



**Here, There and
Somewhere in Between:
Placing, Practicing,
Configuring**

**Mid-term conference of
the Graduate School:
“Practicing Place: Socio-
Cultural Practices and
Epistemic Configurations”**

November 10th and 11th, 2022.

Katholische Universität Eichstätt-Ingolstadt

Eichstätt, Bayern

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WELCOME

On Behalf of the Graduate School “Practicing Place: Socio-Cultural Practices and Epistemic Configurations”, it is our pleasure to welcome you to our mid-term conference ‘Here, There, and Somewhere in Between: Placing, Practicing, Configuring’ in Eichstätt. Hosting the Graduate School’s first conference, we are especially delighted to have you all here – as presenters as well as participants – to form such an exceptional interdisciplinary and international group of researchers.

Drawing from this wealth of expertise, we are certain that the conference will serve as a platform to further the academic dialogue across disciplines. Our goal is to discuss, reflect upon and advance on conceptions of place and place-making practices. Moreover, we invite you as well to use this great opportunity to establish new contacts and expand your academic networks.

To stay in touch with our Graduate School after the conference, sign up for the newsletter through our webpage: <https://www.practicing.place/>. There, we communicate upcoming events and other announcements that give even more opportunity for further connections and collaborations.

With another warm welcome, we wish you all a stimulating, fruitful and enjoyable time here in Eichstätt.

THE GRADUATE SCHOOL

The research training group “Practicing place” aims at a critical reflection of the concepts of ‘place’ and ‘placing’ from a decidedly interdisciplinary perspective. Place and processes of (re-)placing have become central to a discussion of complex global interrelations, precisely at a time of growing transnational interdependencies and seemingly borderless communication networks. According to our guiding research idea, we suggest to think of place dynamically, as practicing place. Hence, we will consider specific practices of placing and their concomitant epistemic configurations (such as comprehending, mapping, locating, imagining, writing, experiencing, and redefining places) as well as the situatedness and specific locality of any practice. Every practice is shaped by given places, while it at the same time also designs and produces new places in a performative, ongoing process. Seen this way, places can never be conceived of as singular static entities, in the sense of ‘Heimat’ or a closed life-world; rather, places have to be thought of in terms of a dynamic, multifaceted, dialogical, often controversial, affective, and especially participatory system of relations, informed by aspects of performance, construction, perception, production, experience, recognition, and inscription. In addition, every practice is tied to other super- and subordinate as well as contiguous strategies of placing: thus, e.g., appropriation and disappropriation, inclusion and exclusion, but also participation are intricate to processes of placing that both inform and are continually (re-)produced in social and economic, imagined and fictional, artistic and medial practices. Put differently: We are less interested in the more traditional questions of where a place is, or what it is; rather, our research epitomizes on the ‘how’ of places, i.e. how places are shaped, created, altered, questioned, or known by socio-cultural practices.

CONFERENCE PROGRAM

Wednesday, 9 November 2022

Pre-conference Programme

2:00 pm Guided Walking Tour
Meeting point: In front of the summer residence (entrance facing the garden, Ostenstr. 26)

7:00 pm Pre-Conference Dinner (Krone)
-Rolling Exhibition Space
Kap-U01-Kellerbuehne (set up on 9th, open across 10th and 11th)
(set up on 9th, open across 10th and 11th)
Activating Space | Prehending the City (installation) by Rémy Bocquillon (KU Eichstätt)

Thursday, 10 November 2022

9:00 am Welcome Coffee and Opening Remarks
Dr. Sarah Earnshaw

9:30 am Tim Cresswell (University of Edinburgh): On Routes

11:00 am Coffee Break

11:20 am Panel 1: Sensing and Storying

Craig Melhoff (University of Regina)

Environmental Sensemaking and the Body as Cartographic Organizing Principle
in the Poetry of the London Underground

Ian Grosz (University of Aberdeen)

On Place and Time: An Absent Method - A Creative-Critical Approach

Neha Meena (Jawaharlal Nehru University)

Narratives of Migration and Placemaking: Pakistani Hindu Settlements in
Jodhpur, Rajasthan

1:00 pm Lunch

2:30 pm Panel 2: Contestations

Shurouq Ibrahim (Ohio State University)

Circular Hybridity: Reconciling Identity and Place in Randa Jarrar's 'A Map of Home'

Hanna Sophia Hörl (LMU Munich)

Contested Spatial Distributions and Creative Place-Making in Selected Projects by African American Artists Dread Scott and Theaster Gates

Rosa Philipp (KU Eichstätt)

