology as manifest in the workings of language as cultural practices and open it to difference. For Rachel Blau DuPlessis and Joan Retallack, Irigaray's influence is both apparent and claimed. In this context, Irigaray's philosophy is part of a larger, dispersed impulse in our cultures: one that seeks to explore, even to establish, and certainly to textually render new subjectivities capable of living in difference. This essay argues that the wider teaching and publishing of work in the experimental traditions would accomplish two things. It would create an intellectual climate more capable of receiving Irigaray's thought; and teach readers (students and professors both) the flexibility required to read both traditional masculinist and experimental feminist textual strategies that this flexibility would be a rubric from which to develop greater capacities for living in the positive difference Irigaray promotes.

Biography: Dr Simone Roberts is a poet and scholar of experimental poetics and feminist philosophy. She is an assistant editor with *Common Knowledge* and works with *Thirdspace: A Journal of Feminist Theory and Culture*. Recent books include *A Poetics of Being-Two: Irigaray's Ethics and Post-Symbolist Poetics*, and a volume coedited with Alison Scott-Baumann, *Iris Murdoch and the Moral Imagination: Essays*.

Understanding Difference: Why Poetry Matters Exhibition

Helen Carmel Benigson (Princess Belsize Dollar)
The Slade School of Fine Art, UCL
Saturation Between My Legs
Video (2009)

'Your beauty – the beauty of the world. Your love – the beating of the universe, the loving rhythm of nature, time in harmony with the sun. In you I behold its radiance. In you, I savour its power, I bathe in its warmth. At times, the eternal joins with the instant. We are present to each other, but between us remains eternity, while we continue to grow. How do we unite these two times?'
Luce Irigaray, *To Be Two* (New York: Routledge, 2001), 8.

Saturation Between My Legs brings together sexual space and gendered experience, through a moving poem of colour, light and space. A girl sits with a globe between her legs. Flowers and fireworks explode out of the globe and surround her. This work is about a sexualised, occupied space and a visceral experience that becomes a universe in itself. The video begins to look at distinctions and parallels between territory and body and questions whether sexualised territory and corporeal territory are conflicting occupied spaces. It looks at the ideas of power and the gaze, the rupturing of the body, and femininity within the wider context of territory and body. The video attempts to examine the gap between body and space and bodily experience. It is my hope, that through this work, a new type of architectural space emerges, a sexualised, saturated, feminine cosmos.

Biography: Helen Carmel Benigson, (Princess Belsize Dollar) is a video artist and rapper. She studied at the Slade School of Fine Art, graduating with first class honours in 2009, and has continued at the Slade School of Fine Art to undertake an MA. Benigson currently lives and works in London.

Caroline Phillips
Victorian College of the Arts (University of Melbourne), MFA Student
Holding Pattern

The intensity of the psychological life is explored in this exhibition *Holding Pattern* by Caroline Phillips. Using the abstract and material qualities of Minimalism, this piece is an attempt to construct a visual language in sculpture, which can be used to articulate an expression of the feminine in architectural space. The seemingly mundane recycled cotton sold by hardware stores to protect your furniture when you move house is transformed through craft into large strands or plaits which hang from the ceiling. Although the artist attempts to contain the material within an ordered framework, the chunky, pliable pieces struggle under their own weight to maintain their composure. The felted material is grey and plain, but carries traces of previous fabrics and clothing – previous lives and narratives. The strong bodily connotations reference not only the physical body, but also the psychological interiority of the feminine. The act of tying and controlling the strands, which then fall away and unravel, is an attempt to capture the process of thought specifically as expressed in the subtleties and complexities of the feminine/masculine relationship. The arrangement of the forms resembles a monumental backyard fence, or is it a muffled, padded cage; or perhaps an impenetrable wall. The architectural space created by the forms is open-ended and fluid, to express the possibility for change and connectedness, epitomised in Irigaray's writing. Whilst acting as a metaphor for the boundaries of domestic

(interior/feminine) experience, the ostensibly masculine architectural forms highlight the dichotomy of sexuate subjects. The sound in the video is by Kym Dillon.

Biography: Caroline Phillips is a sculptor from Melbourne, Australia, who is investigating the use of industrial materials and abstract forms to represent the female experience. Caroline is studying a Master of Fine Art (Research) at Victorian College of the Arts, Melbourne and is the recipient of an Australian Postgraduate Award Scholarship.

