



@allegra_art

International
Colloquium
**Politics and
narratives of
the Body**

May 26th, 27th and 28th, 2021
www.colloquecorps.com

SECOND CALL

CALL FOR PAPERS

The International Colloquium *Politics and Narratives of the Body* aims to open an interdisciplinary dialogue, considering the multiple ways of thinking, representing, embodying and writing corporeality, particularly in contemporary contexts. The policies created around the body generate diverse, dissenting, irreverent and complex narratives, discourses and poetics.

In this way, the congress is expected to convene studies on the body and the policies and narratives built around it, from perspectives that include an interdisciplinary approach. Thus, different disciplines of the human, social and artistic sciences would converge in order to transversally think about corporeality.

HONOUR COMMITTEE

Jean-Luc Nancy, Université de Strasbourg, France

Judith Butler, Berkeley University of California, United States

Loïc Wacquant, Berkeley University of California, United States

Reinaldo Laddaga, University of Pennsylvania, United States

Roberto Esposito, Scuola Normale Superiore di Pisa, Italy

SCIENTIFIC COMMITTEE

Andrea Ostrov, Universidad de Buenos Aires, Consejo Nacional de Investigaciones, Argentina

Arturo Casas, Universidade de Santiago de Compostela, Spain

Brigitte Le Juez, Dublin City University, Ireland

Camille Dumoulié, Université Paris Nanterre, France

Christoph Holzhey, ICI Institute for Cultural Inquiry, Berlin, Germany

Fabrice Flahutez, Université Jean Monnet, France

Fernando Gonçalves, Universidade do Estado do Rio de Janeiro, Brazil

Gabriel Giorgi, New York University, United States

Gabriela Nouzeilles, Princeton University, United States

Gabriele Bizzarri, Università degli studi di Padova, Italy

Gustavo Blázquez, Universidad Nacional de Córdoba, Consejo Nacional de Investigaciones, Argentina

Indrani Mukherjee, Jawaharlal Nehru University, New Delhi, India

Laura Scarano, Universidad Nacional de Mar del Plata, Consejo Nacional de Investigaciones Científicas y Técnicas, Argentina

Lucía Caminada, Universidad Nacional del Nordeste, Argentina

María do Cebreiro Rábade, Universidade de Santiago de Compostela, Spain

Maurício de Bragança, Universidade Federal Fluminense, Brazil

Paula Sibilia, Universidade Federal Fluminense, Brazil

Silvio Mattoni, Universidad Nacional de Córdoba, Consejo Nacional de Investigaciones, Argentina

Zairong Xiang, Duke Kunshan University, China

ORGANIZING COMMITTEE

Lucía Caminada, Universidad Nacional del Nordeste, Argentina

Fernando Gonçalves, Universidade do Estado do Rio de Janeiro, Brazil

EXECUTIVE ORGANIZATION

Ceneri Rosse a.p.s., Italy

COLLABORATING INSTITUTIONS

Université Paris X Nanterre, Centre de recherches en Littérature et Poétique comparées, France

Universidad Nacional del Nordeste, Argentina

Universidad de Santiago de Compostela, Spain

Università di Padova, Dipartimento di Studi Linguistici e Letterari, Italy

Universidade do Estado do Rio de Janeiro, Brazil.

Universidad Nacional de Córdoba, Argentine.

THEMATIC AXES

THINKING THE BODY

Coordinates: Andrea Ostrov (UBA, Argentina)

Body and biopolitics

Body and disease

Body and health

Body and power

Body in social and human sciences

During the 20th century's last decades, social and human sciences began a process of critical deconstruction concerning the notion of 'body'. As a consequence, the belonging of the body exclusively to the field of 'nature' is cancelled and so starts to show its historical character and cultural condition. In this context, Judith Butler's hypothesis of thinking the sexed body not as a given element but rather as the result of a *materialization process* that would occur through language is highly relevant. This process is ruled by certain norms that would establish which bodies are intelligible as human and which are not. Likewise, Giorgio Agamben introduces the concept of 'anthropological machine' in allusion to that symbolic mechanism that has determined the limits of 'humanity' throughout history. The permanent inclusion/exclusion movement that qualifies bodies as 'viable' or 'abject' based on political, economic, social and cultural parameters, exhibits corporealities as complex mazed crossed by multiple dimensions of power. At the same time, it enables a critical review of the role that the body acquires within the construction of identities both hegemonic and subaltern, oppressed and stigmatized.

