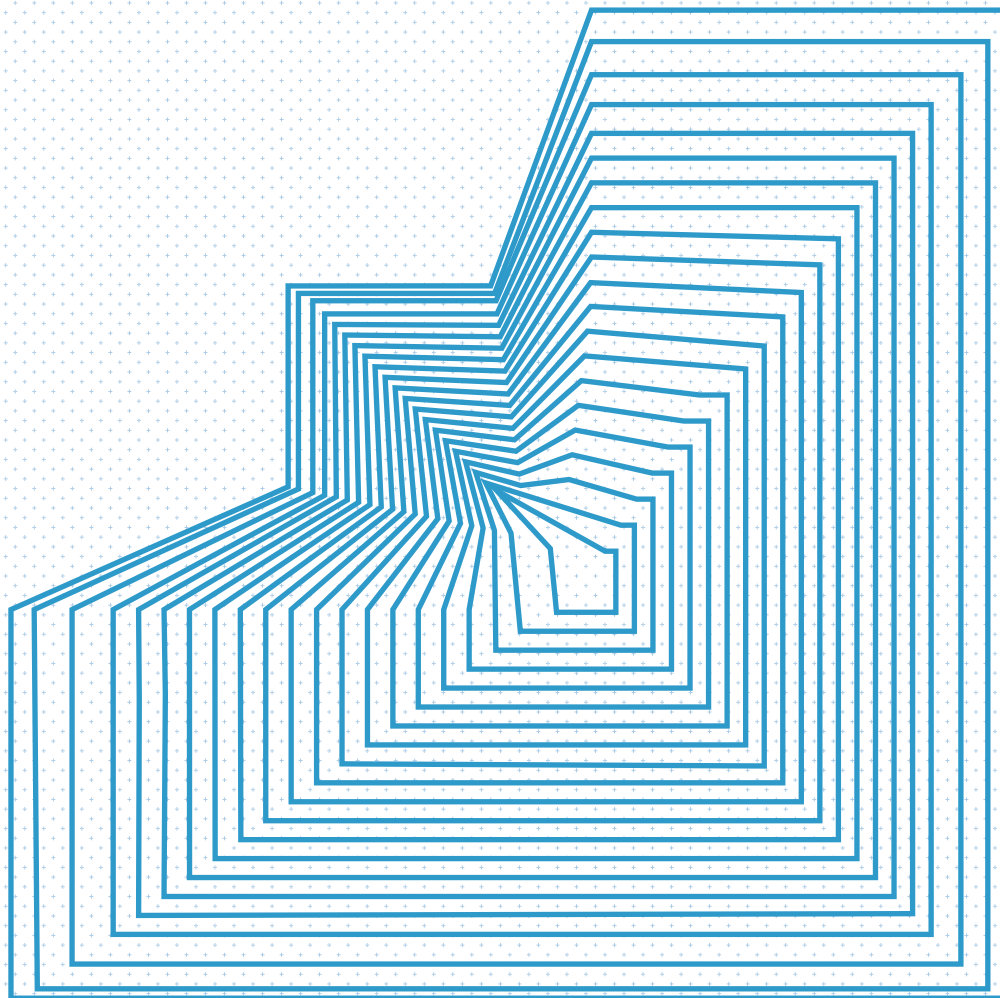


17th International
Conference of the Utopian
Studies Society / Europe



BOOK OF ABSTRACTS



**17TH INTERNATIONAL
CONFERENCE OF THE UTOPIAN
STUDIES SOCIETY / EUROPE**

5 - 9 JULY 2016

Universidade Nova de Lisboa,
Faculdade de Ciências
Sociais e Humanas

**17th Conference of the Utopian Studies
Society / Europe
500 years of utopias
Commemorating the 500th anniversary of
Thomas More's *Utopia***

Published in 1516, Thomas More's *Utopia* not only opened up the way for the development of a new literary tradition, but also a new way of thinking about the future, founded on the consideration of alternative solutions to reality through imagination. Over the centuries, utopian thinking has been the driving force for political and social change, as well as an inspiration for innovation in science and technology. The 2016 USS Conference is dedicated to exploring More's intellectual legacy of utopian theory and practice across various academic disciplines. Five hundred years after the publication of *Utopia*, the Conference takes place in Lisbon, in the country of Raphael Hythloday.



BOOK OF ABSTRACTS

GUEST SPEAKERS

Francisco Bethencourt

(King's College London)

Utopia: the Present and the Past

Professor Francisco Bethencourt is a leading authority in the history of the Portuguese-speaking world.

He is the author of several publications, among them a comprehensive history of the early modern Inquisition, and numerous essays and articles for academic journals. As an expert in the study of race, inequality, religion and identity in the Iberian world, Bethencourt has been involved in thirty different journals in seven countries. He has worked not only as a member of the advisory councils of historical institutes in London, Paris and Lisbon but also in several universities, often as a Visiting Professor or supervisor for postdoctoral research (Lisbon, Coimbra, Bologna, São Paulo, Leiden, etc.).

As well as being a current member of the Academic Staff Committee at King's College London, Bethencourt is also a Professor in the Department of History and has received much academic recognition for his work and public engagement. Apart from being a Fellow of the Academia Europaea, he was also elected a member of the Portuguese Academia da Marinha, is a member of the Institut d'Histoire des Civilisations de l'Occident Moderne (Université de Paris IV-Sorbonne), a Comendador of the Ordem do Infante D. Henrique by the President of the Republic of Portugal and received the Salvador Madariaga



Prize for his PhD at the European University Institute.

Furthermore, he was engaged in cultural management as Director of the National Library of Portugal (1996-98) and the Gulbenkian Cultural Centre in Paris (1999-2004), and is frequently invited to participate in international conferences and events, such as the Smithsonian and the Biennale di Venezia.

Richard Kearney**(Boston College)**

Exchanging Stories: From Hostility to Hospitality

Richard Kearney holds the Charles B. Seelig Chair of Philosophy at Boston College and has served as a Visiting Professor at University College Dublin, the University of Paris (Sorbonne), the Australian Catholic University and the University of Nice.

He was formerly a member of the Arts Council of Ireland, the Higher Education Authority of Ireland and chairman of the Irish School of Film at University College Dublin. He is also a member of the Royal Irish Academy.

As a public intellectual in Ireland, he was involved in drafting a number of proposals for a Northern Irish peace agreement (1983, 1993, 1995). He has presented five series on culture and philosophy for Irish and British television and broadcast extensively on the European media.

He is an expert on European philosophy. His books have been translated into sixteen languages.

He is currently Chair of the Institute for Critical Philosophy, the Global Center for Advanced Studies and international director of the Guestbook Project – Hosting the Stranger: Between Hostility and Hospitality.

Founded in 2008, and sponsored by Boston College, the Guestbook Project is an ongoing artistic,



academic, and multi-media experiment in hospitality.

The project's core themes are the relationship between host and stranger; violence and reconciliation; the citizen and the alien. The aim of the project is to welcome the stranger as guest through a scholarly and philosophical investigation of hospitality through text, performance, film and the digital arts.

Marie-Claire Phélippeau**(Editor-in-chief of Moreana)**

Controversial More and Puzzling
Utopia: 500 years of history

Dr. Marie-Claire Phelippeau is the editor-in-chief of Moreana, the international journal dedicated to Thomas More Studies, founded in 1963.

She completed her doctorate at the Sorbonne in Paris and then became Professor of Language and Literature at Lycée Joffre in Montpellier, France. She is an expert on the life and work of Thomas More, and has written extensively on More's idea of death and sin.

She works for the Centre of Thomas More Studies, a cultural association which promotes the study of Thomas More, especially the contemporary implications of his principles of statesmanship, and the need for educated and virtuous citizens.

Folio has recently launched Dr. Phélippeau's well-researched and compelling biography of Thomas More.



Maria Irene Ramalho
(Univ. Coimbra)

What's in a Name?

Maria Irene Ramalho is Professor Emerita of English, American Studies and Feminist Studies at the Faculty of Letters, University of Coimbra, where she was scientific coordinator of the doctoral programs in American Studies and Feminist Studies until September 2011. Since 1999, she is an International Affiliate of the Department of Comparative Literature at the University of Wisconsin-Madison, where she teaches regularly as a visiting professor.

Maria Irene Ramalho has published extensively, both in Portuguese and in English, on different topics of English language literature and culture (with a special focus on American poetry), as well as on American studies, comparative literature, poetic theory, cultural studies and feminist studies. Her current research interests include problems of modernity and modernism, comparative poetics, poetry and philosophy, theories of American studies and theories of feminism. She is on the editorial board of several literature and culture journals.

In 2008 she was awarded the Mary C. Turpie Award by the American Studies Association, in recognition of her academic and non-academic achievements and her deep commitment to her field of research.



Lyman Tower Sargent

(Univ. Missouri – St. Louis)

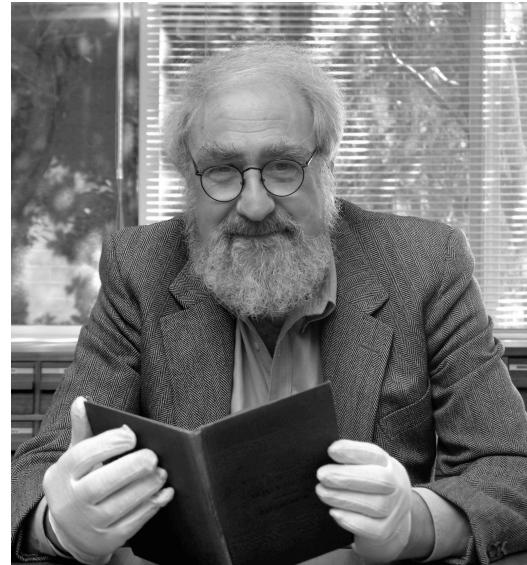
Launch of an Online Searchable
Version of Utopian Literature in
English

Lyman Tower Sargent is professor emeritus of political science at the University of Missouri–St. Louis. He is one of the world's foremost scholars on utopian studies, having been the founding editor of *Utopian Studies*, serving as its editor for fifteen years; and recipient of the Distinguished Scholar Awards from the Society for Utopian Studies and the Communal Studies Association.

Sargent's main academic interests are in utopian studies, political theory, American studies and bibliography.

His books include *British and American Utopian Literature, 1516 - 1985*, *Living in Utopia: Intentional Communities in New Zealand*, *New Left Thought*, *Utopianism: A Very Short Introduction*, and *Contemporary Political Ideologies*. This last work has been the leading textbook in its field for the past thirty years and is now in its 14th edition.

He has participated in many conferences on Utopian Studies around the world and at the 17th International Conference of the Utopian Studies Society/ Europe he will be presenting a talk entitled, *Launch of an Online Searchable Version of Utopian Literature in English: An Annotated Bibliography From 1516 to the Present*.



Utopian Literature in English An Annotated Bibliography From 1516 to the Present Launch of an Online Searchable Version

Lyman Tower Sargent

I published the first version of my bibliography, then called *British and American Utopian Literature 1516-1975: An Annotated Bibliography*, in 1979. A second version entitled *British and American Utopian Literature, 1516-1985: An Annotated, Chronological Bibliography* was published in 1988. I also published *New Zealand Utopian Literature: An Annotated Bibliography* in 1997 and "Australian Utopian Literature: An Annotated, Chronological Bibliography 1667-1999" and "Utopian Literature in English Canada: An Annotated, Chronological Bibliography 1852-1999" in 1999.

As the bibliography grew it became both more and less useful, which I consider the only appropriate measure for a bibliography. It became more because I added material and improved the annotations, but I became less useful as it grew because having it in my computer, I was the only person who could search it efficiently. But until recently I was told repeatedly that there was no way that such a large and complex bibliography could be put on line. While it proved difficult and the database used had to be modified to load the bibliography, it has now been done, by the Pennsylvania State University Library, the home of the Arthur O. Lewis Utopia Collection. I hope that funding enables Mark Mattson, who did the technical work that made this launch possible will be attend this launch.

This version, which contains over 8,500 entries (over twice the number in the first version), is a work in progress and will remain so. It will soon be available on line free to use by anyone anywhere. It will include a link so that users can let me know of errors (there is no such thing as an error-free bibliography) and omissions (there is no such thing as a complete bibliography, although I can't guarantee that I'll agree that a suggestion fits my definitions).

Viriato Soromenho Marques
(Univ. Lisbon)

The Utopia of the Ancients
compared with that of the Moderns

Viriato Soromenho-Marques is a Professor at the Faculty of Arts at the Universidade de Lisboa. He teaches Political Philosophy and European Ideas, as well as Philosophy of Nature and the Environment.

During his extensive academic career, Professor Viriato Soromenho-Marques has been active in many different societies and organisations based in Portugal and other countries around the world. He is a member of the Portuguese Philosophy Society, the International Society for Ecological Economics, the American Political Science Association and the Portuguese Association of Political Science.

For many decades now, he has been heavily engaged in defending the environment. Between 1992 and 1995, he was president of the largest Portuguese environmentalist association, QUERCUS. From 1992 to 1996 he represented Portuguese environmental organisations at the Economic and Social Council. Since 2007, he has been advising the European Commission on sustainable energy and climate change as part of the High Level Group on Energy and Climate Change.

He has spoken at over 700 conferences all over the world and has published around 300 academic works on philosophy, international relations and the environment.



PAN-Utopia 2100: Fighting Food Waste

Utopian Projects by students of Valongo High School, coordinated by Olga Almeida

Alexandra Santos, Ana Catarina Carvalho ; Ana Rita Costa ; Ana Sousa; André Paupério; Anita Rebelo; Catarina Fernandes; Carlos Teles ; Cláudia Bessa; Fábio Pereira; Gil Rocha; Guilherme Lopes; Henrique Ferreira; João Nunes ; João Rocha; Joel Ribeiro; Juna Barros; Liliana Almeida; Marcelo Fernandes; Maria Manuel Almeida ; Mariana Abrantes; Matilde Taborda; Miguel Vale; Rui Sousa; Jéssica Rocha.

The students joined the challenge of Pan Utopia 2100 working on the topic of food and sustainability. As it was intended, they realized that Utopian Thinking can be explored as a process of real transformation of the world. Considering that the earth's resources are finite and that access to food is highly unequal, and having as a motto "think global, act local", they organized themselves into groups, researched with great enthusiasm on the issue, and tried to find a possible solution. Acting as responsible citizens they not only proposed a concrete solution but also involved the school community in it.

PAN-Utopia 2100: Canvas Anthem

Students of Academia de Música de Costa Cabral, coordinated by Filipa Quadrado and Márcia Lemos

Alexandra Moura; Ana Carolina Fazenda; Ana Raquel Carmo; Bárbara

Branco; Beatriz Rios; Beatriz Azevedo; Bernardo Falcão; Carolina Zeferino; Carolina Amaral; Carolina Cepeda; César Rodrigues; Daniela Zeferino; Daniela Siva; Diana Santos; Diogo Ferreira; Eduardo Passos; Eduardo Silva; Francisco Oliveira; Gabriela Geraldès; Guilherme Batista, Inês Azevedo; Joana Guerra , João Amaral; Jorge Fernandes; José Pedro Prata; Leonor Mendonça; Leonor Neves; Luísa Alves; Madalena Faria; Maria Albuquerque Santos; Maria Xavier Gomes; Mariana Silva; Mariana Nogueira; Mariana Inácio; Matilde Silva; Miguel Melo; Rodrigo Bandeira, Rúben Silva; Simão Teixeira; Sofia Pimentel

In 2015-2016, the sixth grade students of Academia de Música de Costa Cabral (Porto) embraced the challenge set by "PAN-Utopia 2100: An Interactive Utopia" and created their own utopian island. The project is part of the activities of the research groups on Utopian Studies of the University of Porto (hosted by the R&D Units ILCML - Institute for Comparative Literature Margarida Losa and CETAPS- Centre for English, Translation and Anglo-Portuguese Studies) and it invites schools to join the League of Utopian Schools and students to design an alternative society established on an imaginary island. Canvas was thus born from the lava of a volcano, as its anthem states, and from the creative mind of forty visionary young boys and girls, under the coordination of Filipa Quadrado (Music teacher) and Márcia Lemos (English teacher).

***The Tale of the Unknown Island, by
José Saramago***

Video: A theatre performance by children of Cova da Moura directed by Matilde Real

Featuring: Geovanni, Ivan, Joel, Leonar, Luana, Marina, Meuca, Naicira, Ricardo, William

At the beginning of February I started to give theatre lessons to 10 children in a neighbourhood of immigrants from Cape Verde, in the outskirts of Lisbon. I had a difficult and wild group - each child had a dramatic and traumatic story to tell. They needed a bit of utopia, the kind that motivates action. So I decided to direct a short film based on the story "The Tale of The Unknown Island" by José Saramago, the only Portuguese Nobel Prize for Literature. The project itself seemed utopian at the beginning. I ended up discovering my own Unknown Island right here, near where I live, in the neighbourhood of Cova da Moura, and I realised that maybe Utopia isn't that impossible after all.

WORKSHOPS

Succeeding in Academia: Acquiring Skills in Writing, Publishing and Public Presentation

Lyman Tower Sargent

(University of Missouri)

Gregory Claeys

(Royal Holloway, University of London)

As in previous years, this workshop is devoted to the development of the professional skills of young researchers who are pursuing an academic career in the field of Utopian Studies. Max. 25 participants.

Teaching Utopia Across Borders: A Teaching Workshop

Barnita Bagchi

(Utrecht University)

If you are considering offering a course for the first time on utopia and dystopia, with at least some focus on literary utopian or dystopian narratives across cultures, this workshop is for you. It is also intended for faculty members wishing to design undergraduate and postgraduate small group-research projects on the theme. We will brainstorm in small groups, and the facilitator will offer suggestions and share experiences. Max. 25 participants.

When Heroes Meet Orwell: Towards Utopia in the Classroom

Almudena Machado Jiménez

(University of Jaén)

The 20th century left as a legacy the resulting union between human cruelty and the latest technological advances. The World Wars and their war sequels, promising peace to humanity, were no other than the deceit to the masses, hiding genocide and massacre, due to the greed of the egotistical utopian dream of tyrannical powers. George Orwell was the best illustrator of the individual impotence in this suffocating situation, and the inevitable fall of the rebel against the corrupt state. Thus, dystopia is born. Nonetheless, it is precisely this historical analysis which has permitted other heroes not to fall in the same mistakes of the past, fighting for a more pacific and cooperative future. And this is exactly what this workshop tries to achieve, offering a new perspective in Secondary Education teaching based in a transdisciplinary application of dystopia in the classroom, so student's critical thinking is enhanced. By understanding the principles of Dystopology and of the education for solidarity, we will proceed to show and evaluate the activities and the teacher's book proposed for the project as well as the methodology employed overall. The activities designed entail compensation between enjoyment and critical analysis, so this workshop will need attendants' active participation to experiment and amuse themselves in

the construction of a communal utopia. The accomplishment of all the activities will lead students, as well as our attendants, to a reversal of Orwell's dystopia, achieving a promising place out of the nightmarish world of 1984. Max. 25 participants.

**Tamera – Center for Concrete
Utopia: living in an intentional
community in the south of Portugal**

Joel Barros
Juliette Baigler
Monika Allewelt

In the Alentejo region in south of Portugal, the Center for Concrete Utopia accommodates a group of 200 people from all ages and a range of nationalities. We live and work in community to develop a new way of life, where the cooperation between humans, animals and plants opens the way to the globalization of peace. Tamera - Center for Concrete Utopia is an interactive introduction of a project that has 30 years of research and lived experience. In this workshop it will be presented the attractive vision that unites all these people, and the participants will be invited to think about how would they proceed in order to create a project with these ambitions. Will they reach the conclusions that Tamera inhabitants have reached? Max. 25 participants.

Plenary Round table

Panel Title: 500 Years of Utopia: Developments, Transformations, and Trajectories

Chair: Fátima Vieira
(University of Oporto)

Coleman, Nathaniel
(Newcastle University)

Davis, Laurence
(University College Cork)

Dutton, Jacqueline
(University of Melbourne)
jld@unimelb.edu.au

Milner, Andrew
(Monash University)

Moylan, Tom
(University of Limerick)

The primary aim of this plenary panel is to 'think big', in both historical and conceptual terms, about the utopian tradition, reflecting on major developments, transformations, and trajectories in the 500 years since the publication of Thomas More's Utopia. In relatively brief presentations (10 minutes maximum) participants will reflect on aspects of the utopian tradition they identify as particularly significant, with the aim of provoking thoughtful, open-minded and 'big picture' discussion and debate.

Round Table

Panel Title: The status of the individual and the collective in utopianism

Chair: Franziska Bork Peterson
(University of Copenhagen)

Participants:

Franziska Bork Petersen
(University of Copenhagen)

Sarah Lohmann
(Durham University)

Lyman Tower Sargent
(University of Missouri-St. Louis)

-

45 min discussion

As an alternative presentation format, we propose a discussion between the three of us about the status of the individual and the collective in utopianism.

For centuries, utopias have been associated with the 'good society'. And although they still often concern distinctly collective projects, a 'better state of living and being' doesn't seem to preclude the possibility to refer to an individual 'better' life.

In our discussion, we plan to address the following issues:

- Literary utopias have traditionally focused on society-based utopianism. We will examine why this might be the case, giving a brief overview over utopian literature as prioritizing the collective over the individual.