Nastja Rönkkö
The Slade School of Fine Art, UCL
Touch

Nastja Rönkkö's paintings, texts and performances are born from an aspiration to investigate imagery of personal desire and its relationship to the materiality of paint. The genesis of desire and its unconscious manifestations are considered through and within painterly traces, gestures and histories. The construct and nature of female subjectivity is at the core of her practice. Pictorial symbols or ideograms, as well as intuitively recurring motifs within Rönkkö's work (e.g., horses, cakes, hair, and breasts) embody and inform such thought processes. Perpetually uncertain of their true origin and the crux of meaning, these pictographs are not to be read as specific metaphors/metonyms, but perhaps elusive traces of ungraspable unconscious desires. Through transformability of languages, the obsessively repeated motifs frequently escape and subvert their own signification within the Symbolic. For the *Sexuate Subjects* conference she will present her new performance work, *Touch*, in collaboration with a London-based contemporary dancer, Jamila Johnson-Small.

Biography: Nastja Rönkkö graduated from Central Saint Martins College in 2008 and is currently doing her AHRC funded MFA at the Slade School of Fine Art. Recent exhibitions include: *Weird and Wonderful* at tm-gallery, Helsinki and *Cake Shop* at Transition Gallery, London, both 2010.

Irigaray and Bioethics
Convenor: Professor Mary Rawlinson (Stony Brook University)

Bioethics rarely pays attention to post-Hegelian thought, yet this tradition provides important resources for addressing questions of health and justice. Irigaray's work in particular challenges the norms of bioethics by demonstrating the centrality of gender to any concept of health. Our panel explores dimensions of Irigaray's thought that directly illuminate ethical dilemmas in the clinic. It demonstrates the implications for bioethics of her rethinking of our relation to nature, as well as her analysis of the link between health and the built environment. Our panel makes clear how Irigaray's work requires bioethics to refocus, away from issues of property and liability in the clinic and the lab, toward the task of creating material infrastructures that encourage solidarity, while promoting and sustaining the health of each and all.

Mary C. Rawlinson Stony Brook University
Gillian Howie University of Liverpool
Margrit Shildrick Queen's University Belfast

Mother-Daughter Relations Convenor: Luce Irigaray Circle

Sabrina L. Hom
Westminster College, Salt Lake City, UT
Between Races and Generations: Materializing race and kinship in Moraga and Irigaray

Juxtaposing Moraga's *Loving in the War Years* and Irigaray's *Speculum of the Other Woman*, I explore the ways that sex and race intersect and complicate an Irigarayan account of the relations between mother and daughter. Irigaray's work is an effective tool for understanding the disruptive and potentially healing desire between mothers and daughters, while her insistence on sex as primary difference must be challenged in order to acknowledge the intersectionality of sex and race. Working out of recent work on the psychoanalysis of race, I argue that whiteness functions as a master signifier in its own right, and as a means of differentiation between the light-skinned Moraga and her dark-skinned mother. Irigaray's concept of blood deepens Moraga's account of her healing and subversive return to her mother. The juxtaposition of Moraga, Irigaray and contemporary psychoanalysis of race can allow for a non-essentialist account of the materiality of race because racialization transforms material, sexuate relations such as those between mother and daughter.

Biography: Sabrina L. Hom received her PhD in Philosophy at Stony Brook University. She was the Faculty Lecturer in Women's Studies at McGill University from 2007-2009 and is currently Assistant Professor of Philosophy at Westminster College in Salt Lake City, UT. Her interests include feminist social theory, psychoanalysis, and race theory.

Alison Stone
Department of Politics, Philosophy and Religion, Lancaster University
Mother-Daughter Relations in Irigaray and Duras

In this paper I discuss Luce Irigaray's suggestion that we need new images of mother-daughter couples and to reinvigorate ancient

motherdaughter myths. I argue that this requires a radical aesthetic capable of expressing motherdaughter conflict and difference, as well as the harmony and unity that are the focus of Irigaray's suggestions at both aesthetic and political levels. I discuss Marguerite Duras's autobiographical novel *The Lover* as a text which expresses a process of conflictual differentiation on the part of mother and daughter. Biography: Alison Stone is Reader in European Philosophy at Lancaster University. She is the author of *Petrified Intelligence: Nature in Hegel's Philosophy* (SUNY Press, 2004), *Luce Irigaray and the Philosophy of Sexual Difference* (Cambridge University Press, 2006), and *An Introduction to Feminist Philosophy* (Polity Press, 2007).

