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# Programme

OCT 8

ANF III

ROOM 2.13

09:30 – 10:00	Registration – FLUL main hall	
10:00 – 11:00	Opening Keynote Session - ANF III  Alexandra Kokoli - Middlesex University <i>Domestic Fronts: Towards a Feminist Survival(ism)</i>	
11:00 – 11:30	Coffee Break (ANF III)	
11:30 – 12:45	<p>Session 1 – Bodies Across Borders</p> <p>- Anna Caterina Dalmasso <i>Bodies at the Edges. Geopolitical Borders and the Limits of the Frame</i></p> <p>- Gaia Giuliani <i>Monstrosity, the colonial archive and the migrant body: intersectional perspectives on visual constructions of migrants and asylum seekers</i></p>	<p>Session 2 – Screening Bodies</p> <p>- David Klein Martins <i>A Circle of Desire and Rejection: The Eroticized Transient Body in Van Sant's Mala Noche</i></p> <p>- Ana Maria Garcia Lopez <i>Homo)normative Cyborgs and Strap-On's: A critical analysis of the movie Below Her Mouth</i></p>

	<p>- Júlia Garraio <i>German debates about the "refugee crisis" : making sexual violence (in)visible</i></p>	<p>- Elisabete Lopes <i>Female Bodies in Danger in Pascal Laugier 's Martyrs (2008)</i></p>
12:45 –13:00	<p>Video projection: Megan Heilig – <i>And I Asked</i></p>	<p>Video projection: Alice Dolling – <i>Beauty Makeup</i></p>
13:00 –14:45	Lunch	
14:45 – 16:15	<p>Session 3 – Geopolitical Approaches to Policing the Body</p> <p>- Laura Fracalanza <i>Bodies as Places: Representing marginalized realities through words and images</i></p> <p>- Francesca Esposito et al. <i>Women in Immigration Detention</i></p> <p>- Maria Ignacia Sucre <i>We move, we see, we speak: Participatory analysis of media representations on migration</i></p> <p>-Marcella Corsi/Giulia Zacchi <i>What Does the #MeToo Campaign Reveal? Different Reactions among EU Countries</i></p>	<p>Session 4 – Representations of Queer and Trans Embodiment in Pop Culture</p> <p>- Laura López Casado <i>Queer Zines in Madrid in 1990' s</i></p> <p>- Muriel Bruttin <i>Is there a link between dragons and drag queens?" : Queer performance art as embodied challenge against the policing of gender and sexuality</i></p> <p>- John Michael Ryan <i>Trans Celebrity: Examining the pros and cons of the trans spokesperson</i></p> <p>- Leon Tsai <i>Endangered Bodies: The Misrepresenting, Policing, and "Passing" of Trans-Feminine Bodies in Western Popular Culture</i></p>

16:15 – 17:30	<p>Session 5 – Violence Against the Body</p> <ul style="list-style-type: none"> <li>- Hannah Schroder <i>Representations of Sexual Exploitation in Yelena Moskovich' s The Natashas</i></li> <li>- Sama Ooryad <i>Whose Lives Are Worth Grieving/Praising? Netta Barzilai and Razan al-Najjar' s (Feminist) Activism on Stage and Border</i></li> <li>- Ana Bessa Carvalho <i>Angels in Orlando: Queer Bodies in Danger</i></li> </ul>	<p>Session 6 – Representing and Policing the Non-normative Body</p> <ul style="list-style-type: none"> <li>- Mara Pieri <i>If they can do it, you can do it. The figure of the Supercrrips and the side-effects of inspirational disability</i></li> <li>- Reisa Klein <i>Tat for Tit' : Mastectomy Tattoos and Digital Breast Cancer Activism</i></li> <li>- Michela Balocchi <i>Intersex Bodies as Endangered Bodies</i></li> </ul>
17:30 – 17:45	Video projection: Miriam Poletti - <i>"Lonely Girl Phenomenology"</i>	Video projection: Gabrielle Zimmerman - <i>rêves obscurs - aux pays des poupées VII</i>
17:45 – 18:30	Coffee break (ANF III)	
18:30 – 19:30	<p>Keynote Session - ANF III</p> <p>António Guerreiro - FBAUL <i>A Biopolítica do Corpo e da Juventude</i></p>	

OCT 9

ANF III

ROOM 2.13

09:30 – 10:30	<p>Keynote Session - Anf III</p> <p>Francesco Vacchiano - ICS (UL) – <i>The Body of Migration: Economy and Subjectivity of Bordering and Desiring</i></p>	
10:30 – 10:50	<p>Coffee Break (ANF III)</p>	
10:50 – 12:00	<p>Session 7 – Beauty and Body Standards</p> <p>- Susana Azevedo Cardal <i>Do corpo proibido ao corpo desejado — o corpo como suporte comunicacional (in)seguro?</i></p> <p>- Tanja Robnik <i>Bodies and subjectification in health-food-discourses</i></p> <p>- João Emanuel Diogo <i>Eu sou corpo a acontecer: tecnologia e filosofia do corpo</i></p>	<p>Session 8 – Sexuality and Desire</p> <p>- Merel Mansom <i>Bounded reciprocity - A comparison between Dutch heterosexual male and female clients of sex workers</i></p> <p>- Christina Goestl <i>Clitoral Matter Matters</i></p> <p>- Kristian Møller <i>Navigating the transgressive eroticism of chemsex porn</i></p>
12:00 – 12:15	<p>Video projection: Ana Abril - <i>variaciones plásticas experimentales sobre sonido, cuerpo y luz, 2018</i> Gal Volinez – <i>Hi Brit</i></p>	<p>Video projection: Nara Walker - <i>If I had Voice Silent Scream</i></p>

12:15 – 13:30	<p>Session 9 – Institutional practices / discourses and the resistant body</p> <p>- Bruna Borelli <i>Street harassment in Portugal: The flâneuse walking alone in the city</i></p> <p>- Itoitz R. Jusue <i>Embodying the threat: The birth of the radicalised subject in the UK' s 'war on terror'</i></p> <p>- Lilian B. Al-Radi <i>The Fight or Flight Response Hijabi Style: A Phenomenological Approach to the Dichotomy between the Liberating Hijab and the Oppressive Hijab</i></p>	<p>Session 10 – Wellness and Health</p> <p>- Michael Petersen <i>The Mediation of Commercial Transnational Surrogacy. The Entanglement of Visual, Colonial, and Reproductive Technologies</i></p> <p>- Helen Barcham <i>'Love Myself 'til it Hurts' : Beauty Politics, Therapy Culture and Gendered Subjectivities</i></p> <p>- Stefano Rossoni <i>The Disembodiment of Heteronormativity: Older Men' s Endangered Bodies in the Narratives of André Brink, J. M. Coetzee and Philip Roth</i></p>
13:30 –14:30	Lunch	
14:30 –15:45	<p>Session 11 – The Pathologized Body</p> <p>- Mathias Kristiansen <i>"Let' s Take Back Control of Our Bodies" : Narratives of Endangerment and Masculinity Among Biohackers</i></p> <p>- Dresda Brena Body chronologies: medical photography and the half lived body</p>	<p>Session 12 – Confining the Body through Clothing</p> <p>- Ilaria Simonetti <i>Uniforms and fashion militarism: from body practices to global market and back</i></p> <p>- Ana Velasco Molpeceres <i>The body and fashion: an approach to the work of Cristobal Balenciaga and the image of women</i></p>

	-Camilla Erikson / Karen Hvidfeldt <i>Medicalized Masculinity and the Midlife Male Body</i>	- Aslisu Turkmen <i>The body on the screen / screening bodies</i>
15:45 –16:00	Video projection: Weket Bungué – <i>Mensagem</i>	Video projection: D.E. Stevon-Wells – <i>This is not...</i>
16:00 – 16:15	Coffee break (ANF III)	
16:15	<p>Anf III – Closing Session  Roundtable with the Artists  Chair: Shahd Wadi</p> <p>Alice Dolling  Ana Abril  Anne Cecile Surga  Christina Goestl  D.E. Stevon-Wells  Francesca Esposito  Gaia Giuliani  Ilaria Simonetti  Nngcobo Bongamahlubi  Roberto Mascella  Rowena Buur  Valeria Alves da Florência  Vasileia Anaxagorou  Weket Bungué</p>	

# Endangered bodies

The notion of 'endangered bodies', or bodies in danger, arises from our concern with current Western political and socio-economic tendencies and practices against the discriminated or disenfranchised Other, whose body is physically, materially and symbolically subjected to internal pressures towards normalization and homogenization. The vulnerability or differential power of the Other's body becomes, in this sense, subject to social control and / or commodification.

The different pressures and actions taken against these bodies are filtered and manipulated through popular culture, in ways that do not always provide accurate representations of the social / political / material issues they raise, many times exacerbating them in insidious forms of policing.

In this conference, we invite you to consider, explore, and critique policing approaches to the body as a gendered, sexual, racial, class-specific and / or political site. Efforts by branches of intersectional feminisms are important examples of current attempts to provide a respite for marginalized populations to reclaim a voice against the intrinsically patriarchal, colonial, capitalist and neo-liberal control of the physical and social body (denied whether due to gender identity, biological sex, ethnic background, migrant status, poverty and / or class issues, etc.). The endangered body of these subjects, groups and communities, is routinely repressed and subject to erasure, simultaneously presented as a threat to the system and threatened by it.

We aim to promote an interdisciplinary debate over different types of representations of bodies in popular culture, in a national / transnational and comparative perspective. In a western context, multiple events (varied in terms of social and ideological meanings and dynamics) have been accompanied by nationalist rhetoric and discourses of fear, which have again gained visibility and momentum. These events are often complex and entail multiple responses and critical counteractions; their repetition in the media's echo chamber reflects varying degrees of bias which are, in turn, amplified by popular reactions. The election / administration of Donald Trump in the USA and the ensuing backlash in the form of public protests (e.g. the Women's March); the political assassination of human rights activist Marielle



Franco (known for her vocal criticism of the violent actions of the military police in Brazil) and the subsequent worldwide demonstrations of solidarity towards her cause; the global reach of the #MeToo Movement that provided visibility to the pervasive ubiquity of harassment and sexual assault; the movements demanding visibility for the expression of sexualities of functional diverse people (e.g. the Yes We Fuck! documentary); or the recent persecution of the LGBTQI+ community in Chechnya, may be considered recent examples of these ricochet effects that continue to affect the ways in which bodies are regulated and controlled.

Among the many consequences of the aforementioned events, the call to a return to the safety of the home-land – paradoxically concomitant to the ever increasing awareness of globalization –, has been particularly felt, and, as a result, the regulation of the (physical) body, understood as a site of inscription of political, juridical, economic and cultural identities, has become one of the main concerns / topics in political agendas worldwide. Old forms of control rooted in patriarchy, western-centrism, colonial, neo-colonial or imperial ideologies are still operative—such as the use of physiology and geography as markers whereupon constructs of People and Nation are built that, in turn, validate political/economical exploitation of non-european countries. However, these forms of control seem to be incompatible with a globalization process which does not seem to have an outside limit that allows the dichotomy "us/them" to effectively remain functional. Nevertheless, the increased awareness of these thresholds and strains also enabled the political and economic powers to seek new forms of control, especially new technological and communicational means – the very same ones that allowed the process to take off in the first place.

Alongside old strategies and structures of disciplinarization of the body, there are now new tools to shape the body, to threaten it in order to control it by providing "protection": among such tools, we can find the rhetoric of "health", the spectacle of violence, the aestheticization and commodification of bodies (including so-called exotic bodies) which go hand in hand with new discourses of fear and desire that, through the a-centered and deterritorialized space-time created by the new media, have a boundless reach that trespasses national, racial, gendered, age and class boundaries, creating new dynamics and power relationships. The regulatory practices and policies that have arisen in the last years must therefore be set against this backdrop of an intensifying global crisis and widespread insecurity.

Western media and popular culture play a crucial part in disseminating representations of a large spectre of identities, aided by an escalating consumption and development of technology (smartphones, tablets, etc.). Movies, television series, video games,

music videos, among others, have a considerable impact in the social construction of mindsets regarding social markers like gender, class, sexuality, and ethnicity (especially among teenagers). Whether explicit or implied, both positive as well as negative/misguided representations continue to affect the progress towards the acceptance and integration of diverse identities into social, political, and economic spheres, urging us to re-conceptualize the endangered body.

We welcome communications that problematize and reflect on visual and/or verbal representations of the estranged body in western culture. The communications should be framed by (but not limited to), the following subjects:

- Representing female, male, and non-binary bodies in pop culture
- Policing sexuality and the body
- Western politics, class, ethnicity and the body
- Framing the body within neo-liberal / neo-nationalist narratives
- Representing gender in video games / music videos
- Gendered representations and misrepresentations in media / advertising / marketing
- Women and military / women and wars
- Body Terrorism
- LGBTQI+ activism and artistic expressions within popular culture
- The body on the screen / screening bodies
- Gender representations in literature / literary genres
- The photographic body and the body photographed
- The body as cyborg in contemporary Sci-fi narratives
- Cybernetic social justice movements
- Gender in the private and public sphere

- Increased visibility: the representation of non-binary gender fluidity
- Women' s social / political movements in popular culture (hashtags, women' s marches, etc.)
- Pharmacopornographic capitalism and the reproductive / social control through the regulation of bodies
- The challenges of representing men: debunking hypermasculinities
- Debating new waves of feminisms

## Keynote Sessions

Alexandra Kokoli

Middlesex University - UK

Dr. Alexandra Kokoli is Senior Lecturer in Visual Culture at Middlesex University London and Research Associate at VIAD, University of Johannesburg. An art historian and theorist originally trained in comparative literature, Kokoli researches the aesthetic mobilisation of discomfort to political ends, focusing on art practices informed by and committed to feminism, the fraught but fertile relationship between feminism and psychoanalysis, mourning and shame. She curated *'Burnt Breakfast' and other works by Su Richardson* (Goldsmiths, 2012) and, with Basia Sliwinska, *Home Strike* (l'étrangère, 2018), and has published widely on feminism, art and visual culture in journals including *Art Journal*, *Women and Performance*, *n.paradoxa*, *Performance Research*, *Oxford Art Journal* and *Hypatia*. Her books include *The Feminist Uncanny in Theory and Art Practice* (2016); and (as editor) *Feminism Reframed: Reflections on Art and Difference* (2008); and *The Provisional Texture of Reality: Selected Talks and Texts by Susan Hiller, 1977-2007* (2008). Kokoli is currently researching the legacies of the women's peace camp at Greenham Common and, more broadly, the aesthetics and politics of feminist anti-nuclear activism.