- From an ethical perspective, literary utopias could perhaps be seen to ultimately concern the individual: we will consider them as philosophical extrapolations of ethical approaches which are themselves centred around

interpersonal relations between individuals. We will also investigate whether these utopias can be judged by how successfully they accommodate the transition from an individual-based ethics to a collective one.

- Lastly, we will question the viability of such a transition for embodied or 'real' utopias, particularly as it has been claimed that our primary efforts to effect change are currently focused on our bodies. The prevalence of practices that supposedly 'enhance' the human body, such as cosmetic surgery, bodybuilding, doping etc. supports this. Can these practices be analysed in terms of individual utopian bodies/actions? Can doing so add anything to understanding them, and can it add anything to utopian studies? Or does utopia per se require a collective aspect? In connection to this, utopian agency is at stake. Can an individual's thoughts or practices that only concern that same individual qualify as utopian?

We propose that each of us gives a very brief position paper to illustrate her/his approach to these issues, followed by a 30 minute discussion. The discussion can be opened to the audience midway.

CLOSED PANELS

Panel title: Current and future scenarios for Art

Chair: Bengisu Bayrak

In 1966, John Baldessari - the American conceptual artist - made a playful and critical artwork, entitled *Tips for Artist Who Want to Sell*, which advised artists to apply certain practices in order to achieve economic success. This work has not lost its significance and validity in the art world since and ironically today, the focus on 'what sells' has exceeded its limits regarding painting and has extended to other media in contemporary art, and has become the dominant motivation of all art market stakeholders (artists, gallery owners, collectors, and even museums). Commercial exploitation of art leads to changes in the production, distribution, and consumption of art, and causes the following issues:

- The emergence of entertaining and/or easily digestible art
- The evaluation of contemporary art as an asset category
- Rising concerns in branding artists
- Rapid production and consumption of art
- The tendency to produce and display large-scale artworks and/or technically sophisticated installations
- Museums increasingly embracing the practices of commercial art galleries
- Alternative art venues versus mainstream galleries
- Capitalization of art and art becoming a tool of capitalism
- Capitalization of art leading to the end of authentic creation

This panel will be focusing on, yet not tightly limited to the above mentioned aspects of the current situation of the art world.

An Investigation into New Trends in Branding Artists: A Case Study on Marc Quinn

Bengisu Bayrak
(Nişantaşı University)

This research investigates whether conventional branding tools and strategies fully apply to the marketing of contemporary artists producing in the art world, a world which is increasingly becoming a business of its own. As it is with brands of consumer goods, similar branding tools and patterns apply to artists who are 'brands'. Art patrons and art educators encourage art students/young artists to have a particular subject to work on, and create a recognizable style over time, which can be tracked by an audience and potential buyers. By doing so, they will be considered consistent artists who evolve for the better, hence worth investing in.

Taking one of the leading contemporary artists of his generation, Marc Quinn (b. 1964), the research is conducted by using this 'case study' as a research strategy. The significance of the research is that the subject of this case study has quite a different approach to the one recommended by art patrons, as well as art educators. Although his work does not follow a consistent line, he is considered an international 'brand' by the international authorities. This

indicates a shift in the branding of art, and suggests the need to rethink the ways artists produce art works and approach the art market, as well as a (forced) desire to satisfy the expectations of new art audiences. This paper will also overview the role of audience expectation in art production.

From the Utopian-Salvatory Power of Art to the Hegemonic Power of Art: Art Reduced to Mass Communication

Nazan Alioğlu
(Beykent University)

With postmodernism, the concept of 'value in art' becomes a problematic issue. Postmodernism denies the difference between cultural products. Unlike Leonardo da Vinci, who thinks that the time devoted to reflect on drawings has a value on its own, Warhol solely focused on the 'value' for the production time. Lyotard makes the following statement: "in a world where success is almost a synonym of saving time, thinking has sole yet irrevocable defect - make one lose time!" In the postmodern condition, promotional activities make a piece of art (or a book) dysfunctional, or transform it into something which is obsolete. In this case, how can any philosophy be taken out of this quirky situation? Can the production of 'philosophical' art books, videos or films be an answer to this? Lyotard claims that the value of a piece of art depends on its capacity of 'future production'. Yet, in the age of globalization, thinking is time

consuming and creates an impeding condition in terms of keeping pace with it. Hence, a new kind of 'philosophy' that lacks its essence becomes the nourisher of contemporary art.

Taking W. Benjamin's article 'The Work of Art in the Age of Mechanical Production' as a starting point, this paper will critically examine Benjamin's utopia of art as turning into a dystopia that has lost its connection to reality.

End of European-American Hegemony: From Painting to Cinema, Rethinking the Concept of Apocalypse

Selma Köksal Çekiç
(Batman University)

As we know, European-American Western civilization and authority started to form with the Greek civilization, and strengthened itself with the advent of monotheistic religions. After the Renaissance era and industrial revolutions, the transition from feudalism to industrialization and then to capitalism, made Europe the center of the world. Yet, today, the center has been shifted to a line between Europe and America.

In the art of painting, the concept of apocalypse is as old as the first paintings that depict narrations about human existence. Yet, we can see this concept in an intensified way in cinema. Taking its inspiration from the social world we live in, cinema has been deeply affected by social class struggles, income inequality, the cold war period

following the two major world wars, and environmental disasters. By analyzing examples from the history of art and directors from the history of cinema (such as Tarkovsky, Iñárritu, Lars von Trier, and Nuri Bilge Ceylan) who use metaphorical sceneries in dystopian /utopian contents, this paper will focus on decoding the signification of the concept of apocalypse throughout the history of humanity.

Panel title: Dystopia and Post-Apocalypse in Contemporary Finnish Fiction

Chair: Toni Lahtinen

Contemporary Finnish writers have devoted themselves to imagining the near and possible futures of humankind over the last decade – a tendency also evident in other Western literatures. The scenarios are usually not utopian but dystopian, envisioning human-induced ecological catastrophes and totalitarian regimes taking control of post-apocalyptic societies. The proposed panel will focus on contemporary Finnish novels that arise from this tradition: they offer thought-provoking portrayals of ecological disasters, diminishing natural resources, new future technologies, and growing inequality. The panel will focus on contemporary Finnish fiction and the dark side of its utopian tendencies. Members of the panel will focus on two major genres in the Finnish dystopia: ecological dystopias depicting environmental fears and

post-apocalypses imagining human life after a grand scale catastrophe. All of the panelists are members of the literary studies project Darkening visions: dystopian fiction in contemporary Finnish literature, which focuses on contemporary Finnish dystopian fiction and dystopian tendencies in contemporary Finnish culture as portrayed in literature. From a comparative point of view, dystopian fiction is a transcultural effort, as writers from many cultures, language areas, and historical periods have participated in forging its forms and thematic variations. Finnish dystopian fiction is a rather recent literary phenomenon; it has become a strong literary trend only since the 1990s. However, it shows considerable awareness of the international traditions, domesticating many of its subgenres and variations into Finnish literature. At the same time, it forges traditions of its own. The current project examines the variety of contemporary Finnish dystopian fiction in a comparative and multi-methodological frame. The Darkening visions project is funded by Finnish Koneen Säätiö (Kone Foundation) and will run from 2015 to 2019 at the University of Tampere, Finland.

DESPAIR AND HOPE: Political Participation and Resistance in Finnish Dystopias for Young Adults

Maria Laakso
(University of Tampere)

Children's and young adult literature is considered to be utopian by nature. For many centuries, the western tradition of children's fiction has cherished the myth of childhood as being an innocent, happy, and idyllic time. Against this background, it is very interesting that during the twenty-first century a considerable amount of fiction aimed at young audiences involves antithetical themes: young adult (YA) literature has tended towards dystopian visions of the near future. Authors like Suzanne Collins and Veronica Roth have embedded dystopia indelibly into contemporary western YA fiction.

In Finland, authors such as Emmi Itä-ranta, Siiri Enonranta, and Siri Kolu have established the dystopia in Finnish YA literature. Most of these dystopias represent a specific sub genre of the dystopian novel – the post-apocalypse – which depicts the world and society after a great catastrophe; in most Finnish YA novels this catastrophe is of a climatic nature. In this sense, these novels seem to demonstrate the consequences of today's political (in)action. They can be read as an answer to the often heard political question: What kind of world are we leaving for our children?

In these novels, the task of changing the oppressive society falls on the shoulders of the young protagonists. In my presentation, I am especially

interested in the discourse that tightly binds together young people and the hope for a better future. I will suggest that the recent boom in dystopian writing is not simply a marketing trend. Instead, YA dystopia has become the most important contemporary genre in its examination of the political power structures between adults and adolescents.

WEIRD NATURE: Ecodystopias in Finnish (New) Weird

Toni Lahtinen
(University of Tampere)

New Weird is a new genre of literature that breaks down the barriers between fantasy, science fiction, and supernatural horror. This bizarre genre has achieved surprising popularity in Finland, even generating a national subgenre of Finnish Weird – named according to the Scandinavian crime stories known as Nordic Noir. New Weird is also one of the key genres dealing with ecodystopias and depicting the human race as an endangered species heading towards extinction. In my ecocritical analysis, I will focus on the dystopian novels of Johanna Sinisalo, one of the leading Finnish science fiction and fantasy writers.

The ecodystopia is a form of critical dystopia that is deeply rooted in the present and extrapolated from some current and real anti-ecological trends that can be social, scientific, economic, or a combination of these. Besides exploring the characteristics of contemporary ecodystopias, I will argue that the ecologization of

myths is an essential part of the Western environmental imagination. Although ecocritical readings have neglected myths, contemporary literature employs different ancient and modern myths to convey the fallibility and vulnerability of humanity. Read ecocritically, as it has been recently noted, mythic narratives can invite humans to see themselves in relation to, rather than in contention with, the nonhuman natural world, disrupting the anthropocentrism that so many ecocritics find destructive to human and nonhuman ecology.

I will conclude with a brief summary and reflection on the myths, New Weird, and ecodystopias: Is New Weird a new form of magical or ecological realism?

LIFE/DEATH AFTER THE END? **Leena Krohn's *Hotel Sapiens* as an Ecological Post-Apocalypse**

Juha Raipola
(University of Tampere)

At its heart, post-apocalyptic fiction is a decidedly paradoxical genre: its most identifiable characteristic is its backstory of “the End”, which, however, is never the true end. Post-apocalyptic fiction explores the aftermath of a cataclysmic event in a world where only a fraction of the original human population has survived. Still, even in this bleak situation, human life goes on and adapts to the new conditions. Typically, the story is more about human survival than about death and extinction. In fact, while devastating in its initial effects, the

apocalypse often proves to be a blessing in disguise. It offers the possibility of a new beginning and the establishment of new utopian communities: the annihilation of one world is used to usher in a new and potentially better one.

Using Leena Krohn's *Hotel Sapiens* (2013) as an exemplary test case, my presentation explores the uneasy relationship between environmental writing and post-apocalyptic fiction. Apocalyptic forewarnings are a stable element of environmental discourse in both its fictional and factual forms. However, the exact role of apocalyptic rhetoric is a matter of ongoing debate. My focus will be on the utopian and dystopian elements of post-apocalyptic fiction and their relationship to environmental concerns. With this emphasis, I aim to show how the utopian tendencies of the genre are often at variance with ecological awareness. All in all, I will argue that *Hotel Sapiens* modifies some of the key elements of the post-apocalyptic genre to better suit its non-anthropocentric stance on environmental matters.

Panel title: Feeding utopia: the quest for the (non)ideal diet

Chair: José Eduardo Reis

The panel aims to bring together and discuss different approaches ranging from literary discourses to more pragmatic proposals for a naturist lifestyle or how to avoid disorders caused by diet.

Neo-Vegetarians and God's Gardeners: Future Food in Utopia

Maria Aline Ferreira
(University of Aveiro)

The "Today & Tomorrow" series of books published in London in the 1920s and 30s, which reflected on the future of science, technology and the arts, included a volume devoted to the future of food, Olga Hartley and C. F. Leyel's *Lucullus*; or, *The Food of the Future* (1926). The authors predict a number of scientific advances that will lead to synthetic food, with the Neo-Vegetarians evoking the possibility of plant consciousness, a topic which is receiving some attention nowadays. I will place this book in dialogue with Naomi Mitchison's *Not By Bread Alone* (1983), a prescient utopian novel about the introduction of genetically modified food in developing countries, and Margaret Atwood's *MaddAddam* trilogy, where these topics are also profusely dramatized, with the so-called God's Gardeners as a close equivalent to the Neo-Vegetarians. With lab-produced meat having already been developed, and plant awareness driving further research

into synthetic nutrition, these texts provide thoughtful speculation on the future of food and the urgent need to achieve a sustainable environment.

"Eating is an Agricultural Act": longing for the agrarian way again

Maria Teresa Castilho
(Universidade do Porto)

In *The Pleasures of Eating* Wendell Berry points out the importance of understanding the connection between food and the land, observing that "eating is an agricultural act". This statement takes us back to 1930, when a group of intellectuals from Vanderbilt University expressed their indignation against northern industrialism and their firm belief in "an honorable peace with nature" as the basis for a good and happy life in an organized and well-structured agrarian society.

This paper wants to emphasize that the principles defended by the Agrarians of *I'LL TAKE MY STAND* have been affirmed again by the longing for the agrarian way of life of the New Agrarians, involved in the current sustainable food movement in a multiregional America.

The utopian thought of Amílcar de Sousa, a Portuguese early twentieth naturist and dietist.

José Eduardo Reis

(University of Trás-os-Montes e Alto Douro /
Universidade do Porto)

Utopian thinking and literary discourse have dealt in various ways, either romantically or critically, with the issue of "the good life" based on norms of diet and hygiene that respect the environment and the rights of nonhuman species. This perspective intersects with one of the main trends pursued by food studies, which has emphasised the link between the need for humans to consciously produce and consume food (on the one hand) and the ethical imperative to abandon humankind's hegemony over the whole of nature (on the other). The latter prescription stems from an ethical awareness that is not limited to or regulated by a merely anthropocentric and individualistic worldview. In the context of global and contemporary post-industrial society, such awareness would presuppose on humankind's part a wider and more inclusive approach to the well-being of other species and of nature in general, along with the application of space-time references that are not limited to local geography and contemporary generations. It is in this light that the present paper proposes to discuss the utopian content of two essays on alternative food and living habits, *Naturism* (1912) and *The Art of Living* (1934) by the "moral revolutionary" Amílcar de Sousa, first President of the Portuguese

Vegetarian Society that was founded in Porto in the early 20th century.

How to be fed on Mars: a Portuguese utopia about food, music and political constitutions.

Luísa Malato

(Universidade do Porto)

The True Story of Planet Mars, an alleged 18th century Portuguese translation of a French novel by Henri Montgolfier, hides in fact a 20th century Portuguese utopia written by his translator, José Nunes da Matta, published in 1921, during the first Portuguese republican regime (1910-1926). Da Matta was a committed republican reformist, a mentor of a controversial law on the domestic use of the international hour and the author of disparate writings on issues such as aeronautics, sailing, bee-breeding, forest management, weather forecasting, and public administration. Some of these issues, together with a representation of agriculture and food rituals that views a healthy human life based on respect for nature, are discussed and solved in Da Mata's literary utopia, a reflection of the Portuguese nation located on Mars.

Panel title: Hunger Wor(l)ds

Chair: Francesco Adriano Clerici

After 500 years since More's most well-known work, this panel aims to explore and compare the particular articulation of utopia and dystopia in three different pieces of European literature from the 20th Century. The first two, both Jewish writers in German language, are Franz Kafka and Johannes Ilmari Auerbach. The third author is Knut Hamsun, a Norwegian author and winner of the Nobel Prize in Literature in 1920.

The panel will focus on three short-proses: *Ein Hüngeerkünstler* (A Hunger Artist) by Kafka, *Der Selbstmörderwettbewerb* (The Suicide Competition) by Auerbach and *Sult* (Hunger), by Hamsun. The main purpose of the investigation is to offer a critical analysis of the different stylistic

and thematic developments of the utopian hunger of the body and of dystopian writing as possible nourishment or critical answer. The panel consists of three papers.

Bodies performing their death: The Suicide Competition by J. I. Auerbach

Sara Di Alessandro
(Università degli Studi di Milano)

Johannes Ilmari Auerbach (Breslau 1889 – London 1950) was a German-speaking artist of Jewish origins. He worked mainly as painter and sculptor, but in 1921, he wrote and published his unique novel, *Der Selbstmörderwettbewerb*, translated as *The Suicide Competition*. In

September 1920, Auerbach attempted suicide, as his utopian project, the Lindenhof Commune, had failed. Wounded by his gun, and after having spent a long time in hospital, Auerbach re-elaborated his failures and traumas (he had experienced the cruel reality of the French front during World War I) through writing his "crazy novel", as he defines it. In *The Suicide Competition*, twelve volunteers have to kill themselves in front of a jury and the best suicide performance wins a prize of 50 million, which is inherited by the winner's family. The competition starts with a lunch, where the 12 candidates and the jury sit at the same table and share drink and food, then each candidate has 15 minutes to enact his death performance. A camera films everything and the bloodthirsty public support their favorite.

In this grotesque narration, written in German and republished in 1927, we find some echoes of Kafka's novel *A Hunger Artist*, whose main character publically performs the art of fasting, exposed in a cage and attended to by teams of watchers. Could we hypothesize a possible influence or literary/fictional encounter between these two authors? Is it possible that Auerbach read Kafka or vice versa? These important new questions, which could mark a turning point in German-Jewish literature studies, will follow our analysis of the dystopian elements in their writings.

The Body of Writing and the Question of Utopia – Franz Kafka and Johannes I. Auerbach

Francesco Adriano Clerici
(Freie Universität Berlin)

This paper introduces a so far never attempted comparative analysis between two short-proses by German speaking Jewish authors, Franz Kafka's *Ein Hünkerkünstler* (An Hunger Artist, 1922) and the almost unknown Johannes Ilmari Auerbach's *Der Selbstmörderwettbewerb* (The Suicide Competition, 1921, then republished in 1927).

The former, Kafka's *Ein Hünkerkünstler*, first published in the magazine *Die Neue Rundschau* and then included in his homonymous post-mortem collection in 1924, is one of the most important proses of his late work. The latter, is one of the few literary works of the figurative and plastic artist Johannes Ilmari Auerbach. Unpublished and untranslated in many European countries, this short-prose anticipates peculiar elements of the great 20th Century dystopian literary tradition.

In Auerbach's short-prose, we read about sadistic competition of 12 suicides, struggling for the "monumentalization" of their own death in front of an audience, cameras and panel of judges. On the other hand, in Kafka's *Ein Hünkerkünstler*, a solitary artist, once popular and admired, wrestles against a persecuting adversary – that seems to be hunger itself – thus investigating the possibilities of the

body, the representation of absence, and more.

Moving from a stylistic and linguistic analysis of the two texts, I will focus on the representational strategies of utopia, dystopia, hunger, humour and sarcasm, and, what's more, of the relationship between the body, writing and the process of creative sublimation. One leitmotiv, which links all this different elements is the question of the limit, read in a dynamic and economic textual perspective. I will claim that the creative efforts proposed by the two authors, although different in many aspects, can be analysed as critical questioning of utopia and of the limit of representation in literature.

Hungry Daydreaming. Sult (Hunger) by Knut Hamsun

Elena Putignano
(Università degli Studi di Milano)

Fictional worlds, enticing and frightening, are generated by hunger in Hamsun's breakthrough novel *Hunger* (1890). *Hunger* follows the life of a starving writer unsuccessfully seeking his fortune in bourgeois Kristiania and finally sailing into the formless sea, having left behind his homeland together with his unfulfilled dreams of glory and the vain desire for inclusion and belonging.

Although showing the influence of Psychological Naturalism, *Hunger* is not a study of starvation and its psycho-physical effects. In fact, the main character's hunger, far from being a mere corporeal condition, derives from an inner void, which

paradoxically is the origin of his artistic creation. Although debilitating the main character, hunger triggers daydream-fantasies, which provide him with alternative existences, utopian narrations that are created and consumed by the same person. In a short description, the anonymous narrating voice describes how God arbitrarily toyed with his brain, leaving a hole in it. The scene appears as a reverse creation, in which God damages the man he gave life to, for no apparent reason. The empty stomach of the narrating voice, his untamable hunger, are in fact reflections of the hole left in his brain, an expression of the impossible struggle to fill the void that lies at his innermost core. The main character exists by virtue of this gaping, unstructured void, which shows both creative and destructive traits.

In the context of this Conference, I will focus my attention on the self-centered narration produced by the main character as an (inadequate) utopian substitute for a reality perceived as rejecting and hostile.

Panel title: Interpreting utopias from Utopia to New Atlantis

Chair: Ana Cláudia Romano Ribeiro

This panel is composed of members of the editorial board of the journal *Morus – Utopia e Renascimento*. It will present papers on the meaning of Utopia and its fortune. The first one, by Vita Fortunati, addresses the connections between the literary shape of Utopia, its political message and its philosophical attitude, its

rhetoric and communicative strategies and observes its synthesis of different cultural heritages. The second one, by Ana Ribeiro, features specifically on Utopia's Latin text, its iterations (rarely translated but meaningful) and a general interpretation based on its literariness. The third paper, by Carlos Berriel, aims to discuss the relative "disappearance" of the category of workers in Utopia and the particular categorization of the concept of work in More's polis. The purpose of the fourth paper, by Helvio Moraes, is to compare the structural aspects of More and Bacon's utopias, examining how and why New Atlantis brings a wider sense to the meaning of utopia.