KEYNOTE

KEYNOTE VIDEOCONFERENCE Elizabeth Grosz

Women's and Gender Studies, Rutgers University and SKOK, University of Bergen, Norway
Darwin and Irigaray: Sexual Selection and Sexual Difference

This paper attempts to rethink the rigid separations of nature and culture and the animal and the human that have marked much of contemporary feminist theory. Instead of seeing sexual difference in terms of social construction or the impingement of systems of meaning on precultural bodies, it addresses the complex and often forgotten relations within the natural order that condition and elaborate themselves through culture. In other words, the paper explores the productive if sometimes tense relations between Darwin's understanding of sexual selection and Irigaray's understanding of sexual difference. Instead of the relations between men and women, it will focus on the sexual life of barnacles, which may throw a surprising light on the human.

Biography: Elizabeth Grosz teaches in the Women's and Gender Studies Department at Rutgers University, New Brunswick, New Jersey. She is the author most recently of *Chaos, Territory, Art. Deleuze and the Framing of the Earth* (2008).

Saturday Night Review

Carol Watts

Co-director of the Centre for Poetics, Birkbeck College
Sundog

Biography: Carol's published poetry includes: *Wrack* (2007), *When blue light falls* (2008, 2010), *this is red* (2009) *brass, running* (2006), and *alphabetise*. Her recent work involves mixed media – photography, drawing and collage, and in 2009 she worked with choreographer Kate Johnson and film maker Roswitha Cheshier on a live voice/dance collaboration, *In the Fold* at the Laban in London. She is the author of *The Cultural Work of Empire*, on Sterne and global war.

Leah Lovett

MPhil/PhD, Slade School of Fine Art info@leahlovet.co.uk www.leahlovet.co.uk
Conversation Piece (2010)

Leah Lovett trained at Edinburgh and the Slade she is currently researching Invisible Theatre. Her performances and videos are experiments in engaging and redirecting everyday fictions.

Nastja Rönkkö

Touch

See 'Understanding Difference: why poetry matters' for details.

Claire Crowther

Forthcoming Titles

Dr Claire Crowther is a freelance poet and reviewer. She has published two pamphlets, *Glass Harmonica* (2003, Flarestack) and *Mollicle* (2010, Nine Arches) and two full collections of poetry, *Stretch of Closures* (2007, Shearsman) and *The Clockwork Gift* (2009, Shearsman). *Stretch of Closures* was shortlisted for the Aldeburgh prize for best first collection. Her poems and reviews appear in a wide variety of journals and in recent anthologies, such as *Identity Parade* (2010, Bloodaxe) and *Infinite Difference* (2010, Shearsman). Claire Crowther won the Shakespeare and the George Gissing undergraduate awards from Manchester University and has an MPhil from Glamorgan University and a PhD from Kingston University, both in Creative Writing (poetry).

Johan Thom

Phantom Limb

See 'Understanding Difference: why poetry matters' for details.

Elaine Angelopoulos

The Nested Selves from Three Point Nomad?

See 'Whirlwinds' for details.

Helen Benigson

Sweet and Sticky

See 'Understanding Difference: why poetry matters' for details.

Gluts

Café Carbon

In December 2009 we took our musical *Café Carbon* a menu of songs about food and climate change to the streets, bars and restaurants of Copenhagen during the Climate Summit. In our performances audience members selected songs from a choice of starters, main courses, deserts and drinks which we would then sing; *Stone Cold Soup*, *Raw Onions and Milk*, *Skip Soufflé and Bin Burger*, *Spaghetti Carbonorama* and *Passion fruit Pie* are a few of our delicacies. We sung about water, stone-age food, famine, freegans, carbon trading, and modernity, the arctic and Arctic Roll (remember it from the 70s?). We've subsequently performed our eco-electro* musical outside John Lewis on Oxford Street, at Speakers Corner in Hyde Park and at venues in London, Oxford and Newcastle. Our contributions to *Sexuate Subjects* include: *The Gluts Go To Copenhagen*, a musical video documenting our trip to the summit and three pop-videos of our songs made for YouTube (to be uploaded in 2011). In *The Gluts Go To Copenhagen* we are seen rehearsing and travelling to Copenhagen on a specially commissioned climate train with 900 climate activists. Footage of the march is interspersed with songs, latent violence, laughter and defiance. Our songs are ludic, passionate, loving, absurd, sweet and deadly serious – ballads of climate, ecology and conscience. We can't stop writing now..*What is this new eco-electro genre? Think George Monbiot meets Lady Gaga and her twin sisters... that should take you there.