This symposium aims to bring the following questions (among others possible) under consideration: At this time, which are the ways of thinking about bodies? How do new technologies intervene in them? Which are the useful and functional bodies in a globalized and transnational system? Which are the regulating and normalizing instances intervening in bodies and subjectivities production in post-industrial societies? Which are the hegemonic body patterns? What kinds of subjects are excluded or 'dis-incorporated'? Which bodies access to *citizenship* and which ones are expelled due to state or market policies? How are biopolitics linked to the interests of the neoliberal economic system? What spatial reorganizations come along with exclusion operations? How are the categories of ethnicity and nation reformulated in relation to the hegemonic body patterns? How much does difference (sexual, racial, national, ethnic, cultural) operate as a strategy for resistance? To what extent does the claim of a "monstrous" identity constitute a subversion type against the uniformity and homogeneity that the globalized paradigm proposes? Which are the normalizing mechanisms that aim to 'correct' those bodies that, from their difference, question the hegemonic body?

BODY, AESTHETICS AND PHILOSOPHY

Coordinates: Silvio Mattoni (UNC, Argentina)

Body and religion

Body and voice

Nakedness

Symbolic body

Body and absence

"No one knows how to determine what a body can", says the philosopher, since the body expresses its own character and not the effects of something incorporeal. That is, against aesthetics yet to come, the body is not an appearance, the form of an essence, but an appearance itself. Its nakedness, for example, would not be a stripping of something, but a manifestation, the presence that makes visible what in religious terms has been called grace or sin, and in ethical terms, love and shame. Nor would the voice be a mere vehicle of thought, but rather a mode or an attribute of the body, as long as its grain exists in the extension, crosses it, fills it with sonorous corpuscles. The voice is a segregation of the body, which can continue to affect other bodies at a distance, in retreat. Thus, the spider seems absent from the web, although the expression of its body acts in the singular polygon that its expectations wove. "What can a body do by virtue of its own laws?", asked the philosopher. Perhaps, these were already the laws of the sensible, since nothing extensive is imperceptible. Centuries later, the question about the body continues being opened up in multiple ways.

CORPORALITY AND POETRY

Coordinates: Laura Scarano (UNMdP, Argentina)

Body as a transdisciplinary theoretical category and reflexive modulations around it in poetic arts

Privacy as knowledge/feeling of the body in the various poetics of the 20th and 21st centuries.

Body and eroticism

Body and socio-historical testimony

In this central theme we explore the emergence of corporeality in contemporary theoretical and autopoietic reflections as well as its diverse and divergent manifestations in current poets. As David Le Breton rightly points out, "the body is the place and time in which the world becomes man, immersed in the singularity of its personal history" (Sociology of the body). The body appears as the material configuration of the being's nature, apparently hard to pin down. We know that culture institutes, through individual bodies, many forms of symbolic and pragmatic relationships. Also, since a non bodily human existence

is impossible, the body becomes a foundational value to represent the bonds between individuals themselves and with nature.

Corporality and the fold over privacy embody two horizons of identity hinged in the character, both social and historical, lived by the subjects. At the same time, they are made from the outlines that communities provide to them as conventions, institutions and traditions that emerge in poetry through semantic figures. Well established in current lyric, this "knowledge of the bodies", traces an imaginary topology where the loving, dreaming and suffering subjects print their assessments about the world in terms of passions and affections, or "structures of feeling" (in Raymond Williams' words), to differentiate them from concepts such as ideology or world view. In the same operation, subjects give names to meanings and values in the way they are lived and materially felt, mediated by the poem.