The rhetoric and the historical context of Thomas More's Utopia as keys to grasping its political message and legacy

Vita Fortunati
(University of Bologna)

I will address three main characteristics of Utopia:

The importance of the formal structure and literary shape of Utopia, which are essential to grasping its political message, as they are the counterpart of its philosophical attitude and methodological approach for analyzing and criticizing the real world. I will argue that Utopia is a text which urges the hermeneutical search for truth besides representing

a possible plan or model to imitate or to follow.

Utopia foregrounds the relevance of rhetoric and communicative strategies in a society, underlying the difference between public and private speech. In this respect Thomas More stresses the function of calm and civil dialogue based on mutual respect in an atmosphere of tolerance, where problems can be solved without violence.

In Utopia, Thomas More encourages the values of humanitas and stresses the strong link between politics and ethics. Moreover, Utopia represents a new perspective where different cultural traditions, such as the Greek, the Roman and the Hellenistic, as well as the Judaic and Christian ones converge to build a new comprehensive and integrated synthesis, where all these elements are reinterpreted by a sophisticated intellectual of the Renaissance milieu.

Translation and interpretation: form and meaning in the Latin text of Thomas More's Utopia

Ana Cláudia Romano Ribeiro
(Federal University of São Paulo/University of Campinas, Brazil)

With its five hundred years and its multiple meanings, Utopia continues to be imitated and interpreted in different ways, posing new problems to each new generation of readers. As I was translating the *libellus aureus* into Brazilian Portuguese, the frequent iterations found in the Latin text, which have rarely been translated, attracted my attention. Far from the *neglecta simplicitas*, as

More qualifies his work, it seemed to me that its stylistic aspects are significant and should therefore be translated. It can be said that these "complex sound patterns" (in the words of McCutcheon, 2011), which Edward Surtz (1967) calls "figures of sound", reinforce Utopia's poetic character and, together with the litotes and paradoxical onomastics, make up and support its fictional framework. This fictional structure is, in Thomas More's second letter to Pieter Gillis, compared to honey which tempers the discussion of a serious matter: the best form of republic. Assuming that these repeating figures, a combination of *ratio* and *eloquentia*, are not mere ornaments, I will try to relate them to a more general interpretation of Utopia and thus correlate its specific literariness to its philosophical content.

Political satire, social criticism and utopian project in Bacon's New Atlantis

Helvio Moraes
(Mato Grosso State University)

Starting from the comparison of certain structural aspects of More and Bacon's utopias, this study is aimed at examining to what extent the suggestion of a more pragmatic sense of the notion of utopia founds, with the publication of *New Atlantis*, a new formal category in the utopian genre. I will try to comprehend how this text is related to the notion of utopia as a critique of reality, the projection of an individual longing, and the proposal of an effective

social and political action. Unlike More, who separates more clearly his analysis of the English social and economic situation from his description of the utopian world, where the problems identified in the first part are not mentioned, Bacon structures his text with similar elements, although without such a distinct division. In the passages in which he is aware he is not yet able (or in which he maintains a prudent silence) to provide a picture of how a certain aspect of political or social life could be affected by the influence of scientific enterprise, one observes a veiled critique of some of the customs and institutions of his time. On the other hand, the part which we could consider utopian tout court, at least in the sense of an idealized representation of a political institution, is the long description of his college of scientific research. In this respect, White's study (1968) is relevant, mainly his notion of provisional political teaching, and another, definitive idea, which permeates Bacon's works. In *New Atlantis*, aspects of sociopolitical life which are not yet close to going through a process of transformation are presented simultaneously with the full and unequivocal elements of his broad program. Although not exclusive, this is one of the aspects which, to my point of view, confers a wider sense to the meaning of utopia.

Panel title: Mapping Utopia as concept.

Methodological Issues in the Research on Utopia

Chair: Ana Claudia Romano Ribeiro

What do we mean when we use the word Utopia? In research on the classics of "utopian modernity" (eg. More, Campanella, Bacon), the problem does not seem to arise. A long and solid historical tradition codifies the authors belonging to what we could call the classical utopian canon, the most significant dates framing it, its sources and their meaning. However, going into the eighteenth century and the landscape of the following centuries, historiographical reflection and conceptual certainties seem to lose their power, as if the level of the category's reflexivity in the scientific community – that is, its ability to establish itself as a tool organizing the vast set of texts and images that refer to "other" utopian worlds or times – were more limited. The many, and even incompatible, meanings of utopia available today are often disengaged from each other, with the result that scholars very often produce dialogues that run the risk of being only ostensible, since they have been developed through different semantics.

The purpose of a discussion that attempts to elaborate the reflexivity of this category cannot be to look for a unifying meaning of the term: this, in fact, would lead to a single meaning of the others available on the marketplace of ideas. On the

contrary, it seems more promising to build an accurate repertoire of the meanings in use today, in which the concept of Utopia shows its varying boundaries and the contradictions characterizing its long tradition.

To this end, the speakers of the panel have chosen a few examples of the reflections and definitions of this concept which arise explicitly as instruments to outline the profile of the concept, to select a particular canon of what is utopian, to define meanings, contexts of application, and political and social horizons developed through this idea. Each concept of utopia thus helps to clarify its meaning and to outline, at the same time, blind spots and blurred lines of a concept that appears simultaneously to be indispensable and difficult to specify.

Why Utopia is Dead. A Blochian Introduction to the End of a Fiction

Gianluca Bonaiuti
(Università di Firenze)

The paper suggests a theoretical re-reading of Utopia. Usually dismissed as a pathological form of politics, it deals with the borders of political systems and raises important issues about democratic theory. Bloch's notion of modern political semantics helps to reframe the discussion of the ambiguous meaning of this term and introduce philosophical interpretations of this concept. Drawing from heterogeneous philosophical material (in particular Ernst Bloch's theory of Hope and Jacques Rancière's Theory of

Fiction), it is argued that the problem of the death of Utopia arises when a particular form of collective action is asked to open up for the prospect of democratic expectations. Utopia thus acquires an ambivalent position by articulating contemporary political reason.

Utopia as Social Theory and End of Utopia

Francesca Pannozzo
(Università di Firenze)

Globalization is currently at the centre of an increasingly vivid debate insofar as its political aspects are concerned. The geographical development of late twentieth-century capitalism is largely presented as the ground on which political will should focus in order to improve our societies. This paper will take issue with the description of urban environments proposed by David Harvey's *Spaces of Hope*, to outline that a new kind of utopian thought must be focused on possible designs for a more equitable world of work and living with nature. Different and urgent issues are to be addressed which relate not only the individual as a body and society as a container, but, more generally, the whole conception of human qualities, capacities and powers inherent in nature.

Why Utopia turned into Uchronia. Utopia in Reinhart Koselleck's Geschichtliche Grundbegriffe

Silvia Rodeschini
(Università di Firenze)

In *Geschichtliche Grundbegriffe* the concept of utopia is particularly relevant. In this historiographical perspective that binds social and conceptual history, concepts are seen as complex tools that both give meaning to historical experience, and that are constantly subject of debate and controversy. Born as attempt to imagine an "other place", during the second half of the XVIIIth century, Utopia underwent a major change in the context of modern social and political semantics (shifting from Utopia to utopia) – described by Koselleck as temporalization. Transforming utopia from a project that takes shape in space into a task that fits into the future, a new horizon of experience is opened: the present – suspended between the "no more" and "not yet", where the eschatological horizon has disappeared – becomes the space of perfectibility (rather than perfectio) and is exposed to a new kind of conflict between alternative possible futures.

Utopia as Urban Planning

Federico Tomasello
(Università di Firenze)

In 1922, Lewis Mumford published an influential book that presents *The Story of Utopias* as "the other side" of the story of mankind. The text drew from a wide range of works

from Plato's *Republic* to early twentieth-century literature on utopia, and nowadays it is a benchmark for any historical-political survey on the topic. Mumford stresses the need to understand Utopia not as another name for what is unreal or impossible, but as a concrete attempt to change the world that needs the contribution of the philosopher, the surveyor, the architect, and the mason in order to build an ideal city. The main feature of this specific concept of utopia is the ability to bring together the reconstruction of the material environment and the reconstitution of the mental framework of the creatures who inhabit it. This 'utopia of reconstruction' is a projected environment which suits better nature and the aims of human beings within a different net of relationships and institutions, since "we need not abandon the real world in order to enter these realizable worlds".

The presentation will focus both on the contents of this influential book and on Mumford's attempts to develop, through urban planning, his idea of an organic relationship between people and their living spaces. From the foundation in 1923 of the Regional Planning Association of America to the 1961 book *The City in History*, we will follow the development of a utopian perspective on the urban planning of contemporary cities based on historical analysis.

Panel title: Ricoeur on Imagination and Utopia

Chair: Richard Kearney

Paul Ricoeur was one of the most important philosophers of the 20th Century; among many other topics, from phenomenology and hermeneutics to psychoanalysis and historiography, he dedicated several of his works to understanding imagination, and utopia as a specific result of productive imagination (e.g., his *Lectures on Ideology and Utopia*, *From Text to Action*, his recently published *Dialogue sur l'histoire et l'imaginaire social* – a dialogue with Cornelius Castoriadis, edited by Johann Michel – and the soon to be published *Lectures on Imagination*). In this panel, chaired by Richard Kearney, one of the most innovative and profound thinkers on imagination, himself inspired by Ricoeur, we will give three presentations that cover different aspects of Ricoeur's take on imagination and utopia; and we will also present some recent scholarship on Ricoeur, including the presentation of two international, open-access journals dedicated to Ricoeur, co-founded and co-edited by some of the panellists: *Études Ricoeuriennes* / *Ricoeur Studies* and *Ricoeuriana*.

Imagining change: Ricoeur on utopia

Gonçalo Marcelo

(Universidade de Coimbra / Universidade Católica Porto)

In this presentation I wish to put forward, in its main traits, Ricoeur's specific conception of utopia. In order to do so, I will place it against the backdrop of his hermeneutical framework as a specific toolbox to interpret not only cultural objects (such as texts, myths and so forth) but also the social world and ourselves. I will argue that he places imagination at the forefront of human capacities, whilst always reminding us that imagination, such as philosophy, does not magically stem *ex nihilo*, from nothingness; instead, its creativity is linked to what already exists, and thus there is a link between reproductive and productive imagination (or what he calls ideology and utopia).

As such, if we want and have good reasons to desire change and envision it, what we need is a product of productive imagination, a practical mix of inspirational fiction and normative positing of alternative values; the presentation will thus argue that Ricoeur's hermeneutical toolbox is of the utmost importance in order to devise such a project.

The debate between Ricoeur and Castoriadis: revolution and utopia

Johann Michel
(Université de Poitiers)

In my presentation I want to briefly recap the debate between Ricoeur and another very important radical thinker of the imagination: Cornelius Castoriadis. This will stem from a recently published dialogue between the two philosophers, which I edited: *Dialogue sur l'histoire et l'imaginaire social*.

By reconstructing this debate, we will make apparent the differences between these two very important transformative projects. On the one hand, Ricoeur seeks to replace the conceptual opposition (inherited from Marx) between science and ideology with a dialectic between ideology and utopia. In other words, a discourse on ideology, without being ideological itself, is only possible from the point of view of a utopian discourse. But Castoriadis refuses this perspective, because he ceaselessly criticizes the notion of utopia, not only as a flight from reality, but also in the sense that is given to it by Ricoeur. Castoriadis ultimately rejects utopia, because he adheres to the revolutionary project (of a radical transformation of society in the sense of autonomy). I will thus show that from the two, Ricoeur is really the “utopian” thinker, but this certainly not in a pejorative sense; and through the debate it will be possible to understand the merits and shortcomings of the notion of utopia.

Imaginative machines

Alberto Romele
(Universidade do Porto)

In “philosophy of the internet and new media” (Brey and Søraker, 2009) or “philosophy of the emerging media” (Floyd and Katz, 2016), as it has been recently called, it has been often said that digital technologies have to do with (a modification, for better or worse, of human) memory. Several scholars have rightly insisted on the fact that the “novelty” of these technologies has not so much to do with communication, but rather with the exponential growth of the capacities of recording (Ferraris, 2016). In this presentation, instead, I will advance the rather counterintuitive thesis that digital technologies do not regard memory, but imagination, and more precisely what philosophers, from Kant onwards, have called productive imagination. According to my claim, digital technologies are nothing but “imaginative machines”.

In particular, I will show how mimesis and mythos (the two movements at the heart of productive imagination according to the philosopher Paul Ricoeur) are at work in the field of the digital technologies. The mimesis is present insofar as digital technologies always produce dynamic representations of the world, which interpret the world, and can in their turn be interpreted. The mythos is at the heart of the digital technologies if we accept Lev Manovich's (2013) thesis according to which “there is only software”, and that software is the articulation

between database and algorithms. For Kant, “thoughts without content are empty, intuitions without concepts are blind”. Likewise, I will contend that algorithms without database are empty, while database without algorithms are blind.

**Panel title: Transmedial
Utopia. Utopian & Dystopian
World-Building Across Media**

Chair: Gregory Claeys/ Ludmiła Gruszevska-Blaim

The aim of this composed multidisciplinary panel is to exemplify a growing interest in transmedial narratology and world-building studies across media, not limiting the analysis to a single medium but rather studying how fictional worlds expand across different media and use the model of utopia or dystopia for narrative framing. To commemorate the 500th anniversary of More's *De optimo reipublicæ*, the panel will begin with Krzysztof M. Maj's presentation: *One Book to Bind Them All. Transfictional World-Building in Thomas More's De optimo reipublicæ*, using the tools of transmedial narratology to address the issue of transfictional additions in the 1518 Basel edition of *Utopia*. Then, Ksenia Olkusz in her talk: *Utopia in Paranormal Romance. Vampiric Idylls in Kerrelyn Sparks' "Love at Stake"* would show how 16th c. utopian world-building is preserved in the contemporary 20th and 21st century liminal worlds and supernatural communities of

paranormal romances. Later, the panel will move to Michał Kłosiński's analysis of utopianism and dystopianism within the context of virtuality and virtual world inhabitation in Japanese animes, entitled: *Utopia/Dystopias in Animations Depicting Video Games*. Finally, the panel will end with Adam R. Prokop's presentation: *Transposition of Christian celestial utopia to a model temporal society based on the example of Sid Meier's Civilization V*, finishing our transmedial journey across the centuries with the genre of video games. Henceforth, the proposed panel encompasses a large spectrum of both topics and mediums that would be difficult to study in a traditional 'monomedial' perspective—and proves that, as this is such a multidisciplinary work, Thomas More's *De optimo reipublicæ* has developed into an idea that encourages interdisciplinary reflection.

**One Book to Bind Them All.
Transfictional World-Building in
Thomas More's De optimo
reipublicæ**

Krzysztof M. Maj
(Jagiellonian University)

In *Gazing in Useless Wonder*, Artur Blaim claims that one of the main characteristics of Thomas More's *De optimo reipublicæ* is a “two-partite composition [...] comprising the narrative frame and the descriptive [pseudoekphrastic] utopian section” which draws attention to the methods of world-making rather

than the methods of utopian storytelling. Richard J. Scheock appealed nearly 40 years ago to consider *De optimo reipublicæ* a 'multidisciplinary work' comprising "both a visual and a verbal production" and being, therefore, much alike contemporaneous fantasy novels. Obligatory additions have already appeared, though maybe not on such a large scale as in the 1518 Basel edition of *Utopia*. What is however of uttermost importance here is the function and aim of those additions. I would argue that associating them simply with structuralist idea of the paratext being something 'extratextual' and external to the narrative, would actually disserve the source material. It seems that all those loose ends, revolving around a narrative knot of *De optimo reipublicæ*, can be tied together by Richard Saint-Gelais' notion of transfictionality.

Transfictionality usually conceals any intertextual links in between those narrative elements in order to make those associations as plausible as possible and as if they existed independently. Thus, transfictionality gives a strong philosophical motivation for fictionalised historical accounts or other known narrative devices meant to immerse the reader in an imaginary setting and in a way rationalise it. The presentation will pursue those initial recognitions to propose a thorough world-centred study on all fictional, imaginary, or even fantastic elements of utopian storyworld that are neither directly referred to in Hythlodæ's account,

nor in any way intertextually combined with both volumes of *Utopia*.

Utopia in Paranormal Romance. Vampiric Idylls in Kerrelyn Sparks' Love at Stake

Ksenia Olkusz

(Facta Ficta Research Centre in Kraków)

In the proposed presentation I will analyse a vampiric utopian community as presented in Kerrelyn Sparks' *Love at Stake*. In this series of novels vampires rally at wealthy Roman Draganestie who manages to produce a synthetic blood—releasing vampires from the curse of eternal hunting and founding a hedonistic, *dolce far niente* utopia where blood is no more necessary for survival but becomes an affordable luxury. At the same time, Draganestie's mansion becomes the centre of vampiric world, headquarters filled with vampiric and shapeshifting warriors—with each of them being a romantic embodiment of the male ideal of beauty, strength, power, and intellect. An utopian impulse is visible also in the cohabitation of vampiric and shapeshifting creatures which in most fantastic narratives are antagonised and yet, here they find a cooperative way of living—and, above all, in the establishment of a true utopia for vampires, a vast and detailed world meant to fulfil all their needs.

The analysed cycle of novels will serve, consequently, as an example showing that despite a superficial incompatibility of utopian and

paranormal-romantic world-building components, a paranormal romance succeeds in framing monsters typically associated with gore and horror as idealised, courtly adorers. Moreover, an unusually high focus on the detailed scenery of the fictional vampiric community clearly indicates that despite an obligatory romantic plot pattern, a great deal of world-building is involved, quite evidently suggesting that in Spark's novels there is much more at stake than only love itself.

Utopia/Dystopias in animations depicting video games

Michał Kłosiński
(University of Silesia)

The main focus of my paper will be the trans-medial representations of utopias/dystopias in the Japanese animated series Log Horizon, Sword Art Online, Overlord and Hack. My choice is strictly linked to the core problem depicted in these shows: the imprisonment of the player in the world of the video game. The (animated) narratives I am going to talk about present a vision of utopia/dystopia strictly linked to contemporary technology and its alienating function in our society. The main point of my paper is that video game utopias become dystopias the moment the innate, "heimlich" and voluntary social environment becomes deregulated, "unheimlich" and involuntary. These categories provide us with two interpretations: one about reality and one about our expectations for the virtual. I will argue that there is a

very ambivalent relationship between virtual worlds and utopianism (understood as "social dreaming" – Sargent, or as an impulse or "principle of hope" – Bloch). This ambivalence comes from the wavering balance between illusion and hyperreality that the anime series about video games try to present. I will try to show how utopias become dystopias in virtual worlds when immersion becomes reality. Thus the main thesis of my paper will be that virtual utopias and dystopias are dependent on illusion or radical illusion.

Transposition of Christian celestial utopia to a model temporal society based on the example of Sid Meier's Civilization V

Adam Ryszard Prokop
(Opole University)

In Sid Meier's Civilization V, the player takes the role of a legendary head of state or nation. His task is to manage the development of an individual society according to set foundations: knowledge, income, culture, religiousness and residents' satisfaction. The first part of the paper concentrates on their functions in the game and correlations. Particular attention is given to the concept of religion and the path of social politics called piety.

With the use of comparisons, the concept of heaven and eternal happiness is presented according to selected Christian theologies, in the context of slogans which are parallel

to the pillars supporting society in Sid Meier's Civilization V, i.e. complete understanding, luxury and wealth, qualitative transformation, sanctification and happiness. A philosophical concept of religion is established in more detail, together with alternative definitions and its theological self-understanding – also from the perspective of its evolution over different ages and times – in relation to the function of religion and piety in the game.

The third part of the paper contains a list of parallels between the Christian representation of heavenly happiness and the model image of the society in Sid Meier's Civilization V. Moreover, a possible harmonising interpretation of the differences between them is proposed. Next, the utopian character of both is highlighted, i.e. their inadequacy to achieve real historic, economic, cultural and social development. Finally, the types of possible victories which may be achieved in the game are discussed and compared with teleology of Christian anthropology.

Panel title: Utopia 500: Bringing utopia out of abstraction and into action

Begüm Çavuşoğlu, Christina Martens, Matthew Palaczky, Qi Sun, Petra Švob, Cláudia Torres, Burak Ünal, Alexandra van Doorn

(ERASMUS + Programme Trainees at CETAPS, University of Porto)

Can utopian thinking be taught? We believe so, and we further believe that now that we are commemorating the 500th anniversary of the publication of Thomas More's *Utopia* it is time to bring utopia out of abstraction and into action.

We are a group of students from a variety of countries and have been doing our internship at the University of Porto branch of CETAPS – Centre for English, Translation and Anglo-Portuguese Studies. In this panel, we will present the four projects (within the programme Utopia500, coordinated by Fátima Vieira [utopia500.net]) we have been working on: *PAN-Utopia 2100* (fighting food waste), *Great Utopias: People with Ideas that Have Changed the World*, *Sounds of Utopia*, and *DPic: Architecture, Art and Image – Utopia500*, an international Drawing and Photography contest.

Over the last months, we worked with children and youngsters, visiting a variety of schools. We created teaching resources, a communication plan and even a game to promote awareness of the need to fight food waste. We got deeply involved in the principles of utopian thinking and worked on the

organization of the Utopian Studies
Society/Europe International
Conference. It has been an intensive
but amazing year.