Biography: The Gluts are Gina Birch, Kaffe Matthews and Hayley Newman. We are a feminist collective of artists, musicians and filmmakers who formed in 2009 to write songs to take to the Copenhagen Climate Summit and to make a documentary about our trip. www.cafecarbon.net

Sexuate Sustainable Practices and Ecologies Convenors: Dr Peg Rawes (UCL) & Professor Gail Schwab (Hofstra University)

Luce Irigaray's 'sustainable' thinking and Lorraine Code's ecological thought highlight the importance of developing sexuate futures through sustainable modes of social, poetic and political practice and theory. Taking the terms 'sustainability' and 'ecology' to encompass the complex social, political and cultural formation of our environments, societies and futures, as well as the physical consequences of human interaction with biological, animal and environmental realms, this panel will explore how sexual difference can aid our responsibility for nurturing the sustainable ecologies of our local and global communities, environments and interactions; our health and well-being; the impact and expressions of social justice and citizenship; and our public and private poetic lives.

KEYNOTE

Lorraine Code

York University, Toronto, Canada

'Manufactured Uncertainty': Epistemologies of Mastery and the Ecological Imaginary

Climate-change scepticism with the agnotology it generates is symptomatic of a pervasive struggle between the (instituted) epistemology of mastery of western/northern capitalist societies where instrumental rationality is the epitome of human reason, and an (instituting) ecological imaginary which, Val Plumwood argues in *Feminism and the Mastery of Nature*, contests these central assumptions all the way down. Irresponsible claims that scientists are promulgating 'irrational fears' are powerfully resistant to refutation in situations where there are no immediate rewards for critically examining their unsustainable stance (Oreskes and Conway, *Merchants of Doubt*). Why would people whose lives are constructed around the illusions they install risk relinquishing those privileges? An appeal must be to specifically sexuate, situated, ecologically imagined practices which work past mistaken assumptions of human sameness and putatively dislocated policies toward the (nascent) just society that is the moral-political goal of countering pervasive social injustices. Advocacy and education are germane to this approach. Yet such appeals will be ineffectual within an individualist/masculinist genderneutral frame of reference, for the issue is not about individual but collaborative change at a level that requires radically disrupting an entrenched imaginary of mastery and control. It requires people to know, not just to act, differently: to think ecologically.

Biography: Lorraine Code is Distinguished Research Professor Emerita in Philosophy at York University in Toronto Canada, and a Fellow of the Royal Society of Canada. She is the author of *Epistemic Responsibility* (1987), *What Can She Know?* (1991), *Rhetorical Spaces* (1995), and *Ecological Thinking: The Politics of Epistemic Location* (2006).

Gail Schwab

Hofstra College of Liberal Arts and Sciences, Hofstra University, Hempstead, New York

Producing Units and Eating Them: The One and Industrial Food

This paper applies Luce Irigaray's critique of the hegemony of the One and of the one + one + one in western culture to American industrial agriculture and the industrial food chain. Part I of *Producing Units and Eating Them* first examines the historical and epistemological foundations of the One and of one + one + one thinking in seventeenth-century science and philosophy, and then moves on to a brief discussion 'ecological thinking', applying Lorraine Code's epistemological paradigm to the American industrial food system in an effort to show how closely the physical, the biological, and the chemical bases of agriculture and food production are imbricated with

political, ethical, and social considerations. Part II continues the epistemological inquiry begun in Part I, and looks at some of the harms inflicted on societies and environments by the extensive monocultures of industrial agriculture, aiming to show that the profitability and productivity of monocultures is to a great extent the result of questionable accounting procedures and of economic pseudo-knowledge. Part III takes up some of the more concrete and empirical aspects of industrial food as they relate to the products we purchase in the supermarket and actually eat, as well as some of the ethical human and animal rights issues associated with industrial meat production and with GMO and cloning technologies. The conclusion returns to Irigarayan considerations in order to underline the crucial importance of sexual difference in the creation and maintenance of biodiversity and of diversity in general.

Biography: Gail Schwab is Professor of French and Associate Dean of Hofstra College of Liberal Arts and Sciences at Hofstra University. Dr. Schwab is the translator of Luce Irigaray's *To Speak is Never Neutral*, and has published many articles as well as book reviews on the work of Luce Irigaray.