## Domestic Fronts: Towards a Feminist Survival(ism)

This talk revisits and expands a widespread preoccupation of 1970s feminist artists and visual activists, and considers some of its permutations in contemporary feminist art and activism. The feminist 'aesthetics of survival' will be explored in all its diversity, from craft and textile practice to mail art projects, and from ecology to anti-war protests and peace camps. Awake to the ethical and aesthetic dimension of amateurism (a labour of love that resists and circumvents professionalization), such practices also challenge the politics of social reproduction and identify domestic space not only as the customary setting of women's unpaid maintenance and emotional labour but as also a site of violence, in which women have been historically and actually exploited and victimised. While, in *House Beautiful: Bringing the War Home* (1967-1972), Martha Rosler articulates the disavowed links between domestic politics and military interventions 'abroad', in *Domestic Warfare* (1979), Alexis Hunter transforms a domestic interior into a ruin, suggesting that its destruction really is, for some, a matter of life and death. Contemporary artists Małgorzata Markiewicz and Paula Chambers escalate domestic struggle by spelling out its high stakes, such as the closure of women's shelters by government decree in Poland. While seemingly addressing uncannily familiar concerns, art practices like those of Chambers and Markiewicz represent another turn of the screw. In crushing austerity and the creeping mainstreaming of the intrinsically misogynist extreme right, they no longer petition for equality nor do they offer utopian visions of a feminist futurity; instead, they weaponise household objects and subvert care-giving in a renewed feminist survival(ist) call to arms.

António Guerreiro

FBAUL - Portugal

António Guerreiro, who graduated in Modern Languages and Literatures, is a writer and an important reference in Portuguese cultural and intellectual contexts, currently working as a literary critic in the newspaper Público. He has widely published on contemporary culture, art and literature (especially poetry) in specialized magazines and collective volumes. He is the author of the essay book *O Acento Agudo do Presente* [P.E.N. 2000, Cotovia]; he is co-author of *Enciclopédia e Hipertexto* among other texts. He has taught at the Faculty of Fine Arts, University of Lisbon, the Serralves Museum, and the Dance Forum. He has researched and written on authors such as Walter Benjamin and Aby Warburg, among many others.

## A Biopolítica do Corpo e da Juventude

O paradigma biopolítico e bioeconómico determina os processos de representação imaginária e de construção da categoria social da juventude, vinculando-a a um corpo biopoliticamente correcto, um corpo que deve ser de uma maneira e não de outra, que deve conformar-se a modelos de correcção codificados. Hoje, tornou-se impossível pensar a saúde, a beleza e a vitalidade fora desta biopolítica do corpo que o submete a correcções profundas para o tornar objecto de reconhecimento sob a forma de visibilidade social.

## Francesco Vacchiano

Instituto de Ciências Sociais (ICS) – Universidade de Lisboa, Portugal

Dr Francesco Vacchiano obtained his PhD in Anthropology at the University of Turin in 2008. He is currently research associate at the ICS-UL (Instituto de Ciências Sociais - Universidade de Lisboa) and member of the IMEDS (Instituto Universitario de Investigación sobre Migraciones, Etnicidad y Desarrollo Social) of the Universidad Autónoma of Madrid. His multidisciplinary approach encompasses the fields of anthropology and ethnopsychology and his research interests focus on migration, medical and psychological anthropology, European borders and boundaries (particularly in the Mediterranean area), institutions and politics of citizenship and social transformations related to globalization. His areas of ethnographic interest are Southern Europe, the Mediterranean and North Africa.

## The body of migration: economy and subjectivity of bordering and desiring

'Migration' constitutes one of the pivotal sites of production of the contemporary experience of the body. Through this concept I resume a multifarious field populated by diverse actors who perform, and are performed by, the experiences of moving across borders and regulating/limiting such a movement. Out of this antagonistic articulation of imaginaries and events (among which policies and their outcomes have a paramount role), the body emerges in its twofold potentiality: on the one hand the (bio)product of structural/historic relations, but also, on the other hand, the 'first and fundamental instrument of the human being' (Mauss). Aspirations and desires are specific articulations of this complementarity of 'structured and structuring' .

I discuss three aspects of the experience of the body in migration – desire, borders and pain – in attempting to articulate a reflection on the body of the 'foreigner' as an object of political experimentation, one which has at its stake the definition of the rules of contemporary rebordered citizenship and subjectivity. At the same time, the body is always a site of uncertain inscription, leaving open the possibility of unexpected results.



# Participants' Sessions

Ana Bessa Carvalho

Universidade do Minho – Portugal

Angels in Orlando: Queer Bodies in Danger

In *The Inheritance* (2018), Matthew Lopez reflects on the generation of queer individuals that followed the AIDS crisis, in a play inspired by both Tony Kushner's *Angels in America* (1992) and E. M. Forster's *Howard's End* (1910) and marked by second hand fear and transgenerational trauma. This paper intends to analyse this new generation of individuals that, while struggling to come out of the shadow of the tragic 80s, must also face new types of dangerous acts against queer lives, such as the mass shooting that took place in 2016 in Orlando, at the Pulse club; it is also important to look at this event as an intersection of hate against both LGBTQI+ individuals, as well as Latin Americans, who have been the subject of much attention and loathe over the last months in media due to anti-immigration laws and acts.

The aim of this paper is to design a constellation of works of art (both visual and literary) and events that represent the AIDS crisis, gender violence and hate crimes against LGBTQI+ individuals, while presenting a chronological study of these works of art from the 80s up to now, as well as an analysis of the dangers that these individuals have yet to endure. By looking at these bodies in danger that have disappeared but that are still present in the collective memory, that is, bodies that matter (Butler), is to reclaim a place in history for these same bodies, a history that would, without testimonies and records, be forgotten and erased.

Bio

Ana Bessa Carvalho holds a degree in Languages and European Literatures by the University of Minho, where she teaches at the Department of English and North American Studies. She is currently working on a PhD thesis in the field of Comparative Literature, Visual Culture and Queer Studies, entitled “We Carry this Map of Ourselves Around: the Queer Body as Transnational” , in which literature and photography are studied in dialogue to reflect on matters of the body and space, sexuality and war. Her poems have been published in the anthology *We Will Be Shelter: Poems For Survival*, (We Write Bloody, 2014) edited by Andrea Gibson and in the anthology *Casa do lado esquerdo*, 2016.

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Ana María García López

Utrecht University – Netherlands

(Homo)normative Cyborgs and Strap-On’ s: A critical analysis of the movie *Below Her Mouth*

Departing from the idea that we are all already living in a post-human era, this research will explore how queerness is being expressed through actual and contextualized cyborgs represented in pop-culture; prosthetic humans that are performing new corporealities and embodied narratives. Following Margrit Shildrick’ s (2013) idea of “protheseses” , I will wonder if prosthetic cyborgs are breaking with (homo)normativity, or if, instead, they are just stretching normative boundaries.

Interrogating if post-humanism is ending with queerness, I will follow the hypothesis that prosthetic embodiments are promoting (homo)normativity, term coined by Lisa Duggan (2012). Hence, in order to explore different ways that (homo)normativity is being reinforced and (re)created under prosthetic embodiment, this research will analyse Lesbian and Bisexual narratives represented in popular movies, using the movie “Below her mouth” as a case study.

This paper will focus on the use of “sexual prostheses” . “Sexual prostheses” may be seen as any prostheses that entangled with a human(s) have (or can have) the final purpose of having sex. That definition is a very wide one, in fact, all prostheses could be categorized under that

title: might be a cucumber, a pen, a cell-phone or a strap-on, among others. Therefore, being aware of their multiple possibilities, I will analyze the use of one of them: the strap-on. From here, I aim to explore how western popular movies are promoting (homo)normative embodiments, prosthetic cyborgs that envision post-human patriarchal “wholes” . Therefore, from a queer perspective based on Preciado’ s “Testo Junkie” (2013) and Halberstam’ s (2012) “Gaga’ s Feminism” , I will re-think several forms how (homo)normativity is being reproduced (and promoted) by the actual cyborg.

Finally, this research presents itself as one that embraces prostheses, but remains critical with post-humanism, queerness and cyborgs. Adopting a position that “radically hopes” (Lear, 2006) for queer post-humanities that do not refuse future temporalities.

Bio

Ana María García López holds a BA in Social Work (Granada University), and is at present in Utrecht University taking her 1st year at the GEMMA master (Utrecht-Lodz). She has contributed to Social Work programmes in spaces of social inclusion in Madrid (Mujeres Opañel and Solidarios para el Desarrollo). She has a feminist and queer activist background, pioneering with her colleagues the creation of “Berenjenaka” , a Spanish feminist collective based in Madrid. Ana María has participated in the international Graduate Conference “In/equalities: Narrative & Critique, Resistance & Solidarity” at Central European University in Budapest, in the third “Young Researchers Conference” at Carlos III University and in the 10<sup>th</sup> “European Feminist Research Conference” in Göttingen University.

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Ana María Velasco Molpeceres

Universidad de Valladolid – Spain

The body and fashion: an approach to the work of Cristobal Balenciaga and the image of women

Fashion has an intimate relationship with the body because it protects and compresses. It also supposes a moral and a power issue. In the Old Regime the clothing differentiated people by estates and not everyone could carry everything. But, from the contemporary era, in the West

the fashions were democratized. However, as Flügel points out (The Psychology in Clothes, 1935), fashion also became a fundamentally feminine issue, leaving men out of the frenzy of fashion (though not of its conception and production). The nineteenth century began with the Empire silhouette but ended with the crinoline, the corset and the bustle. World War I changed the silhouette and fashion entered an era of modernity (with Chanel). But the feminine fashion remained conservative in the ideal of woman that it promoted.

Between the avant-garde and classicism, the work of Balenciaga (1895-1972) stood out from Haute Couture in Paris. In this conference, which studies the body as gendered, sexual and class-specific, we believe that an approach to the most admired designer of the 20th century and its garments cannot be absent. Inspired by art, she built an iconography of a woman far removed from the traditional feminine image (the silhouette of an hourglass). His aesthetic explores a conceptual beauty in which the body disappears under dresses that are, in fact, armors (although they do not seem that way). His work was disseminated in fashion magazines, reaching a large population, although he refused to design prêt à porter and was very elitist. The only exception to this, in the year of its withdrawal, was the design of Air France stewardesses' uniforms (1968). The influence of Balenciaga's legacy is enormous, even today, which explains our study.

## Bio

Ana María Velasco Molpeceres is teacher and Predoctoral Researcher at Universidad de Valladolid (UVa, Spain). She has a Bachelor's degree in Journalism (UVa) and in History of Art (UNED). She is postgraduated in Investigation of Communication (Uva) and in History and Aesthetics of Cinematography (UVa). Actually she has a PhD in progress about women's press and fashion in Spain. She has published the book *Moda y prensa femenina en España (siglo XIX)* (*Fashion and women's press in Spain in the XIX century*, 2016) and has coordinated the volume *La Historia a través de los mass media: prensa, cine y moda (siglo XX y XXI)* (*History through the mass media: press, film and fashion*, 2016). In addition, she has coordinated the dossier "Communication and fashion" in *Revista Internacional de historia de la Comunicación* (nº10, 2018) and published numerous scientific articles.

Bodies at the Edges. Geopolitical Borders and the Limits of the Frame

In our time, human bodies are constantly “framed” by digital devices, incessantly monitored by medical imaging and fitness apps, and screened by pervasive surveillance systems. The gesture of framing and establishing limits affects the visibility and presence of our fleshy bodies and, at the same time, regulates their circulation in the geopolitical space, since, while they become ubiquitous through video call systems, avatars, and even holograms, they also undergo forms of control, increasingly based upon biometric data. Thus, screens have come to determine the powers of visibilisation and invisibilisation of the bodies, enabling their prosthetic visibility or their social and political invisibility.

A.G. Iñárritu’s ground-breaking VR installation *Carne y Arena* (2017) tries to open a breach both on the marginal visibility and on the precariousness of the bodies of the migrants. This work allows the visitor to immerse herself in the experience of a group of South American refugees trying to cross the border between Mexico and the United States. For the director, cinema was incapable to provide a first person experience, still being limited by the permanence of the edges of the screen. That’s why Iñárritu implemented unprecedented VR technologies, with the goal of breaking what he calls “the dictatorship of the frame” .