PAPERS

A

Utopian States of America? Utopian Communities and American Expansionism in Contemporary Fiction

Verena Adamik
(University of Potsdam)

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With Bernie Sander's 'socialist' promises sharply contrasting Donald Trump's hyper-conservatism, the recent battle for presidential candidacy in the United States have made it apparent that the United States still claim a national spirit of reinvention, a self-understanding that has been termed 'utopian' by various critics (cf., e.g. Slotkin, Smith, Baudrillard, Berlant, Hutchinson). Similar notions also echo throughout various studies of intentional communities in the United States, which imply or state outright that founding utopian communities is a trait encouraged by a general American spirit of utopianism.

This paper investigates how this connection—how the Utopian States of America—feature in contemporary fictional accounts of intentional communities, focusing on the “power of mainstream utopianism to deflect and absorb radical alternatives” (Guarneri 72), and connections between utopia, nation, and expansionism (as investigated by Philip Wegner and Antonis Balasopoulos, respectively). Two texts, Octavia Butler's *Parable of the Sower* (2007) and T.C. Boyle's *Drop City* (2004), will serve to

exemplify how supposedly 'utopian' practices can support conservative aims, rather than challenge a status quo. Additionally, the *Parable* and another contemporary text, Edan Lepucki's *California* (2014), suggest that utopian communities are only accessible to the privileged, much like the infamous gated communities that are becoming more and more prevalent in the United States. Five centuries after *Utopia*, these fictional texts therefore pose a provocative question: with the United States claiming utopianism itself, is there any room left for utopian alternatives?

Aristophanes: the first great (critical) utopian

Siân Adiseshiah
(University of Lincoln)

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Classical Greek Theatre, or more precisely, what is known as Old Comedy, has been overlooked as a site of utopian fictionalising from within the field of utopian studies. This neglect appears to be due to 1) the ways in which the literary utopia has been defined; 2) the assumption that More's *Utopia* is the first literary utopia; and 3) hermeneutic challenges to understanding Greek utopian literature, particularly in unfamiliar Old Comic forms. Where utopianism is admitted to the pre-modern era, it is often identified as prefigurative utopian feeling or fantasy, or as 'background' to the modern utopian thinking that emerges in the sixteenth century, as assumed by the CFP narrative for this conference. Against this perspective, this paper proposes that

Greek Old Comedy offers the first genuine literary utopias in the Western tradition, and that these prefigure and influence the prose tradition to come.

The mutable, meta-theatrical form of Old Comedy comprised a dizzying range of aspects: satire and parody, political comment and didacticism, fantasy and vulgarity. This flexible comic form offered peculiar opportunities to suggest utopian schemes and worlds unaccommodated in other literary genres. Golden age utopian worlds of sensual satiation, rest and leisure, and an automated nature that generously and limitlessly yields up its fruits jostle with political utopian schemes focused on the potential of human agency to bring about new, peaceful worlds. In this paper, I focus on Aristophanes' *The Assembly Women* (c393-391 BCE), arguing against the view that the play is anti-utopian. I propose that the play's inclusion of sincere utopian thinking – alongside comic moments or irony and parody – means that it is better understood – at least in formal and thematic terms – as a (critical) utopia.

Clothing the Other: How the British Raj Used Fashion to Shape Gender Perceptions in Pursuit of an Imperial Utopia

Ibtisam Ahmed
(University of Nottingham)

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The rhetoric of the British imperial project revolved around its attempt to be a “civilising mission”. Although the word utopia is not explicitly mentioned, much of British

imperialism was predicated on the notion of exporting a Victorian vision of the good life to its colonies. A significant part of this vision extended into the private sphere, with particular regards to the moral policing of acceptable gender roles and sexuality. In this paper, I explore how the imposition of British clothing norms were used to shape perceptions of gender and, in doing so, how this was a subtle implementation of a prescriptive utopian social blueprint. Using primary archival research at the South Asia wing of Victoria & Albert Museum as the foundation, I map how clothing in the British Raj went from being androgynous and almost uni-sexual in silhouette and style to a rigid male-female dichotomy that clearly demarcated the differences between the sexes under British rule. I juxtapose this with historiographical sources that explore how notions of the “masculine Englishman” and the “effeminate native” were used in imperial rhetoric to strengthen the argument in favour of a Victorian civilising mission. Additionally, I explore how groups like the hijra community, which fall outside the gender binary, were caught up in the top-down implementation of this utopic vision. I hope to unpick how elements that are not strictly policy-oriented or institutionalised are nonetheless vital tools in political utopianism by examining a historical case that carries ramifications to the modern day.

Not Yet - Exploring the Utopian Potentials and Problems of Ernst Bloch and Zygmunt Bauman

Martin Aidnik
(Tallinn University)

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Ernst Bloch and Zygmunt Bauman are two social thinkers who approach utopia in terms of not-yet, as an activating presence that is a necessary part of the human condition. Utopia for Bloch and Bauman is indispensable for navigating social reality and purposefully creating life conditions worthy of humans. The recurring motif for both these thinkers is (re)building, and socialism is seen as a credible alternative to capitalism. The aim of this presentation is to explore utopia and the problems of this concept in the works of Bloch and Bauman. Three important differences between them will be discussed. Firstly, whereas for Bloch utopia is both an orientation and a destination (in the sense of classless society), Bauman understands utopia as something that should remain an orientation point, rather than something that should be implemented. Secondly, Bloch draws a clear distinction between 'concrete' and 'abstract' utopia, identifying the former with Marxism. Bauman on the other hand remains ambiguous about the content of utopia and how it could be achieved. Thirdly, Bloch's dialectical materialism will be differentiated from Bauman's cultural understanding of utopia and socialism. In the case of Bauman, his early work in *English Socialism: The Active Utopia* (1976) will serve as

the point of departure for the discussion, but his recent liquid modern writings will be included as well. At the end of the presentation an idea will be put forward on the significance of Bauman's and Bloch's understanding of utopia in the 21st century.

The Radicality of Utopia. Jean Baudrillard as Utopian Thinker

Dario Altobelli
(Independent Scholar)

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After the theorization of Utopia as a product of theoretical construction entering a dialectical process which aims to change the topos (*Dialectical Utopia*, 1967); and after the representation of Utopia as "the smile of the Cheshire cat" as an event that opposes, in its elusive immanence, a concept of revolution harnessed in a teleological, Marxist oriented conception of history (*Utopia deferred...*, 1971); still into the experience of the journal "Utopie. Revue de Sociologie de l'Urbain", Jean Baudrillard developed a third conception: the radical Utopia (*Marxism and the System and Political Economy*, 1972).

With that notion, the sociologist openly sets Utopia against Marx (and Marxism) whose vision postpones the revolution to a future time unspecified and indeterminable, coherently with the bourgeois ideology of progress.

Utopia, on the contrary, always expresses the need and the possibility of a revolution "here and now" and it is the very reference, from the Luddites and Arthur Rimbaud to the Communards and

beyond, for every revolutionary thought and action in the present. However, a few years later, Baudrillard radicalized his disenchanted vision towards any change of the existing order and began to think about forms of cultural logic other than that based on the power of the code and the sign-value. The concept of Utopia will then be taken in close relation to the "symbolic order" as "the idea of a duelling order, of reversibility" in one of his most famous books: *Symbolic Exchange and Death* (1976).

Progress or regress? Oppositions and complementarities in the analytical categories of the ecotopias

Soledade Amaro Rodrigues
(Universidade Nova de Lisboa)

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The academic analysis of ecotopias developed around discursive frameworks, key texts and particular founding events as well as within the study of organisations linked to social movements. The purpose of this paper is to sketch a map of the analytical categories stemming from the Utopian Studies and Ecocriticism multidisciplinary fields, which have benefited the study of this discursive framework from certain key texts.

Firstly, starting with the reading of *Ecotopia* by Ernest Callenbach (1975), I identify the distinctive characteristics of this text and the utopian project it conveys, both of which form the basis for a description of the developing trends of this genre. Some of these themes include: the human relationship with

nature, the mediation conducted by technology, the search for an *art vitae* that positions the individual and the collective face-to-face and, in particular, the tension between progressive and regressive visions.

Secondly, I explore the ambivalent or even antithetical analytical categories used in the classification of ecotopias such as: ecological utopias or utopias of sufficiency, and technological utopias or utopias of abundance (De Geus); ecotechnological pastoral and neo-primitivism (Clark); fragmented utopias (Anderson); utopias in process (Sargisson); sense of place, sense of planet (Heise); pragmatic utopianism (Vieira); and finally allegories or metaphors versus political projects (Hudson).

Finally, based on the complementarities and oppositions identified, I will lay out a systematic approach, framed by the three fields in which the utopian impulse manifests itself: literature, political theory and intentional communities (Levitas).

Escapism and Poriomania in Bellamy's, Morris's and Wells's Utopian Future-Dreams

Eva Antal
(Eszterhazy Karoly University)

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Utopian fiction displays the intriguing interdependence of past, present and future. The "hermeneutics of hope" of "the utopian function" (cf. Ernst Bloch) foreshadows some 'real' possibility expressed in the fantasy-images of the future potentialities, while utopias are traditionally rooted in

the criticism of the present not without nostalgic longing for the past. My selected fin-de-siècle novels—Edward Bellamy's *Looking Backward 2000-1887* (1888) and *Equality* (1897), William Morris's *News from Nowhere* (1890) and Herbert George Wells's *When the Sleeper Wakes* (1899)—are labelled as the so-called 'dream-narratives,' where, in the imagined utopia and/or dystopia, the time traveller, having been awakened from his sleep, encounters the future images of the American-British metropolis and the English countryside. He then faces the translucent and opaque vision of the "Not-Yet-Become" realised in the "empty-possibility" of time.

On the one hand, in my presentation I will present how the narrator's blurred memories are 'built in' to the description of the 'bright future': in Bellamy's works, one of the emblematic buildings is actually built on the 19th-century man's dungeon, the Wellsian narrative gives the scenery of the Sleeper's nightmares, and the Morrisian utopia highlights the recollection of the pastoral world. On the other hand, I also try to show how some of the buildings, spaces and gardens of the imagined worlds, as recurrent monuments, 'haunt' later anti-utopias, sci-fi novels and films.

The pleasure is mine: food, the individual, and Utopia

Sofia de Melo Araújo

(Universidade do Porto)

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In his 2015, aptly-titled "Fundamental Oppositions: Utopia and the Individual", Mark Jendrysik starts off stating: "Is utopia fundamentally at odds with the needs, desires, and the liberty of the individual? For most of the history of utopian theory and practice has been a resounding yes". Pleasure is intrinsically linked to the notions of individual/individuality, responsibility (and lack thereof), and freedom/anarchy. Therefore, how can a structured, collective project deal with pleasure? Must it avoid it completely? Can it, on the other hand, use pleasure as a means of control?

This paper is part of my ongoing research on utopia and the individual and will be looking at the role of food - the most universal source of pleasure - in Utopian literary tradition. I will be using as my starting point George Orwell's complex perception of food and pleasure as shown in his journalistic essays. Orwell's historical narratives of Britain and Paris (or Catalonia) are ridden with the tolerance of a man who experienced first-hand what he depicted, but most of all who had the intellectual ability to understand context and tolerate humanity. Christopher Hitchens, when defending him against Edward Said, pointed up the author's own personal austerity, "his almost ostentatious austerity", but Orwell was by no means a preacher of

austerity. He was the *compagnon de route* of all those he read, more than a mere observer. Thus, disperse in his work, we find echoes of the significance of pleasure in food and drink as a human need, a necessary condition to be understood, to be truly comprehended. In *Down and Out in Paris and London* (1933), he tells us of how

The food we were given was no more than eatable, but the patron was not mean about drink; he allowed us two litres of wine a day each, knowing that if a plongeur is not given two litres he will steal three (...). We often drank too much – a good thing for one seemed to work faster when partially drunk in *A Clergyman's Daughter* (1935), he mentions 'coarse food' amongst the pains inflicted by a bad existence:

It was a life that wore you out, used up every ounce of your energy, and kept you profoundly, unquestionably happy. In the literal sense of the word, it stupefied you. The long days in the fields, the coarse food and insufficient sleep, the smell of hops and wood smoke, lulled you into an almost beastlike heaviness. Your wits seemed to thicken, just as your skin did, in the rain and sunshine and perpetual fresh air

But it is in *The Road to Wigan Pier* (1937) combined with the fictional *Animal Farm* (1945) and *Nineteen Eighty-Four* (1949) that George Orwell makes explicit his understanding of how instrumental food can be as a source of power,

both physical and mental, as will be reflected on the essay. To conclude, Orwell's empathy towards irrational indulgence will then be set against Aldous Huxley's depiction of pleasure in *Brave New World*.

B

Utopia and Dystopia in Two Dramatic Works by Rabindranath Tagore

Barnita Bagchi
(Utrecht University)

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This paper will focus on two dramatic works written by Rabindranath Tagore (1861-1941), and examine in what ways they are utopian or dystopian. Tagore, the first Asian writer to win the Nobel Prize, is a figure in whose oeuvre utopianism figures strongly. His rural educational and agricultural centres at Santiniketan and Sriniketan in rural Bengal in present-day India were grounded utopian communities in which multiple civilizations, languages, and modes of arts were taught and practised, along with cooperative work and rural reconstruction. But what of his drama? My focus will be *Red Oleanders* (English version published in 1925) and *Land of Cards* (Tasher Desh in Bengali, published in Bengali in 1933; published after his death in English translation). I shall analyse the dystopian contours of *Red Oleanders* in which greed for wealth leads to a mechanical civilization exploiting its people, and of *Land of Cards* in which the inhabitants are

locked into four hierarchies, represented by suits of cards. I shall also analyse the utopian contours of Red Oleanders, in which a young woman, Nandini, leads rebellion, and of The Land of Cards in which two seafaring princes, guests on the islands, stir up revolt, and in which the women inhabitants of the island are key in the rebellion against caste hierarchies. Finally, I shall show how Tagore's utopian and dystopian allegories are remediated in contemporary times by analysing the 2012 edgy, somewhat psychedelic Bengali film version of The Land of Cards, directed by the filmmaker Q.

Myths and Utopias in Eighteenth Century Switzerland. Utopia as a Path to Reforms

Hélder Mendes Baião
(Durham University)

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In the eighteenth century, Swiss republics went through a process of aristocratisation. A limited number of patrician families controlled the majority of the political and civic offices, which generated anger and exasperation among the population. Meanwhile, European travellers, especially English lords, visited Switzerland with fascination looking for signs of a lost republican golden age. This interaction between an ideal image received from the outside and the aspirations of the Swiss people themselves gave birth to a symbolic representation: the Swiss myth. The myth evoked democratic communities of sensible men living according to the rules of nature.

Albrecht von Haller gave one of the best descriptions of this ideal vision in his poem *Die Alpen* (1729). Haller situated a small community of free, equal and above all 'virtuous' men in the middle of the Alps. Haller's *Die Alpen* could be seen as an expression of 'natural republicanism': a utopian 'idea-image' whose purpose is to show a contrary image of reality (as More's *Utopia*) in order to reform the latter. Haller's reflexions and images will inspire Jean-Jacques Rousseau. His 'Lettre sur le Valais' (t.1, l.xxvii) in *La Nouvelle Héloïse* (1762) is an imitation of the kind of community described by Haller. I propose that images of 'natural republicanism' were part of a 'utopian reservoir' where 'natural ideas' could be used as enlightened concepts. The aim of this paper is to analyse the utopian propositions of the Swiss sentimental novels inspired by *La Nouvelle Héloïse* in order to understand how utopian thought organized itself in a protestant and republican context.

Utopia and Anomie: On Andrei Platonov's Chevengur

Antonis Balasopoulos
(University of Cyprus)

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Among the great literary works of the twentieth century, Andrei Platonov's *Chevengur* (1926-29) is arguably unique in depicting utopia neither as an achieved state nor as a rationally constructed work-in-progress, but rather as an alternately exhilarating and terrifying magnetic field toward which its multiple characters are drawn; an ontological

horizon that exerts a constant and often bewildering pressure on the direction of both individual and collective life in the author's imagined post-revolutionary Russia. A fundamental consequence of Platonov's framing of the question of utopia well beyond the happiness/unhappiness, pleasure/pain or freedom/compulsion binaries so basic to western understandings of the philosophical and generic conception of utopia is its highly complex reconstruction of the problem of utopia and violence. Whereas in western utopianism and critical thought on utopia, violence is always predicated on the wish for a "clean slate" upon which a premeditated, rationally constructed plan for a more rational and efficient arrangement of social relationships may be inscribed, in Platonov, the "clean slate" created by the revolution underwrites conditions of infinite possibility, on the one hand, and of terrifying uncertainty on the other.

In short, Chevengur describes something very close to what sociologist Emile Durkheim described as "anomie", a condition in which "the limits are unknown between the possible and the impossible, what is just and what is unjust, legitimate claims and hopes and those which are immoderate" (Suicide, 213). This paper will examine the impact of the assumption of an anomic state on Platonov's rethinking of the question of utopia and violence, arguing, first, for the centrality of spontaneous violence and "violence from below"

in the author's conception of the post-revolutionary social world (in opposition to the customary association of utopian violence to rational planning and the state in western critical thought); and secondly, for the seminal importance of a dialectic between violence (both verbal and physical) and its nominal opposite, namely, the desire for human community, friendship and intersubjective bonding in a world where social bonds have to be re-imagined from scratch and on bases that have not yet crystallized.

Crime in the Socialist Literary Utopia/Dystopia

Jonathan Baldwin

(Royal Holloway, University of London)

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An epochal explosion of literary utopias occurred in late-Victorian Britain. In such utopian speculations, human activity was held under the spotlight. Garden cities and technoutopias of the future were nothing without a population that lived in accordance with the harmonious environment envisioned. As such, a 'quintessentially utopian component', asserts Gregory Claeys, 'has to involve an expectation of behavioural improvement'. Integral to the concept, utopia sees the 'moralisation of space'.

Within the utopian genre in this period there existed considerable interaction with socialist and anarchist theory, presented in the main as either the ideological foundations of the ideal organisation of populations or as that which led to deplorable, dystopian futures. Ideas on anti-sociality and

immorality interacted with imaginations of fundamental social reorganisation. These imaginary places allowed for profoundly different approaches to the matter of crime and its prevention, and the measures found therein could edge past the bounds of possibility in the author's time, beyond both the practical and ethical.

The discussion of crime in the literary utopia is found in the genre's inception. In his account of the just land of Utopia Thomas More presented an early sociological reading of crime, which included both the correlation between theft and the landed class's ruinous exploitation and plunder of the poor and the criticism of capital punishment as a means of deterrence. With reference to that found in More's classic, my paper focuses on the discussion of crime in the late-Victorian literary socialist utopia and dystopia.

Contemporary Young Adult Dystopias and Memory: Archives, Cultural Amnesia and a Call for Remembrance.

Katarzyna Baran
(Universitat Rovira i Virgili)

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Dystopian texts for young adults are considered by critics of children's literature as writings that, much like fairy tales, can make young people aware of existing power relations. Young adult dystopias also show that the status quo can be challenged and societies rebuilt. Thus, these texts can possibly aid in creation of politically aware individuals.

This paper analyses three contemporary dystopian novels for young adults: Lois Lowry's *The Giver*, Doris Lessing's *Mara and Dann. An Adventure*, and Ursula K. Le Guin's *Voices*. All the novels foreground dangers of cultural amnesia and emphasise the importance of the fight against collective forgetting. The texts treat the past and cultural heritage as vital elements in every society; elements without which the struggle against oppressive social configurations is bound to fail and the (re)construction of societies is rendered impossible. An ambiguous role of archives as spaces of both remembering and forgetting also plays a significant role in the discussed texts. All the aforementioned issues mirror present day culture which oscillates between collective amnesia on the one hand, and obsessive calls for remembrance and commemoration, on the other.

19th Century French European Union projects under the *utopia momentum*

Nere Basabe
(Universidad Autónoma de Madrid)

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Many present-day studies of the 19th century plan for a European Union aim to establish some kind of group of "founding fathers", which would make up the current institutional construction in a linear perspective of the "long-durée". My contribution, on the contrary, seeks to restore all those discourses to their time and context of experience, appraising their utopian contents.

To this aim, I will focus on some of the most unrealistic and bizarre aspects of the most renowned French European projects of the middle Century: from the Saint-Simonian's *Système de la Méditerranée* (1832) to the 1840's new "Perpetual Peace" projects, which tend to spread the physical borders of the Union much beyond the European continent. I will look at the poetic forecast by Victor Hugo as well as Charles Renouvier's *Uchronie* (1857), a European virtual history as it did not happen; yet which leads to the same future Union.

Through the study of these past examples we can finally understand that, in those days, and from a teleological point of view (history conceived as a certain path towards economic development, political progress and international association), the idea of a United Europe was not perceived as a goal itself, but as a means of transitioning to a universal and perpetual peace and the whole of Humanity's fraternal union.