Bronwyn Hayward

University of Canterbury, NZ

The social handprint: Decentring the politics of sustainability

The ecological handprint is a concept which has emerged spontaneously in discourses of sustainability as various attempts are made to rally citizens to 'reduce their ecological footprint and increase their handprint', that is to take action to restore degraded environments, reduce carbon emissions or address ecological and social injustice. In this paper I highlight three problematic assumptions about human agency which are embedded in these visions of the ecological handprint as they are commonly expressed. I then turn to draw on the ideas of Iris Young (2006), Hannah Arendt (1958/1998) and Bonnie Honig (2009) to inform an alternative vision of a social handprint of ecological citizenship. My interrogation of handprint thinking is set against the tension between two schools of sustainability. The first is a policy managerialist approach which aims to 'solve' environmental problems, but not necessarily challenge dominant narratives such as economic growth and neoliberalism. The second is a disruptive cultural and philosophical project aimed at rethinking the trajectories of resource consumption and our expectations about governance and citizenship for sustainability within ethical, cultural and physical limits (Christie 1996; Dobson 2003; Eckersley 2003; Hayward 2008; Jackson 1996 and 2009; Jasanoff 2010; Leach et al. 2010; Leichenko and O'Brien 2008; MacGregor 2010; Matthews 1996; Midgley 1995; Soper 2008; Sippel 2009). In sympathy with the latter project, I draw on Iris Young's ideas of 'decentring'; Arendt's concept of 'natality', and Honig's vision of 'emergence' to offer an alternative vision of a social handprint as the imprint of a gendered and embedded *social struggle* of ecological citizenship.

Biography: Bronwyn is a Senior Lecturer in political science at the University of Canterbury, NZ. From 2008-2011 she is, concurrently, a UK visiting fellow with RESOLVE, University of Surrey, and the Tyndall Centre for Climate Change, UEA. Her forthcoming book examines children's citizenship and ecological democracy. Bronwyn also works in children's television and served as NZ Broadcasting commissioner.

Karin Grundström

Dept. of Urban Studies, Malmö University, Sweden

Sexuate Spatial Practices – Concepts for Sustainable Urban Development

The paper presents everyday spatial practices of poor, urban women in one slum and one social housing area in a context of rapid urban growth in Costa Rica. The study analyses two empirical cases of feminine space, condensates of sexed spatial practices based on women's everyday life. One is 'linked interiors'; a route between several interior places such as homes, churches and public places that are linked to combine activities – care, income generating work, voluntary work – in a passage of social contacts with neighbours and authorities. The other condensate is 'multifunctional interiors' where the individual dwelling is used for everyday activities. Different activities such as meetings of the community organization and the local congregation, income-generating activities, child-care and voluntary work is all carried out in the same place and a passage of communication is created through movement and visits by neighbours, friends, guests and customers.

The conceptual understanding aims to highlight practices where movement, communication, transgression of gendered boundaries is part of feminine constructions of space in the everyday where activities and places shift. The women in the study were place bound to their micrópolis in the city, but within it they create constructions of space that challenge and change the gendered private/public division of space. An architectural understanding based on difference/sexed subjects holds a possibility to develop concepts for urban design, where heterogeneous environments are linked through passages of communication, aiming at social justice needed for sustainable urban development.

Biography: Karin Grundström is a researcher and Associate Professor in Built Environment at the Department of Urban Studies at Malmö University, Sweden. Karin is the Programme Director of Sustainable Urban Management, an international Master started in 2010. She has a PhD and MS in Architecture and has carried out research on environmental and social sustainability in countries of the South since 1999 at the Dept of Architecture, Lund University. Current research includes gender, mobility and integration in the fragmented cityscape.

Katie Lloyd Thomas

Bartlett School of Architecture, UCL

Ventilators, pumps and other hard-breasted bodies

‘Only a mother breathes for her child. Once born we all must, should, breathe for ourselves.’ Luce Irigaray, ‘A Breath that Touches in Words’ in *i love to you* (London: Routledge, 1996), 121.

The premature birth of a child, before he can breathe for himself, entails a third breathing support system. Instead of the intrauterine relationship between mother and child much celebrated by Irigaray and Bracha Ettinger, another matrix supports the infant made of medical kit, monitors, drugs, environmental conditioning and the routine procedures of nurses, clinicians, cleaners, technical and administrative staff as well as parents and others.

There are differences between the technologies that have historically been used in neonatal intensive care. Some simply replace the maternal relation with medical technology. Others, we might suggest, are *sexuate* – they preserve the maternal relation while at the same time necessarily extending it to social and material collectives. By watching and listening to the ways mothers (and others) involved in my research-based art project ‘This Is For You’ make relations with their infants through and despite these vast networks, we catch sight of different (material, technological, social, imaginary) formations of the exclusive and necessarily sexed relation between mother and foetus. We might also suggest that this particular technological and socio-medical matrix has the capacity to transform relations. Cherie Moraga has described a ‘seamless connection’ between ‘those incubator walls and [her] milk-hard-breasted body,’ and a new continuity with medical staff and other parents who she had previously felt separate from. When the maternal relation is extended beyond the sexed maternal body new forms of relation and touch are generated that might provide images or craftings of ‘principles of ideal cohabitation.’

