



CALL FOR PARTICIPANTS

**SUMMER SCHOOL FOR SEXUALITIES,
CULTURES, AND POLITICS**

(16-23 August 2015, Belgrade, Serbia)

organized by

**IPA.K Center and Faculty for Media and Communications,
Singidunum University, Belgrade**

CONFIRMED LECTURERS AND COURSES OFFERED

- The school consists of the following 4 elements:
- ✓ Obligatory Courses, Optional Courses (in 2 Streams), Workshop, Open Programme.

1. OBLIGATORY COURSES (16-19 Aug)

- ✓ Lee Edelman (Tufts University, Medford, Massachusetts, USA): *Queer Theory Teaches Us Nothing: Pedagogy, Philosophy, Psychoanalysis* (16-17 Aug)
- ✓ Lynne Huffer (Emory University, Atlanta, Georgia, USA): *Foucault's Fossils: Life Itself and the Return to Nature in Contemporary Feminist and Queer Thought* (18-19 Aug)

2. OPTIONAL COURSES (CHOOSE 1 OUT OF 2 STREAMS) (20-23 Aug)

- **STREAM 1: QUEER MONSTROSITY: BODIES AND AFFECTS**
- ✓ Elisabeth von Samsonow (Academy of Fine Arts, Vienna, Austria): *Totemic Bodies: Bio-Semiotic Technologies of Difference and Synthetic Invasion* (20-21 Aug)
- ✓ Boyan Manchev (New Bulgarian University, Sofia, Bulgaria/Berlin University of the Arts, Germany): *The Monsters of Desire: Manifesto for Inhuman Affectivity* (22-23 Aug)

- **STREAM 2: FEMINIST POSTHUMANISM: NEW MEDIA, ART, AND ACTIVISM**
- ✓ Jenny Sundén (Södertörn University, Sweden) and Susanna Paasonen (University of Turku, Finland): *Humanist/Posthumanist Feminism* (Joint Course, 20 Aug)
- ✓ Jenny Sundén (Södertörn University, Sweden): *On Glitch, Activism, and Gender as Machinery of Failure* (21 Aug)
- ✓ Susanna Paasonen (University of Turku, Finland): *On the Affordances of Moving Beyond the Human* (22 Aug)
- ✓ Mirjana Stošić (Singidunum University, Belgrade, Serbia): *Bodily Readings: Body Surface – Skin Deep* (23 Aug)

3. WORKSHOP

➤ **Think Outside the Cocks**

- ✓ A guide through feminist de/construction of media practices which deal with the production and representation of gender identities and new media activism against patriarchy and misogyny.
- ✓ With the participation of feminist journalists, PR consultants, and media activists from Serbia and the Balkan region.
- ✓ Organized in cooperation with BeFem - Feminist Cultural Center (Serbia), the Space of Gender and Media Culture K-Zone Association (Croatia) and Libela – a portal on gender, sex and democracy (Croatia), members of The Gender Cultural Media Practices Network.

4. SUMMER SCHOOL OPEN PROGRAMME

- Open Lectures
- Video lecture by Ana Hoffner (Academy of Fine Arts, Vienna, Austria): *Queerness of Memory: Presenting the videos “After the Transformation” and “Transferred Memories”*
- Exhibition by TKV (Serbia)

DURATION AND FORMAT

- 8 days
- ✓ Intensive lectures in the morning with subsequent discussions.
- ✓ Afternoon seminars with the lecturers; all participants who deliver a paper will have the opportunity to receive direct input from the lecturers and discuss their work with fellow participants.
- ✓ Rich Open Programme with public lectures, performances and exhibitions.

ELIGIBILITY

- Applicants should be postgraduate students (preferably MA or PhD students or younger researchers) interested in exploring the issues of gender, queer, cultural studies, visual arts

and humanities and related areas. However, outstanding BA students are also considered and have the chance to enroll.

- We especially welcome applications from independent scholars, cultural workers and artists.
- Applicants from all countries are eligible to apply.
- Scholarship opportunities will be announced soon.

APPLICATION

- All applicants should fill in the Application Form (available online at www.ipakcentar.org/application-form)
- ✓ Paper abstract is optional. If you wish to deliver a presentation, post your abstract in the Application form (appr. 500 words max.) for a presentation not exceeding 15 mins.
- ✓ Maximum number of participants: 75. While all students will participate in the first two courses (16-19 Aug), they will be evenly distributed over the two streams offered (20-23 Aug) according to the stream chosen in their applications.
- ✓ Maximum number of students delivering presentation: 48 (maximum 4 presentations per afternoon session). Please indicate in the application form whether you wish to deliver a presentation or not by simply posting your abstract or ignore if not applicable.