In this paper, I aim at investigating the structure of the frame, as it dissolves or evolves in virtual reality, in parallel with the biopolitical edges that regulate and control the movement of our bodies within human and geographical spaces. By analysing marginalized and endangered bodies in recent VR productions (*Cloud over Sidra*, 2015; *Waves of Grace*, 2015; *The Protectors: Walk in the Ranger’s Shoes*, 2017; to mention a few), I will show how it is possible to go beyond the rhetoric that sees VR as the ultimate empathy machine, inasmuch its dispositive offers the possibility not just to coincide with the experience of the other, but rather experience a gap in the sensible, whose sense-making potentialities have only begun to be explored.

Bio

Anna Caterina Dalmasso is Marie Curie COFUND postdoctoral fellow in Philosophy at the Centre Prospéro of Saint-Louis University – Brussels. Her current research project addresses the historical, aesthetic and epistemological dimension of the screen in its relationship to the living body. Her research interests include Aesthetics, Phenomenology, Philosophy of Technology,

Visual Culture, Film and Media Studies. Her doctoral dissertation "The Body is the Screen" , defended in 2015 at Université Jean Moulin Lyon 3 and published in a book forthcoming, is devoted to Merleau-Ponty' s philosophy of the visual and its theoretical implications for our understanding of the notions of image, medium and screen in contemporary technoculture. She has contributed to peer-reviewed International Journals, as well as co-edited collective volumes and Journal issues. She has been lecturer in Philosophy of Art, Aesthetics, and Visual Culture at University of Lyon and University of Milan. She is also filmmaker and she has worked as assistant director and screenwriter in Italy and in France.

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Aslı Su Türkmen

Izmir University of Economics – Turkey

The body on the screen / screening bodies

Cross-Influencing Female Empowerment by Design: The Fashion Impact of the Proactive Sci-fi Film Heroine

The endangered female body has been a screen staple from the inception of cinema. We have come a distance from the 1914 *Perils of Pauline* to *Bladerunner 2049*, and this paper presents a new method of interpreting female empowerment projected on screen by science fiction costumes through analysis of their subsequent impact on fashion. The outstanding genius of Alexander McQueen and John Galliano absorbed the design aesthetics of the science fiction genre originating in the 1927 German film classic, *Metropolis*, with its vision of the electrically-charged woman. From Mugler to Dior, Givenchy to Rick Owens, Balenciaga to Versace, designers reinterpreted the details of design and original materials making proactive heroines of the genre prominent fashion-influencers for the turn of the century. This "cross-influencing" between costume and fashion design creates a visual language of feminine strength by means of imagining the futurist body into contemporary form. Experimentation with industrial and organic materials to shape a role reversal of the endangered body establishes the timeline of a visual narrative. The two main literary sources for this new theory of "cross-influencing" are Volt' s Italian Futurist Manifesto influencing the Surrealist vision of

the 30s and Baudrillard's Simulacrum as the treatise of 80s postmodernism. The evolution of the "simulation of simulacra" transforming costumes created for speculative worlds into solid reality by way of original fashion brings us to a theory of "cross-influencing female empowerment by design". Solid evidence of the "safe from endangerment" film costume as the origin of "not-from-the-real world" fashions is the broad shoulders of the Blade Runner heroine influencing the 80s power suit as armour protecting the rise of the career woman to the glass ceiling.

Bio

Aslısu Türkmen is a creative artist, scholar and fashion entrepreneur whose scholarship reflects her versatility between mediums of artist and commercial expression. After being granted her first solo art exhibition at eleven, she continued to exhibit and win awards through formal training at Avni Akyol Anatolian High School of Fine Arts and Istanbul Technical University. After receiving her BFA at Fashion Institute of Technology in New York, she progressed from intern to full employment at prominent designer brands. Working backstage at NY Fashion Week gave her the exposure leading to participation in two "cross-influencing" exhibitions. In 2016, she began her Master's Degree in Izmir University of Economics' Design Studies while launching Lisuas, her own brand of leather accessories, and working as a designer at a textile supplier to H&M. She evolves her "cross-influencing" vision through her scholarship while alternating between commercial illustration and art practice.

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Bruna Borelli

FLUL/FCSH – Portugal

Street harassment in Portugal: The flâneuse walking alone in the city

Since Ancient Greece, there is a widespread discourse in the West that associates the public sphere of Jürgen Habermas with the male and the private sphere of domesticity with the female. For instance, in Cultural Studies one can recognize feminine exclusion from the public space realm with the flâneur of Charles Baudelaire, an emblematic figure of the construction of the

modern city. Although this dichotomy is blurred nowadays due to social transformations of last-century, the private realm is somehow still linked with stability, rootedness, and femininity as opposed to the public realm, which has been described as fluid, mobile, and masculine. While women in the last century have become much more mobile in western cities, they still experience both public and private spaces in different ways than men. That is, women experience constraint in spatiality as a result of many subtle habits – such as walking, sitting, throwing, and gesturing in delimited ways – acquired through interaction with various agents of socialization, discourses, and representations. Particularly, sexual harassment contributes to women experiencing discomfort and insecurity when walking alone in the streets of many countries, such as Portugal, where domestic legislation criminalizing this cultural practice in public spaces was recently approved. This occurs because urban spaces behave as a place of cultural reproduction of historical conjunctures and they are socially constructed through economic and political processes, as well as practices and power relations. As I address the subject from a theoretical approach, I intend to show how street harassment in Portugal evokes in women the fear of experiencing more violent assaults, as rape, while recalling that they are not welcome or safe in public sphere.

#### Bio

Graduated in Social Communication, Bruna Borelli is concluding Masters in Cultural Studies at the University of Lisbon and in Sociology at NOVA University of Lisbon. Both theses are focused on the urban female in Portugal. After she moved from São Paulo to Lisbon in 2015, she started to work as a journalist freelancer specialized in society and gender for Brazilian publications. She also works as a gender consultant for Think Eva, a Brazilian agency specialized in women and society. Recently, she was in Madrid for the International Conference “The City: Images and Imaginaries” to address urban mobility from the perspective of women in Portugal's public space.

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Camilla Bruun Eriksen

Department of Cultural Studies / University of Southern Denmark - Denmark

Karen Hvidtfeldt



Medicalized Masculinity and the Midlife Male Body

Today large parts of intimate life, health and social relations have become mediatized: Bodies are monitored using mobile apps, communities are formed on social media, and intimate questions are increasingly the topic of TV-shows and intensified in online campaigns. While the female body traditionally is the subject of medical interventions and beauty-enhancing treatments, and the young male body has been exposed to regulation, discipline and increased medical diagnostic intervention, the midlife male body has until recently escaped regulatory intervention. Today, however, the middle-aged male body is subjected to treatments and modifications as well, e.g. rejuvenating products and treatments, medicine and performance enhancing substances, thus middle age masculinity is increasingly becoming medicalized. Following this development our paper will explore the normalization, homogenization and understandings of acceptable midlife masculinity and corporeal performance using the case study: *Rigtige Mænd [Real Men]* (DR 2015, 2017, 2018) – a Danish TV-show that has transformed and continues to develop as an international program format as well as on social media, YouTube, blogs, as digital training portals and on-site training communities. Using the TV-show as a case study we will explore how middle age men's beauty and health practices are represented in contemporary popular media through critical cultural analysis of the emerging understandings of ageing processes, body ideals, and acceptable appearances. Based on a theoretical framework of somatechnics and assemblage theory we do not, however, view medical interventions in the body as undesirable, artificial or only physically necessary, but rather as a continuous hybridization process, which resolves and exceeds common dichotomist beliefs about the body (e.g. body vs. technology).

Bio

Camilla Bruun Eriksen is an Assistant Professor at the Southern University of Denmark in the Department for the Study of Culture. As part of the research project *Medicine Man* (2018-2021) focusing on somatechnics, medicalization and masculinity her research pays special attention to bodies, feminist theory and popular culture. Her PhD dissertation *Fat. Pop Cultural Narratives about the Fat Body* (2017) investigates the constructions of the fat body, as it appears in a series of Danish pop cultural texts produced since the millennium. By focusing on how the fat body is

being (re)produced through various popular cultural narratives, the dissertation challenges and gives nuances to dominant biomedical and mainstream ways of thinking about fatness.

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Karen Hvidtfeldt is Associate Professor at the University of Southern Denmark. She heads the research project *Medicine Man: Media Assemblages of Medicalized Masculinity* funded by the Independent Research Fund Denmark from 2018-2021 and is a participant in the research project: *Young Danish cancer patients use and experience of social media* (Aarhus University 2018-2019). Her research lies in the border area between critical cultural studies, gender studies and health sciences, and examines how cultural analytical methods may be applied to issues related to health, disease, reproduction, sexuality, gender and the body. Her research includes independent and collaborative studies on transnational surrogacy, motherhood, family, cultural understandings of illness and cultural aging. She has published her work in several scholarly anthologies and journals.

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Christina Goestl

Independent scholar and artist – Austria

Clitoral Matter Matters

Clitorises have a long history of disappearance and diminution in anatomical textbooks in the west. They are surrounded by fearful assumptions regarding the dangerousness of female lust and the threat female sexuality poses to social order. They are at the center of a complicated web of constructed sexuality.

While anatomy provided simplification, universalization and normalization, other disciplines linked clitorises with lesbianism, nymphomania, prostitution. Class differences were defined using clitorises. The disorderly woman became the Other.

Tracing this history shows that sex, like gender, is socially and historically specific and therefore as much a product of social relations as biological materiality, that in fact biological materiality has been filtered through the straight and normative lens of medico-science.

But the terms of a different construction of gender also exists, in the margins of hegemonic discourse. The 1960s feminist groups rebelled against a medical hegemony which mystified and alienated their own bodily functions from them. The Feminist Self-Help Health Movement radically expanded what had been commonly designated as the clitoris, offering a fully developed alternative feminist anatomy.

These women were questioning the received wisdom of biomedicine, the thinking-as-usual, and prevalent definitions of women's bodies and selves. They were fundamentally contesting the ways in which biomedicine had been naturalized.

The medical establishment stayed unimpressed. It took another twenty years until a clitoral turn happened. Clitorises were back on the anatomical terrain, albeit not in full extend.

It need not remain so. It is time to revisit the subject and learn from the feminist predecessors. How to subvert the intent of diminution? How do queer bodies creatively engage with medical technology to create bodies that match diverse bodily imaginations? What does it mean to be a sexual being and how would clitoral becoming feel? What if sex-robots had clitorises?

Bio

Since 1999 Christina Goestl has realised several art projects focusing on the clitoris, first on the Internet, as a graphic image, then in 3-d constructed animated form ([www.clitressa.net/](http://www.clitressa.net/)), on video and interactively, as 360° video projection and as a 3-D print prototype, titled *Clitronics* ([www.cccggg.net/projects/clitronics/](http://www.cccggg.net/projects/clitronics/)). A pioneer of net art and co-organiser of Public Netbase/t0 (1994–2006) in Vienna, she has designed several works on sexuality and gender, for the Internet. Cyberfeminism explores digital technologies and networks to highlight an open, multifaceted, inclusive and collaborative expression of feminism. Goestl's work and her projects on clitorises and sexuality are fully committed to this aim. The projects are not limited to making the clitoris known, but linked to a much more comprehensive reflection of sexuality and gender, utilising digital tools. Her works has been shown in exhibition around the world, has been invited to conferences, and she has published widely.

David Klein Martins

Center for English Studies / FLUL – Portugal

A Circle of Desire and Rejection: The Eroticized Transient Body in Van Sant's *Mala Noche*

When pondering on the relation between sexuality and power struggles, certain forms of sexual role play based on domination and subordination (as seen, for instance, in BDSM practices) immediately come to mind. Yet, one does not necessarily need to look into radical kinks driven by power plays in order to understand that human interactions of sexual nature are often deeply defined by hierarchies. James Horley and Jan Clarke thus call attention to the fact that “social factors such as oppression, privilege, social inequalities, social control, and resistance to power” (105) are greatly intertwined in human desire and sexuality. A deeper look into sexual relations can thus be of utmost interest as it opens up a space to dismantle power plays defining a society.

Gus Van Sant's debut feature film *Mala Noche* (1986) takes up the challenge of exploring the complex intricacies of sexual power struggles by focusing on a love triangle—or rather, a triangle of desire and rejection—between two male illegal Mexican immigrant teenagers and a lower-class American man. This paper aims to focus at the characters' sexual relations (regardless of whether they are actually consummated or only remain in the realm of pure fantasy) in order to uncover how sexuality can be profoundly defined by the interplay of issues of class, economics, the culturally-constructed binary of sexual orientations, citizenship, and ethnicity. As will be shown, by presenting a variety of hegemonic discourses on power, Van Sant simultaneously creates a space for subverting and questioning their boundaries. Ultimately, this breaking of traditional hierarchies is made possible by the introduction of Johnny Alonzo, the film's main object of desire, as a transient or moving body, unable to be captured by traditional borders of various forms.

Bio

David Klein Martins holds an MA degree in English and American Studies with a specialization in Queer Theory. His particular research interests include Gender and Queer Studies, (Horror) Film Studies, and American Popular Culture. As an FCT scholarship holder, he is currently

working on his PhD thesis centered on the male body and homoeroticism in American independent cinema.