Understanding Territory as Practices of Resistance

Judith Keller (University of Heidelberg)

"Living this struggle and fighting this fight" – Testimonies in Geographical Research on the US Housing Crisis

4:30 pm Coffee

5:00 pm Panel 3: Imagining and Creating

Rémy Bocquillon (KU Eichstätt)

Thinking With Sounds: Spatial and Epistemic Configurations

Imen El Bedoui (University of Kairouan)

Toward an Immersive Aesthetic: Virtual Artistic Places as New Site of the Creative

Anthony Raynsford (San Jose State University)

Inventing "Ecotopia": Experimental Urban Design in 1970s California

7:30 pm Conference Dinner (Gutmann)

Friday, 11th November 2022

9:00 am Welcome coffee

9:15 am Antje Kley (Friedrich Alexander University of Erlangen-Nuremberg):
'Disruptions in Place and Time in Contemporary US-American Narratives of the End of Life'

10:45 am Coffee Break

11:15 am **Panel 4: Productions and Reproductions**

Sheila Brannigan (NOVA School of Social Sciences and Humanities, Lisbon)

The Deferred Gaze and Representations of Unfulfilled Dreams in Christina Fernandez's Photographic Series Manuela S-t-i-t-c-h-e-d, 1996-2000, and Lavanderia, 2002

Anthony Obst (FU Berlin)

Practicing Democratic Place: The Domestic Workers' Union in Richard Wright's 'Black Hope'

Oğuz Kayır (Bilkent University)

Women In-Between: Mapping the Geopolitics of Diaspora in Women's Cultural Production

Nele Sawallisch (University of Trier)

Laughing in and out of Place: The Comedy Stage as Practicing Place

1:00 pm Lunch

2:30 pm **Panel 5: Constructing the City**

Emma Patchett (University of Leeds)

When Moving through Places is Criminalised: Vulnerability, Harm and Public Space

Stefanie Wallbraun (University of Heidelberg)

On the Instrumentalization of Public Space by Armed (Counter-)Protests and the Effects on Political Participation

Aylin Güngör (University of Heidelberg)

Performing Race, Performing Place: Negotiating Blackness and the City in 'Atlanta'

4:30 pm Closing Remarks

Prof. Dr. Hans-Martin Zademach

Dr. Sarah Earnshaw

ABSTRACTS

On Routes

People and things do not move at random across an isotropic plain. This is the first lesson of mobility – people and things follow, and create, routes. This talk will make a series of connections, digressions and short cuts in order to delineate the politics and poetics of routes. We will explore how routes create infrastructures of power as well as the use of self-made routes – desire lines - to trace out possible alternatives to the infrastructural present. Where you start, how you get there, what direction you take, and where you end up are all part of this equation. The analysis of routes and routing forms a key part of a wider politics of mobility and place, separating citizens and vagabonds – key figures in the histories and geographies of mobility.

Tim Cresswell (he/him)

Ogilvie Professor of Geography
University of Edinburgh

Disruptions in Place and Time in Contemporary US-American Narratives of the End of Life

In her study of crumbling fantasies of the good life under late capitalist conditions, *Cruel Optimism*, Lauren Berlant observes different kinds of impasse which people across the planet encounter as “suspended stretches of life and time in the present [...] when one no longer knows what to do or how to live and yet, while unknowing, must adjust” (199). This talk is concerned with one specific type of impasse that occurs as the experience of death disrupts the grieving subject’s social fabric, leaving them scrambling for their bearings in space and time to develop modes of leave-taking and living with loss. This talk traces aesthetic negotiations of the social and affective, embodied and relational time-spaces of grief in readings of recent US-American autobiographical and more explicitly fictional writing.

The talk argues that literary narratives of the end of life develop vocabularies for experiences of loss frequently encountered as unspeakable, and that they elucidate and enact tentative orientations in time, social and geographical space. They ‘map’ the shifting landscapes of grief, so to speak. The talk also explores how the aesthetic mediation of loss relates individual patterns of dis/orientation to the social landscapes in which they are embedded. Literary narratives of the end of life are thus positioned as a much-needed form of alternative knowledge production on dying to currently dominant medical, nursing, insurance and legal discourses.