ECTS

- Students who deliver presentations will receive 6 ECTS, applicable on MA or PhD level at participants' home universities.
- Students who choose not to deliver a presentation will receive 2 ECTS, applicable on MA or PhD level at participants' home universities.
- ECTS are given according to FULL attendance of the school.

TUITION FEES

- Applicants from Central and East-european countries¹: 300 Euro (discount applicable).
- Applicants from Europe and worldwide: 400 Euro (discount applicable).
- Singidunum University students: 150 Euro (no discount applicable).
- Former SSSCP students are offered 15% tuition fee discount (origin and type of deadline notwithstanding).
- ✓ Note that we offer 10% discount if the participant apply in the first application deadline and pays the total fee untill 15th of May.
- ✓ The fee covers tuition, lunch, study materials during the school, and certificate.
- ✓ Use of library at the Campus with free internet.
- ✓ Coffee breaks and refreshments included.
- ✓ Cocktail Party for the opening of the SSSCP.
- ✓ Arrangements for accommodation, transportation, visa (if needed) and other expenses should be arranged by applicants on themselves. Recommendations for accommodation in Belgrade will be provided to admitted participants on a later stage. The organizers are ready to assist with visa arrangements in special circumstances.

APPLICATION DEADLINES

- Deadline 1 (early applications, 10% discount):
 - ✓ April 20th / selection results by April 30th / payment due May 15th
- Deadline 2 (regular applications, no discount):
 - ✓ May 20th / selection results by May 31th / payment due June 15th
- Deadline 3 (late applications, +50 Euro):
 - ✓ June 20th / selection results by June 30th / payment due July 15th

¹ For the purpose of this call, the following countries fall under the term: Bosnia and Herzegovina, Montenegro, Macedonia, Kosovo, Serbia, Croatia, Slovenia, Slovakia, Bulgaria, Hungary, Albania, Romania, Greece, Turkey, Czech Republic, Poland.

CANCELLATION POLICY

If an applicant admitted as participant in the summer school wishes to disenroll, he or she is entitled to 90% of the tuition fee paid provided that the organizers are properly informed not any later than one (1) month before the program of the summer school commence.

If you fail to do so, we will be unable to reimburse your paid tuition fee.

COURSES DESCRIPTION

➤ OBLIGATORY COURSES (16-19 Aug)

- ✓ **Lee Edelman (Tufts University, Medford, Massachusetts, USA): *Queer Theory Teaches Us Nothing: Pedagogy, Philosophy, Psychoanalysis* (16-17 Aug)**

If meaning-making incorporates subjects into the sociality of the symbolic, it does so at the expense of an unreadable remainder that Lacan describes as an ab-sense impervious to any formalization. Incapable of being represented (like the null set that, as Badiou reminds us, is always included in the set of “what is”), this nothing cannot and must not be taught: cannot because it is not transmissible in the formal sequence of a truth and must not because it threatens pedagogy’s rootedness in sublimation. Queer theory, as I discuss it here, approaches that nothing as the negativity that sublimation enacts in the very effort to overcome it. This version of queer theory will explore what happens when the preservative function of dialectic, with its valorization of Truth as Idea, confronts the insistent unbinding inherent in the Real of the drive. Engaging the contradictory pedagogical imperatives of philosophy and psychoanalysis, these lectures will consider how queerness profoundly disrupts the transmission of values through the pressure of a negativity impossible to realize as a value. Negating first and foremost the sovereign subject of humanist ideology, this negativity opens onto the beyond of that subject’s ostensible freedom: a beyond in which the “nothing” of enjoyment relocates the subject in the drive, thus posing a radical challenge to our understanding of freedom. The first lecture, “Funny/Peculiar/Queer: Michael Haneke’s Aesthetic Education,” takes *Funny Games*, Haneke’s 1997 film, as an exemplary instance of the negativity that animates philosophy’s

conceptualization of freedom through self-reflection. In doing so, it locates the constraint inherent in the thought of freedom: a constraint that produces the queer as the unfreedom of freedom itself. The second lecture, “There is no Freedom to Enjoy,” puts Harriet Jacobs’s *Incidents in the Life of a Slave Girl* into dialogue with contemporary anti-queer discourses to trouble the link between reason and freedom that informs both our pedagogy and our politics. Taken together, these lectures will suggest that the discourse of freedom remains bound to the hope of freedom from the ab-sense, the pure negativity, or the nothing induced by the queer.