(RE)WRITING THE BODY

Coordinates: Indrani Mukherjee (JNU, India) Brigitte Le Juez (UCD, Ireland)

Corporality and gender

(Un)dressing the body

Body and fashion(s)

Feminist practices and discourses

Gender and Literature

(Post)colonialism

The human body has been treated over time as a socio-economic and politico-philosophical code of gender, race and caste, fixed in grids of power and discipline. This understanding of the body is, to a certain extent, docile, amenable to objectification and exploitation, disciplining and punishment. Practices such as dressing and undressing bodies through control and design conducted by various forms of patriarchal power, are representative of societal and moral agendas. In this sense, fashion is unique as a performativity that standardized gender identity through the repetition of identity traits for 'the feminine' or 'the masculine'. Fashion proposed paradigms of capitalistic profitable bodies for consumerism under the euphemism of desire bodies.

Social policies of a different order, however, have more recently decoded and put docile minds and bodies into radically viable thinking: for instance, the Senegalese Awa Thiam's literary work about sexual mutilation abolition; the Argentinian Maria Lugones who highlighted colonized/racialized bodies as de-gendered; the Indian Sharmila Rege's critic about 'difference' and promotion of a dalit 'untouchable' feminist point of view; and the Iranian Hamid Dabashi's focus on political protest, suicidal violence and the creation of the posthuman body. Literature restrains the stereotypes propagated by performative language, aiming resilience and resistance as we can see in Audre Lorde's poetry, Babytai

Kamble's autobiography, Marie Darrieussecq's novels and Samanta Schweblin's short stories. Getting undressed exposes the hidden and taboo aspects of the gendered/sexual body – such as its genitalia, skin colour, race, caste as well as diverse forms of crippling practices – and constitutes a dissension act against coloniality.

In the same context, in the last decades, all performing and visual arts have been actively involved in expressing the need to correct the whole problem. Thus, fashion negotiates with pre and post-(un)dressing a liminality between clothing and nudity, creating a sense of attraction, eroticism and play. In other kinds of nakedness, the body may evoke the non-human, such as animals and cyborgs, in a relational approach with 'lesser' beings, challenging any fixed notions of beauty, sexuality and normativity. Opposite to writing out the docile body through fashion, now the goal is that of allowing the bodies to be self-procreative and this involves rewriting them. So, the naked body cancels every previous association with pleasure or utility. It also redefines the myths of beauty and style via rhizomic links with sweatshops, child labour, the dehumanised industry of packaging and delivery systems, ecofeminism and post-humanism. In this way, the new material that deconstructs fetishization, social order, gendered accessories and individualized 'haute couture' would help to remove conventional standards, producing an undressed body. Undressing becomes casual, desexualized, unglamorous but more radical in its connections with nature and communities. Can the body, detoxed from any dominant, consumerist and '(un)dressing' agenda be aestheticized as a 'becoming' policy? Body's generative ability paradoxically lies in its public spatiality and in its nomadism, in its struggles through the desert-like lands of unbelonging and exile.

BODY IN CONTEMPORARY VISUAL AND PLASTIC ARTS

Coordinates: Fabrice Flahutez (U. Jean Monnet, France)

Body and contemporary creation

Surrealism and avant-garde 1920-1970

Approximate body – fragmented body – abhumanist body

Recombined body- prosthetic body- inanimate body

Body and even more face, have always been predominant motifs in human creation. From the prehistoric Venus to the transhumanist practices, the body is omnipresent. All bodies, whose appearances or plays are determined by societal, historical, political and anthropological issues, are also mirrors of ourselves. Beyond time and eras, bodies question what we are. Furthermore, they forge the idea of us being part of a kind of ahistorical finitude and much as symptoms of the societies we pass through. The twentieth century together with surrealism and, in particular, the avant-gardes of the interwar period, worked on the body in an unusual way, considering the fact that it often appears

fragmented, altered, threatened, deformed or even multiplied, diverted, eroticized, etcetera. The forms that the body takes show many contact points with such a convulsing period. Simultaneously, it is subjected to many ideological clashes. Body is a battlefield that has not found peace until today. After 1945, bodies became once again the seat for general claims, paving the way for innovative methodologies capable of writing a new visual history. All bodies are, therefore, symptoms of something that overflows, exceeds them. It is in this perspective that communications are expected.