The Road of Excess: Cannibalism and the Utopian / Dystopian Imagination

Jorge Bastos da Silva
(Universidade do Porto)

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Considered as narrative (sub)genres, both in the field of literature and of film, the utopia and the dystopia rest on a number of shared devices, such as the travel to unexplored lands and the description of strikingly new forms of social organization. They differ sharply,

however, in that eutopias tend to offer visions of societies marked by a sense of moderation and a concern for survival, whereas dystopias often focus on situations of excess linked with danger to the survival either of the individual or the human species itself. Whereas eutopias purport to depict a higher state of social, economic and moral development than can be found in empirical reality, dystopias often present us with a regression into brutality which, perhaps surprisingly, may coexist with advanced technological progress. One aspect of this regression involves the depiction of cannibalism. By focusing on representations of cannibals, the present paper aims to explore some of the ironies involved in (1) the assumption that sometimes brutality is necessary for an efficient prevention of extinction, which means it can be accommodated within some sort of eutopian social arrangement rather than amount to social disruption; and (2) the fact that some notable works in the utopian tradition partake of the conventions of both the eutopia and the dystopia, blurring generic boundaries by incorporating cannibalism in narratives which experiment with, and thereby critically addressing, eutopian topoi. Relevant authors include More, Rabelais, Montaigne, Shakespeare, Defoe, Edgar Rice Burroughs, Angela Carter, Cormac McCarthy and David Mitchell.

Imaginal utopian thinking as a path of knowledge to archetypes of societal development and cultural pragmatism

Paul Beaulieu
(University of Quebec)

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This paper looks at the utopian's impulse from the epistemic and civilizational studies perspectives with the aim of understanding how the utopian thinking, and the utopianism movement that emerged from the Thomas More creative initiative, can contribute to the individual and collective imagination of the future of societies and the civilization.

It investigates the knowledge processes involved in "deep societal futuring" based on utopian imagination. It looks at the different waves of the utopian impulse that were introduced in our actual global civilization since the foundation of the utopian's cultural approach to societal transformation. Beginning with Thomas More's Utopia, the modern utopian type of narrative catalyzed the imagination's dynamic of societal development.

The knowledge processes involved in the elaboration of utopian imaginations will be characterized from a model of the knowledge-path that we pretend being typical of the imaginal utopian thinking. The main arguments of this paper focus on the demonstration that utopias of Platonist orientation serve as imaginal archetypes (in the sense of Corbin's Celestial Imaginal Earth and Steinerian's epistemology of spiritual knowledge) that are aimed at "catalyzing" human aspirations for

collective perfection and their alignment with spiritual structuring-Ideas that guide the evolution of the civilization. This paper looks at utopias seen as an artifact useful on a mental path of knowledge dedicated to the enlargement of our civilizational and humanity consciousness. This utopian path of knowledge moves from Mental-constructs of intellectual images, to ideational Imagination and Inspiration, to finally Intuitive spiritual experience of Ideal-Archetypes.

Utopian co-production? Collaboration within, against and beyond the neoliberal university

David M. Bell and Kate Pahl
(University of Sheffield)

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Whilst much has been written about utopian forms of teaching, less consideration has been given to how utopian research might function. This paper offers one potential answer by exploring the co-production agenda in the social sciences in UK Higher Education (which has a number of parallels globally). Responding to demands by (over-) researched subjects that there should be 'nothing about us without us', and that research should be undertaken 'with' not 'on', it provides increasing funding and infrastructural support for academic researchers to work with a wide-range of subjects in order to produce new knowledge. This is a move with clear democratising potential, and provides a 'cramped space' in which methods and forms of knowledge traditionally excluded from academia

can be utilised and produced; and in which academic capital can be put to the use of radical organisation and struggle. Yet we should not get carried away, and the co-production agenda must be contextualised within and understood as part of neoliberalism's attack on working conditions, its surveilling power and its disciplinary modes.

Drawing on one author's considerable experience of co-production with a wide-range of partners; relevant debates in the fields of participatory and collaborative art; and the demands and needs of radical social movements, this paper considers what a utopian approach to co-production might be. Specific suggestions for operating within the cramped space it provides are offered, but it argues that for co-production to function as a form of utopianism it must also operate against both neoliberalism and the division of intellectual labour in capitalist society, and aim for a utopian beyond in which the production of knowledge is distributed throughout society. In this, the cramped spaces in which we all operate might be opened up a little so that we can move and think in different - and unexpected - ways.

Antipodean Desires and Fears in Early Modern Utopias Set in Terra Australis

Liam Benison

(University of Kent/Universidade do Porto)

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After the first Dutch landing in Australia in 1606, repeated attempts to explore that part of Terra Australis Incognita they named New Holland produced disappointment, as expected opportunities for trade appeared limited. At the same time, several writers chose Terra Australis as the setting for utopian fictions, continuing a tradition of addressing possible solutions for social, political, and religious problems in Europe's antipodes, an imagined world of the ideal and monstrous.

What were the desires and fears provoked by this challenging southern continent? What does the treatment of these desires and fears by utopian writers reveal about tensions in political, religious, and scientific thinking in the seventeenth century? Why did the notion of the antipodes persist in the context of the rise of science and the new geography?

In this paper, I will discuss some initial thoughts about the significance of early modern European desires and fears concerning contact with the other, by considering examples from two utopias set in Terra Australis: *The History of the Sevarites* or *Sevarambi* (Denis Veiras, 1675) and *Beschryvinge van het magtig Koningryk Krinke Kesmes* (Hendrik Smeeks, 1708).

Utopiomics: Adding Scientific Methodology in the "Not-so-eutopia" to "Utopia" Transition Process, With a Case Examination of a Proposed "Utopia Machine"

Sean L. A. M. Bennett

(University of Cambridge / Independent Scholar)

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Utopian studies have had an historical tendency to ruminate intelligently, albeit in irresolvable ways about "what if" utopian transitions because a) it is difficult to quantify the changes necessary to get from our present "not-so-eutopias" to proposed utopias, b) the field lacks consensus methodologies for the evaluation of proposed utopia transitions and c) the field underutilizes knowledge from behavioral/irrational choice theory when selecting which utopia-transition-candidates are viably worth quantitatively (and qualitatively) scrutinizing.

My talk posits more concrete methodologies to organize and evaluate utopian transition theories going forward (a process I term "Utopiomics"), introduces the idea of a weighted peer upvote/downvote crowdsourcing tool for evaluating the initial viability of a utopia-transition idea (and how to select the peers), and examines a few examples of "utopia-transitions and evaluations gone wrong" for important lessons in what to avoid.

A case study of my "Utopia Machine" idea is introduced and the above utopian transition tools will be applied to it. At-first-glance disparate ideas from the tiny-house movement, 3d-printing, natural resource acquisition by drone, peer-

to-peer Internet alternatives, self-driving vehicles, artificial intelligence, and non-currency crowd-funding are commingled and tested. How to prevent any "Utopia Machine" from getting killed off by special interests is discussed to conclude.

Is perfection within our grasp? From utopia to dystopia in George Orwell's Animal Farm

Ana Maria Binet

(Université Bordeaux Montaigne)

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Like many other concepts, Thomas More was inspired to write Utopia by Plato. This concept can be fundamentally defined as a core made up of rational elements around which imagination weaves its web, thus gradually taking a predominant place. This literary genre constitutes a natural way out for fictional utopisms which try to show attempts to transform an imperfect society into an ideal one. However, these imaginary constructions often turn out to be dystopias or negative utopias, which demonstrate, through social and psychological violence, the danger attached to an impossible perfection. Animal Farm, by Georges Orwell, corresponds to this, as it shows oppression taking the place of happiness in a society supposed to rule itself through the principles of Reason.

We propose therefore, to show how Animal Farm, an allegorical satire of soviet totalitarianism, is a clear example of this fatal evolution from utopia to a destructive dystopia.

We will also ask ourselves if this novel opens the possibility of a different choice from the one between a “paradise” made of order and a world of chaos, a society where Reason rapidly becomes unreasonable, to one where individuals are torn between multiple forces and contrary tensions.

More’s Utopia: A Nursery of Useful and Expedient Interpretations

Artur Blaim
(University of Gdańsk)

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This paper discusses the changing interpretations of More’s Utopia, beginning with the first translations into the vernacular and the subsequent ideological readings which have proliferated ever since the nineteenth century, when Marx and Engels introduced the term “utopian socialism” to distinguish their own “scientific” approach from the “utopian” ideas of other thinkers. Later critics tended to identify fictional utopias, utopian thought, and intentional communities, which determined their interpretations of More’s work in connection with their own political and ideological attitudes, regardless of their declared intentions to discover the true meaning of Utopia.

Pedagogy and Democratic consent: Utopian thought and practice in the Classroom

James Block
(University of Chicago)

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This proposal, addressing the theory and practice of contemporary utopianism, focuses on the transformative role of democratic consent. Because contemporary individual choice has been manufactured and manipulated and its language appropriated by educational pressures for ‘voluntary’ compliance, consumer seductions, and narrowly channeled political participation, many, even transformative, thinkers have dispensed with consent as unworkable. In the good and, even more, best society, I will suggest, genuine participation, inclusive and deliberative decision-making, and a fully actualized life are unimaginable without the willing and unmanipulated engagement of members.

For such societies to prosper, individuals need to develop the internal and interpersonal capacities and understanding to sustain vibrant engagement. The critical task, then, is to reframe education as a laboratory, a utopian space, to interrogate the deformation and appropriation of consent and provide contexts for experiments in participatory learning, institution building, and governance. In this conference, either as a single paper with discussion or working with interested others (I have conducted numerous workshops at USS conferences), I would like to

facilitate a conversation and/or workshop on consent-based pedagogies that can facilitate genuine democratic citizenship.

How are mutuality and reciprocity to replace authority and hierarchy, first in education and then in communities? I will draw upon several decades' experience developing consent based theory and practice in college classes, my forthcoming book *Reclaiming Your Future: A Conversation with Young Americans* on revitalizing consensual participation, and many discussions with American utopian communities. Our classrooms can be sites of transformation to help participants move beyond passive acquiescence to engagement, mutual ownership, and collaboration. Advancing this collaborative learning experience for participants and facilitators alike is the goal of this proposed event and of subsequent utopian praxis.

The problem of (im)perfection in Croatian insular prose in the 20th and 21st century

Anna Boguska

(Polish Academy of Sciences)

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Since the dawn of time, utopian thought was connected with the space which is beyond, closed, and simply separated. The founding utopia of Thomas More is set on an island. It is therefore not surprising that the literature of Croatia, a country which has more than 1,200 islands, gravitates towards the utopian problematic. The aim of this paper is to present visions of both perfection and imperfection in the contemporary Croatian insular

prose, something which is antithetic and complementary at the same time. The following issues will be discussed: a) repeatability of the model of Thomas More's Utopia, or in fact of the "cities of words" (i.e. utopias which exist in speech) and the function they have nowadays, b) imaginary dream-voyages to the happy lands, c) construction of the ideal worlds of totalitarian systems. Through these themes, this paper will discuss the utopian, dystopian, and heterotopian potential of selected Croatian literary texts and emphasise the close relationships between various utopian categories of thinking.

Thomas More and the Invention of Brazil

Leonardo Augusto Bora

(Federal University of Rio de Janeiro)

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The idea of Brazil being a "name without a country" (as opposed to the "unnamed country that is the United States") was put forward by writer and musician Caetano Veloso in his autobiography *Tropical Truth* in 1997. During this same transition period between the 20th and 21st centuries, artist Rosa Magalhães prepared *Breazail* for the samba school *Imperatriz Leopoldinense*, a narrative plot describing the beginnings of Portuguese colonisation and exploring the history of the "Pau-Brazil" wood which supposedly inspired the name of this newly-occupied territory. The narrative begins with the naming of "Brazil", while the use of a forest metaphor makes reference to Thomas More and his Utopia; thus

contrasting his fictional island with contemporary Brazil and subverting the geography of the two. Representing this contradictory vision created by Magalhães, especially through the complex web of exchanges inherent in a samba parade (a kind of heterotopia in Foucault's view), is just one of the many challenges of this form of narrative, whilst at the same time, the opposing links between Brazil and Pau-Brazil and Brazil and ember/crucible (a variation of the melting pot), raises the possibility of considering Brazil a "non-place". Equally, in the emerging and peripheral contexts, written texts encourage a discussion of the conflicting origins and undefined borders of a territory whose name itself appears full of doubts and ambiguous identity.

Frocks, flocks and feasts: of being a body in Thomas More's Utopia

Franziska Bork Petersen
(University of Copenhagen)

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This paper looks at the bodies in Thomas More's Utopia. As part of my on-going postdoctoral research on the relation between bodies and utopianism, I ask: how does More describe the dress, food, sexuality, gender relations and physical activities of Utopia's inhabitants? How does he refer to individual bodies versus bodies as a collective? What does he say about death? I provide historical context by outlining how these factors diverge from and are similar to what we can know about 'being a body' in More's real immediate environment. What

would have been perceived as possible; what was impossible at the time?

As a point of focus, I will offer an analysis of the presentation - to each other - of the naked potential bride and bridegroom in More's text. What understanding of the human being and the body does Utopia account for?

Louis-Sebastien Mercier's L'An 2440, Le Tableau de Paris, and Le Nouveau Paris: from Uchronia to a 'poetic of ruins'

Audrey Borowski
(Oxford University)

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In his novel L'An 2440 published in 1770, the French homme de lettres Louis-Sebastien Mercier evokes an idealized Paris in the twenty-fifth century. In it, Paris has been rebuilt on a scientific plan, luxury and idleness have been banished and education is governed by the ideas of Rousseau. The historical past is described as a 'shame for humanity, every page being crowded with crimes and follies'. The vision of the future has merely been 'deduced' from the present in which it was already contained: both constitute two distinctive points on a same linear continuity that merely follows its natural course of indefinite 'perfectibility'.

Mercier's two following Parisian works, Le Tableau de Paris (1781-1788) and Le Nouveau Paris (1798) belong to the broader tradition of 'panoramic literature'. Uchronia has given way to concrete and fragmented day to day accounts

which seek to convey the urban tumult at the heart of Paris.

In L'An 2440, Le Tableau de Paris, and Le Nouveau Paris, Mercier articulates different modes of experiencing time and history. In each of these instances, the present serves as the lens through which past and future are then formulated. Far from being antithetical, they complement each other; crucially, they reflect the late Eighteenth century's difficulty in conceiving itself temporally in light of the ideological, political and social changes it was undergoing and the different contradictory aspirations, hopes and fears the latter had given rise to.

**"Eating the Stones of the Earth":
Romancing the Scientific
Production of Food in Technological
Utopias**

Teresa Botelho
(Universidade Nova de Lisboa)

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In many examples of contemporary speculative fiction, the projection of possible futures or of other spaces, shaped by concerns over the preservation of the ecosystem and of the integrity of natural species, the cultural tropes of food production and consumption are used as symbolic tools to represent the lost or the threatening. As Ritzenger (2008) points out, conventional and natural food used as an anchor of familiarity in imagined changed worlds, frequently functions as a signifier of nostalgic resistance against the new social and cultural order, while artificial new foodstuffs (from the single cell

protein projected by the "food from oil" impulse, to various nutritious gruels and the dystopian nightmare of Solyent Green) perform the function of accentuating the pre-apocalyptic or post-apocalyptic collapse of the natural and the pastoral.

This rejection of the intrusion of high technology in food production contrasts with the dream of sterile scientific food production detached from agricultural practices that emerges in several nineteenth and early twentieth century American utopias. This paper will discuss two of these texts, Mizora, by Mary Bradley Lane (1898), the first literary imagining of a women exclusive non patriarchal society, and Roadtown, by Edgar Chambless (1910), analyzing how they project strategically opposite dreams of the relation between the agricultural and the laboratorial, the natural and the technological.

**Voices of Utopia: 15 years of The
World Social Forum**

Manuela Salau Brasil
(Universidade Estadual de Ponta Grossa)

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The first World Social Forum (WSF) was held in 2001 in the city of Porto Alegre, southern Brazil, and brought together people who were discontented with capitalism and who dreamed of a better society. The WSF takes place annually in different countries and experiments with various formats while upholding the original aspiration of opposition to the prevailing social and economic system. Embracing the motto 'Another World Is

Possible', the WSF stands out as a space where a diversity of banners meet and converge on the unsustainability of the status quo and the need to change it.

While there is consensus around this criticism, divergence is found in the discussions regarding the alternatives and propositions to shape the other possible world. To address this challenge as well as the many others that have surrounded the 15 editions of the WSF, a thematic Forum was held in Porto Alegre in January 2016 to prepare for the annual event due to take place in Canada later this year. Of the issues raised during that gathering, we shall focus on two: To what extent can a utopian dimension be found in the WSF? What are the WSF participants' views of utopia? We will answer the first question relying on documents prepared at the WSF over the past 15 years.

To tackle the second question, we will analyse interviews conducted with 34 participants of the January Forum. Ultimately, our goal is to assess whether Thomas More's voice is echoed in the voices of the participants of this key social movement.

Utopias of Absolute Knowing: The Hegelian Consciousness and the Arbitrariness of Entification

Andrew Bridges
(Claremont Graduate University)

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Karl Mannheim asserted that ideology and utopia conceptually share at least one characteristic, which is their non-congruence with actuality. Mannheim's view of the

concept of actuality appears Kantian, meaning that what is actual is synonymous with what is empirically real. This notion of actuality is notably different from Hegel's which indicates that actuality is the unification of opposites, specifically subjectivity and objectivity. In this paper I explore whether actuality can ever be seen as the unification of a particular ideology and a particular concept of utopia. I examine the first three chapters of Hegel's Phenomenology of Spirit, and I question to what extent Hegel viewed the formation of multisensory objects as arbitrary. I utilize the phenomenon of entification as well as the phenomenon synesthesia to question whether the presentation of multisensory objects as objective before our minds is arbitrary and whether it is merely the conventional agreement of the majority, in which synesthetes are outliers, that causes entification to take place. I question whether force and understanding in the Hegelian system can be viewed as the force of conventional agreement and the understanding that becomes reinforced based on the coherence of this conventional agreement. Lastly I move from the entification of multisensory objects, to that of a society, and I argue that actuality can be viewed as the unification of a particular ideology and a particular concept of utopia.

Working-Class Utopianism in the Twenty-First Century: Factories without Bosses in Argentina and Greece

Verity Burgmann
(Monash University)

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Workers across time and around the world have successfully seized control of production under a vast array of circumstances. In the process, they have realised that the ideal for the working class is to control its own work (Immanuel Ness and Dario Azzellini [eds], *Ours to Master and to Own: Workers Control from the Commune to the Present*, Haymarket Books, 2014). Workers can do without a boss, but capital is dependent upon labour. In Negri's words, labour expresses its autonomy through a process of 'self-valorization', meaning 'to put the soul to work, to understand the positive, creative, radically alternative side [of the refusal of work]' (Antonio Negri, *Books for Burning. Between Civil War and Democracy in 1970s Italy*, Verso, 2005, p.xlii). The exhilarating nature of workers' control experiences is borne out in numerous studies of workers' control experiments during the post-war boom (Discussed in Verity Burgmann, Ray Jureidini and Meredith Burgmann, 'Doing Without the Boss: Workers' Control Experiments in Australia in the 1970s', *Labour History*, 103, 2012, 103-122). Those conditions differed greatly from the economic crises again producing upsurges of workers' control experiments. Compared with the post-war wave, these recent experiments constitute

a more determined rejection of capitalism and gesture more seriously towards a post-capitalist future, while sharing the same euphoric experience of self-valorization. The paper presents case-studies of: FaSinPat, the largest porcelain plant in Argentina, recuperated by its workers from 2001; and the workers' takeover in 2011 of BioMe, a mining industry parts factory in Thessaloniki in Greece.

The Landscape and gardens of a Utopia

Shmuel Burmil
(Independent Scholar)

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The paper focuses on three major issues related to the kibbutz and its landscape and gardens. The first one is: Is the traditional kibbutz a utopian community with similarities to the community described by Thomas More? To answer this question some common aspects of More's island community and the kibbutz are presented: They are both introverted 'islands' or isolated communities that are cooperative with shared common resources, and both are based on an agricultural economy and equality in education. In both, problems are solved within the community with no formal legal involvement. Dining is communal. In addition, in both communities all members of the community wear the same sort of clothes. The second issue is: What are the main elements of the traditional kibbutz landscape and gardens that support life in the utopian community? The following elements are discussed: Clear zoning

that ensures the functional and efficient existence of the community and enables equal access to everyday needed activities and services; communal public parts of the landscape and their gardens are large, well designed, carefully maintained, and centrally located. Public gardens dominate the landscape while private ones are small and exposed to the public eye. Gardens of the educational area are carefully designed to support equal and agricultural education from an early age. In the kibbutz the landscape is mainly a pedestrian one that supports an introverted community: all paths lead to the central public areas. The third issue is: Whether a materialized utopian community and its landscape and gardens are sustainable. Examples of changes in the kibbutz landscape and gardens that follow its transition from a utopian community (the traditional kibbutz) to a 'regular' one (the new kibbutz) are used in the exploration of this issue.

C

Making Senses of Appetite, Love and Lust in *Io Sono L'Amore*

Joana Caetano
(Universidade do Porto)

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"Sensation is fundamental to our experience of the world. Shaped by culture, gender and class, the senses mediate between mind and body, idea and object, self and environment." (F. Laplantine)

After centuries of what one might call "the religion of reason", during which the senses, the body and the life of emotions, have been mistreated and repressed, we are witnessing a return of subjectivism and its reactions in terms of identity. Following this line of thought, the quotation above points to a theory in Cultural Studies that has recently emerged in academia: Sensory Studies. According to this trend, the senses are essential to the human experience of reality and the understanding of the world. Indeed, more than employing their senses and being shaped by them, human beings construct them, and, in doing so, they create an intrinsic and overlapping relationship between sensation/perception and social construct/rationalization.