- ✓ **Lynne Huffer (Emory University, Atlanta, Georgia, USA): *Foucault’s Fossils: Life Itself and the Return to Nature in Contemporary Feminist and Queer Thought* (18-19 Aug)**

This course asks about the return to nature and “life itself” in contemporary feminist and queer theory, from the new materialisms to feminist science studies to environmental ethics and critical animal studies. Unlike traditional naturalisms, the contemporary turn to nature is explicitly posthumanist. Shifting their focus away from anti-essentialist critiques of woman-as-nature, these new feminist and queer philosophies of nature have turned toward nonhuman animals, the cosmos, the climate, and life itself as objects of ethical concern. Drawing on Foucault, my lecture probes the ethical meanings of the term “life itself” invoked in many of these renaturalizing projects. Focusing especially on the archival matter that guides Foucault’s thinking, I suggest that we rethink “life itself” not as a transhistorical substance but as the unstable materiality of history. I then reframe Foucault’s archival, genealogical perspective through the lens of the Anthropocene and geological time. Reconceiving our archive as a fossil record, I suggest that Foucault has much to contribute to environmental challenges to human exceptionalism and the anthropogenic destruction of other species and ourselves.

➤ **OPTIONAL COURSES (CHOOSE 1 OUT OF 2 STREAMS) (20-23 Aug)**

➤ **STREAM 1: QUEER MONSTROSITY: BODIES AND AFFECTS**

- ✓ **Elisabeth von Samsonow (Academy of Fine Arts, Vienna, Austria): *Totemic Bodies: Bio-Semiotic Technologies of Difference and Synthetic Invasion* (20-21 Aug)**

Philo of Alexandria named humans "planting plants" or „plants breeding plants“. His idea is echoed in the long history of bio-technologies within the framework of agriculture, i.e., selecting, planning, copying/cloning, trafficking seeds and breeding or designing the „domesticated“ species. As for Beatriz Preciado there is a significant relation between synthetic hormones, pornography and capitalism in the 70s, to me is important the parallelism between the attack or grasp on seeds, the standardization of technological fertilization and determination and the implosion of gender – now! The total integration of agriculture into capitalism happening during the last fifty years behind the back of urban elites opens up the horizon of „genetic concurrence“ in the sense of agri- or geo-technoculture, re-introducing the model of the „planting plant“ including the aspect of „the plant planting itself“. The linkage to the Phylum (that makes one of the four elements in Guattari's schizoanalytical diagram) is constantly revised, reworked, re-interpreted the moment genetic automatisms are read and recognized.

What comes in at that crucial moment is a type of knowledge concerning the body that is unparalleled in history. The „planting plant“ and its technologies refer to deep storage information of highest ecological relevance including all bodies' structure – as well as the Earth's body itself. Operating on this level means re-telling and re-engineering on a bio-semiotic trajectory the model of Totemism that had foreseen a „transgender“ ancestor or patron for humans groups: a plant, an animal, an object...The semiotics of Totemism, updated to a level of reality and by this way pushed further (than Foucault had imagined it, he thought that it was forming only a rhetorics/semiotics of social order in a metaphorical sense) turns out to be an effective machine linking humans to transhumans and finally to the Earth itself. The Earth forming the womb of Totemic relations acts as the blue print of any bodily organization within this sphere providing all technologies as “nature“. What is at stake here is to understand the importance of the synchronicity of bodily transformation or modification and the Epiphany of the Earth and its planetary biography. The moment the Earth reappears in the position as an active subject=Totem the bio-historic event of genetic/hormon manipulation/engineering is indexing the co-somatic career of the Earth and the „planting plant“/human. Why is this interesting? And what about capitalist appropriation and exploitation of bio-technologies?? To the degree the Earth and its primal technologies are linked to the bodies in a common biography or ecology the capitalist endeavor to weaken the body's autonomy in order to implement abstract desires and imperatives of alienated labour is undermined. Capitalism exclusively seeks to maintain the gap between economy and ecology, but the return of Totemic bodies breaks this

„obligation“. I like to show in my course how totemic bodies autonomize themselves in gestures of „trans-plantation“.