Antje Kley

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Friedrich-Alexander Universität Erlangen-Nürnberg

Panel 1: Sensing and Storying

Craig Melhoff - Environmental Sensemaking and the Body as Cartographic Organizing Principle in the Poetry of the London Underground

This paper draws upon recent work on situated cognition focusing on the experience of the embodied subject in the physical world to examine literary representations of underground transit passengers attempting to navigate and produce a cognitive map of the inherently disorienting subterranean environment. Underground territory is in many ways unstable and resistant to spatial sensemaking and cartographic representation; in subways it is impossible to survey the

environment from a distance, visual means of orientation and wayfinding are confounded in the absence of a fixed spatial referent, and figure-ground relationships continually shift as the train carriage is both an object in the environment and an environment itself. My analysis considers poetic representations of the London Underground experience in works by Donald Davie, Carol Ann Duffy, and Seamus Heaney that attempt to map and organize this subway experience by “re-embodiment” it, turning from distorted and confusing visual perception to forms of bodily movement and sensation that stabilize the cognizing mind and body and aid in the creation of a sound egocentric cognitive map. Literary writers of the Underground respond to environmental confusion belowground, I argue, by introducing as cartographic organizing principles the movements and sensations that consist in the body’s performance of what cognitive scientists call its “kinesic intelligence.” I propose that for writers exploring spatial mapping problems in the Underground, conceptually organizing environmental space around nonvisual phenomenology, around the body’s encounter with space through other sensory modalities, is the basis for a functional and orienting embodied cartography.

Ian Grosz - On Place and Time: An Absent Method - A Creative-Critical Approach

The anthropologist Tim Ingold describes the landscape as a ‘nested series of things going on in time; going on with different rhythms, different speeds,’ and therefore has a temporal or narrative quality. He later described the landscape as being comprised of a ‘meshwork’ made up of interlacing ‘life-paths’ that are woven – enmeshed – within the environment. Place as practice, then, can be seen as a series of narrative acts that are embedded in the landscape. My PhD project – a work of narrative nonfiction – draws on these ideas to explore place and identity through taking an autoethnographic approach to some of the significant landscapes that have featured in my own life. This paper takes a creative-critical approach to the landscape to look specifically at the relationship between place and time. It begins with a narrative account in medias res at the site of a ruined mausoleum in rural Aberdeenshire in the northeast of Scotland, before going on to explicate the inter-relationship between place and time by drawing on philosophy, anthropology and cultural geography, to argue that the landscape can be viewed as a series of interwoven narratives that act through place to shape a sense of who we are.

Neha Meena - Narratives of Migration and Placemaking: Pakistani Hindu Settlements in Jodhpur, Rajasthan

This paper interrogates discursive interplays of— narratives of migration, everyday placemaking, and claims of citizenship—for Pakistani Hindu immigrants in Jodhpur, Rajasthan. The everyday life of Hindu immigrants includes the struggles of migration and survival in India, and the continuous efforts to make their life meaningful through strategies and associations constituted during the process of migration and practices of placing. By focusing on the scholarship on migration and mobility, I examine the notions of placing and everyday life conditions in settlements. In addition, to the limited literature (Bhatia 2021; Jayal 2013; Raheja 2018) on the continued migration of Pakistani Hindus to India that has paid less attention to the imaginations, performances, and creations of settlement places. The attempt is to explore how everyday practices and performances constitute Pakistani Hindu settlements as ‘refugee colonies’ and inflect the claims of citizenship. Based on a detailed ethnography of the settlements, this exploratory study attempts to understand how the ‘settlement places’ of Pakistani Hindus are created, shaped, questioned, or known in parallel to the claims and experiences in relation to citizenship, placemaking, and meaningful life.

Panel 2: Contestations

Shrouq Ibrahim - Circular Hybridity: Reconciling Identity and Place in Randa Jarrar's 'A Map of Home'

Randa Jarrar's coming-of-age novel, *A Map of Home* (2008) follows its U.S.-born Palestinian-Egyptian protagonist through the "Arab World" and back to the United States. The novel is a contemporary Arab immigrant narrative with a complex view of "home" and "identity". This paper negotiates how the text defines home in relation to nostalgia, borders, and hybridity. Drawing on Doreen Massey's (1991) conception of "places as processes," or places as spaces which are marked by personal experiences and social relations, this paper considers how Jarrar's novel presents an "antinostalgic" stance on the Arab "homeland." "Antinostalgia" is used to reflect on conditions of war, dispossession, physical abuse, and familial traumas. Applying Massey's contention that borders are inessential for defining a place, this paper highlights the trope of blended or obscured borders in *A Map of Home* to emphasize a contemporary take on the transnational makeup of home and identity. Jarrar's novel champions hybridity as (what I have termed) "circular." Hybridity, for example, exists in the Arabic language and the bilingual abilities of Arab immigrants who Jarrar's characters represent -- abilities which can be credited to an inevitable "bleeding" of borders and a deep practicing of "place". The novel reveals that through friendships, social relations, and personal experiences, a place becomes "home". Home, in the end, can be everywhere and nowhere all at once.