The core of Sensory Studies is the thesis of the mediatory role of the senses in the production of experience. Since, as Laplantine claims, cinema is made up of "permanently transforming sensations", films can be the ideal means to think sensually. Inspired by

this view, this paper will focus on the analysis of the Italian film *Io Sono L'Amore* (2009) by Luca Guadagnino, which depicts a seemingly common story, but which is in fact a deeply stylized narrative of the senses – an aestheticization of everyday life. Applying conceptual tools from both Sensory Studies and Food Studies, we will travel through Emma Recchi's physical and emotional journey of delight, and try to comprehend how fine food can lead to desire, the pleasures of the flesh and a more profound knowledge of oneself.

The understanding design logic of Utopia and searching for the reflection over today's development

Şebnem Çakaloğulları
(Gebze Technical University)

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"....I cannot perfectly agree to everything he has related. However, there are many things in the commonwealth of Utopia that I rather wish, that hope, to see followed in our governments." –The End-

This is the sentence from Utopia with which Thomas More finished the book. Although it is his sentence, each time it is read, it makes people think and make critics about our century whether seeing the direct relation to the states or other specific relation that is emerged in today's condition-restriction with the demonstration of all developments via referencing very own experience of habitants of Utopia.

In that sense this paper is aimed to contextualize the abstraction of

Utopia and re-mapping the system in the island not only referring the physical apparatus but also the idea that shaped their material-space and their semantic relations. Through the research paper, it is not only focused on positive development what is found as an improvement but also made demolition of approved social values of the societies. Therefore, there are some selected key notions from the novel as criterions for the tackled questions in entire article which are occurred from superposition of today's condition and More's story. These are a problem-solutions-goal system and pattern of structured schema of ideal living in Utopia. These phenomenon and their relations in terms of physicality that are served in the pictured environment of island creates a reasonable link under all Utopia fiction which is believed that the logic and structure of contemporary developments of design studies in 21th century has strong linkage.

Atwood the Fabulist? Realising fabulation in MaddAddam through active environment

Anna Campbell
(University of Sydney)

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Since Marleen Barr coined the term "feminist fabulation" in 1987, many scholars have adapted it to their own purposes. Nadya Aisenberg, for example, revises the term to include a number of criteria that a text must contain to be considered a feminist fabulation:

"the indictment of war, weapons, destruction, and violence; the

rejection of a heroic persona; the assumption of intimate bonds between different creatures...; extended kinship; the replacement of hierarchy by partnership in the private world and responsive short-term leadership in the public realm" (168).

This paper will situate Margaret Atwood's MaddAddam trilogy within the framework of what it is that constitutes a feminist fabulation – whether it be Aisenberg's interpretation, or the work of Barr herself. Atwood's oeuvre frequently pursues ideas of nature and environment – with a particular focus on humanity's struggle to reconcile the constructed oppositional binary that separates humankind from nature. These themes coincide with her penchant for moralising tales – tales of "slippery slopes" as it were. The MaddAddam trilogy, for instance, cautions against the continued proliferation of late capitalism and the devastating effects of environmental degradation; as does and her most recent utopian novel - The Heart Goes Last. In all of Atwood's narratives, the active role of environment is paramount to understanding the fundamental message of the text. I will show through close reading that the axioms set forth by Atwood's trilogy; in conjunction with the literal anthropomorphisation of nature via the Crakers and the pigoons; allows the configuration of the story as a form of feminist fabulation.

Hard Boiled Wonderland as a Dystopian Novel—Haruki Murakami's Science Fiction Nightmare

Wojtek Chojna

(Pasco-Hernando State College)

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Everything splits in two in the 1991 Haruki Murakami science fiction novel Hard Boiled Wonderland and the End of the World, even the title, only to be constituted as two sides of the same coin. Hard Boiled Wonderland (HBW) is presented by Watashi as a dystopian world where corporations use science to control human life and destiny while the other, the End of the World (EW), is presented by Boku in utopian terms, where nobody steals, complains, is jealous, grows old or dies. He enters this world through the guarded gate, where he is separated from his Shadow and Mind, however Boku then turns out to be Watashi's way of escaping this dystopia at the cost of the renunciation of his mind and memory, which is to say his self and his identity. This is Murakami's metaphorical warning for the real world where such renunciation, occasioned by the oppressive societies, is preyed upon by assorted cult movements and terrorisms, and in which the participants hand over their minds to powerful organisations in exchange for new identities. Philosopher Edmund Husserl warned against the objectification of human subjectivity, which he argued would result in total domination and control over human minds, hundred years ago. Murakami's analysis of the Aum's sarin attack in Tokyo underground

suggests that like HBW and EW, modern corporate society and terrorist organisations might actually be two sides of the same coin. Can the writer shed some light on the way we might take this out of circulation?

Monstrosity and Dystopia: An Overview

Gregory Claeys

(Royal Holloway, University of London)

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This talk surveys the relationship between discourses on and theories about monstrosity to dystopia from the classical world to the present. Its focus is firstly upon the Christian reconceptualisation of monstrosity in the personage of Satan, secondly upon the idea of monstrous populations in fabulous countries, and finally upon the reinvention of monstrosity through the Frankenstein motif and related themes. Reference will be made to ancient travel narratives, the Voyages of Sir John Mandeville, the myth of St George slaying the dragon (Satan) and many other discussions of human identity in relation to the monstrous, the animal, and the mechanical.

:Xenotopia:

Louise Clarke

(De Montfort University)

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As a practice-based researcher, my enquiries probe if and how, our infant encounters with objects and space within the domestic and other environments, form and frame our perpetual journeys towards an 'ideal' location? How might this primal landscape that becomes the inherent

blueprint by which we measure all our future dwellings and navigations of space and place manifest through art? If this latent psycho-geographical map fuels our aspirations, creativity and our social and political perspectives, then can it be identified through the artistic representation of a unique imagined place of perfection, a visualisation of an alien paradise?

The concept of Utopia allows us the creative device to explore incongruous or apocryphal places and societies. As a curated research outcome (2015), the group exhibition :Xenotopia presented 14 internationally prominent artists' approaches to 'out-of-place places', particularly strange, fictitious architecture and 'xenospaces', imagined, meta-geographic locations that exist only theoretically, ethereally or subconsciously.

'Xenotopia' is the term coined by British writer Robert McFarlane to describe an uncanny landscape, perhaps a place that serves a practical function, either in its imagined manifestation or as a useful, fantastical device to steer us through our daily lives or meanderings. It inherently encompasses fact and fiction and a sense of the ineffable and sublime – something familiar and knowable, yet strange.

Through this visual paper I will present ideas formulated from the work in and beyond the exhibition. These are anachronistic works that marry unfamiliar and idealised elements in a kind of flux where the alien meets the quotidian and the recognizable becomes unknown

expressed through psycho-geographic ambiguity or putative architectural paradise.

Underground Feminine: Repression and Revolution in Fritz Lang's Metropolis

Cláudia Coimbra
(Universidade do Porto)

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What is it that makes *Metropolis* (1927), the ground-breaking science fiction oeuvre that has inspired directors and architects alike, one of the most significant utopian films of the silent era? What predicaments and challenges did it offer to viewers back in the twenties and may still offer to those living today? Amid the rampant capitalism of the thriving city and the anonymity of the working class - exploited, ignored and under the yoke of an all-seeing eye - there may be hope for individual agency and empowerment. Can this narrative of technological mystification and domination within patriarchal society conceal a subconsciously shaped proposal of the liberated female? If so, in what utopian terms can we define it without deviating from the core of spatiality studies? And in what way are the different functions of the film's heterotopias informed by a feminine presence? The aim of this paper is to briefly analyse cinematographic instances that, independent of the text itself (the script was in fact written by Lang's wife Thea von Harbou) may promote ontological (re)definition through the action of one woman, Maria. Activist and prophetess, she becomes the vehicle to both

contradict the ruling elite and defy social disharmony, seeking a mediator "between head and hands", as the epigram at the beginning of the film promises. To this end I will argue for the cogency of catacombs as a space of resistance and projected freedom and the upper world as the scene for a reversal of gender roles, while exploring the visionary insight of Lang's Expressionist masterpiece.

Ernst Bloch's Subject of Utopia: Dreaming of a better life

Stuart Connor
(University of Wolverhampton)

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One of the legacies of Ernst Bloch's work is the treatment of wishful thinking as a vital part of anticipatory consciousness and utopian projects. Whilst recognising the potentially debilitating and mesmerising aspects of wishful thinking, Bloch also highlights how everyday longings provide evidence of, and shifting points of departure for, venturing beyond how things are, to how things could be. Following Bloch, what remains is an ongoing project as to how we are to recognise the difference between abstract and concrete utopias. To this end, the aim of this paper is to identify how and where differences and shifts between the compensatory and anticipatory elements of wishful thinking can be traced through the examination of two accounts - the first, Giacomo Patri's, wordless novel, 'White Collar'; the second, an extract from the findings of a preliminary study examining 'Everyday Utopias'. It is

argued that what is notable in these two accounts is the shift from a desire for a better position within existing relations to a desire for a change in the relations in which we exist. Furthermore, the accounts illustrate how the education of desires is not dependent on the import of an a priori notion of what is desirable or possible, but the result of immanent critiques realised through an engagement and exhaustion of prevailing practices and relations. So, in answer to the question, 'what next?' Bloch's account of wishful thinking reminds us that the relatively modest but clear response of, 'Not This', may not only be a sufficient but desirable starting point for efforts to venture beyond to a destination Not Yet determined.

Everything is skimmed now: Food in war times through the eyes of women

Marta Correia
(Universidade do Porto)

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When Virginia Woolf wrote the words that give name to this presentation in January 1918, World War I was raging in Europe and food was inevitably rationed. This paper aims to analyse the relationship between women and food during times of shortages caused by armed conflict through the testimonies of female writers, in both fictional and non-fictional works from different periods of history. These works will originate from a variety of different locations, in an attempt to show how similar these experiences are, regardless of when and where they

take place. From the World Wars of the 20th century to the conflict in what was formerly known as Yugoslavia in the 1990s, I will examine how women manage to feed themselves, their children and their families and what the price is that they have to pay just for basic survival. Through works written by women I intend to propose that food is an essential part of communal life and, as a cultural expression, could be used to bring people of different backgrounds together, even at times when alterity seems to be the generally chosen path. I, thus, suggest a journey from dystopia to a utopian reality that is in fact within our reach.

"Out of the ash I rise": from grotesque dystopia to utopia as rebirth in Sylvia Plath

Susana Correia
(Universidade do Porto)

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In Sylvia Plath's *The Bell Jar* we find a critique of the McCarthy era of paranoia and nuclear escalation, of capitalism and the gender-making society of the 1950's that confirmed the distortion of the American Dream. As such, the novel's protagonist, Esther Greenwood, personifies the country's sense of crisis, by being depicted as an institutionalized patient with a mental disorder. Another interpretation of the novel may imply that the importance given to the fulfillment of physical appetite, either related to food or sexuality, leads to a dystopian reading of the text and society, which is highlighted by the grotesque imagery and

metaphors of consumption and purgation. Similarly, the author's poems evoke images of violence, destruction and a spectacle of death that points to the possibility of rebirth, out of the ashes.

In this essay, I will try to prove that the female Gothic inheritance in Plath's literary works evinces dystopia as a turning point and a rite of passage that renders the individual whole again. In this sense, investing in grotesque imagery and the idea of rebirth allows the construction of a new identity or the recovery of original purity; an optimistic and utopian design to be achieved.

By exploring both Plath's narrative and poetry, I aim to conclude that by resorting to this reading of the texts, the initial dystopian impulse is converted into a utopian urge, leading not only to the deconstruction of the subversive perception of women, but also to a rejection of the dominant patriarchal discourses of the post war decade.

Frances Wright's Nashoba: Seeking a Utopian Solution to the Problem of Slavery

Cheryl Coulthard
(Texas A & M University)

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When Frances Wright first came to the United States in 1821 it was with idealistic belief that the land of "life, liberty, and happiness" would prove more egalitarian and compassionate to the sufferings of the unfortunate than her native Britain. Although her initial writings

on America reflect this naïveté, it was not long before Wright came to recognize that Americans did not extend equal rights to all men, and certainly not to women. Disturbed by her encounters with slavery and by the apparent inability of Americans to redress this moral wrong, Wright developed her own plan. Wright consulted with Robert Owen, Thomas Jefferson, James Madison, Marquis de Lafayette, and Andrew Jackson as she developed her ideas for a utopian biracial free love commune near Memphis, Tennessee. Wright purchased slaves (this was the only option available at the time) and brought them to Nashoba to work side by side with whites, gaining skills and an education until they worked off their purchase price. Once the slaves reached that point, Wright would relocate them as freedmen to Haiti to start their new lives. Her vision was that Nashoba would set an example of blacks and whites living harmoniously as equals and also of the possibilities for uplift for slaves through education and better treatment. This paper will examine how Wright developed her plan for Nashoba, how the reality of the commune differed from her utopian ideal and what caused its eventual failure.

D

Doing Utopia: The Politics of Sex/topian Pleasure

Jessica Day
(University of Lincoln)

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Despite the extent to which the intellectual legacy of utopian theory and practice has expanded across academic disciplines since Thomas More's *Utopia* (1516), the application of utopian theory to studies of sex is relatively unexplored. Even within work undertaken by utopian scholars, such as Lucy Sargisson, that examines the politics of gender and sexuality in the literary utopia (an area that notably gained further critical attention in the wake of the social and political upheaval of the 1960s/70s) the significance of sexual pleasure itself is an aspect of utopian fiction that remains overlooked.

This paper will explore in what ways the utopian imaginary overlaps suggestively with the libidinal economy of sexual pleasure in a new genre of women's fiction that I term "sex/topian." Five hundred years after the classical utopia of More, the "sex/topia," as a utopian derivation, presents queer depictions of sexual pleasure to establish 'what utopia would feel like rather than how it would be organised' (Dyer, 2002, p.20). By examining Katherine V. Forrest's *Daughters of an Emerald Dusk* (2005) and Sarah Hall's *The*

Carhullan Army (2007), I will consider the politics of utopian affect suggested by José Esteban Muñoz in *Cruising Utopia* and assess how the enactments of queer sexual pleasure 'does utopia.' I will demonstrate how both texts arouse the mind politically to generate 'a feeling of forward dawning futurity' (Muñoz, p.7). I will highlight the utopian potential of sexual pleasure as a driving force that moves the history of (female) sexuality towards its futures and the not-yet-here.

Benjamin, Celan and Szondi's "hope in the past". On the utopian dimension of literary hermeneutics.

Francesco Deotto
(University of Geneva)

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The aim of this paper is to point out the specific utopian dimension that characterises Peter Szondi's theory and practice of "literary hermeneutics", a dimension that we'll present and discuss from two complementary perspectives.

First, we'll refer to his relation with Walter Benjamin, starting with "Hope in the past", an article published in 1961 in which, analysing Benjamin's notion of temporality and memory, Szondi underlines how Benjamin's "understanding of utopia is anchored in the past". The confrontation between this text and some of Szondi's more theoretical works will permit us to observe – despite the specificities of the two authors – a strong continuity between them, to the point that we'll discuss if it's possible to apply Szondi's own

understanding of utopia to his remarks about Benjamin.

Subsequently, in order to verify our hypotheses with a concrete example of Szondi's interpretative practice, we'll consider his later analysis of some of Paul Celan's poems. This interpretation is one that can be argued particularly relevant from a utopian point of view given that Celan himself spoke of utopia in his speech "The Meridian", delivered one year before "Hope in the past", relating it to his notion of poetry.

Disney, Tomorrowland and Contemporary Utopianism

Sean Donnelly
(University of Birmingham)

-

The 2015 Disney film *Tomorrowland* stakes a claim for the possibility of utopia in the twenty-first century, a bold and perhaps surprising move in a cultural climate increasingly inundated with dystopian futures. Situating its teenage protagonist as an avatar of hope for the future, *Tomorrowland* continues the utopian tradition of synonymising adolescence with societal renewal. *Tomorrowland* also paradoxically situates utopia as a retreat from reality into an idealised version of the past, however, thereby perhaps undermining its claim to envision a better future.

Walt Disney captivated audiences by mythologizing America as a utopian space, as epitomised by his contributions to the 1964 World's Fair, which cheerily advocated a patriarchal, patriotic world view. It is this utopianism which *Tomorrowland* seeks to evoke, by

imagining a seemingly perfect society accessed through a 1964 World's Fair pin. *Tomorrowland* challenges Walt's social and political assumptions, however, by envisioning a future driven by the agency of young, female and non-Western actors.

Despite these progressive aims, I will suggest that Disney's underlying conservatism is reconfigured in *Tomorrowland* rather than genuinely challenged. Implying that teenagers require careful adult guidance to protect them from reality, the film implicitly advocates the repression of the very demographic it proclaims to liberate.

Ultimately associating utopia with nostalgia rather than productive engagement with the future, *Tomorrowland* fails to adequately repackage utopia for Generation Katniss. It nonetheless indicates important questions regarding the viability of contemporary utopianism for a generation raised in a world increasingly understood as frightening and even doomed.

Forbidden Knowledge: A Performance Ethnography

Sheri Dorn-Giarmoleo
(ARI: A Research Institute)

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This paper will contribute to the knowledge base of education by discussing how prospective educators think about what it means to become a teacher and their self-reflective social identity. Whether or not political clarity and ideological clarity are each a part of this process is revealed in the performance ethnography. This methodology of

research is significant because performance ethnography is a form of storytelling based on data collected, coded, analyzed and transferred into a language of authenticity and voice. There is a fragile sense of despair about the role of the intellectual in working to shepherd social transformation, pointing to the limits of the academy. Performance ethnography's design leads itself to search for a language of transformation, transcendence, and revolt. Critical scholarship is grappling with the importance of addressing the deconstruction of subjectivity in the education of prospective educators. There is a commitment to exposing how seemingly harmless ideologies manage through quotidian behaviors, customs and systems practice in schools and universities. It is a critical time for this process to emerge as social inequalities are reproduced and reinforced on a daily basis in our educational institutions, not by malicious individuals, but by the norm of ignoring dominant ideological influence. The current state of educational systems are contributing to the cultivation and coining of a student population prepared to be participatory members of an intentional dystopia.

Local Modernity - Local Utopia? About the Bulgarian vision of social happiness in the 19th century

Ewelina Drzewiecka
(Polish Academy of Sciences)

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The paper raises the question of Modern Utopian Projects from the point of view of the history of ideas. The context is the problem of the migration and hybridization of Enlightenment thought in the non-Western European cultures. The subject of interest is a reflection on social happiness in writings of the Bulgarian intellectuals from the 19th century who, interested in improving the condition of their people under the Ottoman rule up until 1878, focus on the problem of liberty, elaborating on the notion that the only way to eliminate the Evil is the spiritual and intellectual enlightenment (education and knowledge). What is the Bulgarian experience of history and how is it related - firstly - to the influence of the Western philosophical (and utopian) thought and - secondly - to the local tradition of Orthodox religion? What is the Bulgarian vision of Evil, and thus - the (social) happiness, and how does the idea of the national liberation become the national utopia? How the local and the universal dimensions intertwine in the process of constructing the utopia of social happiness? The hermeneutic perspective is given by the reflection of Charles Taylor, Reinhart Koselleck, and Bronislaw Baczko and the goal is to contribute to the question of the relation between the Modern social imaginaries and the utopia as a

paradigm of thought. This research is a part of a larger project "Migrating ideas in the Slavic Balkans (XVIII-XX c.)", conducted in the Institute of the Slavic Studies of the Polish Academy of Sciences.

Utopia in Australia- Inside, Outside, Upside Down

Jacqueline Dutton
(University of Melbourne)

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In the five centuries since Thomas More's Utopia appeared in print, Australian literary utopianism has developed from a narrative speculation projected onto an imaginary place – Terra Australis Incognita – to a diverse range of stories about better or worse societies, mainly generated from within Australia's constituent communities. Whereas 17th and 18th century European fictions about Australia were obviously written with no knowledge of the continent apart from its imagined places, from the 19th century onwards, subsequent narratives have gradually been informed by its peoples and policies, as well as its place in the world.

As Australia remained essentially unknown and rarely visited by international travellers until the mid-1980s, the external imaginary of the Great South Land continued to outweigh experiences of its society for much longer than most other places on the globe. Australia's presence in the European imaginary from the early Renaissance to mid-1980s constituted over four centuries of relatively uninformed

exoticism concentrated on a particular place, but internally generated narratives from indigenous, settler, migrant and multicultural communities focused increasingly on peoples and policies in addition to place.

The radical shift in Australian literary utopianism from an externally defined place-driven model to internally motivated people/policy-driven models is therefore unique to Australia, due to its geography, history and demography.

This paper will focus on five examples of Australian literary utopianism taken from the 17th – 21st centuries to demonstrate this radical shift in external/internal perceptions of places, peoples and policies as Utopia in Australia looks inside, outside and upside down.