- ✓ **Boyan Manchev (New Bulgarian University, Sofia, Bulgaria/Berlin University of the Arts, Germany): *The Monsters of Desire: Manifesto for Inhuman Affectivity* (22-23 Aug)**

In this seminar I will propose further articulation of a constellation of concepts, central to my work in the last decade – disorganization, organology, technique, tekhnō-aesthetics, metamorphosis – developed in order to propose an emancipated from organocentrism perspective of thinking the body-subject.

The conceptual experiment will be based on the method of *philosophical figurology*; the mythical figures of the Sphinx, of Pandora and Arachne, as well as more recent monsters like Frankenstein and Ferat Vampire will be interpreted and conceptually manipulated.

In order to oppose the Freudian reduction of desire in the matrix form of the *family romance*, as well as the theatrical reduction of the body of desire to staged conflict, one should oppose first of all the Freudian interpretation of the exemplary figure of Greek tragedy: Oedipus. Oedipus became for Freud the privileged allegorical figure of the psychoanalytical *romance*, because of his supposed ‘complex’. He is the figure of ‘faulty’ desire, he, the incestuous monster. Yet, the careful hermeneutics of the mythical logic would lead us to a conclusion, radically diverging from Freud’s logic. (See the political hermeneutics of Sophocles’ *Oedipus King* in the first part of my book *The Logic of the Political*, Sofia: Iztok-Zapad & Human and Social Studies Foundation, 2012 [2005], in Bulgarian). Oedipus enters incest not in order to be punished but because he has to reveal himself *as* monster. His provenance, his origin, his *genos* is monstrous: he is descending from the monstrous family of Cadmus, the future dragon; the polymorphous god Dionysus, the god of the bacchantes, is among his ancestors too. The family – the *genos* – of the monsters interacts with the Theban royal clan, always exposed to and giving place to monstrosity, not fully separated from the chthonian archaic soil, where monsters nest. Before sharing the bed of his mother, Oedipus first encounters, in a mythical love clash, the *seducing singer*, the monster descending herself from generation of incestuous monsters, one of the female beasts who seduce with their songs, like sirens: the *Sphinx*.

Therefore, not the incestuous transgressive desire normalized by the machinery of the tragic conflict – punishment and redemption – but the monstrous desire that doesn't lack anything and which gave the victory to the tragic hero – the victory of a monster – is the obscene placenta of theater.

Not the hero but the Monster has the key for the enigma of Desire.

➤ **STREAM 2: FEMINIST POSTHUMANISM: NEW MEDIA, ART, AND ACTIVISM**

- ✓ **Jenny Sundén (Södertörn University, Sweden) and Susanna Paasonen (University of Turku, Finland): *Humanist/Posthumanist Feminism* (Joint Course, 20 Aug)**

This seminar critically investigates the possibilities and limitations of posthumanist feminism for contemporary cultural theory. Bringing in technology as well as nature as principles of corporeal differentiation destabilizes the human subject. Posthumanist theory questions the primacy of human subjectivity, and it tunes in on the relational dimensions in the formation of bodies (human as well as nonhuman), subjects, and politics. Such an opening up of bodies and boundaries is also an opening up of the body to external forms of affective forces and power, to bodies affecting and being affected by other bodies. In certain ways, posthumanist theory picks up where poststructuralist deconstructions of modernist dualisms left off. But whereas feminist deconstructions of the nature/culture coupling involved something of a turn away from nature, as a way of breaking the associative link between woman and nature, posthumanist feminists rather turn away from culture in an attempt to conceptualize nature and materiality differently. In this seminar, we wonder what this turn away from the human, culture, and by extension from humanism does – indeed, what it is more precisely that one is turning away from. We interrogate whether posthumanist knowledge production is willing or unwilling to acknowledge its own limits, and what consequences this has for a posthumanist feminist critique.

- ✓ **Jenny Sundén (Södertörn University, Sweden): *On Glitch, Activism, and Gender as Machinery of Failure* (21 Aug)**

Building on the posthumanist feminist framework introduced in the introductory seminar, this lecture develops an understanding of gender as something fundamentally technological, and as such broken. It will be argued that the privileged de-stabilizing concept within posthumanist theorizing is nature, making human-animal studies a central, if not the most central field of inquiry. What appears to be an almost forgotten trope within posthumanism is the technological. Scholarly work that blurs the line between human and non-human as increasingly common in, for example, transgender studies, through the introduction of trans- animal studies. This lecture provides a slightly different blurring of the human/non-human boundary in rather approaching the question of (trans)gender from the point of view of the technological. Technologies always implicate their own failures and breakdowns. In understanding gender as machinery, the lecture puts into play a vocabulary of malfunctioning, broken, vulnerable technologies, and in particular uses the term 'glitch' to account for machinic failures in gender within the digital domain. Gender glitch is hesitation and anticipation, a loss of binary code, a disruption. The default mode of gender is technological failure, and cis gender, the 'high fidelity' of gender, an unobtainable ideal which promises gender as technological transparency. At the same time, glitch holds an intriguing critical, aesthetic, activist potential. In the hands of glitch artists, circuit breakers, gamers, queers, and trans- performers, glitch becomes a celebration of the beauty of malfunction and gender-technological fragility.