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Dresda Emma Méndez de la Brena

Universidad de Granada – Spain

### Body chronologies: medical photography and the half lived body

In this paper, I analyze the body chronologies between chronic pain and materiality through photography. Susan Wendel argues that the 'pace of life' is a crucial factor in the social construction of disability since the rhythm of a straight normative life marginalizes or threatens with marginalizing chronic illness bodies. The rhythm of life is marked by a standardized conception of the activities that a healthy body can complement with a normal performance. In this sense, this presentation explores the notion of "half living" that accompanies chronic life, in relation to space (referring to Sara Ahmed's space theory that is habitable for homosexual subjects) and the in / visibility of bodies. Drawing on Jack Halberstam's analysis of queer/normative time, and the contributions of José Esteban Muñoz, Alison Kafer and Margrit Shildrick, I explore the temporary negotiations of chronic illness in daily life.

By using photographs taken by chronic illness patients with fibromyalgia during the field work carried out in the Mental Health Unit in Granada, Spain, the photographs presented and analyzed show how everyday objects and spaces analyzed through disable and gender studies contribute to queering straight time. I argue that visual elements can extend and challenge the logic, function and effects of traditional 'Body chronologies' and how queering time challenges the notion of chronic bodies which are physically, materially and symbolically subjected to medical pressures towards normalization and homogenization.

#### Bio

Dresda Emma Méndez de la Brena holds a Master's Degree in Women's and Gender Studies from the University of Utrecht, The Netherlands and the University of Granada, Spain. She has been awarded with the European Commission Scholarship granted to high level students

around the world. She has previously acquired a B.A. in International Relations at Universidad de las Américas, Puebla, México and a Master's Degree in North American Studies by the same institutions. She has several publications both in Spanish and English. Her main research focuses are affect theory, material culture, history of emotions, disability studies, neo-materials and participatory photography. Dresda is currently doing a PhD in women's studies at Universidad de Granada, Spain.

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Elisabete Lopes

CEAUL / Polytechnic Institute of Setúbal

Female Bodies in Danger in Pascal Laugier's *Martyrs* (2008)

*Martyrs*, a film by Pascal Laugier, was focus of controversy in 2008, year of its release, due to strong graphic images featuring the female body being subjected to continuous acts of violence. Alexandra West, a film scholar deemed it "the most nightmarish film in contemporary horror cinema" (147).

Laugier's cinematic narrative dwells upon the story of two girls, Anna (Morjana Alaoui) and Lucie (Mylène Jampanoi), who meet at an orphanage, where they forge a solid friendship. Lucie relies heavily upon Anna's support to maintain her sanity and to distract her from the cruel recollection she still holds of her traumatic childhood. In the course of the narrative, the viewer learns that, when she was young, Lucie was kidnapped and kept inside a slaughterhouse where she was tortured for some time. Eventually, she managed to escape from the claws of her captors.

As a result of this trauma, Lucie becomes haunted by the ghost of a mangled woman, who operates as a beacon of all the pain she went through when she was a little girl. Troubled by her past, the young girl intimately nurtures the wish to exert revenge upon the horrible people responsible for her ordeal.

However, during Lucie's quest for revenge, Anna ends up by being imprisoned by the same religious cult that kidnapped her best friend fifteen years ago. The ultimate objective of this

sinister cult run by a woman the acolytes call Mademoiselle (Catherine Bégin), is to produce a true martyr who, after having been subjected to extreme violence, and by reaching the state of transfiguration, will be able to unveil the secrets of the afterlife.

*Martyrs*, being a film which essentially revolves around female characters, impels us towards an underworld of suffering, a raw reality in which domestic bliss proves to be deceptive and the house/home becomes the ultimate place of doom for Anna, the protagonist of this dystopian visual narrative.

By plunging into the depths of “horrority” (Brophy 276) and by engaging in a subgenre that David Edelstein coins “torture porn” , Pascal Laugier sets out to explore the potential emergence of feminism along with the diverse roles afforded to women in an environment that displays great hostility towards them.

Bio

Elisabete Lopes is an English Professor at the Polytechnic Institute of Setúbal, and a researcher of the CEAUL (Centre of English and American Studies), since November 2015. She holds a Masters Degree in English Studies and a PhD in the field of North-American Literature. Both the Masters Degree and the PhD dwelt upon the Gothic and were centred upon body horror. The Gothic genre, Horror cinema/literature, and Women Studies have been privileged areas of research and publication in the course of her academic career.

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Francesca Esposito

APPsyCI - Applied Psychology Research Center Capabilities & Inclusion / ISPA - Portugal

José Ornelas

APPsyCI - Applied Psychology Research Center Capabilities & Inclusion / ISPA - Portugal

Caterina Arcidiacono

Federico II University of Naples - Italy

Women in Immigration Detention

As part of a larger study on life inside immigration detention centers in Italy and Portugal, this paper focuses on the lived experiences of women detainees. The empirical material – comprising participant observations, informal conversations, interviews with both detainees and staff members – is read through an intersectional approach that captures constructions of gender, race, class, and sexuality in their mutual and contextualised (re)articulations, hierarchies, as well as the reappropriations and reconfigurations of these constructions made by detained women themselves. In particular, we discuss how racialised and gendered notions of vulnerability and dangerousness come to play a key role in the continuous (re)drawing of a line between ‘deserving’ and ‘undeserving’ subjects in the context of detention, also rearticulating a colonial archive. Further, our analysis focuses on the intertwining between power and resistance in the lived experiences of women detainees. Within the limited opportunity structures and everyday spaces available to them, the women we met were not passive victims of the deportation regime. From their margins they deployed forms of resistance, which also passed through the reappropriation of normative hegemonic social constructions, and their use in counter-hegemonic ways to challenge the violence of the detention system. By adopting this view point, we conclude by acknowledging the messy, complex, and ambiguous nature of life in detention, as well as the ambivalent, multifaced, and intrinsically entangled relationships between power and resistance within these sites of confinement.

Bio

Francesca Esposito

Francesca is a Phd candidate in community psychology at the ISPA-University Institute (Lisbon). Her research focuses on immigration detention in Italy and Portugal. Mixing qualitative/quantitative interviews and ethnographic observations, she studies life and the lived experiences of people inside detention centers. Based on her work, she authored a number of blogposts and papers in international books/journals. Francesca is also a member of the feminist NGO BeFree (Rome, Italy), and she worked several years as an advocate for women victims of gendered violence, also inside Rome’s detention center. In 2017 she has been awarded the Janet Hyde Graduate Student Research Grant to support feminist research.

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José Ornelas



José Ornelas is a clinical/community psychologist specialized in community intervention in mental health. Full Professor at ISPA-Instituto Universitário (Lisboa), he coordinates the APPsyC&I - Applied Psychology Research Centre Capabilities and Inclusion. He was the first President of the European Community Psychology Association-ECPA (2005). His research interests focus on empowerment and recovery in community mental health, capabilities framework, and transformative social change in the fields of homelessness, migration and deinstitutionalization. He co-edited an APA book on Transformative Community Mental Health. He earned grants from the Portuguese Foundation for Science and Technology, and, recently, a Horizon 2020 as Principal Investigator ( "HOME\_EU: Ending Homelessness in Europe" ). He is founder and supervisor of the NGO Associação para o Estudo e Integração Psicossocial-AEIPS.

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Caterina Arcidiacono

Caterina Arcidiacono is a Jungian analyst and Full Professor of Community Psychology. She is the former Coordinator of the PhD in Gender Studies of the Federico II University of Naples, and former President of the European Community Psychology Association-ECPA. She organized the first Italian scientific workshop on Women and Gender Identity (1990). Her research interests include the woman-man relationship with a focus on gender asymmetries and violence, wellbeing, power structures, and migration. She is the Director of the international journal on gender issues *La Camera Blu*, and Co-Director of the international journal *Community Psychology in a Global Perspective*.

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Gaia Giuliani

Centro de Estudos Sociais / University of Coimbra – Portugal

Monstrosity, the colonial archive and the migrant body: intersectional perspectives on visual constructions of migrants and asylum seekers

My paper investigates how the contemporary hegemonic reading of the border, people' s lives and mobility trajectories, of their bodies, and of the geographic/social contexts in which this reading takes place is profoundly shaped by an iconography of monstrosity (Giuliani 2016a) that can be traced back to national and colonial archives (Wekker 2016; Stoler 2009). This iconography – propelled by media as well as institutional debates – is based on those gendered/sexualised “figures of race” (Giuliani 2016b) that, since global and capitalist modernity, have been making up the symbolic material of (post)colonial imaginaries of Otherness. In considering current migrations towards Europe, my analysis reads the border as polysemic (Balibar 2002) technology (Tazzioli 2017), and mobility as a process of subjectivation (Mezzadra & Neilson 2013) whose level of constringency depends on the tension between the process of differential inclusion serving labour exploitation, and the reading of the subject' s racialised, gendered and sexualised body.

Bio

Gaia Giuliani is researcher at the Centro de Estudos Sociais - University of Coimbra, associate professor in Political philosophy (ASN 2017, Italy), PI of the FCT project “(De)Othering. Deconstructing Risk and Otherness in Portuguese and European mediascapes” , and founding member of the Interdisciplinary Research Group on Race and Racisms (Italy).

Her research interests focus on visual constructions of race and whiteness from an intersectional viewpoint. Her methodology crosses political philosophy, critical race and whiteness studies, postcolonial, cultural and gender studies. Among her books: the co-authored monographic book *Bianco e nero. Storia dell'identità razziale degli italiani* with dr. Cristina Lombardi-Diop (Le Monnier 2013) [First prize 2014 in the 20th-21st century category by the American Association for Italian Studies], *Zombie, alieni e mutanti. Le paure dall' 11 settembre ai giorni nostri* (Le Monnier 2016), *Race, Nation, and Gender in Modern Italy. Intersectional Representations in Visual Culture* (Palgrave Macmillan, 2018).

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Hannah Schroder

Department of Comparative Literature / University of Vienna - Austria

Representations of Sexual Exploitation in Yelena Moskvich' s *The Natashas*

"There are people who leave their bodies and their bodies go on living without them [...] These people are named Natasha"

Depictions of the body play a central role in the debut novel of playwright, author, and feminist and LGBT activist Yelena Moskvich. *The Natashas* (2016) features a group of women who have been trafficked to Western Europe for the purposes of sexual exploitation. The bodies of trafficked people are frequently posited as sites of multiple strategies of social and legal control. Subjected to [sexual] violence and trapped within heteronormative cycles of sexual exploitation, they are further alienated through their status as undocumented or 'illegal' immigrants, and excluded from economic participation as a result of little or no financial remuneration.

Recent projects (eg. the 2018 'Invisible People' street photography series in the UK or the #humantoo campaign) have sort to raise awareness of the issue of 'modern slavery' and stimulate discussions centering on violence and exploitation. Central to these campaigns is the call to increase the visibility of trafficked individuals who frequently go unnoticed and unheard. Through close analysis of Moskvich' s novel, its representation of the exploited and subjugated body, and its frequent references to the both the visual and performative arts I, however, argue that the text demonstrates that the exploitation of, and violence against, the gendered body-rather than being a hidden exception to the 'mainstream' -forms a pervasive and integral part of the colonial, patriarchal, neoliberal, and heteronormative power structures that order and regulate bodies, culture, and society.

Bio

Hannah Schroder is a teaching and research assistant at the University of Vienna. She studied Russian and German at Queen Mary University of London before completing an MA in Comparative Literature at University College London. She is currently writing a doctoral thesis focusing on cultural discourses surrounding post-Soviet migration to the UK from Russian and Ukraine.

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Helen Barcham

‘Love Myself ‘til it Hurts’ : Beauty Politics, Therapy Culture and Gendered Subjectivities

The prevalence of physical and emotional pain in women’s beauty practices has long been regarded by feminist scholars as evidence of the representation and reproduction of gendered normalisation. Gendered normalisation, according to its critics, is said to stifle women’s agentic possibilities, and limit practices of individual and structural freedom to emerge (Bordo, 1993). Today, therapy culture encourages beauty practices to expand into new realms including psychic ones (Elias, Gill & Scharff, 2017) whereby the cultural ideal of beauty is no longer limited to just to look good but equally to feel good. This demands new kinds of affective labour and meticulous self-management. Paradoxically, feeling good does not equate to seeking out new pleasures, but to expanding our tolerance and relationship to pain (Barcham, 2018). This paper argues that scholars today need to urgently develop new vocabularies and analytical frameworks to understand the phenomenological dimensions of women’s contemporary beauty practices in light of the ascendancy of therapy culture. This paper argues that therapy culture assembles women to masochistically celebrate pain as a signifier of bodily resilience and enterprising subjectivities – something to be heralded and aspired to. This blurs the distinction between pain and pleasure – and engenders new challenges and complexities for researchers, including how we locate, experience and account for agency.

Bio

Helen Barcham is a PhD candidate at the Institute for Culture and Society at Western Sydney University. Her research sits at the intersections of feminist political theory and digital sociology. She is Assistant Editor of *Feminist Encounters: A Journal of Critical Studies in Culture and Politics* and Co-Editor of *The Occasional Papers*, Institute for Culture and Society.

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Ilaria Simonetti

EHESS-Paris – France

Uniforms and fashion militarism: from body practices to global market and back

Based on ethnographic research on women' s experience in the Israeli army, this presentation will focus on women' s military uniform understood not only as the sign of an organized military force but also as a meaningful object. The uniform shapes the body in different ways - technically, socially and ritually - preparing it to play gendered roles and professional tasks. Furthermore, the uniform stands at the core of gendered, moral and political discourses.