Biography: Katie Lloyd Thomas teaches at the Bartlett and recently completed a PhD entitled ‘Building Materials: Conceptualising Materials via the Architectural Specification’ at the CRMEP. She edited *Material Matters* (Routledge, 2007) and is currently installing her work ‘This Is For You’ in the neonatal unit at Homerton Hospital, East London with feminist spatial practice *taking place*.

Irigaray and Her Contemporaries **Convenors: Luce Irigaray Circle**

Rebecca Hill
School of Media and Communication, RMIT Melbourne
Place, interval

According to Luce Irigaray’s critical description of western philosophy, the subject – or man – is posited as autonomous but is obliquely dependent on woman as the envelope which gives him form and enables his very being. Woman is denied a subjective life. In this sense woman – the maternal feminine – is confused with the environment in which man lives. The phallogocentric function of woman is disastrous for woman because she has no subjective life of her own. This is also a disaster for man, the privileged figure of western thought; because the limits of his subjectivity depend on woman, a formless figure. Her formlessness means his limits are constantly menaced with the possibility of collapse. He is threatened with engulfment by the maternal-feminine. This paper reads Irigaray’s description of the omnipotence of the maternal-feminine and the profoundly vulnerable nature of man’s limits with Avital Ronell’s analysis of the maternal cartography of the battlefield and the home front in the Gulf War prosecuted by the United States against Iraq in 1992. For Ronell, perhaps all wars and all forms of paranoid aggression are motivated by a desire to control the space of the maternal body. To overcome paranoid aggression, Ronell calls for a relinquishment of the concept of a proper place. In contrast, I draw on Irigaray and Aristotle to argue that the effort to escape the violent conflation of the maternal with the ground requires a concept of place. Place must be affirmed as the interval.

Biography: Rebecca Hill is Lecturer in Communication in the School of Media and Communication at RMIT University, Melbourne. She works in feminist theory and contemporary continental thought. Her book, *The Interval: Relation and Becoming in Irigaray, Aristotle and Bergson* is forthcoming from Fordham University Press in 2011.

Louise Burchill
Centre for Ideas, Faculty of Victorian College of the Arts, University of Melbourne, Australia. Lecturer, Ecole Nationale Supérieure d’Architecture de Versailles, France.
Time’s redeployment of space: charting the limits of the philosophical project common to Irigaray and her contemporaries.

While Irigaray has often been read in relation to the particular inflexion she gives to the history of philosophy, the way in which she herself is inserted within a historically delimited ‘philosophical sequence’ has rarely been examined from a perspective seeking to delineate the intricacies of the philosophical project she can be said to share with a concise constellation of her contemporaries.

Yet, the defining feature of the ‘common philosophical project’ shared by a diverse array of French philosophical texts published in the last decades of the twentieth century is precisely a new conceptualization of (space-)time, which, critically for our understanding of Irigaray, is intrinsically linked to the category of ‘the feminine’ deployed within the same philosophical configuration. As such, it is all the more interesting that Irigaray is the only one of her ‘contemporaries’ who does not claim to find a ‘precursor’ for her particular conceptualization of a ‘new transcendental field’ (given the name of a ‘sensible transcendental’) in the Platonic notion of an infinitely diversified, irrational – and, in a certain sense, *feminine* – ‘space’, known under the name, amongst others, of the *chôra*.

Biography: Louise Burchill’s publications deal predominantly with the ‘feminine’ in contemporary French philosophy, the notion of ‘space’ in the work of Derrida and Deleuze, and Derrida and cinema. She has also written on Deleuze and translation and is the translator of many essays by Julia Kristeva as well as of two books by Alain Badiou.

Laura Roberts

Philosophy, University of Queensland

Seeing the wood for the trees: Sexuate Difference as an irreducible component of the universal.

A recent criticism of the philosophy of sexuate difference contends that this philosophy is unable to adequately accommodate lived differences between women. In this paper I will explore this criticism and suggest that rather than being hostile to differences between women, Luce Irigaray's philosophy is actually offering a more radical proposal.

One of Luce Irigaray's concerns is that when we speak of differences in terms of 'race' we are returning to the phallogocentric binary logic of patriarchy that Luce Irigaray is (and always has been) working constantly to overcome. According to Luce Irigaray we must understand diversity in women's daily lives as specific. However, to be able to do this, we have to renegotiate the relationship between the material daily realities of women's lives and cultural categories of, for example, 'race'. In *Between East and West* I think Luce Irigaray attempts to provide an example of how to express or experience this relationship by writing about her own personal experiences of yoga and eastern philosophy as a woman situated within 'western' culture.