✓ **Susanna Paasonen (University of Turku, Finland): *On the Affordances of Moving Beyond the Human* (22 Aug)**

Posthumanism involves fundamental challenges to the separation between humans and other animals, the notion of the rational and autonomous human subject as well the exclusivity of analytical focus on human action in cultural theory. The lines of critique tend to be highly similar in both analyses framed as posthumanist and posthuman. Focusing on the connections and disconnections between posthuman and posthumanist critique as moves 'beyond the human' in cultural theory, and building on debates in feminist epistemology, this presentation addresses the boundaries of knowledge production that these critiques involve. While new materialist theory, on which much of feminist posthuman/ist critiques draws, conceptualizes thought as limitless and immanent, it can also be asked whether there could be value in a more humble perspective on thought, knowledge and the human and nonhuman bodies that make up the world? It remains crucial to ask what, and how, can we know about the life-worlds of animals, and how can we

understand the 'liveness' of data, through the highly species-specific human sensoria, cognition and linguistic practices involved in knowledge production. Rather than posing the issue as one of 'human exceptionalism' (as critiqued by Haraway), this presentation explores the ways of putting species-specific embodied human sensoria into productive ethical use in posthumanist critique. Through a discussion of new media art, it addresses investigations of the boundaries of knowledge – the very possibilities and impossibilities to know, to understand, to sense and make sense – as ethically crucial in and for feminist research.

✓ **Mirjana Stošić (Singidunum University, Belgrade, Serbia): *Bodily Readings: Body Surface – Skin Deep (23 Aug)***

This one-day course is an examination of the proliferative discourses of/on body, and the economy of relations between the self and the other, the human and the posthuman, the flesh and the machine. We will read the body through the skin, assumed to be the bodily envelope, a container of delineated body. In contemporary critical theory, the skin is emerging as counter-scientific phenomena, as the border itself, as an ambiguous interstitial space, being here and there, belonging to the human body and to the "outside" world. That is, the skin can intervene, break the stability of the closed, structured image of the self. As a border, the skin is an uncanny text to be re-read, touched, re-written, the canvas with the inscriptions of the identificatory logic. In all its forms, the skin is layered within and without, and this course is particularly focused on this aspect of skin, especially regarding Valéry's verse: "Nothing is deeper than the skin." In contemporary artistic and theoretical practices, and political nominalisations, the skin is a relevant and traumatic signifying space, the site of remembering and forgetting, of inscription and erasure, of prosthesis and wound. From racial discourse (Fanon's notion of "racial skin chromatism"), and the notion of skin as "meta-organ", or "mixing" (Michel Serres), we would pave our way through the skin, until the skin itself becomes the site of pluralistic encounters (haptic, empathic, cultural, political, sexual, posthuman...), and patchwork of mnemonic marks. In this "economic" account of the skin, in these dermal investments in culture, politics, education and language, the "human" subject can only count on its own vulnerability.

We would investigate diversified meanings of scar, bite, wound and hole in the nets of identification, autobiography, language and technology. The scar is the biological, anatomical, structural nod, and the semantic, ideological, symbolic stitched place of absence, separation, and loss. It is a monument

manifested on the place of separation, the stitch, and indeed a site of indecision, contamination, of “in-between” gendered skinscape, and a border point of this course.