In Israel, a country instituting a compulsory military service for men and women and involved in an intractable conflict against the Palestinians since more than 70 years, wearing the uniform is a normalized practice. Each and every soldier carries with him/her a personal memory related to the ritual of wearing the uniform for the first time: they recall the look, the smell, the touch, the perception of one' s body transformed from a civilian into a soldier. This paper suggests that the military dress is not only the expression of a submission to the State, but can be at the same time a medium of self-representation of soldiers, a key image of war communication and a lever of neoliberal economy.

We will show that against uniform-ization, some soldiers redesign and adjust their military dress in a way similar to civilian cloths: they tighten their pants, lower their belt, fit their shirt. Nevertheless this civilianization of the uniform reflects specific socioprofessional status. In this perspective, the uniform is a testimony of contemporary identities and practices of political communication, reflecting social and cultural changes, as well as being a target of new consumer economy and influences. In fact, new start-ups are seeking to militarise women's fashion by making it both sexy and patriotic, while new civilian apparels are experimented to protect civilians from terror attacks and sold on the market.

Exploring the link between fashion, militarism and liberal economy, this paper seeks to discuss the dual process of militarization of the civilian and civilianization of the military.

Bio

Simonetti Ilaria (Roma, Italy, 1975) is a PhD candidate in Social Anthropology and Ethnology at the School for Advanced Studies in Social Sciences (EHESS) Paris. Her doctoral dissertation focuses on women' s experience in the Israeli army. Her research topics include gender and the military, violence in armed conflicts, militarism, femonationalism, borders and boundaries, visual and discourse analysis in war, body techniques and dress practices, Judaism and gender identities, TV series and gender identities. She is the author of "Violence (et genre)" in Juliette

Rennes (ed.) *Encyclopédie critique du genre*, Paris, La Découverte 2016. "Women' s Violence and Gender Relations in the Israeli Defence Forces" in Frerks G., Ypeij A. and König R. (eds.) *Gender and Conflict Embodiments, Discourses and Symbolic Practices*, London, Ashgate 2014. Additionally, she is a feminist activist against sexual harassment in higher education and an active member of a feminist self-defence organization.

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Itoitz R. Jusue

Department of Media, Culture and Language / University of Roehampton London - UK

Embodying the threat: The birth of the radicalised subject in the UK' s 'war on terror'

Over the past decade or so, with the development of CONTEST (Counter-Terrorism strategy) and its PREVENT programme, the concepts 'radical' and 'radicalisation' have become central to Terrorism Studies and Counter-terrorism policy-making as well as its widespread use in media and cultural discourses. Since 2015 'specified authorities' such as staff from colleges, universities and the National Health Service have the duty 'to prevent people from being drawn into terrorism' by monitoring and reporting individuals that might be 'at risk of being radicalised' . At the same time, these new security discourses make multiple demands of civilian participation, engaging the population in public vigilance and assigning them new duties of reporting suspicious behaviour and radicalised individuals. Suspicious conduct and signs of radicalisation have become central to the British counter-terrorism strategy in which terrorism has shifted from being conceived as a problem of criminality to being cast as a problem of proactive policing and management of risk. This way, the radicalised individual has become the embodiment of danger to the national security as well as to the British values. In this paper, I would like to explore the construction of the 'radicalised' individual as the abnormal subject that must be spotted, reported and intervened by processes of de-radicalisation and normalization. Since population is actively engaged in this process, I see an urgent need to analyse the representations of the 'risky subject' in media and popular culture. This paper aims to access the new cultural imaginaries of danger and terror and to explore counter-

terrorism as a complex assemblage of political power, and more precisely, discourses on radicalisation as a technique of governance.

Bio

Itoitz is a AHRC TECHNE funded doctoral student at the University of Roehampton at the Media Language and Culture Department. Her research explores the recent discourses on radicalisation and preventive counter-terrorism in the UK. She is interested in analysing the 'circuits of culture' of contemporary security policies and exploring counter-terrorism as a technique of governance. Previously she studied Cultural Studies master's degree at Goldsmiths University of London where she focused her work on the politics of risk and prevention and their cultural representations. Also she holds an MA in Feminist and Gender Studies at University of the Basque Country; her dissertation analysed the production and transformation of the categories of sex and gender through the Spanish legislation. She has a BA degree on Political Sciences at University of the Basque Country.

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João Emanuel Diogo

Centro de Estudos Clássicos e Humanísticos / FLUC – Portugal

Eu sou corpo a acontecer: tecnologia e filosofia do corpo

Ao repensar uma espécie de dúvida na raiz do pensamento ocidental - dúvida não metódica, mas existencial, que se traduz numa espécie de evidência onde o homem sendo corpo parece não coincidir com ele, encontramos o paradoxo corporal: sem o próprio corpo com que não coincidimos nada existe.

Sabemos que a centralidade do pensar o corpo atravessou todo o século XX, fundado naquele movimento de interrogação da modernidade que as filosofias da suspeita, por exemplo, ajudaram a constituir.

Mas, não é só no cerne de *uma filosofia* que o corpo se manifestou como estrutura *a pensar* no século XX, antes numa plêiade de formas de viver que vão da estética, passando pela religião, sociologia, medicina, biologia, etc.

Neste século XXI ainda seguimos os caminhos que o século XX abriu. No entanto, questões demográficas, soluções genéticas, a nano-medicina, as neurociências, a bioética, levantam agora novas questões que impõem novos modos de perguntar e responder *ao apelo do corpo* enquanto questão filosófica.

Tentaremos nesta breve comunicação equacionar as questões que consideramos mais pertinentes a partir das grandes revoluções tecnológicas. Desde logo a questão do espaço e de como nos apresentamos na espessura do corpo e no éter do ciberespaço com a mesma realidade a que chamamos eu. Relativamente ao momento biológico deveremos pensar a questão da fusão orgânico-inorgânico como estrutura corpórea *a vir*, já vinda em muitos aspectos, que abrirão novas formas de dizer corpo, já não biológico mas tecno-biológico.

Longe de assumirmos que a tecnologia se apresenta como consumação de um platonismo, apresentaremos o conceito de existenz como estrutura dupla, histórica e futura, do corpo. Se assumimos que só existe eu como corpo (qualquer corpo) e este apenas como tecnológico (eu só sou eu como corpo tecnológico) então os desafios a enfrentar parecer-nos-ão mais fáceis, mas também mais motivadores.

Bio

João Emanuel Diogo, licenciado em Filosofia pela Faculdade de Letras da Universidade de Coimbra, investigador do Centro de Estudos Clássicos e Humanísticos, colaborador do Policedros – Observatório da Religião no Espaço Público. Coordenou o livro *Crescer nos Afectos*, e entre outros publicou os artigos “Atomismo ético de Demócrito e Leucipo” , “A cartografia da humanidade: o corpo em Homero” , “Epicuro: A tranquilidade da prudência” .

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J. Michael Ryan

Instituto de Ciências Sociais / UL – Portugal

Trans Celebrity: Examining the pros and cons of the trans spokesperson



Recent years have seen the emergence of a growing number of trans celebrities including reality television stars (Caitlyn Jenner), actresses (Laverne Cox), fashion models (Andreja Pejic), directors (Yance Ford), and professional athletes (Harrison Browne). These celebrities have done a great deal to advance awareness of trans lives among the general public. At the same time, however, they have also come to act as spokespeople for an entire community, one of which they are arguably not representative. This paper will examine the disconnect between the lived experiences of trans celebrity spokespeople and those of the general trans population. An argument will be made that while trans celebrity spokespeople are beneficial in fostering greater acceptance of trans individuals and bringing awareness to certain critical issues, they should not be taken as representative spokespeople for an entire population.

#### Bio

J. Michael Ryan is currently a researcher for the TRANSRIGHTS Project at The University of Lisbon (funded by the European Research Council). He received his Ph.D. in Sociology from the University of Maryland (United States). He has previously taught courses at The American University in Cairo (Egypt), Facultad Latinoamericana de Ciencias Sociales (FLACSO) in Quito, Ecuador and the University of Maryland. Before returning to academia, Dr. Ryan worked as a research methodologist at the National Center for Health Statistics in Washington, D.C. He is the editor of a half dozen edited volumes including *Core Concepts in Sociology* (2018), *Gender in the Contemporary Middle East* (with Helen Rizzo, 2018), and *Sexualities in the Contemporary Middle East* (with Helen Rizzo, 2019). He has also served as advisory editor on *The Wiley-Blackwell Encyclopedia of Gender and Sexuality Studies*.

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Júlia Garraio

Center for Social Studies / University of Coimbra – Portugal

German debates about the “refugee crisis” : making sexual violence (in)visible

German debates about migration and asylum have been permeated by the topic of sexual violence. Alongside media references to stories of rape perpetrated in the countries of origin of migrants and asylum seekers, there has been widespread attention to sexual crimes perpetrated by migrants inside Germany. In this presentation I examine the role of rape stories in the German debates about the “refugee crisis” : Which rape stories were made visible and which were ignored by public debates? What was the agenda underlying the mediatization of certain rape stories? Special attention will be paid to the public impact of the New Year’ s Eve sexual assaults in Cologne and to voices who argued that these events resembled the sexual assaults in demonstrations in Cairo. I argue that the hypervisibility of certain rape stories and their instrumentalization by the far-right have been complicating discussions of sexual violence, both in the context of the “refugee cycle” and more broadly in German society. Finally, I argue that they have been interfering with efforts to develop transnational responses to rape.

Bio

Júlia Garraio is researcher at the Center for Social Studies, University of Coimbra, Portugal. In her PhD dissertation (2003) she examined the work of the German poet Günter Eich (1907-1972). Most of her research and publications have been dedicated to German literature and culture in the 20th century, especially to the cultural memories of the rape of German women and girls in the context of WWII. Violence, memory, identity, discourse and representation are key concepts in her research. She is a member of the project (De)Othering - Deconstructing Risk and Otherness: hegemonic scripts and counter-narratives on migrants/refugees and 'internal Others' in Portuguese and European mediascapes. (FCT 2018-2020).

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Kristian Møller

The IT University of Copenhagen

Navigating the transgressive eroticism of chemsex porn

This paper examines how eroticism attaches itself to ‘chemsex’ , that is, practices of drug and hook-up app use in male sexual encounters (Stuart & Chislett, 2016). With chemsex mostly

approached from clinical, pathological and social health perspectives, this paper seeks to place it within a wider gay sexual culture, as an aesthetic formation that circulates among drug users and non-users alike, in networked porn media sites, as objects of ‘transgressive eroticism’ (Dean, 2011). Due to HIV/AIDS, studies of gay eroticism have investigated risk and transgression in many topical areas including barebacking (Dean, 2009), porn (Mowlabocus, Harbottle & Witzel, 2013; Mercer, 2017), social and locative media (Mowlabocus, 2010) and drug use (Race, 2009, 2017). I aim to compare the affective responses of two chemsex porn consuming groups: those with a personal chemsex practice, and those without. Such design addresses the need to complicate the notion that chemsex only signifies erotic experience erotic separate publics adhering to homonormative sexual practice.

Drawing from a compiled archive of chemsex porn and interviews with users, and based in affect theory (Ahmed, 2004) and assemblage theory (Delanda, 2006), I ask what affects are activated when seeing drug taking and/or its practical bodily effects; to which bodies and things do these affects ‘stick’? If affect might be distributed across drugs and their administering systems as well as the bodies into which they are delivered, how does that correlate with the private chemsex practices of the interviewees? In other words, how are differences in style in consumed chemsex porn videos related to the multiplicity in personal, sexual practices among the interviewees? Specifically, between people who have a chemsex practice and those who do not, what are the similarities and differences in feelings of desire and shame when watching different types of chemsex?

Bio

Kristian Møller (PhD) is a postdoc at the IT University of Copenhagen. His research centers on the mediatization and medicalization of queer sex lives, drawing from critical theory to conceptualise the ways digital media transform gay men’s social and sexual lives. Currently he is doing an ethnography study of the ways media, HIV preventive medicine and recreational drugs are interrelated, a project that is embedded in the research project *Medicine Man: Medicine man: Media Assemblages of Medicalized Masculinity*. Kristian is dedicated to the methodological and ethical advancement of critical communication studies, pushing hybrid media ethnographic methods, and is paying special attention to the productive power of intimacy in research encounters.

Laura Fracalanza

CEC / FLUL – Portugal

### Bodies as Places: Representing marginalized realities through words and images

My paper develops a reflection on the way the social and/or political marginalization of a community can be represented through the interrelationship of images and text in contemporary artistic works. The geopolitical realities that I focus on are the favelas of Rio de Janeiro and Palestine, offering in this way a diverse panorama of the way social and political segregation can be artistically presented to an audience which might–or might not–belong to that same space. Through the analysis of works such as, for example, the photographic book “46750” by Portuguese photographer João Pina dedicated to Rio’ s favelas, the photographic essay “After the Last Sky” by Edward Said or the performance “Infini #5” by Rimah Jabr & Decoratelier/Jozef Wouters, I want to highlight the role that human bodies can play as witnesses to the realities they belong to, so to become paradigmatic extensions of the spaces they are part of. The peculiar relationship that these works create between marginalized bodies and segregated spaces is the result of a negotiation between images and text. In fact, bodies might be represented through images and/or through words; in both cases the tension between the two media reflects the one established between the human element and its surroundings. As the works might not be directed exclusively to the same community they represent, a question arises on the function of these representations. In particular, it is questionable whether the unprivileged human body appears here only as witness or tends to be displayed as a spectacle to the foreign audience.