CORPORALITY AND LATIN AMERICAN LITERATURE

Coordinated by: Lucía Caminada (UNNE, Argentina) and Gabriele Bizzarri (UNPD, Italy)

Ghosts and weird corporality

The 'in drag' body: turning the paradigm 'gay'

Disabilities and other 'aberrations': 'crip' bodies

Politics of sexuality

This central theme aims to study the diverse corporeality that, with their excesses, eccentricities, overflows and setbacks, anarchically stroll through contemporary Latin American narrative, breaking, in every possible way, the mold of form. They call into question the possibility of an order and postulate a profound revision of the epistemological coordinates, the cultural categories and the (bio)political arrangements to the use. They strip, in fact, the convention they are based on. In this scope, we will think particularly over the socio normative framework fissures caused by the disturbing 'emergence' of impossible bodies (invisible, unrepresentable) within different logics of power, in which the discourses of gender, health and, lately, 'reality', literally and metaphorically produce monsters.

BODY AND COMMUNICATION

Coordinated by: Ícaro Vidal Ferraz Junior (PUC-SP, Brazil) and Maurício de Bragança (UFF, Brazil)

Body in the media / internet / television

Erotic rewriting about the body

Collective body (audience and mass media)

Body and cinema

The axis named *Body and Communication* welcomes research works related to the multiple articulations between the contemporary statute of the body and the various media ecosystems. The main purpose is to explore issues related to body policies of representation, visibility and representativeness along with the intersectional perspectives about embodiment within media discourses. It

includes studies on the relationships between body and media activism with an emphasis on the processes of subjectivation, identity affirmation and narrative disputes. The axis conceives communication dynamics as environments and thereby calls for non-hegemonic epistemologies that inscribe the body at the heart of media criticism and creation of meanings.

BODY AND PHOTOGRAPHY

Coordinates: Fernando Gonçalves (UERJ, Brazil)

Body and advertising

Practices and speech

Body self-perceptions

Body and symbolic / erotic capital "Capturing" corporeality

This axis deals with body and photography as surfaces where culture and identity discourses and practices take place, flow and are (de)legitimized. Far from being neutral, photography is a mediation device that provides the body with meaning. It also challenges our imaginaries and modulating subjectivities, ways of life and forms of self-perception. We expect communications about the captures of corporeality, body photographic narratives and staging within the field of advertising. We would also welcome reflections about tensions between regulation and fabulation that may promote a decolonization of the photographic perception associated with the body.

BODY AND OBSCENITY

Coordinates: Paula Sibilía (UFF, Brazil)

Body images and visibility regimes

Genealogy of the obscene in nudity images

Politicization of the body and reconfigurations of morality

The strong transformations occurring in the last decades are contributing to produce subjectivities differentiated from modern aspects. In the same movement, they are affecting what is considered obscene, particularly in relation to images of nudity and discourses (verbal or visual) about sexual practices. It is a complex historical process, which is still ongoing and involves some reformulations contrasting with the hegemonic assumptions of the 19th and 20th centuries. While such images do not stop to proliferate in the artistic and media present spheres, moral and political disputes about what can (or even deserve) and what should not be exhibited also grow, showing significant alterations concerning the prevailing values of the modern era.

On the one hand, certain ideas about nudity and sexuality, that were not considered problematic or offensive a short while ago, are being challenged, causing unprecedented forms of response, warning or proscription, often

prompted by complaints associated with claims of 'identity movements' on the internet social networks. On the other hand, along with these developments, there is an unforeseen update of more traditional forms of censorship (Christian or bourgeois) that were considered in decline or obsolete, and that also tend to motivate vigorous reactions and media repercussions. Into this setting full of intense disputes and quick mutations, the notion of obscenity pinned to the human body has not vanished, although it undergoes some redefinitions that reflect certain metamorphoses in the values that make up the complex contemporary morality.