WORKSHOP DESCRIPTION

➤ **Think Outside the Cocks**

- ✓ A guide through feminist de/construction of media practices which deal with the production and representation of gender identities and new media activism against patriarchy and misogyny. Take a courageous cyber ride with a new generation of feminists. Start your own media production, in summer 2015, become street artist in Belgrade, make your radio interview that will create an atmosphere of energy and “we can do it!” attitude. Through the production of new feminist media knowledge and creation of gender sensitive and feminist media programs (available via social networks and therefore visible for a broad audience), we will contribute to the deconstruction of stereotypes of gender equality policies, feminism and feminists, as well as to empowering and inspiring young women to develop and express their creativity and knowledge, and to changing attitudes among younger generations when it comes to gender equality, women’s and minority human rights.
- ✓ With the participation of feminist journalists, PR consultants, and media activists from Serbia and the Balkan region.
- ✓ As part of the program, Tiit INC (a feminist group from Skopje) will drive us through, on their new project **Intimate Maps of Female Cities**, a radio show broadcasted live from a moving car, set to happen in all Ex-Yugoslavian capitals. They’ve already mapped Skopje and Zagreb. Belgrade seems to be a great next stop.
- ✓ Organized in cooperation with BeFem - Feminist Cultural Center (Serbia), the Space of Gender and Media Culture K-Zone Association (Croatia) and Libela – a portal on gender, sex and democracy (Croatia), members of The Gender Cultural Media Practices Network. The platform for gender cultural practices is an informal network of organizations dealing with cultural gender practices through media, festival and production programs, with the intention of strengthening the regional (women’s) civil scene through exchanging programs and experiences, as well as creating new program contents.

LECTURERS AND ARTISTS: BIOS

➤ Lee Edelman (Tufts University, Medford, Massachusetts, USA)

Lee Edelman began his academic career as a scholar of twentieth-century American poetry. He has since become a central figure in the development, dissemination, and rethinking of queer theory. His current work explores the intersections of sexuality, rhetorical theory, cultural politics, and film. He holds an appointment as the Fletcher Professor of English Literature, and author of *No Future: Queer Theory and the Death Drive* (Duke University Press, 2004), *Homographesis: Essays in Gay Literary and Cultural Theory* (Routledge, 1993), *Transmemberment of Song: Hart Crane's Anatomies of Rhetoric and Desire* (Stanford, 1987).

➤ Lynn Huffer (Emory University, Atlanta, Georgia, USA)

Lynne Huffer is Samuel Candler Dobbs Professor of Women's, Gender, and Sexuality Studies at Emory University. She holds a PhD in French Literature from the University of Michigan (1989) and has taught at Yale (1989-1998) and Rice (1998-2005) Universities. Her fields of study include feminist theory; queer theory; gay, lesbian, bisexual, and transgender studies; modern French and francophone literature; literary theory; and ethics. Her published work is widely cited and reviewed, and she is frequently invited to speak at both academic and non-academic venues. She has won numerous awards, including two major teaching prizes at Rice University and, most recently, the Modern Languages Association Florence Howe Award for feminist scholarship in English (2011). She is the author of four books: *Are the Lips a Grave?* (2013); *Mad for Foucault* (2010); *Maternal Pasts, Feminist Futures* (1998); and *Another Colette* (1992); and numerous articles on feminist theory, queer theory, French literature, and ethics. Her personal essays and creative nonfiction have appeared or are forthcoming in *Wild Iris Review*, *Blue Lake Review*, *Forge*, *Cadillac Cicatrix*, *Dos Passos Review*, *Eleven Eleven*, *Passager*, *The Rambler*, *Rio Grande Review*, *Southern California Review*, *Sou'wester*, and *Talking River Review*. She has had writer's residencies at the Ragdale Foundation in Lake Forest, Illinois, Brush Creek Foundation for the Arts in Saratoga, Wyoming, Hambidge Center in Dillard, GA, and the Camargo Foundation in Cassis, France. She is currently working on two book projects: a memoir, *Sleeping Sickness and Other Queer Histories*; and a philosophical exploration of eros as a

modern, transformative concept of life. She is also working on a series of artists books in collaboration with the visual artist Jennifer Yorke.

➤ **Elisabeth von Samsonow (Academy of Fine Arts, Vienna, Austria)**

Elisabeth von Samsonow, artist and philosopher, is Professor of Philosophical and Historical Anthropology at the Academy of Fine Arts, Vienna, and Visiting Professor at the Bauhaus University Weimar (2012-2013). She is a member of GEDOK Munich, foreign correspondent for *Multitudes* and editor of *Recherche*. Her teaching and research focus on collective memory, the relationship between art and religion, sacral and profane androgyny, and the dissolution of the modern self. Her work as an artist is concerned with the systematic and symbolic place of sculpture in the framework of contemporary multimedia. Her most recent publications include: *Was ist anorganischer Sex wirklich? Theorie und kurze Geschichte der hypnogenen Subjekte und Objekte* (Walther König, 2005), *Egon Schiele: Ich bin die Vielen and Egon Schiele Sanctus Franciscus Hystericus* (Passagen Verlag, 2010 and 2012), *Anti-Elektra. Totemismus und Schizogamie* (diaphanes, 2007). Samsonow's artistic projects include: *The Secrets of Mary Magdalene*, Jerusalem, 2008; *Performance/procession en honneur de l'Électre, Innerschildgraben/NÖ.*, 2009; *Ariadne, sculpture pour le chemin de Dionyse*, Mistelbach en Autriche 2011; *Hippo Hypno Schizo Hoch Zeit*, performance at the Musée Freud Bergstrasse, Elektra Belvedere Vienne, Expo GOLD curator: Thomas Zaunschirm; *Samsonow Transplant Parasonic Orchestra*. Von Samsonow is also translator and editor of several German editions of Giordano Bruno.