Hanna Sophia Hörl - Contested Spatial Distributions and Creative Place-Making in Selected Projects by African American Artists Dread Scott and Theaster Gates

Contemporary African American artists Dread Scott and Theaster Gates reclaim significant spaces in the public sphere inscribed with racially biased value systems. With their creation of counter-public spheres, they go against normative public texts/spaces in order to propagate social change. As artistic activists, both Scott and Gates transform and create alternative spaces in unique ways. They question ingrained systemic inequities based on white supremacy and challenge traditional and predominantly white art and cultural practices through the lens of historical retrospective.

My paper focuses on three selected projects: Dread Scott's installation *...Or Does it Explode?* (2009) opposite a family courthouse in Philadelphia, his *Slave Rebellion Reenactment* (2019) past former sugar cane plantations and present oil refineries near New Orleans, and Theaster Gates' *Rebuild Foundation* that was started in Chicago in 2010 and walks the line between art and urban planning. I explore the means and strategies which make these projects exemplary for creative place-making that helps undermine existing power relations through spatial transgressions. The paper also addresses the challenge of measuring the artistic "æffect" of such endeavors (based on Stephen Duncombe's elaborations on the "æffect" of activist art) and their societal impact. I ultimately argue that Dread Scott and Theaster Gates' projects provide a better understanding of the possibilities and limits of African American protest art and creative place-making as they illustrate where art may indeed, though not always foreseeably, transcend its aesthetic character and its traditional milieu to act as a catalyst for social change.

Rosa Philipp - Understanding Territory as Practices of Resistance

This contribution emphasizes on how women in resistance against the infrastructure project *Corredor Interoceánico* understand their territory. At the *Istmo de Tehuantepec* in Mexico, the *Corredor Interoceánico* is to be built to connect the Atlantic and Pacific Oceans. The infrastructure project includes various projects that are intended to strengthen the "development" of the region, which is characterized by very high cultural and biological diversity. The project polar-izes the local population, with some protesting against the project. Within the resistance move-ment, indigenous

groups and women play a protagonistic role. In resistance against such (neo-)extractivist infrastructure projects and the accompanying environmental conflicts, the defense of land and territory has gained importance in Latin America. From a Latin American perspective territory is understood as “a tool for mobilization and struggle by different social movements” (Haesbert 2020). Territory is also used by feminist activist who claim the connection between bodies and territory. This contribution embeds in my PhD Project “Body & Territory: A feminist political ecology of female protagonism in environmental conflicts, in which I work with feminist political ecology from corporeal and emotional perspectives. Following the theoretical framework of FPE, I work with feminist collaborative audio-visual methods to highlight the spatialized and embodied experiences of women in resistance. To work on my PhD project, I spent several months in the field conducting go-alongs and narrative interviews, where I could observe the defense of land and territory in the daily practices and traditions of different women from several generations and villages.

Judith Keller - “Living this struggle and fighting this fight” – Testimonies in Geographical Research on the US Housing Crisis

These are the words of a research participant recently displaced from a public housing project in Washington D.C. Her case highlights the struggle for housing justice in the United States, in particular that of residents of the nation’s capital. While advocates and urbanites regard the housing crisis as a major challenge, federal and city officials seldom act with the urgency demanded of them by their constituency, of which a growing number is either unhoused or precariously housed. The aim of this paper is to study this crisis from the perspective of those most affected, and contribute to a debate mostly dominated by economic and policy-oriented approaches. My use of testimonies collected in Washington, D.C. between 2019 and 2022 reworks how knowledge on the housing crisis is constituted and highlights both the relational and collective knowledge production by those most affected by changes in the real estate economy. The goal of this paper is to stress the political potential and agency of people who tell their stories as they fight to (re)claim lost and threatened places and battle to protect their homes and neighborhoods. On a broader scope, this paper sees value in everyday experiential knowledge and questions whose narratives of place are valued, in an effort to bring forth a new methodology to study place.

Panel 3: Imagining and Creating

Rémy Bocquillon - Thinking With Sounds: Spatial and Epistemic Configurations

In this paper, it will be asked to which extent practices of sounding and listening, understood as sonic thinking or thinking-with sounds (Schulze, 2018; Bocquillon, 2022) can help re-define and co-produce knowledge according to a variety of modes, thus challenging classical

distributions of agency and the following primacy of a particular human and rational subject. Moreover, it will be argued that practices of sonic thinking, spatial at their core, also confront conceptions of space, less thought of as a void and inert container, but rather

becoming thinking-space itself (McCormack, 2008).