In this paper I have returned to Penelope Deutscher's reading of *Between East and West* with a different frame, as a result of my personal engagement with Luce Irigaray. In returning to Deutscher's work, I hope to draw out the subtle problems that this reading highlights, and ultimately open up a space for a more productive engagement between the philosophy of sexuate difference and 'multicultural politics'.

Biography: I am a Philosophy PhD Candidate at the University of Queensland in Australia. My thesis explores Luce Irigaray's later work on the philosophy of sexual difference with a particular focus on her text *Between East and West*.

Ecologies: Matter, Nature and Art

Convenors: Luce Irigaray Circle

Rachel Jones

University of Dundee

Adventures in the Abyss: Kant, Irigaray, and Difference

In Kant's philosophy of the sublime, the abyss figures the excessive and threatening otherness of material nature. In this paper, I examine how Luce Irigaray seeks to re-appropriate and transform the figure of the abyss, along with the closely related figures of nothingness and infinity. These re-figurings, I will argue, play a crucial role in Irigaray's project of transforming the conjoined figures of woman and matter in ways that release both from being reduced to the 'other' of (and for) a male subject. As I will also suggest, such re-figurings therefore need to be situated within Irigaray's wider concern with articulating a relational ontology of sexuate difference as well as cultivating being (as) two. For Irigaray, rather than an obliterating negativity, the abyss becomes a shelter for irreducible difference.

Biography: Rachel Jones is Senior Lecturer in Philosophy at the University of Dundee. Her research interests include feminist philosophy, aesthetics, Kant and post-Kantian continental philosophy. Her book *Irigaray* is forthcoming with Polity (Spring 2011), and she is currently working on a series of articles on feminist philosophy, Irigaray, and Lyotard.

Kristin Sampson

Centre for Women and Gender Research, University of Bergen, Norway

An Ecology of Sexuate Difference

This paper investigates the possibilities that Luce Irigaray's conception of sexuate difference opens up towards the problems of how to obtain a new and sustainable relation towards nature. The problems related to how we are to obtain a sustainable environment are something that for instance Val Plumwood points to. In *Environmental Culture: The ecological crisis of reason* Plumwood argues that a re-situation of the human in ecological terms and a re-situation of the non-human in ethical terms are necessary. We need a transformation of our worldview. In this paper I argue that a real and radical change of worldview requires more: i.e. a reconceptualization of subjectivity in terms of sexuate difference, such as can be found in the work of Irigaray. In her book *Sharing the World* (2008), Irigaray develops the work undertaken in *The Way of Love* (2002) in the sense that she takes the relation towards the other as a point of departure for discussing the relation towards the world and nature. The shared world that Irigaray calls to mind is a world that is created and elaborated by and between two who are sexually different. Where Plumwood rejects radical difference and calls for an ethics based on empathy for what is other, Irigaray instead argues the importance of letting the other be, and of listening to the radical alterity of the other. This paper argues that Irigaray's thinking opens possibilities for radically new ecologies.

Biography: Kristin Sampson, dr. art., is an Associate Professor at the Department of Philosophy, currently holding a post-doctorate fellowship working on a project on Irigaray at the Centre for Women and Gender Research at the University of Bergen, Norway.

Britt-Marie Schiller

Webster University, St. Louis and St. Louis Psychoanalytic Institute

Spiders, Cells, and Spirals: Cultivating Sexuate Living Through Art

Irigaray has posed the question, 'How can we live together without eradicating oneself or the other?' I suggest some ways of thinking about this by interpreting three sculptures by Louise Bourgeois: *Spider* 1997, *Maman* 1999, and *Spiral Woman* 1984. *Spider* 1997, a cell surrounded by a giant spider makes a sculptural-architectural gesture toward a female sexual space through its joining a female body with a habitat. This cellular space is open for awakening desire and not merely for needs and sustenance. *Maman* 1999, an enormous spidermother, embodies a dialectic between reparative tenderness and aggressive attack, a mother who can accept and acknowledge both her own and her daughter's aggression. This can lead to more integrated psychic structures and a strengthening of the mother-daughter relationship, thus enabling the two to live together in a more lasting way. *Spiral Woman* 1984 oscillates between revenge and repair. It is trapped in a twisted bronze coil, but also in suspension, accentuating a process rather than an object. Spinning around, this sculpture plays with a gesture Irigaray has identified as female a whirling around. A girl plays with a gestural territory, both soliciting and refusing access to her territory, as does the spider spinning around the cell.