BODY AND PERFORMANCE

Coordinated by: Gustavo Blázquez (UNC, Argentina) and Cecilia Castro (UNC, Argentina)

Body and performance

Body and theater

Body and dance

Party and night

Body-art

This axis aims to debate about the ways in which bodies are made and undone, politicized and narrated, into and through performances. Works that discuss the ways in which artistic knowledge and techniques, forms of social control and pleasure devices are incorporated repetitively and with great aesthetic care will be welcomed. The proposals may focus on artistic or other types of social practices, especially of a recreational nature such as celebrations, parties, sporting events, sexual acts and recreational consumption. We are particularly interested in analyzing the relationship between performance and performativity; between actions rehearsed over and over, polished and "civilized" (in Norbert Elias's terms), and their potential for generating and gestating bodies; between careful gestures, made with attention, dedication, enjoyment and pain, and the bodies that experience them. The axis addresses the performative magic of bodies production and reproduction. It focuses on incantations, secrets, recipes, spells, blessings and curses, tricks and rituals that (de)materialize bodies.

QUEER BODIES

Coordinates: Zairong Xiang (Duke U, China)

Transgender and camp

Feminist theology

Translation and (de)coloniality

Queer bodies are penetrable, porous and polysemic. Despite the astute criticism of queer liberalism, homonationalism and other unfortunate complicity established between 'the queer' and the repressive neoliberal regimes, queer corporality is supposed to be an individual experience. Queer bodies have been interpreted, represented and celebrated as a characteristic of the individual. However, is it true that 'the queer' is opposite to the collective, the common or even the majority? Is there a way to think queer bodies as a plurality that is not an addition of isolated differences but the 'nature' of queer corporality? We look for theoretical discussion on 'queer bodies' to help us imagine together a 'queer body' that is not restricted to the individual or to the notion of individuated/lizable difference. How would a plural queer corporality look like if we think it in/as an undulating multitude, a contagious mass, a complexity whose starting point is the very body-in-plural?

A VIRTUAL CONGRESS

The Congress will be entirely digital. It will be carried out by videoconference with virtual sessions.

The event will take the form of panels with brief video-recorded communications (15 minutes).

In this occasion, and considering that the event will be entirely virtual, the communications must be previously pre-recorded and sent in video format. Forums will be organized for the participants to be able to exchange impressions or ask questions. They should interact and reply within a reasonable time so as to keep such a level of debate similar to the face-to-face modality.

OFFICIAL LANGUAGES OF THE CONGRESS

The official languages of the congress will be French, Spanish and English.

SENDING COMMUNICATIONS

The abstracts submission period is open until March 15th, 2021. Abstracts must be sent exclusively through a form that is available on the Colloquium website <https://colloquecorps.com/submission-of-proposals/>

The organizing committee will notify the results of the submissions evaluation process on March 31st.

Pre-recording the communication: you must send the video before May 10th, following the instructions that will be provided. If you need technical assistance relating to recording, email in advance to coordination@colloquecorps.com. Remember that the event will take place on May, 26th-28th.

Participants accepted as speakers and interested in publishing their contributions can send them before June 30th, 2021. The papers must be in the

format that will be indicated and strictly follow the edition rules that will be provided in the communication admission email.

DEADLINES

March 20th, 2021: Abstracts submissions

March 31st, 2021: Notification of the submissions evaluation process' results to the authors

May 10th, 2021: Video submissions

May 12th, 2021: Publication of the congress program

May 15th, 2021: Participant fee payment deadline

May 26th, 27th and 28th, 2021: Congress

June 30th, 2021: Deadline for sending written communications

PARTICIPANT FEES

General fee: 50 euros

Payment of the registration fee must be made before May 15th, 2021, following the instructions that will be sent. Contact: payment@colloqucorps.com.

The participant fee gives right to:

Access to all sessions

Catalog of all communication's abstracts

Certificate with the title of the communication

Possibility of sending an article of the communication to be evaluated for publication. The texts will be sent before June 30th, 2021, following the edition rules that will be provided.

REGISTRATION AND ATTENDANCE FEE

Attendance at conferences is free of charge.

CERTIFICATES

Attendees may email to payment@colloqucorps.com to request a certificate of attendance once the congress finishes. They will have to pay 10 euros for management expenses.

CONTACT

info@colloqucorps.com