Beyond a theoretical discussion, this paper wishes to explore how those considerations contain a critical and ethical importance, relevant for the practice of sociology and philosophy. Thus, the relation between the production of knowledge, configurations of space and practices of sounding and listening will be looked at through the prism of three very different cases: the Aborigines Songlines as spatial and sonic vectors of learning and remembering; the queer and Afrofuturist production of liberating new narratives beyond space-time boundaries, in particular seen through

the multimedia project Black Quantum Futurism; and finally the artistic and academic engagement of sound artists like Alvin Lucier and Maryanne Amacher, attempting to re-define the place of a listening and sounding subject in space. This listing is however neither thought as direct comparison, nor should it constitute a blueprint for overarching methodologies, being rather a proposition for a posture towards a thinking-with sounds defending a multiplicity of practices of knowledge production.

Imen El Bedoui - Toward an Immersive Aesthetic: Virtual Artistic Places as New Site of the Creative

Augmented Reality and Virtual Reality are going to change art and art perceptions. Artists such as Laurie Anderson (The Chalkroom, 2017), Jacoblby Staterwhite(his blessed Avenue,2018) are shaping the future of artworks production and conception. In this paper, we aim to reveal how art (with the use of VR and AR) is creating new places. These artworks are offering unique spatial interactive experiences. We will question in which mean these art experience participate toward an immersive aesthetic that shapes it means from virtual.

By presenting different art project such offered by Desert X Coachella Valley art foundation, or Art Gate International Art (with gallery's metaverse)or Immensiva Community , we will question the reception of such immersive interactive experience and how they pushing places beyond its limits. There is no doubts that AR and VR empowered artwork with immersive. We will try to question aesthetically these new places, depicting its visual aspect and its sensorial effect. By this kind of innovative art practice, artists try to put people away from their daily reality, a new places, new visions and new perspectives are open. These new places created with VR and AR are captivating not only by their visual aspect but with the sensorial aesthetic experience. In the same perspective, we will figure how virtual museums are also offering opportunity for experiencing new places. A limit seems to be blurred between real and virtual, between places and spaces...through different art experience we will re-think what is the meaning of place in term of VR and AR.

Anthony Raynsford - Inventing "Ecotopia": Experimental Urban Design in 1970s California

In his 1975 novel Ecotopia, Ernest Callenbach imagined a near future in which a section of the American west coast had seceded from the United States in order to build a new society of collective, decentralized "mini-cities," constructed of narrow streets, wooden communal apartments, "often covered with plants or even small trees." This vision, in fact, merely extended the logic of urban design experiments that had already been proceeding in Berkeley and other Northern California cities in the early 1970s. Such urban design proposals, which combined New Left concepts of "community self-determination" with countercultural images of (social) ecology, also led to detailed plans for socializing urban land and closing off streets in favor of green space. Activist denounced both the atomizing of individuals in tiny apartments and the profit-driven division of real estate, "parceled into neat consumer packages." In their place, they proposed a gradual collectivization and partial ruralization of the urban fabric. Streets begin to lose their strictly separate boundaries and functional uniformities. Houses and apartment buildings become connected by bridges while individual lots merge into a series of parks, vegetable gardens and footpaths. Architects and planners, such as Christopher Alexander and Donald Appleyard experimented with constructing neighborhood commons and blocking streets to gradually reconfigure the abstract space of real estate capitalism. By investigating the social utopian origins 'green' urbanism in Northern California, this paper argues that such urbanism succeeded in its ideal imagery (which still resonates today) while failing to resolve the uneven results of capitalist development.

Panel 4: Productions and Reproductions

Sheila Brannigan - The Deferred Gaze and Representations of Unfulfilled Dreams in Christina Fernandez's Photographic Series *Manuela S-t-i-t-c-h-e-d*, 1996-2000, and *Lavanderia*, 2002.