Biography: Britt-Marie Schiller teaches Philosophy at Webster University in St. Louis. She is also Dean of the St. Louis Psychoanalytic Institute. Her research is focused in the intersections of the philosophy of Luce Irigaray, psychoanalytic theories, and gender, sex, and sexuality. Her most recent publication is *Permeable Masculinities: Gender Reverie in Richard Serra's Torqued Sculptures*.

Cheryl Lawler

St. Louis Psychoanalytic Institute

Desire at the Threshold: Toward a 'Porous' Symbolic

Beginning with Irigaray's notion of the need for a 'double desire', which requires the opening of thresholds, both within the subject, and between subjects, there will be a brief overview of Irigaray's critique of a sacrificial logic and how it is elaborated in the split subject. Following, will be a look at her strategic attempts to open up another logic of two; for example, in her gesturing toward a logic of fluids, of intervals and thresholds. Clinical material will provide a lens to illustrate the foreclosure of desire for the external other in psychic structures formed within the sacrificial parameters of the existing Symbolic. In its role as the 'third', mediating relations between the subject and its others, the existing Symbolic with its logic of one, requires sacrifice of the subjectivity of the external other, and uses them instead, as a container for the subject's disavowed, and usually unconscious, identifications with the 'other within'. Hence, the external other is used as a prop for the projection of the subject's fantasy – it is a simulacrum of a 'double desire' but remains merely internal – 'desire' between the one and its 'other'. In the further elaboration of three clinical vignettes, we will observe the subject's movement from a logic of one to the opening of a threshold within the self, leading ultimately, to the fecund opening to the external subject of desire. As these subjects emerge from their capture within the logic of one, the Symbolic itself is transformed, becoming more porous.

Biography: Cheryl Lawler, MSW, is a Training and Supervising psychoanalyst on the Faculty of the St. Louis Psychoanalytic Institute where she was the former President and Clinical Director. She has been in private practice in psychoanalysis and psychotherapy for twenty years. Her clinical practice and writing has been deeply influenced by the work of Luce Irigaray and her most recent publication, *Intimacy without Sacrifice: Toward a New Psychoanalytic Theory of Sexual Becoming* is in press.

KEYNOTE: Karen Burke Memorial Prize Lecture

Convenors: Luce Irigaray Circle

Anna Bunting-Branch

Slade School of Fine Art, UCL info@annabuntingbranch.com

Shattered Bodies – The slashed Venus and the space of the feminine in the militant suffrage campaign, 1906-1914

This paper is concerned with the relationships between art objects, bodies, spaces and politics: drawing specifically on examples of such interrelations within the socio-historical frame of the militant campaign for women's suffrage in Britain, which began with the creation of the Women's Social and Political Union in 1906 and ended at the outbreak of World War I in 1914. These ideas are explored through a discussion of the suffragist Mary Richardson's attack on Diego Velázquez's *Rokeby Venus* in the National Gallery, London. Re-reading this event through Luce Irigaray's conceptualisation of the feminineas-mirror, I will explore how this action might be understood as an attempt to articulate a new feminine subjectivity through a creative re-inscription of what I will call *the space of the feminine*.

Biography: Anna Bunting-Branch is an MA Fine Art student at Slade School of Fine Art, UCL. A critical engagement with the art object, historical artifacts, and their mythology is at the centre of her practice, which includes painting objects, installation, writing and performance. Recent exhibitions include *From London with Love*, Wanha Woimala, Finland; *Maiden*, Meantime Project Space, Cheltenham; *Unfortunate Objects*, Paradise Lost, London. Her research at Slade is supported by the AHRC.

CLOSING KEYNOTE

Luce Irigaray

Remembering Humanity

Neither sciences nor a return to traditional religious values, that render difficult the coexistence between different cultures, can save humanity today. Instead this could perhaps happen thanks to a thought inspired by the heart, the organ that can join our corporeal part to

our spiritual part and allow the 'old man' of our Western tradition to attain a new humanity. Thinking as an act that concerns the whole being, and especially the heart, can favour the gathering of each with oneself and the coexistence with the other, with others, through the acknowledgement of all the real, the remembrance of it and the love for it. The role of university is crucial for accomplishing this cultural evolution. Will it become capable of being faced with such a task?

Biography: Luce Irigaray is Director of Research in Philosophy at the Centre National de la Recherche Scientifique, Paris. She is also trained in linguistics, philology, psychology and psychoanalysis. Her work focuses on the elaboration of a culture of sexuate subjects and of their relations: which represents a basic starting point to meet and share with the other as other, from the most intimate level to the most global and universal level. Luce Irigaray is the author of over thirty books translated in many languages.