➤ **Boyan Manchev (New Bulgarian University, Sofia, Bulgaria/Berlin University of the Arts, Germany)**

Boyan Manchev is a philosopher, Professor at the New Bulgarian University (Sofia) and at the Berlin University of the Arts (UdK Berlin). He is also former Director of Program and Vice-President of the International College of Philosophy in Paris. His actual research, which proposes the perspective of a radical materialism, is focused on the fields of ontology, philosophy of art and political philosophy. Manchev has lectured widely at European, North-American and Japanese universities and cultural institutions. He has organised and/or collaborated to number of projects, congresses and public forums dealing with philosophy, art and politics at the CIPh, EHESS and Palais de Tokyo (Paris), UTCP (Tokyo), Haus der Kulturen der Welt, Volksbühne and NBK (Berlin), ZKM

(Karlsruhe), Tanzquartier, MUMOK, WUK and IWM (Vienna), PS1 and Apexart (New York), ICA, SGHG and SLS (Sofia), the Festival d'Avignon, among others. Manchev has also participated as theorist, dramaturge or performer in theater, contemporary dance and visual arts projects. He co-authored with Ani Vaseva the theatre pieces *A Dying Play* and *Frankenstein*, and curated the exhibition *Out of Time* at the Sofia City Art Gallery (March – April 2011). Manchev is the author of seven books and numerous book chapters, catalogues and other publications in various languages. His last book is *Logic of the Political* (Sofia: Critique & Humanism, 2012), and is the author of *Miracolo* (Milano: Lanfranchi, 2011), *L'altération du monde: Pour une esthétique radicale* (Paris: Lignes, 2009); *La Métamorphose et l'Instant – Désorganisation de la vie* (Paris: La Phocide, 2009); *Rue Descartes 64: La métamorphose*, ed. by B. Manchev (Paris: PUF, 2009); *Rue Descartes 67: Quel sujet du politique?*, ed. by G. Basterra, R. Iveković and B. Manchev (Paris: PUF, 2010); *The Body-Metamorphosis* (Sofia: Altera, 2007); *The Unimaginable. Essays in the Philosophy of Image* (Sofia: New Bulgarian University, 2003).

➤ **Jenny Sundén (Södertörn University, Sweden)**

Jenny Sundén is Professor of Gender Studies at the School of Culture and Learning, Södertörn University, Sweden. Her research interests are primarily in digital media studies, cultural studies, science and technology studies, queer and feminist theory, affect theory, ethnography, and games. She is the author of *Material Virtualities: Approaching Online Textual Embodiment* (Peter Lang, 2003) and *Gender and Sexuality in Online Game Cultures: Passionate Play* (Routledge 2012, with Malin Sveningsson). Her edited volumes include *Cyberfeminism in Northern Lights: Gender and Digital Media in a Nordic Context* (Cambridge Scholars Publishing, 2007, with Malin Sveningsson Elm), *Second Nature: Origins and Originality in Art, Science and New Media* (AxiBooks 2011, with Rolf Hughes), and a special issue of the journal *Somatechnics* - "Somatechnical figurations: Bodies, Kinship, Affect" (Edinburgh University Press 2013, guest edited with Ulrika Dahl). Her articles appear in journals such as *Ada: A Journal of Gender, New Media & Technology*, *European Journal of Cultural Studies*, *Feminist Media Studies*, *Games and Culture*, and *Somatechnics*.