The portrayal of the communities around us plays a significant part in photographic histories, and photographs of urban communities interrogate the power of the medium to represent. This paper investigates the portrayal of American urban places in two series by Christina Fernandez. In *Manuela S-t-i-t-c-h-e-d*, 1996-2000, Christina Fernandez depicts the exterior of sweatshops, garment factories in urban settings with poor working conditions, in eastern Los Angeles. The viewer is invited to add their own gaze, looking on to anonymous façades harbouring a workplace that may represent opportunity; exploitation; hope; fear; the search for a better future; or the unfulfilled dream of the promise of a better life. In *Lavanderia*, 2002-2003, the photographer portrays the exterior of laundromats, depicting the strip-lit luminous interior of these places seen through their glass windows, etched with tags. The viewer's gaze refers to and defers to that of the photographer and her depiction of anonymous façades or luminous interiors, in a chain of repeated acts of looking. Gerhard Richter describes the importance of the deconstruction of Jacques Derrida to investigations into photographic meaning, both being concerned with: "questions of ... substitution, deferral, repetition, ... memory, inscription, death, and mourning" (XX). Thus, deconstruction allows for a reading of these two series brought about by the internal tensions that are already within the photographs. These tensions emerge in the portrayal of the places in the works as liminal, and out of position; as places of permanence and drudgery; and as ambivalent end points of migratory flow.

Anthony Obst - Practicing Democratic Place: The Domestic Workers' Union in Richard Wright's 'Black Hope'

If freedom is a place, as the critical geographer and prison scholar Ruth Wilson Gilmore suggests (2017), freedom can be made by organizing how people relate to each other and their environment differently. Richard Wright advances a comparable thesis in his unpublished novel, "Black Hope," by providing a sharp contrast between the novel's two major places: In one of these places – the house in which much of the narrative unfolds – the system of racial slavery is perpetuated through white supremacy, patriarchy, dispossession and carcerality. In the other place – the Domestic Workers' Union that appears toward the narrative's conclusion – this system and its laws and rules are abolished. Here, Black working-class women have "the floor", as the final page of the novel suggests, determine justice on their own terms, and can build collective power through democratic participation.

Drawing on Gilmore's theory of what she calls "abolition geography" as a practice of radical place-making (which she juxtaposes to the "carceral geography" that structures and protects racial capitalism), I offer a topographical reading of Wright's manuscript, which has received little scholarly attention to date. In doing so, I propose the fictionalized union in the narrative as an exemplary instance of practicing democratic place, and elaborate on the insights this yields for radical forms of place-making today.

Oğuz Kayır - Women In-Between: Mapping the Geopolitics of Diaspora in Women's Cultural Production

Incorporating the theoretical framework of critical transnationalism and Deleuze and Guattari's philosophical concept of "minor cinema", and closely examining three independent films by Desiree Akhavan's *Appropriate Behavior* (2014), Ahu Öztürk's *Dust Cloth* (2015), and Maysaloun Hamoud's *In Between* (2016); this paper investigates the ways in which diasporic female directors

situate their female protagonists at the intermezzo of a transnational, globalized, and socio-culturally hybrid locus that transgresses the binary structures of public/private, interior/exterior, local/global, and East/West. Featuring a corpus of films that focuses on women's experiences in historically conflicting geographies and cultures such as Iran/USA (Appropriate Behavior), Turkey/Kurdistan (Dust Cloth), and Palestine/Israel (In Between); this study foregrounds the potential strategies that these filmmakers utilize in deterritorializing the hegemonic discourses that surround in-between identities and offer a space for their migratory, exilic, or diasporic female characters to enunciate their subjectivities.

In *An Accented Cinema*, Hamid Naficy points out that diasporic filmmakers inscribe their own subjective history of displacement through textual devices and construct various narratives of dispersed people, in search for a national identity and an attachment to a home country. In that regard, this paper also addresses that these three films feature three textual structures of diasporic and migratory narratives; settler narrative in *Appropriate Behavior*, survival narrative in *Dust Cloth*, and exilic narrative in *In Between*. Within these critical frameworks and these three films, it is aimed that a cartography of different subject-formations and different feminism(s) can be drawn from the cultural productions and "minor cinemas" of women in tumultuous conjunctures. Going beyond these case studies, this paper also poses broader questions on how to understand geopolitics of identity constructions from mapping women's cinema of (dis)placement.

Nele Sawallisch - Laughing in and out of Place: The Comedy Stage as Practicing Place

This talk proposes to consider one particular heterotopia in more detail: the comedy stage. Comedic performances on stage, notably by the stand-up comic, create a distinct setting that obeys its own rules, such as: although the comedian is the performer, the audience is crucial to the success or failure of the performance. Comedians have made use of this particular dynamic, its participatory directness as well as its intimacy (Brodie 2008), to engage material that challenges audiences' beliefs outright. For example, the postcolonial echoes in Native American comedian Charlie Hill's appearance on *The Richard Pryor Show* (1977) irreverently refuted anti-indigenous prejudice, racism, and the settler colonial narrative dominating the US in front of live and TV viewerships. The comedy stage has also been adapted, re-inscribed, re-interpreted through other means: Tig Notaro, for instance, memorably led her 2012 set at the Largo in L.A. with her breast cancer diagnosis; Ali Wong and Amy Schumer both performed visibly pregnant, openly discussing women's body fluids, reproductive rights, and more. After Norm Macdonald's untimely death of cancer, Netflix released his last special in May 2022, which he had recorded during the COVID-19 pandemic, alone, in front of the computer screen, and without an audience. What kind of practicing place and practicing community results from such performances? This talk investigates how such "unusual" performances ask us to reconsider the craft of stand-up comedy but also the function and power of the comedy stage.