E

Alternative education's responses to some dystopian aspects of contemporary society

Anna Ébényi /Zsolt Czigányik
(Eötvös Loránd University)

-

Western welfare states represent a utopia for most people in the world, yet many Europeans feel that they are living in a dystopian society due to such problems as individualisation in a mass society, egoism, stress, etc. Schools reflect societies, and they sometimes enhance problems rather than solving them. Alternative educational systems usually strive to

counterbalance societies' shortcomings and, through educating individuals with preferences different from the mainstream, influence society in a utopian direction. Our paper focuses on the educational systems of two major educators, Rudolf Steiner (1861-1925), founder of the Waldorf-school movement and Joseph Kentenich (1885-1968), founder of the Schönstatt movement. Their educational activities began in the 1910s in Germany, and even though their backgrounds significantly differ (Steiner is also the father of anthroposophy, whereas Kentenich was a Catholic priest), the practices based on their theoretical considerations show important similarities. Drawing from our experiences as parents of children educated in Waldorf schools, our presentation reflects on the practical aspects especially in two key areas: In opposition to the primacy of the intellect in traditional European education, both Steiner's and Kentenich's methods emphasise the importance of the development of volition and spiritual life.

The competitive nature of contemporary societies results in a deficiency of cooperation and coherence of groups, and also in anxiety and crises of self-esteem in cases of failure. A non-competitive motivational system and a competition without comparison (competing with one's own performance) has extraordinary results. These culminate in the utopian experience of a Waldorf Olympic Games.

An Island of Global Refugee in Utopia's 500th Anniversary

Hidır Eligüzel and Yagız Alp Tangun
(Dokuz Eylül University)

-
Utopias can represent widening borders to the benefit of humankind. Illimitable methodology means will power and responsibility in structuring the way the world wanted to live. All utopian books have a special place in utopian literature and the evolution of its age; this enlarged world is not only physical but also includes scientific, moral, cultural and technical disciplines.

European governments have faced a growing global refugee problem in recent years, 500 years since the publication of Utopia. This global refugee crisis attacks their endogenous dynamic structures, whilst as the crisis deepens, so does the severity of the situation in the Syrian civil war. The E.U and Turkey concluded recently a treaty about global refugees and established a residence camp in Turkey yet refugees still are standing at the border of E.U. This term, "borders", does not point any more to utopian ideals, but instead are reminiscent of dystopia and the collapse of frustrations.

In this presentation, we will study the utopian and dystopian phenomenon of borders concerning refugee camps and self-organized global refugee sites in Turkey. In this way, Turkey is an island on which they remain for just a short period before attempting to get to the E.U.

Queer Time Travel and the Time Traveller in the work of Katharine Burdekin

Elizabeth English
(Cardiff Metropolitan University)

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This paper will explore the use of time travel in Katharine Burdekin's speculative fiction, focussing in particular on *The Burning Ring* (1927) and *The Rebel Passion* (1929). As a writer of speculative fiction, Burdekin often set her novels outside of the contemporary moment, but a number of her plots are also based around this figure of the time traveller, protagonists who travel through time to gain greater understanding of themselves and their worlds. In this paper I argue that Burdekin uses time travel to narrate a number of queer bildungsromane: each of the protagonists in *The Burning Ring* and *The Rebel Passion* use this convention to enable a journey of sexual discovery, albeit one that must be implicit and covert. This is, I suggest, an example of what Judith Halberstam calls 'queer time', that is 'a term for those specific models of temporality that [...] leave] the temporal frames of bourgeois reproduction and family, longevity, risk/safety, and inheritance.' Drawing on Burdekin's published and unpublished work, this paper argues that Burdekin's utopian novels employ time travel to step outside of the linear, evolutionary, and heteronormative structures of time to create alternative spaces that can register and record gay and lesbian desires and identities.

The Capitol as Panopticon: Inspection House Power and Punishment: Resistance in Surveillance Culture

Gökçen Eralan
(Dokuz Eylül University)

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Methods of punishment have changed much over the course of history; from the dark dungeons of the past to the heavy surveillance of the modern day, demonstrating an evolution from purely physical means of control to the more psychological. Ultimately, the goal of any form of punishment is to enforce power and authority. The power mechanisms in place in Bentham's Panopticon, for example, depend heavily on visibility, given that everyone is constantly under surveillance in their cells, with the authority figure of Panopticon a constant reminder. Full lighting and the careful watch of a supervisor provides for a far more effective captivity than the darkness of a dungeon. For Bentham, darkness is a metaphor for ignorance; the people are kept in the light and are therefore prisoners of knowledge, as suggested by Michael Foucault. This concept can also be argued an allegory of Plato's cave myth, in which the prisoners come out to find the light and then become a target to the eye. Foucault, similarly, maintains that we in the modern day are constantly under visual inspection; prisoners nowadays are disciplined by hierarchical observation, thus normalising judgement and examination. Likewise, in Panopticon, observation and surveillance are the most

important sources of power, enabling the authorities to keep the people under strict authoritarian control, a concept that is also very prevalent with the Capitol in The Hunger Games Trilogy. The people of Panem are under constant scrutiny and any indication of deterioration from the 'norm', no matter how small, results in the immediate entry of troops who maintain the district's stability by swiftly punishing those they deem responsible. Through this, the Capitol not only controls the crime rate but also prevents any attempt at rebellion. My paper aims to illustrate how punishment is operated by power, and how surveillance is key to sustaining this power in The Hunger Games.

Environmental intentional communities: New faces in the era of precariousness

Paula Escribano Castaño
(Universitat Autònoma de Barcelona)

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Environmental degradation is increasingly becoming a social problem and grassroots initiatives are beginning to find different ways of facing it. In this regard, "Environmental intentional communities", and its best-known "ecovillages", are integral initiatives that claim to be a sustainable model of life, mainly changing the ways of provisioning households.

This paper explores the current state of environmental intentional communities in Catalonia with the help of data collected from fieldwork with twenty-seven intentional communities using a mixed method

approach that combined questionnaires with semi-structured interviews and participant observation. We propose a new way of categorising communities based on their means of subsistence, social organisation and land property and suggest to differentiate between transformative communities (political, environmental or providers of training services) and instrumental ones. In addition, we will present a map showing the diversity of these communities and their main features.

Edward Bellamy's theory of a socialist democracy in Equality

Peter Evans
(University of Bristol)

-

Edward Bellamy is no stranger to students of utopia, and his phenomenally successful *Looking Backward* (1888) needs no introduction. Studies of his sequel *Equality* (1897) however are few and far between – where it is even mentioned, it is usually acknowledged only in passing, and considered a simple repetition of *Looking Backward*.

However, this is not straightforwardly the case – *Equality* was a markedly more democratic text than its prequel, and Bellamy himself argued that he was 'constrained' to write it in order to fill in aspects he had neglected or misrepresented in the earlier novel, and to correct misinterpretations of his views. Moreover, Bellamy is often regarded in current historiography as an authoritarian, anti-democratic figure on the basis

of readings of *Looking Backward*, which is difficult to sustain when our reading of this text is informed by *Equality*.

This paper will therefore conduct an overdue study of *Equality* in order to examine its relationship to *Looking Backward* and Bellamy scholarship – elaborating Bellamy's theory of socialist democracy by: considering the roles of producer, consumer, and citizen in the novel; engaging with the problems of establishing meaningful democracy in Bellamy's utopian theory; and how he sought to address this in his utopian sequel.

F

Thomas More's Legacy in the Women's Utopias of the last decades of the 19th century

Eleonora Federici
(University L'Orientale)

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The aim of my paper is to demonstrate the importance of Thomas More's *Utopia* and his legacy in the women's utopias of the last decades of the 19th century. During this period of great turmoil and social, political change, female utopists utilised the genre in order to present a new idea of gender roles and, through their novels, re-adapted various themes and techniques in order to propose a feminine perspective on a possible improved society.

Women's utopias that are based on a new sense of collectivism, empathy, peace and a different use of technology and science look back

at the core of utopian novels and especially at Thomas More's foregrounding text. Notwithstanding More's representation of women and their roles in society, female authors widely refer to his writing and re-elaborate some of his major themes such as social justice, peace and a better organisation of society. They take the principal issues discussed in his text and expand on them from a feminist and engaging perspective.

My examples will be taken from both American and British contexts, underlining the differences between the representation of an American utopian West, its sense of collectivism and the new idea of the family presented by American authors, as well as the debate on social and political issues presented by British authors.

My corpus of texts includes Mary Elizabeth Bradley Lane's *Mizora A Prophecy* (1880), Alice Jones and Ella Merchant's *Unveiling a Parallel a Romance* (1893) and Elizabeth Corbett's *The New Amazonia* (1889). My analysis will start from the premises of the work on feminist utopias carried out by scholars such as Albinski Bowman (*Women's Utopias in British and American Fiction*, 1988), Falk Jones and Webster Godwin (*Feminism, Utopia and Narrative* 1990). Through the use of these, as well as Farley Kessler's (*Daring to Dream: Utopian Stories by United States Women* 1984), I will come to analyse specific women writers' homage to More's *Utopia*.

Spiritualism and utopia in the last third of the Spanish 19th Century

Carlos Ferrera Cuesta

(Universidad Autónoma de Madrid)

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The 19th century is generally thought of as a secular stage, linked to modernity. However, universal religions also underwent growth, focused on a tighter control, a more centralized organization and clearer dogmas. Against this tendency, local worship remained and alternative phenomena such as theosophy, eastern mysticism or, even Satanism, challenged modern rationality and religious establishments. Spiritualism was highlighted within them as an attempt to conciliate science and religion. Begun in the USA, it spread through the world during the century by resorting to new scientific experiences such as mesmerism or magnetism. In Spain, the first news appeared in 1853, causing the Catholic Church to very soon harass the movement. After the democratic revolution of 1868 it thrived, creating clubs and newspapers. Spiritualism displayed, without doubt, utopian points of view. Throughout the last third of the century their tens of thousands of followers maintained relationships with Spanish republicanism, socialism and anarchism, supporting cooperatives, friendly societies and a new cultural frame constituted by feminism, vegetarianism, alternative medicine and so forth. Likewise, spiritualists pursued human emancipation based on the idea of endless progress. They believed in God, in pre-existing soul and its reincarnation in different worlds

through an improvement process. This evolutionist idea of the soul paved the way to more detailed utopias since that plurality of worlds included, as the best examples, territories ruled by federal systems and social justice.

Gastrosophy today: can Charles Fourier's vision of food become a model for 21st century garden communities and other food empowerment endeavours?

Magalie Fleurot

(Université Bordeaux Montaigne)

-

French utopian writer Charles Fourier coined the word gastrosophy to describe a science which would merge gastronomy, cooking, agriculture and the preservation of food. Fourier's goal, contrary to what was generally being done in the 19th century, was not so much to feed the poor but to reach a certain equality before food: the poor man would not eat as much but as well as the rich man. However, when his followers found ways to put his ideas into practice they encountered very practical problems which quickly led to an emphasis on the sole agricultural side of gastrosophy, leaving aside the other elements. Nevertheless, it is interesting to note that Fourier's ideas resonate today in what happens both in France and in Great Britain where the same issues (adulterated food, tasteless and standardised vegetables) bring forth the same answer as what Fourier had proposed in many ways. I will devote the first part of this paper to Fourier's ideas on gastrosophy and

more specifically on the education of taste. I will then try and form a picture of gastrosophist endeavours emerging in the 21st century in both France and Scotland. My last demonstration will discuss the political implications of gastrosophy today, particularly as far as food justice is concerned, where inequalities in relation to access to healthy food are far from being bridged.

G

“The first spark”: The Motif of Resistance in 19th Century Dystopias

Justyna Galant
(Maria Curie-Skłodowska University)

-

Raffaella Baccolini and Tom Moylan describe a dystopian text as constructed on the opposition between “a narrative of the hegemonic order and a counter-narrative of resistance”, which “develops as the dystopian citizen moves from apparent contentment into an experience of alienation and resistance”.

Both the structuring of the texts around the central ideological and psychological conflicts, which accounts for their dynamisation, and the concentration on the struggles of the central protagonists, rebel against the dominant order; contributing to the texts’ attractiveness and contrasting them favourably with the static utopian narration. Interestingly, while the concern with what “happens to a

specific subject or character” is a familiar feature readily associated with modern dystopias, it is frequently altogether absent in their 19th-century predecessors which, following the utopian tradition, often focus on describing the alternative realities as such.

The occasions when the motif of resistance does play a prominent role in 19th century dystopias are marked by a considerable variety of perspectives. Apart from the familiar concentration on the central rebellious figure, dystopias of the era often feature a rebel that is not the central character of the text, a rebellion as initiated within a group rather than associated with an individual; and putting up a resistance that is depersonalised and examined at length as an abstract phenomenon.

In this paper, I look at several dystopian texts of the 19th century to offer an overview of how the modern dystopian motif of resistance manifests itself in the literary forerunners of the genre.

Floating Apartheids: From Laputa to Elysium

Pere Gallardo-Torrano
(Universitat Rovira i Virgili)

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Seeing the convenience of floating islands in political and economic terms, it cannot come as a surprise that they are “rediscovered” so regularly as a utopian prompt given that they offer such a wealth of Foucauldian possibilities.

The geographic or astronomic separation between the floating island and the mirror image provided

by the other side suggests a different, though perfectly recognisable, version of Darko Suvin's notions of cognition and estrangement.

This paper will discuss Neill Blomkamp's 2013 film *Elysium*, in particular the pseudo-revolutionary approach of the story—very much in keeping with other recent Hollywood dystopias basically intended for juvenile audiences. References will be made as well to classic floating islands (*Laputa*) and space-age models (*Star Trek*) in order to determine whether the relationships between islanders and subjects have evolved, or if they still retain the traditional religious connotations suggested by the sky and the earth.

Omníbona: An Unknown Utopian Dialogue in Sixteenth Century Spain

Ignacio J. García Pinilla
(Universidad de Castilla-La Mancha)

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A manuscript of the Royal Academy of History (Madrid) contains an anonymous and as yet unpublished fictional dialogue. Strangely, it has escaped the attention of historians of political theory and specialists in utopian literature. It is perhaps the first utopian fiction in a European vernacular and the first to follow the publication of Thomas More's *Utopia*. It challenges many of our assumptions about utopian literature and thought in Spain, for example, conventional thinking that holds that in Spain there is no utopian literature before the XVIIIc, because internal evidences appears to date it around 1536-1542.

Omníbona describes the institutions, highways, customs, capital city, schools, universities and political organization of an imaginary kingdom. The parallels between this kingdom and Castile are clear, since it refers to the conflicts over gypsies, conversos and indios, the Inquisition, amongst other things. The reforms proposed by the utopian king possess a daring that could be labelled revolutionary, whilst its reception at court is surprising, given that it challenges received opinion about early modern political theory.

This paper sets out to explore the potential of this work to challenge current critical paradigms concerning the literary and cultural history of Spain and the accepted histories of Utopian thought in Early Modern Europe. In order to achieve this potential, a research group of three scholars have coordinated our expertise in different fields of 16c. history and literature. In this exploratory phase, we work closely together to edit, analyse and annotate the text from multiple perspectives.

Surviving in Isolation: Rejection of the Past in Aldous Huxley's *Brave New World*

Gökçem Menekşe Gökçen
(İzmir University)

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The ingenious fantasy of Aldous Huxley's *Brave New World* is often considered a utopia as it promises all forms of happiness to the community by avoiding war, poverty and death and providing the "Community, Identity and Stability" as pledged in the State motto.

Huxley's *Brave New World* maintains this power and stability through its use of genetic engineering, brainwashing, sexual pleasure and soma, whilst identity and a standardised lifestyle give ultimate happiness to the community. On the other hand however, those considered unfit within the society are forced into the spurious choice between civilised servitude and primitive ignorance. Furthermore, given that "History is bunk", the regulation of 'values' such as "the destruction of the family," "the trivialisation of sex" and "the perception of death" seems a clear way of burning the bridges to the past. As Bill Nasson states, and as Huxley's World State well knows, the forces of history are "products of the past which are not only active and influential in the present, but which will live on as imperatives, destined to shape the future in knowable or patterned ways". It is this that this paper shall centre on, the importance of history, its role and how it can actually refer to creativity, productivity, emotions, bonds and ancestry, as well as the knowledge of humanity and human development, and how this leads to the isolation of an inorganic society in *Brave New World*.

"The burgers that done the deed":

Hazardous food in Thomas

Pynchon's *Inherent Vice*

Miguel Ramalhete Gomes

(University of Porto / Polytechnic Institute of Porto)

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Thomas Pynchon's *Inherent Vice* (2009), recently adapted into film by Paul Thomas Anderson (2014), depicts "countercultural California [as] a lost continent of freedom and play, swallowed up by the faceless forces of cooptation and repression", to use the words of Louis Menand for *The New Yorker* (August 3, 2009). While tracking the meandering investigations of Larry "Doc" Sportello, a doped-up private detective, Pynchon composes an elegy for the dwindling 1960s hippy utopia about to disappear in the wake of a general transformation of the US into an increasingly corporatized, surveyed, and normalised space.

This paper explores the role of hazardous and unhealthy food in characterising the anarchic utopia of 1960s Californian counterculture. Like its often explosive or toxic food, this counterculture suffers from a tendency to deteriorate due to the essential instability of its components, which is, in fact, the very definition of "inherent vice". Yet, such references, though perhaps unappetising, contribute to an affirmative, if eulogistic portrayal of such a culture. In a contemporary context of increasing food and health regulation, often targeted at traditional and unusual forms of food, this paper aims to discuss the main, and frequently vivid, references to food and drink in

Pynchon's novel as signifiers of a larger tendency to escape restrictive social norms, as well as health inspections.

YUtopia: Speculative and Adversarial Design in Socialist Yugoslavia

Maja Grakalic
(University of the Arts London)

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This practice based research will track the origins of Speculative and Adversarial (S&A) design practice in Socialist Yugoslavia. S&A design practice facilitates the 'construction of publics' around political and economic issues. It uses design to challenge hegemonies, question the status quo and speculate on possible futures. S&A design practice is still addressed from a Western-centric capitalist perspective born out of the RCA London during the 80s, within contemporary design scholarship. The former Socialist Yugoslavia provides an important context to research aspects of the practice and its contribution to the emergence of the current "critical avant-garde".

Socialist Yugoslavia (1945-1991) was built on the legacy of the anti-fascist resistance movement and successfully defied both Eastern and Western hegemony, becoming one of the founding members of the Non-Aligned Movement. It established a self-managing democratic socialism, workplace democracy and a profit-sharing economy immersed in "utopian consumerism." It was precisely this context that provided a fertile breeding ground for the "critical avant-garde" art and design

movement. Projects and groups such as Exat 51, New Tendencies (1961-1973), SUBSTITUTE (Vukotic, 1962), ART (Bucan, 1972) and BWA (Ivantic, 1980) envisioned, anticipated, critiqued, reflected and documented socio-political and economic changes like the rise of the Yugoslav nation, Western capitalism, the bureaucratic ruling class, nationalism, the decline of socialist values and war.

This research will reflect on these past events to imagine alternative socio-political and economic scenarios. As Levitas said, utopian thinking is not just idle daydreaming, but a space for discussion on the kind of future we want to have.

The Utopian Beyond in *We, Brave New World* and *Nineteen Eighty-Four*

Ludmiła Gruszevska-Blaim
(University of Gdańsk)

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Dystopia adopts a highly constructivist and apparently belligerent attitude towards the world(s) or phenomena located beyond the confines of its own semiosphere. Despite a seemingly subsidiary role in shaping the fictional world, the beyond (in its spatial, temporal, psychological, socio-political and/or discursive senses) constitutes an indispensable, often utopianised component of textual reality that strongly affects the reader's response to a depicted dystopian core model. Focusing on the twentieth-century dystopian classics, Zamyatin's *We*, Huxley's *Brave New World* and Orwell's *Nineteen Eighty-Four* and alluding to

some newer cinematic dystopias, the proposed paper will attempt to show a whole palette of the beyond familiarised and thus nullified by the dystopian discourse and practice.

H

Architecture in Utopia: An investigation of the isomorphic character of XVI and XVII century Utopias

Boris Hamzeian
(Ecole Polytechnique Fédérale de Lausanne)

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The USS conference 2016 is a precious occasion to introduce to the academic and scientific community the first results of research investigating the architectural and urban spatialisation of the celebre Utopias of the 16th and 17th centuries.

While following passionately the accounts of the first travellers and famous discoverers of utopian islands and cities, we find ourselves in the middle of peculiar and rich descriptions of perfect societies ruled by saviour monarchs and just laws.

But when it comes to the urban description of these societies, there is a repetition of circle, square and platonic forms, from Amaurote to Selenopoli. We can do nothing but reflect on the unique connotations of such an intellectual déjà-vu.

Taking advantage of the interpretation given by Branislaw Baczko in his "Lumières de l'Utopie", we refer to what authors label the

profound boredom of utopian cities in order to disclose the intimate nature of the isomorphic character of their urban design. To do so, we will use architectural drawing as a powerful tool in order to build up a demonstration per absurdum.

This demonstration will show that, after considering hundreds and hundreds of cases, all the plans that we could possibly redraw from the authors' descriptions of Utopian cities will only lead us to the umpteenth variation of the same urban scheme.

Far from becoming a project addressed to find a place in this world, the architectural character of Utopia discloses itself as a significant tool for illustrating the rational principle that has been constantly nourishing utopian thought.