#### Bio

Laura Fracalanza is a PhD Student in Comparative Studies at the University of Lisbon and a FCT scholarship holder (PD/BD/135206/2017). She obtained a B.A. in Modern Languages and Cultures from the University of Genova (2014) and a M.A. in Modern, Comparative and Postcolonial Literatures from the University of Bologna (2017). Her current research focuses on the relationship between violence, art and identity within marginalized community, specifically in Brazilian favelas and in Palestine. She is a member in training of the Centre for Comparative Studies at the University of Lisbon.

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Laura López Casado

CEC / FLUL – Portugal

### Queer Zines in Madrid in 1990' s

The aim of this paper is the study of queer zines produced in Madrid in the 1990's. There were two pioneer groups in queer activist in Spain, La Radical Gai formed by gay men and LSD, formed by lesbians. La radical Gai published six numbers of their zine i, plus two dossiers about VIH and a homophobic attack. LSD, formed one year later than La Radical Gai, published four numbers of *Non-Grata*. Both groups share ideology, but had different aims and agenda because of their specific gender experience: the principal theme for gay men was VIH, whereas lesbians mainly focused on visibility. Albeit the groups did not denominate themselves as queer when were formed (1991 La Radical Gai, 1993 LSD), they were the first to coined this term in the Spanish context (Solá, 2012: 267). La Radical Gai named their zine *Queerzine* in 1993 and LSD use this term in their first zine published in 1994, where they already defined their self as queer lesbians. My paper will analyse these zines as historical documents that help us understand the characteristics and history of the zine production in Spain and the introduction of Queer Theory in the context of Madrid in the 1990's. The zines were not only important for the academic group of Queer Theory but also for the social activist movement of the time. Produced by university students, some of which continued their careers in academia, these zines promoted and boasted the introduction of Queer Theory in the university.

#### Bio

Laura López Casado holds a BA degree in Journalism from the Complutense University of Madrid (2009), and in Audiovisual Communication from the University Rey Juan Carlos (2011). She has also a master' s degree in Equality of Gender in the Social Sciences from Complutense University of Madrid (2016). She was admitted to PhD-COMP in the academic year of 2017/2018. Her research focuses on feminist zines and their particular discourses in Spain and Portugal, under the supervision of Professors Luísa Afonso Soares and Santiago Pérez Isasi.

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Leon Tsai

University of Toronto

Endangered Bodies: The Misrepresenting, Policing, and “Passing” of Trans-Feminine Bodies in Western Popular Culture

“Endangered Bodies: The Misrepresenting, Policing, and ‘Passing’ of Trans-Feminine Bodies in Western Popular Culture ” is a personalized-research essay which involves looking into the lives of public transgender activists and media personalities (example being Janet Mock) with the support of feminist theories and gender philosophies by Bell Hooks, Judith Butler... etc. to showcase and critique the politics and discourse of gender with the context of navigating within a cissexist society. The essay will stand in solidarity and as a discussion-starter for the endangered bodies of gender-fluidity and the systematic oppression that the transgender community has faced. Through the thesis of “passing” being signs of survival for trans-identified folks, this research highlights the reality of a cis-heteronormative and trans-exclusive society where authentic trans narratives are erased and misportrayed while a silent genocide of transgenderism continued.

Bio

Leon Tsai (She/Her) is a proud Asian-Immigrant Transgender Woman, an Intersectional Feminist, a LGBTQ+ Advocate, and a Body Positivity Activist. Leon started her Human Rights Activism in high school after coming to Canada at the age of twelve, it became her passion to work with schools and other educational institutions to spread awareness of Equity and Inclusion. Now, Leon is studying at the University of Toronto majoring in Women’ s and Gender Studies while working at the UTSC Women’ s and Trans Centre as their first authentic trans-identified representation and serving students as a board of director at the Scarborough Campus Student Union.

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Lilian Al-Radi

York University of Toronto – Canada

## The Fight or Flight Response Hijabi Style: A Phenomenological Approach to the Dichotomy between the Liberating Hijab and the Oppressive Hijab

This paper will outline the dichotomy of the perceptions attached to the Hijab; namely, perceptions from a Northern American societal position, and the accounts provided by Muslim Women in North America. Since 9/11 there has been a noticeable change in the sentiments Westerners have towards Muslims. In much conservative media, and in the political scene, it has become increasingly normalized to express hostile opinions about Muslim people and Islamic tradition. In relation to Muslim women, this hostility tends to have a particular focus on the practice of wearing a hijab. The hijab, in the eyes of many North American non-Muslims, has become a symbol of the oppression of women. Thus, allowing North American movements of secularism to pressure women unveil and expose more of their bodies, in hopes of 'liberating' them.

This separation can be depicted as a form of 'othering', which is not unique only to North America but is a worldwide phenomenon. The different implications facing women whom wear a hijab can be categorized under the "fight or flight" response, as described by the physiologist Walter B. Cannon. However, the etic pressure of assimilation yields surprising outcomes for the Muslim women, shielding them from the hegemonic burden.

Bio

My name is Lilian Al-Radi, I am a 24-year-old international student in Canada. I am currently pursuing a Bachelor degree in Religious Studies, with a focus on Islamic Studies. As soon as I graduate I am hoping to pursue a Master degree, because my main interest is are to study Islamic and Muslim discourses. More specifically the discourse of Islam in the West and how hegemonic ideologies shape our understanding of Islam and Muslims. That being either common misconceptions about Muslims or how Media portrays Muslims comparative to non-Muslims. Being of Iraqi background but born and raised in Sweden has shaped me in realizing that dualities exist everywhere but can only be reconstructed when it is spoken of. Which is why I find the Islamic and Muslim discourses so enticing. Other than that, I like to read and plant vegetables in hopes of seeing some actual vegetables one day.

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Mara Pieri

Centro de Estudos Sociais / University of Coimbra – Portugal

If they can do it, you can do it. The figure of the Supercrips and the side-effects of inspirational disability

Supercrips are disabled people that achieve extraordinary accomplishments in sports, arts, science or social media. As the term highlights, they are a superhero version of ordinary disabled people. In the aftermath of some key global events, such as the London Paralympics Games of 2012 and the death of scientist Stephen Hawkins, these superheroes with non-normative bodies became inspirational figures, evocative of an ideal world in which "the only disability is a bad attitude" (as a popular meme would quote). Supercrips trigger admiration and nurture the neo-liberal, ableist, euro-centric idea that everything can be overcome and that disability should not be considered an obstacle for the achievement of a successful life.

The paper analyses on which narratives the figures of supercrips are founded on, in order to unveil the contradictory, critical and dangerous effects of such celebratory discourses. In particular, it focuses on three core concepts which are at the basis of supercrip narratives: the idea that disability is a disgrace; the image of disability as an individual experience with no social or political implications; the insistence on positive attitude as the (individual) solution for everything, including disability. These three core narratives are deployed intersectionally with other lines of oppression, such as gender, race, age and class. In the last part, the paper discusses to what extent global narratives around supercrips serve as contemporary symbols that reinforce the reassuring side of able-bodiedness and empty the political significance of disabled lives; also, it questions what is their role in obscuring the cultural and neo-liberal foundations of ableism.

Bio



Mara Pieri is PhD student in the programme "Human Rights in Contemporary Societies" at Centre for Social Studies at University of Coimbra. She graduated in Sociology at University of Trento, Italy. Her thesis "Chosen places, suffered places. A qualitative analysis on gay and lesbian migrations in Italy" was awarded the national Premio Maria Baiocchi as Best Master Thesis on LGBT issues in 2011. She works on disability, queer studies and crip studies, with an intersectional approach and with a special focus on chronic illness.

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Marcella Corsi

Giulia Zacchia

Minerva - Laboratory on Gender Diversity and Gender Inequality / Sapienza University of Rome - Italy

What Does the #MeToo Campaign Reveal? Different Reactions among EU Countries

#MeToo social media campaign, launched in the wake of assault allegations against Hollywood producer Harvey Weinstein, has expanded from US to various other countries and languages. Women all around the world began to tell their stories of sexual harassment or assault at the workplace for example in France tweeting with the hashtag #balancetonporc (literally meaning "snitch out your pig" ), in Italy with the equivalent #QuellaVoltaChe (meaning "that time when..." ), in Spain using the hashtag #yotambien while #sistabriefen (meaning "the final brief" ) in Sweden. While in France, as well as in Italy and Spain, the movement was very focused on the individuals, in Sweden, instead, the movement evolved in a series of petitions calling for concrete action and change to norms on sexual assault and harassment within specific industries in Sweden such as sport, media, unions, academia, tech, law, politics and music.

The #MeToo movement provides a great opportunity to analyse how different countries have reacted to it in order to answer to some important questions:

- Is there a common European definition of "sexual harassment" ?

- Are there main differences, in terms of coverage, perceptions, reactions and critics to #MeToo movement among European countries?
- Do local political parties drive these perceptions?

## Bio

Marcella Corsi is Full professor of economics at the Department of Statistics of Sapienza University of Rome. She holds a Ph.D. in Economics from the University of Manchester (UK) and a degree in Statistics/Economics from Sapienza University of Rome. In the past, she has carried out several research projects (e.g., about financial exclusion and microfinance, women empowerment, and migration) at international level. She has worked as consultant for OECD, European Parliament and European Commission, and for several Italian institutions. In particular, she has been the scientific coordinator of the network EGGSI (Expert Group on Gender, Social Inclusion, Health and Long-Term Care) on behalf of the European Commission - DG Employment and member of the scientific board of ENEGE (European Network of Experts on Gender Equality), European Commission - DG Justice. Her research currently focuses on issues related with human development (gender equality; women empowerment; poverty; social investment, etc.) and on the evaluation of scientific research. In the past she has dealt with business cycle analysis, technological change, and efficiency of the public sector. She is among the founders of the association *Economia Civile* (<http://www.economicivile.it>) and of the web-magazine *inGenera.it* ([www.ingenera.it](http://www.ingenera.it)). From 2013 to 2016, she has been coordinator of the Gender Equality Committee of the Italian Economic Association (SIE). From March 2017 is chief editor of the *International Review of Sociology*.

Giulia Zacchia is research fellow in economics at the Department of Statistics of Sapienza University of Rome. Her research interests extend to social and financial inclusion in a gender perspective, but also cover gender gaps in academia, in particular in economics. She has worked with Fondazione Risorsa Donna on women's empowerment, financial literacy and microfinance. She is one of the coordinators of the Working Group on Gender Economics for the Young Scholars Initiative of the Institute of New Economic Thinking (INET). She is also a member of the Gender Equality Committee of the Italian Economic Association (SIE).

We move, we see, we speak: Participatory analysis of media representations on migration

In 2017 there were 258 million “people living in a country other than her country of birth” (UN, 2018: 3), a rapid growth compared to the 220 million international migrants registered in 2010. This figure would confirm descriptions of a contemporary era determined by accelerated flows of people, capital, and ideas (Appadurai, 1990). Yet, “In an increasingly globalized world, borders have never been as difficult to cross” (Brücker and Gemenne, 2012: 22). Different and complementary political actions that trace, enclose, drive away, expose and harm bodies(1) seem to form a system that hinders freedom of circulation for people coming from the Global South, reducing them to “a mass of undesirables” (Agier, 2012: 18).

These actions articulate with a general tendency “to treat migrations [...] as isolated, random events, outside of the central thrust of social development” (Benmayor and Stokes in O’ Reilly, 2001: 182) and with media often depicting migrants as too numerous (Casella Colombeau and Clochard, 2017; Hall, 2014); always arriving, never settled (Dahmani, 2017); or as threats to the inhabitants, houses and nation-states of host countries (Binotto, 2015).

From this starting point, using tools from Social Semiotics (Boutaud and Veron, 2007; Saemmer, 2017), Visual Culture Studies (Rose, 2012), and theories on Visibility and Recognition (Honneth, 2013; Mubi-Brighenti, 2007), this paper will reflect on the experience and results of co-constructing an analysis of European media representations of migrations and migrants(2). Drawing from interviews with Syrian refugees and asylum-seekers, we will collectively analyze one press photograph(3) as well as general European media coverage of the subject. This paper thus includes the voices of people represented(4) on critical meditations of media, and in conversations on how to represent and accompany images of human pain in such a way that will propel viewers into political action (Azoulay, 2013; Butler, 2009; Rose, 2012).

1 This includes (but not limits itself) to: taking of fingerprints in order to control movements, reclusion in retention centers, evacuation of make-shift camps, forced deportation.

2 This paper proposition is drawn from my Ph.D research, a comparative study of photographic practices of Syrian refugees and asylum-seekers residing in France, and of photographic

practices of photojournalists that work with the subject of migrations and that publish in European media.

3 The photograph, taken by Marko Djurica for Reuters, was published by the daily newspaper *Le Figaro* on September 7th, 2015, to accompany the article titled “Daech, migrants Hollande rattrapé par la crise” . 4 As a migrant myself, I am partly the object of media representations, even though the majority of the media coverage of the last few years has focused on people arriving to Europe by boat and crossing the continent by foot, which was not my case.

Bio

María Ignacia Alcalá Sucre is a Communications scholar and a Ph.D candidate at Université Paris 8. She is interested on media representations and media practices of migrants, as well as practices of public space in cities. After completing a Masters in Cultural and Creative Industries and a Masters in Alternative Media and Cultural Margins, her doctoral research engages a comparative study of photographic practices – between Syrian refugees and asylum-seekers residing in France on one hand, and photojournalists that work with the subject of migration and publish on European media on the other hand – in order to raise and articulate questions about photographic representation, media framing, and uses and counter-uses of communication technologies.