Panel 5: Constructing the City

Emma Patchett - When Moving through Places is Criminalised: Vulnerability, Harm and Public Space

The introduction of Public Space Protection Orders in the UK has given local authorities unconstrained powers to control public spaces, effectively creating a regulatory framework of punitive action. More recently, the enactment of the Police, Crime, Sentencing and Courts Act 2022 changing trespass from a civil to a criminal offence will increase police powers to restrict 'unauthorised encampments', with the effect of "forc[ing] those who have nowhere else to go into a direct confrontation with the law" (FFT 2022). This punitive legislative framework effectively targets non-sedentary populations and positions those who are "unfixed" such as squatters, rough

sleepers and Gypsies and Travellers “primarily as a threat”, and thus justifies not only the denial of access to particular places (Burgum and Powell 2022), but also the denial of the way in which such places are always in flux and constantly shaped by those who move within them.

This paper responds to the criminalisation of non-sedentary populations moving in and through certain places by highlighting the conceptualisation of harm as part of the ontological vulnerability of public space, rendered as that which is in need of protection, and therefore has broad potential policy implications which concentrate on the particular ways in which place is shaped in and through the law. With a cost-of-living crisis rendering more people susceptible to displacement (Watts et al 2022) in conjunction with the increasing demonisation of nomadic life (Doherty 2021), it is more important than ever to focus critical attention on this issue.

Stefanie Wallbraun - On the Instrumentalization of Public Space by Armed (Counter-) Protests and the Effects on Political Participation

Public space not only plays an indispensable role in social life but is also crucial for informal political participation and expression, ranging from individual acts like wearing a political message on a shirt or button to collective events like political mass protest. Thus, public space is not just the incidental venue of political activism but becomes an enabler of mass events as well as provider of high visibility and publicity for the protested issue.

Since 2020, the United States have seen a proliferation of armed public (counter-)protest. While pro-gun rights activists and scholars argue that armed protest is a form of free speech protected under the First Amendment, the majority disagrees and notes that armed protest does not only threaten public safety and security, but also contradicts the very idea of free speech and public protest. The presence of firearms can intimidate and frighten other protestors and the public, virtually excluding them from practicing politics in public places. Armed protest instrumentalizes public space to threaten opponents, suppress their opinions,

and effectively exclude them from public political participation and activism.

Drawing on news reports and quantitative data, I show how protestors claim public space for themselves by carrying arms, thereby suppressing individuals, groups, and political messages they perceive as adversarial. Armed protest thus has harmful effects on the accessibility of public spaces for political protest and, more broadly, on political participation, freedom of assembly, and freedom of speech.

Aylin Güngör - Performing Race, Performing Place: Negotiating Blackness and the City in 'Atlanta'

Cultural productions have the power to substantially inform our “knowledge” of cities and society, like Los Angeles and New York: Hollywood glamor and concrete jungle crime on the one hand, and brownstones with fireflights and yellow cabs in rush hour on the other. Movies and pictures also offer a specific depiction of race, ethnicity and diversity that is inseparable from the alleged place of the production’s narrative. While Los Angeles and New York have long held a place in our imagination, this paper argues that the series Atlanta (2016–) is creating something new: It is performing a new form of Blackness (Johnson 2006) and a new (imaginary) urban place. The series “does” race and place – two intricately intertwined ideas – in a way that shapes our understanding of what it means to be Black (and) in Atlanta today. Drawing on performance theory (Conquergood 2002; Soyini Madison & Hamera 2006) and the concept of placemaking, this paper illustrates how the Black cast and crew in Atlanta – including Donald Glover who is well known for his song “This Is America” (2018) – imagine, perform and claim their identity and the city through specific topics,

imagery, sound, surreal and subversive elements, as the ironic episode on trans-racial character Antwoine Smalls/Harrison Booth (E7, S1) shows. The series thus creates a new form of Black urban imaginary that positions itself within urgent contemporary debates on Post-blackness, the right to the city, as well as social equality and justice.