➤ **Susanna Paasonen (University of Turku, Finland)**

Susanna Paasonen is Professor and chair of Media Studies and deputy head of the School of History, Culture and Art Studies at University of Turku, Finland. With an interest in studies of

popular culture, sexuality, pornography, affect theory and Internet research, she is the author of *Figures of Fantasy: Internet, Women, and Cyberdiscourse* (Peter Lang, 2005) and *Carnal Resonance: Affect and Online Pornography* (MIT Press, 2011), as well as co-editor of *Women and Everyday Uses of the Internet: Agency & Identity* (Peter Lang, 2002, with Mia Consalvo), *Pornification: Sex and Sexuality in Media Culture* (Berg, 2007, with Kaarina Nikunen and Laura Saarenmaa), *Working with Affect in Feminist Readings: Disturbing Differences* (Routledge, 2010, with Marianne Liljeström) and *Networked Affect* (forthcoming by MIT Press, 2015, with Ken Hillis and Michael Petit). In addition, her research has appeared in journals such as *Feminist Theory*, *European Journal of Cultural Studies*, *New Media & Society*, *Television & New Media* and *Sexualities*. She serves on the editorial boards of *Porn Studies*, *Sexualities*, *Journal of Scandinavian Cinema* and *Computers & Composition* journals, as well as an executive board member of the Association for Cultural Studies (ACS).

➤ **Mirjana Stošić (Singidunum University, Belgrade, Serbia)**

Mirjana Stošić is currently teaching at the Faculty of Media and Communications at Singidunum University courses such as Media Discourse Analysis, Media Events and Rituals and the Monstrous Other. Her book *The Others of Culture – Monsters, Bodies and Spaces* is forthcoming in 2015. She has written on the subject of teratology and monstrous geographies, literary theory, semiotics and history and theory of reading. She has edited the book *Strategies of Reading* (Fakultet za medije i komunikacije, Centar za medije i komunikacije, Beograd, 2014).

➤ **Ana Hoffner (Academy of Fine Arts, Vienna, Austria)**

Ana Hoffner was born in 1980 in Yugoslavia. Since 1989 she has lived in Vienna. She completed her studies in Post-conceptual Practice at the University of Fine Arts in Vienna in 2007, and completed her PhD there. Hoffner is performance artist. She uses strategies of quotation and reenactment performance. She intones, reinterprets and re-politicizes performances from performance art history with personal discourse. That personal discourse is a part of political “testimony” or confession about the subjectivity of the artist who identifies through queer and migrant politics. At the moment she is working on questions of homo-normative and queer politics within the discourse of the European Union.

➤ TKV (Serbia)

TKV was born in Belgrade in 1988. She finished the Graphics High School, Department of Photography in 2007 in Belgrade. Graduated at the Faculty of Media and Communications, Singidunum University in 2012. Currently working towards her MA in Global Media Culture, at the Faculty of Media and Communications. Street art has been in the focus of her creative work since 2004. She lives and works in Belgrade. The artist uses public space as space for creative interventions. That is way she unites gallery spaces and public spaces in one. By intervening in the appearance of the public space, she exercises her right to the city and opens dialogue about who has right over public spaces and what kind of spaces allow changing.

SUMMER SCHOOL DESCRIPTION

The Summer School for Sexualities, Cultures, and Politics is permanent project, originally initiated by the Department for Gender Studies at the Institute for Social Sciences and Humanities “Euro-Balkan”, Skopje, Macedonia and the Faculty of Media and Communications - Singidunum, Belgrade, Serbia. In 2014, the the School has moved to and was taken up organizationally by IPAK Center.

The general aim of the School is to gather young post-graduate students, scholars and teaching staff from both Eastern and Western Europe and promote a shared platform for research and trans-disciplinary theoretical reflection on the complex modes of interweaving sexuality, culture and politics, and consequently of exchanging and questioning geopolitically determined discourses in the research of sexualities, gender studies, and queer theory. Our idea is to provide students, scholars and teachers with the opportunity to question, decenter and democratize these areas by way of deferring the notion of theoretical and geopolitical privilege which is often implied by these research areas, and thus to introduce new models of rethinking context-specific phenomena related to sexualities and, vice versa, to enrich theoretical paradigms with context specific phenomena and research.

In this way, the School’s long-term goal is to

(1) strategically stimulate the particularization and application of key ideas and theories in sexuality research locally, and to

(2) universalize and popularize crucial and underprivileged positions and ideas on the European level, regardless of the East/West divide which is still central to the development of queer theory and sexuality research.

Our endeavor is not to relativize the embeddedness and situatedness of knowledges about sexualities, but to recognize and disrupt the existing invisible borders that obstruct the free dissemination of ideas as they are being determined by various hegemonic forces – political, educational, economic - in both Eastern and Western contexts of doing academic and artistic work related with our desires, bodies, and sexualities.

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