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Mathias Levi Toft Kristiansen

School of Global of Studies / University of Gothenburg – Sweden

“Let’ s Take Back Control of Our Bodies” : Narratives of Endangerment and Masculinity  
Among Biohackers

This paper explores how “biohackers” engage in self-improvement projects designed to control, discipline and enhance their own bodies. Biohackers – most of whom are highly-educated Western men working in the tech and media industries – draw upon technology, quantification, and experimentation to manipulate their bodies and biology in order to manage what they perceive as endangered futures, threatened by aging, illness and suffering. By

engaging in rigorous practices such as freezing their bodies in cryotherapy chambers, fasting for days, inserting implants under their skin, using “smart drugs” , and tracking every aspect of their diet and exercise, these men attempt to surpass their biological limitations. These practices must be considered in the context of contemporary biopolitics, which celebrates individual productivity, healthy bodies, and the optimization of every aspect of life. On social media, biohacking is highly commercialized with constant promotion of costly products and devices that promise to enhance individual performance; in this way, biohacking is a practice that is deeply connected to privilege and power. How do biohackers produce and reinscribe ideas about the normative and able body through their bodily experimentation?

However, I have found that on online social forums, biohackers also share personal life stories about vulnerability, anxiety, and precarity. These life stories are often gendered and recount experiences of trying to live up to the norms of hypermasculinity. In this paper, I draw from observations in online biohacking communities and exploratory ethnographic fieldwork in Silicon Valley to explore how biohackers turn to the body as a site for control and enhancement when they consider their life-worlds to be at risk. By looking at biohackers’ intertwined narratives of endangerment, masculinity, discipline, and control, I reflect upon the body as a site for personal cultivation and as an existential project.

Bio

My research examines human enhancement, self-experimentation, masculinity, and vulnerability in Silicon Valley. I investigate how bodily practices such as biohacking, self-tracking, Crossfit, cryotherapy and the use of “smart drugs” intersect with techno-capitalism and entrepreneurial norms about risk, productivity, and performance. I am interested in the ways that male tech-entrepreneurs attempt to overcome their own limitations by constantly experimenting with optimizing, augmenting and altering their bodies. I explore bodily experimentation as a highly social practice and consider what these practices reveal about gender dynamics, biopolitics, and power in the San Francisco Bay Area. My research is driven by a fundamental curiosity about how humans come to understand their bodies as malleable and improvable, as well as how and why they engage in bodily experimentation as an existential project.

Merel Arianne van Mansom

University of Milan – Italy

Bounded reciprocity - A comparison between Dutch heterosexual male and female clients of sex workers

Research on sex work has been undeniable heteronormative. Men pay for sexual services and women facilitate them. This gender disparity is further enhanced by the societal embeddedness of a sexual double standard in society, when the sexual histories and escapades of men are evaluated more positively than those of women who have similar sexual histories. This paper presentation will offer a comparison between heterosexual female and male clients of sex workers in the Netherlands. Emphasis is placed on this sexual double standard and how this may result in specific performance anxieties and sexual imperatives. While some of these anxieties have led women to contact a male sex worker (gigolo) I will not only compare their motivations to pay for sexual services or claim that 'women can do it too', but will make comparisons between the sexual liaisons of the (fe)male client and the (fe)male sex worker and their heterosexual reciprocity.

Far from merging it in their sexual lifestyles or as an alternative to a more conventional relationship the women spoken to seem more pragmatic when perceiving sexual services as a means to solve very specific problems. By bounding the sexual reciprocity during their encounters with gigolos they are able to let go of various (performance) anxieties. Their 'passivity' during these encounters complicates the passive-active divide of the sexual double standard when they actively solicit for a male sex worker, have specific requests while during the sexual act they tend not to give but only receive.

Bio

Merel holds an M.Sc. in Sociology from the University of Amsterdam, with a specialization in Gender, Sexuality and Society. She recently received her doctorate at the department of Sociology and Political Sciences at the University of Milan. Her PhD Dissertation 'Consumerism, Moralism and the Law: Governmentalities and spatial displacements of men who pay for sex in Sweden and the Netherlands' places an emphasis on the demand side of sex work within two contrasting European Countries: Sweden and the Netherlands. She specifically looks at the influence of prostitution models on the 'purchase behaviour' of

heterosexual male clients. This qualitative study on the self-perceptions and conceptualizations of sex worker' s clients exposes theoretical and political assumptions about sex work, while analysing the current prostitution policies and the discourses invoked to sustain them. The paper presented is derived from the data from her Master thesis and her doctoral dissertation.

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Michael Nebeling Petersen

Department for the Study of Culture, University of Southern Denmark - Denmark

The mediation of commercial transnational surrogacy. The entanglement of visual, colonial, and reproductive technologies

Based on close readings of selected blogs and Facebook groups for and by gay men who have become or plan to become parents through transnational commercial surrogacy, this paper argues that the phenomenon of transnational commercial surrogacy is emerging and taking form in the intersection and entanglement of different technologies. Firstly, the reproductive technologies: That is the technology of gestational surrogacy and the ever improving and increasing ways of monitoring the pregnant woman as well as the prenatal visualities. The reproductive technologies disaggregate the gestation of the pregnancy from the body of the surrogate mother. The commissioning parents obtain the ownership of the matter, thus mandating that the surrogate worker submits herself to the technologies of routine surveillance. Being embedded within a colonial division of labour informed by gender and race, the surrogate worker' s bodily affective and biological work transfers vital energy and reproductive matter from her body to the commissioning parents in the First World.

Thus, these reproductive technologies entangle with technologies of power in the form of both global and local power inequalities. Transnational commercial surrogacy is intimately connected to global and local divisions of class, race, nation, and gender. And these reproductive and power technologies entangle with media technologies. First and foremost, visual and real-time

communication technologies, but also the commissioning parents' mediation of pregnancy on blogs and in online communities.

Bio

Michael Nebeling Petersen, PhD, Associate Professor, Department for the Study of Culture, University of Southern Denmark. His has worked extensively with gay culture and citizenship, new technologies of reproduction and kinship and digital media and mediated cultures of intimacy. His research centres questions on culture, power and identity, and he is interested in the intersections between gender, sexuality, kinship, race and nation.

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Michela Balocchi

American University (Washington DC) – EUA / University of Verona – Italy

### Intersex Bodies as Endangered Bodies

Intersex is an umbrella term to refer to individuals born with sex characteristics (chromosomal, hormonal, gonadal, and/or external and internal sex anatomy) that do not fit the typical binary notions of female/male bodies. The majority of intersex variations is not visible at birth; when they are the usual medical practice in most Western countries has been early cosmetic non-life-saving surgeries and pharmacological treatments, starting in infancy, with the aim of feminizing or masculinizing the body.

Notwithstanding that genetics and biological sciences have widely demonstrated the variety of congenital differences in human sex characteristics, paradoxically the more we know about variations, the more the medical system tries to counteract and conduct those differences into an apparent conformity with the sex/gender dichotomy. The effects of the medical and legal forms of control and 'normalization' of intersex variations have been testified by the international intersex movement since the early '90s. Among the medical forms of controlling intersex variations there is the use of prenatal diagnosis and treatment (such as the administration of dexamethasone during pregnancy in case of fetuses with CAH), and



termination of pregnancy based on a diagnosis of intersex variation, in the absence of exhaustive unbiased information for expectant parents.

My research shows that also in Italy current medical practices are focused on a wide range of precocious, non consensual, no-medically necessary surgeries on minors, with negative (often irreversible) effects. On the contrary, there is on a lack of appropriate and specialized health care for adults who need it.

The focus of this presentation will be on the qualitative part of my research, considering the analysis of in-depth narrative interviews with medical providers, psychiatrists, and also psychotherapists (I collected 60 interviews including those with individuals with intersex traits, parents, and LGBT activists), a digital ethnography, and my participation in DSD-Italia-group-meetings.

The goal of this work is to shed a light on the current erasure of intersex variations by the medical and legal system, and its impact on full citizenship and human rights.

Bio

Michela Balocchi, PhD in Sociology and Political Sociology. Marie Curie post-doctoral Fellow (2014-1017) at the American University, Washington DC, and at the University of Verona, Italy, with an individual project on the Sociological Aspects of the Management of Intersex Variations (INTERSEXIONS). One of the results of the research is the first interactive global map of intersex organizations: <https://www.intersexionsproject.eu/intersex-map/> I have collaborated with many Universities as lecturer, adjunct professor, and researcher. I am on the scientific board of the Center of Research PoliTeSse, since its beginning (<https://www.politesse.it>). I am the founder of the group intersexioni, and the web-editor of the namesake website ([www.intersexioni.it](http://www.intersexioni.it)). Currently, I have been working on the first multidisciplinary collective book in Italy on intersex issues, as curator, and on a collective book composed of intersex personal stories and histories of intersex organizations, in English, as creator and co-curator.

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Muriel Bruttin

University of Lausanne - France

“Is there a link between dragons and drag queens?” : Queer performance art as embodied challenge against the policing of gender and sexuality

Queer people are heavily sanctioned and policed for embodying sexualities, genders, ambiguities and strangeness that are supposedly deviant. Instead of focusing on the policing of these bodies as gendered and sexual political sites, I want to turn the question around and consider queer resistance to such policing efforts. In particular, I want to think with queer artists who are actively attempting to challenge the normative boundaries of gender and sexuality through their solo performance artwork. I think ‘alongside’ , rather than only ‘about’ , these “thinker-artists” (Danchev and Lisle 2009), as the reflections and thoughts that emerge in/from their performances offer fruitful entry points into questions of body policing. Examining two pieces of solo queer performance art, *Wild Child* by Valérie Reding (CH) and *Drag On* by James Morgan (UK), I analyze the ways in which each artist attempts to make visible and challenge the boundaries that police both gender and sexuality. I am interested in drawing out both the similarities and differences in their modes and methods of performance, and in their effects. In other words, I try to draw out what these performances “do,” and “how” they do it.

In *Wild Child*, the audience witnesses the artist morphing from one character into another. The performance blurs the boundaries between (more than two) genders, reality and imagination, natural and artificial, static sculptural object and moving human body. The carefully designed aesthetics, along with the sculptural qualities of the work, appear as essential modes for demonstrating the constructed nature of gender. James Morgan’s performance *Drag On*, on the other hand, centers on an explicit question: is there a link between dragons and drag queens? Using lecturing, powerpoint presentation, contemporary dance, video, and lipsynching upside down to a Rosi Braidotti lecture, Morgan mobilizes a plethora of queer, feminist and artistic methods and theories to destabilize not only gender and sexuality, but also the division between the human and non-human.

Bio

I received a BA in Political Science from Vassar College (USA) and am currently pursuing an MA in Social Sciences at the University of Lausanne (CH). My master dissertation attempts to

think about the ways in which the contemporary Australian artist Brook Andrew (of aboriginal and mixed ancestry) mobilizes the (colonial) archive in order to re-member histories of colonial violence. More specifically, I think alongside a number of his art pieces present at the temporary exhibition of the Museum of Ethnography of Geneva, "The Boomerang Effect: The arts of Aboriginal Australia," in order to consider how the artist attempts to create decolonial interventions inside the museum. More generally, my academic interests include memory, violence, trauma and the body, in particular through queer, feminist and postcolonial perspectives.

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Reisa Klein

University of Alberta – Canada

'Tat for Tit' : Mastectomy Tattoos and Digital Breast Cancer Activism

This presentation investigates emergent digital cultures of breast cancer survivors using tattoos as forms of self-care through cosmetic masking of post-operative scars. I am concerned with the ways these cultures are making complex interventions into breast cancer survivors' status as 'endangered bodies' through a 'return to health' as well as through the creation of new bodies that do not necessarily conform to normative standards of femininity. I examine how online discourses of these tattooing practices are drawing women's bodies into an emergent biopolitics concerned with the risk management of a biomedicalized subject in line with normative categories of gender, race, sexuality and ability. At the same time, I explore how online media are making visible new types of bodily inscriptions where women are collectively engaging in voluntary scars to regain power in the face of the involuntary and undesired scars incurred by the illness and the subsequent surgical procedures. Through a comparative discourse analysis of Canadian and U.S based websites including health sites, tattoo parlour sites, and social media sites used by breast cancer survivors who choose postoperative tattooing, I will examine the ways digital media representations of tattoos in this context both police breast cancer survivors' bodies as well as circulate new subjectivities that foster collective responses in order to challenge hegemonic biomedical, gendered, racial, sexual and

able-bodied discourses and practices. I argue that digital media are important sites where competing medical, popular cultural and feminist discourses and practices intersect in complex ways that can contribute to a critical, intersectional and transnational feminist politics and breast cancer activism.

Bio

Dr. Reisa Klein is a postdoctoral research fellow in the Department of Modern Languages and Cultural Studies at the University of Alberta in Edmonton, Canada. Her research broadly explores the relationship between the body, gender and power in diverse cultural contexts. Her current research examines representations of tattooing practices for breast cancer survivors in the digital context and their implications for intersectional and transnational feminist activism.