CALL FOR PAPERS

Call for papers for the mid-term conference of the Graduiertenkolleg 'Practicing Place'

The graduate school 'Practicing Place: Socio-Cultural Practices and Epistemic Configurations' at KU Eichstätt-Ingolstadt researches the intersections, tensions, and dynamics of place and practice within a decidedly interdisciplinary collaboration. The local, national, and transnational flows that constitute our everyday are upheld not only by the interconnection of places but by uneven circulations and bounded exclusions: competing configurations of places present challenges to the taken-for-granted, and alternative materialities, mappings, narrations, temporalities, and discourses are a site of continuous struggle. The goal of the training group is to unpick the 'how' of places in relation to the situatedness of any and all practices.

In our midterm conference, we are turning the focus toward the dynamics of placing – the making, taking, knowing, writing, and doing of places. In other words, the conceptual emphasis is on the '-ing', the gerund of place, the practicing. We will address these interactions and intersections with a keynote address by Tim Cresswell as well as a mix of roundtables, panel discussions, and artistic interventions. With an open format in mind, we encourage proposals in various formats to thematise the processes and configurations of placing, and welcome perspectives from the multiple disciplines that constitute our graduate school (American studies, architecture, art history, cultural studies, geography, literary studies, media studies, sociology) and beyond.

The conference will take place on the 10th and 11th of November 2022, hosted by the Catholic University of Eichstätt-Ingolstadt, in Eichstätt Germany.

There will be a pre-conference programme on the 9th of November, most notably a guided walking tour and an informal dinner, to get to know each other and the place of Eichstätt.

The conference language is English. We plan subsequent publication(s).

Themes and topics for panels and presentations might include, but are not limited to:

- Moving through place(s)
- Writing/imag(in)ing (and) place(s)
- Waging war and peacebuilding/placing conflict
- Places of the Political/utopia and dystopia
- Workplace, labouring, and class
- Narrative, memories and imagined futures
- Methodologies in the study of placing
- Urbanity and the everyday
- Practicing places of conservation/environmental justice/sustainability
- Placing virtual worlds/digital placing
- Mapping and (b)ordering
- Migration and mobility
- (Dis)Placement

Katholische Universität Eichstätt-Ingolstadt

The Catholic University of Eichstätt-Ingolstadt is the first and only Catholic university in the German-speaking world. Located in the heart of Bavaria, it combines the advantages of being a small university with an international and interdisciplinary perspective.

Personal supervision and a compact campus

With around 5000 students, the KU is currently the smallest university in Bavaria. Studying, teaching and researching in Eichstätt means working in a welcoming atmosphere where small groups, individual consultation and close working relationships are the norm. These fantastic conditions are made possible by 120 professors, over 330 research associates and a large number of lecturers with industry experience. The short distances between university buildings and the excellent library and computer center also contribute to the high-quality study conditions. Rankings such as the CHE Ranking and the Study Quality Monitor published by the German Centre for Higher Education Research and Science Studies confirm the aboveaverage student satisfaction at the Catholic University of Eichstätt-Ingolstadt.

A small university with big opportunities

The KU offers a wide range of different degree programs to suit many different interests and talents. Being a small university, it provides an excellent environment for interdisciplinary exchange between the eight faculties and their subjects. The KU also has a strong global network with approx. 300 partner universities in Europe, North and South America, Asia and Oceania where students can spend time studying abroad.

Eichstätt, Bavaria

Bavaria is considered one of the most beautiful regions in Germany. Year after year, tourists from all over the world come here to enjoy nature, explore the cities and experience the unique traditions. In the south you will find the majestic Alps and crystal-clear rivers and lakes, while the north is characterized by romantic rolling hills and vineyards.

Bavaria's long history is visible in the Limes, the wall that marked the border of the Roman Empire 2000 years ago, as well as the many medieval cities, impressive churches, monasteries and castles, and ornate palaces.

The state is home to Neuschwanstein, the world-famous fairy-tale castle built by King Ludwig II. It also has many UNESCO World Heritage Sites, including the Würzburg Residence, the Wieskirche church on the edge of the Alps, the medieval towns of Regensburg and Bamberg, and the Margravial Opera House in Bayreuth.

Eichstätt is situated at the heart of Bavaria. With a population of around 13.400, it is the smallest university town in Europe. The town is situated inside the Altmühltal natural park with its Jurassic rock formations, picturesque riverbanks and juniper heaths. It is a paradise for nature lovers with many opportunities for cycling, walking, climbing and canoeing. The Hofgarten park in the center of the Eichstätt campus and the nearby banks of the Altmühltal river are the perfect places to relax.