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Sama Khosravi Ooryad

Utrecht University – Netherlands

Whose Lives Are Worth Grieving/Praising? Netta Barzilai and Razan al-Najjar' s (Feminist) Activism on Stage and Border

Through the concepts of racializing assemblages and (un)grievable lives as theorized by Alexander Weheliye and Judith Butler, this presentation will compare two recent incidents: The Israeli singer, Netta Barzilai' s award-winning song in the European show, Eurovision, in May, 2018 and the death of the Palestinian medic, Razan al Najjar, who got killed by an Israeli sniper at the Gaza border in June, 2018. This paper aims at analyzing Netta and Razan' s bodies and their representations in the Western media and culture to answer the following questions: How are the lives certain bodies celebrated for their artistic productions as sexually progressive in the West while other bodies are rendered invaluable, hence ungrievable? In the process of neutralization of racialized bodies' precarious lives while celebrating certain progressive sexual discourse on feminism, what feminist discourses are being appropriated and which ones are ignored? In an attempt at answering these questions, I will first deal with the song Toy that won the Eurovision award in 2018 and through Butler' s article on sexual politics will argue that

(sexual)freedom is instrumentally invoked by the Israeli state and the supporters of the singer to rationalize assaults on Palestinian people. I will particularly focus on interviews both Barzilai and al Najjar did with the press to showcase how one narrative of feminist resistance and emancipation is highlighted in Western media and is being preferred over another. Also, by drawing on Weheliye' s notion of racialized assemblages, I will depict how the bodies of Palestinian women are rendered invaluable through a process of racialization during the times of an unequal war. To conclude, and through Butler' s notion of (un)grievable lives, I will show how al Najjar' s body is one embodiment of the 'life never lived' and how her body is used discursively by the Israeli state to quell other endangered bodies' peaceful resistances.

Bio

I am Sama Khosravi Ooryad, GEMMA research master student in gender studies at Utrecht University, the Netherlands. I hold another master in English and comparative literature from Shahid Beheshti University in Iran, and I have also published a peer reviewed paper out of my master thesis in Purdue University' s journal (<http://docs.lib.purdue.edu/clcweb/vol19/iss3/1/>) which is a comparative Deleuzian study of language poetry of Iran and the United States. I am interested in issues in the field of gender history, feminist and critical theory, literary criticism and media studies. I also have a book of poems in Persian published in 2017.

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Stefano Rossoni

University College London – UK

The Disembodiment of Heteronormativity: Older Men' s Endangered Bodies in the Narratives of André Brink, J. M. Coetzee and Philip Roth

Sociological studies underline that hegemonic masculinity scripts in Western cultures are incomplete. The central role that youthful energy and physicality play in the construction of hegemonic masculinity configures old age "as contradicting masculinity" (Spector-Mersel 2006:77). Heterosexual older men are either required to live up to the standards set by hegemonic masculinity modelled on youth or perceived as de-gendered. Drawing on these

considerations, in this paper I adopt a comparative approach and explore contemporary novels which display the dissonance between older men' s earlier gendered habitus and the limitations of the male ageing body. The narrator of Philip Roth' s *Everyman* (2006) says that the title of his potential autobiography would be "The Life and Death of a Male Body" (52). Examining how the stress on the pathologies associated with ageing permeates older men' s sense of physical decay, I investigate the biological dimension of the male body as a transnational the men in selected novels by André Brink, J. M. Coetzee, and Roth. The endangered bodies of their white heterosexual male protagonists configure heterosexual masculinity as an impossible space to fulfil which force them to subvert and reiterate at the same time their gendered practices. Addressing ageing as a marginalised area in male hegemonic discourse which offers a radical critique of that discourse, my aim is to examine the tension between environment and embodiment and the cultural implications of the somatization of affect in literary texts.

Bio

Dr Stefano Rossoni is a teaching assistant at University College London, where he completed his PhD in Comparative Literature. His thesis explores the struggle for self-discovery of heterosexual masculinities in the self-reflexive novels of J.M. Coetzee, Milan Kundera, Philip Roth and Mario Vargas Llosa. His article dedicated to the reverberations of Robert Musil on Coetzee' s fiction was published by the *European Journal of English Studies* in 2016, while his article on the representation of readership in *Don Quixote* and *Madame Bovary* was included in the volume *Reading Today* published by UCL Press in 2017.

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Susana Azevedo Cardal

Centro de Investigação em Arquitetura, Urbanismo e Design Faculdade de Arquitetura da  
Universidade de Lisboa – Portugal

Do corpo proibido ao corpo desejado — o corpo como suporte comunicacional (in)seguro?

A presente investigação em curso (Doutoramento em Design), tem como principal foco a tatuagem como expressão gráfica, em Portugal. Nesta proposta, pretende-se examinar a hipótese de uma nova expressão gráfica da percepção visual sob a forma do corpo humano como meio de comunicação. De igual modo, procurar-se-á estabelecer uma relação entre as fases de estudo (INMLCF – 1911/43; Guerra de Ultramar – 1961/74; finais do século XX/ princípios do século XXI) que nos permita desenvolver uma síntese das marcas corporais como enquadramento histórico.

Em Portugal não existe uma prova direta relativamente à origem da tatuagem. Tem vindo a ser objeto de investigação em diversas áreas, com maior incidência na medicina legal, na sociologia e na antropologia. Uma das mais importantes características da tatuagem, é o facto de materializar determinados aspetos biográficos acerca do seu portador, bem como, “denunciar” de forma mais ou menos direta o seu consumo e a sua construção identitária. A tatuagem como expressão gráfica, não vai apenas inscrever tinta na pele humana portuguesa, mas “impressões” do mundo individual de um determinado consumidor face ao seu meio social, circunscrito numa determinada época (dependendo da localização corporal selecionada, do idioma utilizado, do desenho de letra adoptado e da subjetividade do respetivo conteúdo).

Na tentativa de compreender a relação entre o desenho de letra e os conteúdos desenvolvidos ora em corpos femininos ora em corpos masculinos, em que o género desempenha um papel fundamental na relação produção/consumo, pretende-se, com esta reflexão e através dos dados recolhidos no trabalho de campo (entrevistas e observação direta), junto dos profissionais, como dos respetivos consumidores de tatuagens de expressão gráfica, entender a relação estabelecida entre eles, face ao desenho destes caracteres e se, os que as possuem estarão, tanto no nível privado, como coletivo, na sua fronteira ou marginalizados, por excesso da presença de referências visuais comunicacionais presentes nos seus corpos.

Bio

Atualmente, em fase de Doutoramento em Design na Faculdade de Arquitetura da Universidade de Lisboa, onde também, frequentou o primeiro ano curricular do Mestrado em Design – Opção Moda, e investigadora como membro colaborador no Centro de Investigação em Arquitetura, Urbanismo e Design. Em 2006, frequentou uma Pós-Graduação em Design de Produto, na Universidade do Estado da Bahia, no Brasil e em 2000 licenciou-se em Design de Equipamento pela Escola Superior de Artes e Design, em Matosinhos.

A partir de 1999, foi designer em gabinetes de design e arquitetura e, até 2006 trabalhou em várias empresas industriais desenvolvendo produto, desde a sua criação à sua divulgação em suportes gráficos. Continuou como freelancer após esta data.

Em 2007 ingressa como docente no IPEiria, onde leccionou a disciplina de Desenho A, inserida no Curso de Preparação ao Acesso ao Ensino Superior. Ainda na mesma instituição, de 2009 a 2015, leccionou no CET – Desenvolvimento de Produtos Multimédia e, também, em 2011 na Pós-Graduação de Web-Marketing. Desde 2014, é docente na Pós-Graduação de Marketing Digital no D. Dinis Business School, em Leiria, onde lecciona Design Gráfico.

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Tanja Robnik

LMU München Institut für Soziologie – Germany

Bodies and subjectification in health-food-discourses

In Health-discourses on food and eating practices, bodies and body-shape are presented as physical ex-pressions of the success or failure in the efforts of self-management. In a society that builds on efficient, self-reliant, healthy, and fit citizens, individual failure in self-management is likely to be criticized, judged and stigmatized. Studying the criteria for proper self-management in health-food discourses offers a wide range of possible bodily appearances ranging somewhere between pathological obesity and anorexia or orthorexia nervosa.

‘Appearance management’ in this context is highly connected to ‘moderate’ consumption and choices, to a ‘right’ way of eating healthy and dealing with social demands on bodies and health. The Presentation addresses the complex relations of health, food and bodies by providing a discourse-analytical perspective. Qualitative data derive from high-circulation German media.

Health, food and body-shape connect to several moral implications, assigning different values. In Ger-man health-discourse the idea of ‘the right’ way of eating seems to be a projection surface for various moral and normative ideals like ‘naturalness’ and ‘superiority’ as opposed to ‘artificiality’ and a lacking sense for culture and tradition. Bodies are supposed



to reflect these assumptions, as health and beauty are achievable factors, the body reflects efforts in or a lack of self-management. The presentation shows that a moderate choice of self-management shows assumptions connected to social class, educational differences and socio-economic distinctions and describes the distinctive role of food and taste combined with ideas of health and healthy (looking) bodies. Proper or even superior bodily tastes, appearances and practices in this context rely on a set of implicit knowledge, expertise and moderation.

Bio

Research assistant and PhD student at the department of Sociology, LMU Munich. Part of the joint research project "Nutrition, Health, and modern Society: Germany and the US" since October 2015. PhD dissertation, 'Fat Americans': "On the notion of 'national' and 'natural' in contemporary German health- and obesity-discourses." . Diploma in Sociology, Psychology and Philosophy, Ludwig-Maximilians-University Munich 2015.

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Tristen Taggart

Virginia Commonwealth University – USA

Hashtagged: Neoconservative Politics, Subversive Empowerment, and the Digital  
Commodification of Sexual Assault

The Trump era has colonized the feminine, feminist, and feminized body as the stage, actor, and audience of sexual violence, made visible through the supporting- and counterpolitics of social media. (Re)casting the body requires a critical exploration of the digital commodification of violence as a tool for negotiating sexual assault through discursive narrativism, visibility mediated by objectifying and subjectifying body politics, and protesting gendered scripts. I intend to elucidate under what conditions these digital commodifications of sexual assault as a cultural and personal phenomena mutually de-/reconstruct feminist futurity, memory, story, (trans)formation. Specifically, I am interested in exploring the consequences of using high-voltage, self-articulating communication media to contextually support or subvert neoconservative agendas and influence policy implementation on the ground through a civil

rights and human security framework by examining which bodies can claim or are forced into visibility and which remain Othered so that we can imagine and create more discursive futures in a time of body war.

Bio

Tristen Taggart is an undergraduate student pursuing their Bachelor's Degree in Gender, Sexuality, and Women's Studies and Political Science with a concentration in Civil Rights at Virginia Commonwealth University. Their undergraduate scholarship focuses on interrogating body and identity politics as vital cultural sites which are weaponized by intersectional, postmodern oppression systems and strategizing creative and formal resistances to decolonize harm, bodies, and resilience through a feminist human security framework.

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Vasuki Shanmuganathan

York University of Toronto – Canada

Representations of Aging Bodies and Cultural Care in Canada

There are two figures that emerge in discussing the aging body in the European colonial context: the infantilized native and the aging colonizer. For the purpose of explaining how age influences Western cultural care, the configuration of age and coloniality as a way of reading bodies is key. Whereas the never aging or forever infantilized colonized is a well-discussed figure in colonial studies(1), the aging colonizer emerges as a feared categorization in biopolitical renderings of European men (and by current extension women). The perception of the never aging or infantilized native was instrumental in positioning entire colonized peoples in inferior positions and 'in need of' care, dependency, and development. This construction worked well as long as the bodies in opposition also remained without temporality.

My discussions will show how the demand for particular cultural activities and care workers in the nursing homes enables the return of unsettling historical pasts under the notions of dependency, belonging, and cultural care. Using critical theory, I will establish how elder care is still based on the construct of the 'aging colonizer' and in what ways these manifest in the

nursing home setting. Observations that Edward Said made in *Orientalism* and Ann Stoler in *Carnal Knowledge* but still need to be pursued further in literary studies. In speaking to the theme of endangered bodies, I wish to explore how the premise of providing 'cultural care' can be used to produce aging bodies that are deemed in need of care.

1 For Home, Country, and Race: Constructing Gender, Class, and Englishness in ... By Stephen J. Heathorn. P. 131. Toronto: University of Toronto Press, 2000.); Carey J. Synder, *British Fiction and Cross-Cultural Encounters, Ethnographic Modernism from Wells to Woolf*, (New York: Palgrave Macmillan, 2008) p. 43

## Bio

Vasuki Shanmuganathan (MPhil Birmingham, UK; PhD Toronto) is an interdisciplinary scholar whose research examines how race, colonialism, globalization, gender, and sexuality shape narratives of aging and health. She is a Postdoctoral Fellow at the Centre for Aging Research and Education at York University. Drawing on nearly two decades of work experience in long-term care, she is currently investigating definitions of care and its practices in nursing homes as part of a national research study. A second project looks at the effects of colonialism on our past and current understandings of aging. Before arriving at York University, she held the position of lecturer at Queen's University.

# About

## CILM

City and (In)security in Literature and the Media is a Project of the Center for Comparative Studies (LOCUS group) which examines how anxieties about security have shaped current literary representations of the city both in Europe and in the US in the last two decades. It explores how, since the “war on terror” was announced, a growing number of novelists focused their work on urban settings, conveying generalised hesitations towards security: while, on the one hand, many of these novels depict a growing malaise regarding social and private insecurity, on the other hand, they also disclose an increasing awareness about the social and political construction of security discourses and practices.

Since 2013 we have been developing three major lines of research, one of which we explore in this conference:

**Endangered Bodies: Genders and Genres of Insecurity:** this line of research explores how gender and genre intersect in the creation of new narratives of insecurity but also observes how self-conscious approaches to genre by artists and writers have contributed to interrogate and critique notions of security and safety by highlighting how secure and safe spaces are often seen to be restricted to a specific “genus” or selected “genera,” reinforcing social categories and hierarchical classifications.

# International Conference Endangered Bodies

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