A Czech Brave New World: Jan Barda's Reeducated

Kenneth Hanshew
(Universität Regensburg)

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Saved from the oblivion of self-published literature in the recent anthology of early Czech science fiction *Vládcové vesmíru* [Rulers of the Universe] (2010), Jan Barda's *Převychování* [Reeducated] (1931) has been hailed as the missing Czech Brave New World, not only predating Orwell's and Huxley's dystopias, and "an exceptional dystopia comparable to the best in world literature," but also "particularly gripping Czech readers by its prediction of their experiences under both Nazism and communism" (Ivan Adamovič). This paper evaluates the merit of this

extraordinary praise of Barda's dark vision of "the year 2276 of the socialist order" by reading it against the backdrop of the canonical trilogy of dystopias: E. Zamyatin's *We*, A. Huxley's *A Brave New World* and G. Orwell's *1984*. In addition, it questions Adamović's distinct national reading by comparing it to other Czech dystopias of the same period, particularly the recently rediscovered Czech antiutopia, František Langer's "Muž, který se ztratil ve své utopii [The Man Who Lost Himself in His Own Utopia]" (1927).

Universal Torch to the Future, an unknown utopian text from a conservative context

Rocío Hernández Arias
(University of Vigo)

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Galiza in the early 20th Century was very conservative, but at the same time there were many emigrants returning from overseas. As they returned, they brought with them ideas from South America and the Caribbean, where left-wing thought was prevalent.

Manuel Dopico Otero spent four decades in Cuba and, when he returned, he became involved in local Galician politics. He was a Councillor in Sada, his place of birth, where he also acted as Deputy for a few years. In 1935, he published *Universal Torch to the Future* (*Antorcha Universal del Porvenir*), a book in which he explains how to reform society to make it reach the "Ideal". This word, widely used in libertarian thought, links this book to anarchism, but the context of the

author will provide some conservative ideas to the text.

There are just a few copies of *Universal Torch to the Future* (International Labour Office, Switzerland; Harvard College Library, USA; Museum of Pontevedra, Spain; Oviedo University, Spain), which explains why this text has never been studied before. In this paper I will examine *Universal Torch to the Future*, which could be the first libertarian utopia written in Galiza and brings this historical nation into the history of Utopian Thought.

Negotiating the Inner Space in the Social Space: Thomas More's Utopia

Oddvar Holmesland
(University of Agder)

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The conflict between individual freedom and institutional order in More's *Utopia* has never ceased to engage critics. Many see the work as advocating a hegemonic communist state, and some a strictly puritanical regime. Stephen Greenblatt's recent book *The Swerve* (2011) presents a recognisable position: the self is the product of ideology, of power, constructed according to publicly accepted standards. Greenblatt particularly stresses the disciplining function of religion through the Utopians' fear of punishment in the afterlife.

Yet such stress on fear contradicts the Utopians' concern "to lead a life as free of anxiety . . . as possible," because, beyond ideology, "nature herself prescribes . . . pleasure, as the goal of our actions." That fear of punishment in the afterlife should

incite people to live pleasantly in this life, does not make sense. The pursuit of pleasure must instead be viewed as a defence against fear.

This paper focuses on the intersection between the political and the imaginary, the utopian state and the utopian mind, within the narrative. It suggests that the utopian mind endeavours to transcend confining categories and binary oppositions upheld by organisation, and envisage more genuine, naturally given relations. More may be seen to use the literary utopian mode to arbitrate, mediate and compromise between the dichotomies of freedom and order, the natural and the contrived, idealism and scepticism. One may thus argue that More's Utopia anticipates what Tom Moylan terms a new category – the “critical utopia” – for the twentieth century (and Nicole Pohl for the eighteenth) in which “the imposed totality of the single utopian text gives way to the contradictory and diverse multiplicity of a broad utopian dialogue.”

The Longest Fado: Stories and Letters from a Journey: A Love Story

[Photo-based presentation]

Philip Holsinger
(Independent Scholar)

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I have been waiting my whole life for someone to find me. I have looked for them in bleak places and with carousing. Every song I have written has been a searching for their hands. I have constructed boats in my night dreams I could sail to discover them,

never understanding the tragedy that I go away in search of the one who might also be away in search of me.

Naturally I became a journalist. I became a man in search of maps for the guiding of others. I ran headlong into the darkest alleys and pursued meanings not by way of philosophy but by way of facts. If I could uncover enough facts I might find what is true. But meanings never arrived. With each plunging of myself into a story the hope for discovery only became less visible until the hope disappeared altogether.

In the end I resigned myself to war. I put down the pen and picked up the camera and accepted what felt like fate—to no longer seek a fact to decipher but simply a canvas to announce its damnation. I accepted I had become an artist. It was in this mind I traveled to the ancient lands of Herodotus' wars between the Black and Caspian seas with the goal of “painting” my emptiness into my photographs. With my cameras I went wandering with the nomad shepherds of Tusheti and, as it turns out, also with my ghosts. Nine months and many countries later, and following two episodes facing death, I found myself sailing a boat to Africa on the eve of an awakening I no longer believed possible.

Though the facts of this awakening remain frightfully obscure, one fact must be told:

She found me. And she is not who you expect.

In Our Hands

Richard Howells
(King's College London)

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This ten minute position paper argues that an intellectual analysis of form, aesthetics, creativity and design helps us to understand Utopia as a process and not just a destination. It uses the example of weaving as both an act and a metaphor for taking the raw materials of human existence and making them into a better world. It asks where creativity –and especially the drive to make things better beyond their functional utility– comes from. It argues that the answers are not to be found in two currently popular fundamentalist assumptions. The explanation is not to be found in free market economics or in God. Far more persuasive answers are to be found in psychoanalysis and Utopian critical theory.

Within Utopian critical theory I turn to the work of Ernst Bloch and especially his idea that representations of preferred worlds are already all around us encoded in both high and popular culture as “wishful images in the mirror”. What I do, though, is go beyond Bloch and bring in the formal aesthetics of Roger Fry, arguing that the act of design is a Utopian process even when there is no figurative representation present.

Where I come back to Bloch is with his use of “atheism in Christianity”. Here we can use the cultural content of scripture to help understand the human condition and the Utopian drive even without belief in the

supernatural. We end up with the idea of heaven as not a kingdom but (as Philip Pullman put it) a republic. It is a homocentric universe in which, as Bloch concluded: “Life has been put into our hands”.

J

Utopian Thought in Iranian Literature: The Ruler and People in Sa'di's Utopia from a New Historical View

Mohammad Amir Jalali & Alireza Omidbakhsh
(Allameh Tabataba'i University)

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At the entrance of the United Nations there is an Iranian carpet adorned with the words of that great Iranian poet, Sa'di saying:

Adam's sons are body limbs, to say;
For they're created of the same clay.
Should one organ be troubled by pain,
Others would suffer severe strain.
Thou, careless of people's suffering,
Deserve not the name, "human being".

Eight hundred years ago, Sa'di, the well-known Iranian poet wrote these lines in Golestān, reminding us that we are all children of Adam and that we must care about each other. Abu Moḥammad Mošarref-al-Din Mošleh b. 'Abd-Allāh b. Mošarref Širāzi, Sa'di, Persian poet and prose writer (born in Shiraz, ca. 1210; died in Shiraz, in 1291 or 1292) is widely known as “one of the greatest masters of the classical literary tradition” (Iranicaonline). Although

none of his works form a particularly utopian viewpoint, they are full of imaginaries of the ideal. This article discusses Sa'di's utopian thought from a new historical point of view focusing on the characteristics of the ruler and people in Sa'di's utopia. This great Iranian poet, like his predecessor Farabi, believes that the ruler is the touchstone of a utopia. For Sa'di utopia exists if there is a utopian ruler.

"Forgetting" Race in Edward Bellamy's Looking Backward

Yeonsik Jung
(Sungkyunkwan University)

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The lack of racial specification of the utopian inhabitants in Edward Bellamy's *Looking Backward* (1888) attests to the author's implicit acknowledgement of white Anglo-Saxon dominance and ownership of the utopia. If "forgetting," as Ernest Renan maintained, is "a crucial factor in the creation of a nation," it is Bellamy's "forgetting" of race that enabled the foundation of a classless yet ethnocentric utopian society. The way the novel "forgets" its sole non-white character, Julian West's nineteenth-century black servant Sawyer, reenacts the process of "forgetting" of race that founds Bellamy's ethnocentric utopia. Sawyer is portrayed as a stereotypical "Uncle Tom" who is reliable enough to keep West's secrets—the existence of the sleeping bunker and his frequent abuse of mesmerism which carries a risk of premature death. It means that, at his whim, Sawyer could obliterate his master by not awaking

him from a mesmeric sleep. Upon awakening from 113-year sleep in 2000, West figures out that his long time-travel sleep became possible because Sawyer lost his life in a fire. That is, it is the death of the black servant, in a symbolic way, which makes possible the opening of the utopian city of Boston to readers of *Looking Backward*. Despite his crucial role in the creation of utopia, however, Sawyer and his black descendants have completely perished and are "forgotten" in Bellamy's ethnocentric utopia.

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Building a National Capital in the Context of Utopia: Ankara

Beyza Karadeniz/Yelda Aydın Türk
(Karadeniz Technical University)

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Utopia is a timeless concept and the common feature of most utopias is the willingness to make change for a better world. Since More published *Utopia*, many utopians throughout history have defined contextually, systematically and spatially, how to change the world for the better. In very harsh conditions such as war, hunger and political instability, hope keeps people alive and these are the moments when Utopias become important. World War I was one of the most threatening periods mankind has faced. It resulted in widespread destruction and the demise of many states and nations, but at the same time the creation of new ones. Turkey was one of many new nation states to develop a

modern ideology at the end of World War I, and was led by Mustafa Kemal Atatürk. Opposed to its Ottoman origins, the military envisioned a powerful, Utopian country with bright minds and attempted to adapt the emerging republic to the modern world. Shortly after its foundation, governors of this democratic movement revisited the former policies of the Ottoman era and attempted to build a capital city, Ankara, which was at the time, a desolate city.

The purpose of this paper is to capture the architectural improvements and the physical changes to Ankara and discover Atatürk's concept of Utopia through his design of the new capital city. It will also provide a reflection on the current status of the city and its changing dynamics, which have become much more complex since its conception 100 years ago.

The Politics of Survival: A Poem, A Story and Un-imagined social reality

Shashi Khurana
(University of Delhi)

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Showing the world where we should not take it.....

This paper is an attempt to review the optimism which enthused the writer to examine the proximity of societies to imagined states of inter-human living arrangements, delineated from the era of Thomas More in the West and modern social thinkers, writers in the East. A study of Mahashweta Devi's (b. 1926) short story 'Draupadi' and Jayant Mahapatra's (b.1928) poem 'Hunger'

address issues which could be unimaginable and therefore the projected utopias of yesteryears were 'happy' possibilities. The anguish, the 'man-made' marginalisation of some within the larger social structure are present realities which social historians are concerned about and writers have depicted evocatively, angrily and questioningly. Both writers, Mahashweta and Mahapatra have articulated in their individual writings the different forms of de-humanizing oppression which have become integral parts of a seemingly evolving society. The paper explores the multi-layered critique of increasingly and ironically divisive social structures as they have emerged, raising issues of gender and class which seek to be addressed, perhaps from within each society which has generated or has been subjected to exploitations of 'new' kinds. Literary depictions of oppression are not new-- their continuation is one way of stirring and perhaps shaming the heart.

Five hundred years of Utopia draws attention to existing dystopias, degenerating human dignity and threatening life.

Dystopias of Urban Space in Amy Levy's Poetry

Fulya Kincal
(Kırklareli Üniversitesi)

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In the late-Victorian society, women moved into visibility in the public spaces of London as philanthropists, shoppers and workers. They became valid pedestrians in the urban milieu from that time on and the actual and

represented city no longer comfortably belonged to the privileged male spectator. This imagined space of freedom had always been at the very heart of the utopian project of women and from this time, the city began to offer new opportunities to women as autonomous and active agents, liberating them from the dominant narratives of gender roles and expectations. There still, however, remained concerns, as with Amy Levy, a female city poet of the fin de siècle, about the different dangers besetting the urban woman, most particularly because of their perceived status as sexual objects and/or victims in the fin-de-siècle city that bristled with real or imagined perils. "Narratives of sexual danger", that were articulated and debated in the new media emerging at the time (perhaps even as an attempt to circumscribe and control the urban freedom of women), increasingly presented women in the public spaces of the city as being marked by sexual threats. In particular, the Ripper Murders of 1888 served to coalesce the associations of sexuality and danger in the urban terrain, producing a heightened sense of sexual menace pervading the streets of London. Since the nineteen eighties, such dystopic images have figured prominently in the poetic representations of modern city in Levy's poems. Undercurrents of death, violence, and loss permeate both the linguistic and geographic terrains of Levy's London. Thus, I will argue that the poems of A London Plane-Tree resonate with a specific

unease about the liberation of the urban space and a specific awareness of the dangers inherent to it.

Transhumanist Desire and Utopian Tensions in David Cronenberg's Crash

Barbara Klonowska
(Catholic University of Lublin)

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Transhumanism, predicated on the desire to make the world and the individual better through the use of already existing or soon to be developed human enhancement technologies, may be seen as an inherently utopian project. The border between human and non-human, organic and mechanical is viewed as a construct soon to be abandoned by technologically augmented humans. This state, as Nick Bostrom claims in his "Letter from Utopia", is to bring as yet unknown pleasure and happiness.

Transgressing the border between human and mechanical is the somewhat prophetic theme of David Cronenberg's 1996 film *Crash*, based on the 1973 novel by J. G. Ballard. Employing the conventions of pornography, Cronenberg shows the fusion of the organic and non-organic, the desire which finds – or fails to find – its fulfilment in the mechanically enhanced environment. The planned presentation aims to argue that *Crash* proposes a quintessentially transhumanist utopian concept of the human, its body, desire and pleasures, while placing it in a manifestly dystopian setting of the ballardian post-industrial world and

modifying it with irony and humour. The tension between the utopian and dystopian energises stereotypical conventions of the film and problematises its still rather prophetic transhumanist character.

Home as the Ultimate Post-humanist Utopia: Monstrous Examination of Humanity's Premises in the Cable TV Series Being Human US

Zofia Kolbuszewska

(University of Information Technology and Management in Rzeszow)

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This paper discusses the space of home as a utopian site where three monstrous characters featured in the Cable TV series *Being Human US* (2011-2014, produced by Muse Entertainment Enterprises) a ghost, a vampire and a werewolf—figures which embody contemporary anxieties bound up with the emergence of the loosely defined post-humanist paradigm—create a paradoxical and utopian community of impossible cohabitation.

The abject entities that have recently been massively invading our cultural space testify to our culture's ambivalence about the possibilities of both enhancing body performance as well as transcending differences construed in terms of gender, species, animation, and sentience. The TV show *Being Human US* assumes a perspective that might be described as nostalgic. Having demonstrated that contemporary reality has "always already" been post-human, the show points to a utopian vision of human home as the core space, a utopian island, governed by tolerance and an

acceptance of otherness. Both attitudes towards alterity are understood as on the one hand rational injunctions and on the other hand affective response to difference. Interestingly, being human, a condition defined now retroactively from within the post-human perspective constitutes an unattainable asymptote, which, however, determines the utopianism of the community created by the abject figures.

A Plunge into Space: Spatial Variations in 19th-century British Utopias

Marta Komsta

(Maria Curie-Skłodowska University)

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The paper explores spatial modelling in selected 19th century British utopias with a view to outlining spatial relations and their overall function. Originating from the horizontal pattern of geographical distance between two contemporaneous realities, the spatial models analysed here constitute extensions of the established "near-far" configuration, such as up/down or inside/outside binaries, with various types of boundaries (physical, moral, ontological, etc.) separating the insular utopian realm from the external reality.

In what follows, the particular spatial models determine semiotic configuration of the presented worlds as symbolic spaces sensu Lotman in what might be approached as a preliminary typology of setting in 19th century utopian fictions. At the same time,

while taking into consideration such seminal works as Edward Bulwer-Lytton's subterranean utopia, *The Coming Race* (1871), the focus is on lesser known utopian narratives of the period whose spatiality reflects the extended classification. The examined texts include, thus, interstellar utopias (such as Benjamin Lumley's *Another World: or, Fragments from the Star City of Montalluyah*, 1873 and W.S. Lach-Szyrma's *Aleriel*; or, *A Voyage to Other Worlds*, 1883) as well as Henry Robert Heather Bigg's intracorporeal utopia, *The Human Republic* (1891), amongst others.

The Teaching and Learning of Utopia from within a Grande Ecole de Commerce

Michael Kouklakis
(ESSEC)

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A great many courses that teach utopia are, pedagogically speaking, text-based affairs. The focus is on selecting the right or appropriate reading materials, assigning them to students who will have read them before coming to class, lecturing to them and then discussing key aspects of the works or central tenets expounded by their authors. A careful glance at syllabi available on-line attests to the prevalence of this approach. Moreover, such courses on utopia and utopianism are generally offered in university settings within liberal arts departments. But imagine a world where students no longer read long texts. Imagine these same students in a higher education establishment which is structurally and functionally

designed to reproduce and perpetuate power structures that serve to maintain the status quo. Finally, imagine striving to teach and learn utopia not in a liberal arts university but rather in an elite-elitist business school setting within the French Grande Ecole de Commerce system. Although – as Aktouf and Holford point out – there seem to be some 'encouraging signs of enlightenment' across this higher education business school landscape as can be seen through leitmotifs and research that focus on themes such as humanism, ethics, corporate governance and corporate social responsibility, valorization of human resources, unleashing creativity at the workplace, etc., these trends do not embrace the very utopian concern of man's emancipation or human fulfillment as they fall within a global capitalist free-market driven paradigm. Any attempt to instill utopian reflexivity and encourage utopian praxes within such an environment, poses unique challenges. How does one teach and learn utopia – considered here as the social dreaming of alternatives, as the impulse to reorient society in a manner that fundamentally challenges the status quo – within a Grande Ecole de Commerce – France's prestigious business schools – and to what extent is the re-imagining of society possible from within elite-elitist educational institutions that were designed originally to serve the needs of firms and a profit-oriented, market-driven economy? One possible solution to this dilemma is to expose learners to the concept of utopia through a

specific, structured and adapted learning environment and the use of learning portfolios which are multi-format personal spaces that students can build and use in a continuous, critically reflective, creative and collaborative process. Personal Utopia Portfolios constitute a personal space of critique, creativity, playfulness and wonder allowing the learner free rein to dream socially and imagine alternatives, to transgress without fear of punishment or ridicule.

The New World Embassy: utopia, art and activism

Runette Kruger
(Tshwane University of Technology)

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This paper focuses on contemporary utopianism and discusses the New World Embassy – created by artist and activist Jonas Staal and Tuareg activist Moussa Ag Assarid – as an example of how 'abstract' critical thought and concrete geopolitical resistance can intersect in utopia. The New World Embassy is part visual art installation and part political institution, created in Utrecht, the Netherlands, in 2014 in order to interrogate current political practices in self-proclaimed western democracies, and to represent the newly proclaimed, unrecognised state of Azawad, which seceded from Mali in 2012 after an armed struggle. The Embassy is furthermore categorised as a utopia of the other, as opposed to a utopia of the same, making use of Michel Foucault's classification of 'other spaces' as agentic zones of alterity. The distinction between utopias of

the other and of the same is regarded here as the critical difference between alternative dispensations characterised by agentic resistance, and those that claim to challenge the sociopolitical status quo, but which nevertheless replicate systemic oppression and exclusion. Jonas Staal creates art installations and events through which he critically interrogates the notion of democracy and the interface between ideology, politics and art. Moussa Ag Assarid is a spokesperson for the MNLA (Mouvement National pour la Libération de l'Azawad) and current vice-president of the World Amazigh Congress (CMA).

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“Blinded they won’t see anything” – Dystopia as a preventable process in Vladý Kociancich’s The Last Days of William Shakespeare

Susanna Layh
(University of Augsburg)

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This paper intends to discuss the innerfictional presentation of the pre-dystopian society and/or its development towards a dystopian dictatorship as one further poetological feature to be added to the various well-known potential characteristics of the critical dystopia. Instead of depicting – as it is typical for traditional dystopias – in medias res the unchangeable dystopian status quo of a powerful tyranny certain critical dystopias

subvert this narrative pattern. They either gain part of their critical impetus contrasting the bleak dystopian presence with memories of the past society, as for example in Margaret Atwood's novels *The Handmaid's Tale* or *Oryx and Crake*. Or, such texts actually present their protagonists' dystopian existence as the result of a socio-political transformation process and therefore of a historical development that could have been prevented. The novel *Últimos Días de William Shakespeare* / *The Last Days of William Shakespeare* (1984) by the Argentinean writer Vlado Kociancich is introduced here as such a specific variant of the critical dystopia. In this dystopian parable an allegedly utopian cultural campaign leads in an imaginary Latin-American country to the establishment of a totalitarian regime based on terror and violence. The conventions of the traditional dystopia are undermined in this highly hybrid text full of intertextual allusions and metafictional passages by the means of genre blurring, by the contrast of two antithetic narrative discourses and the negation of false utopian solutions. But, moreover, revealing the mechanisms of fascism as reasons for the development of the dystopian society the novel asks if dystopia is inescapable. As the preventability of a historical process is stressed by various poetological strategies the utopian impulse remains preserved in the dystopian narrative.

Space Counter Space: An Analysis of the Heterotopian Spaces in Aldous Huxley's *Brave New World*

Jonathan Lewis
(Universidade do Porto)

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Following a spatiality studies approach, this paper aims to analyse Huxley's treatment of space within his novel *Brave New World* by applying the lens of Michel Foucault's concept of heterotopias (1967). These "different places" are "emplacements" that exist within the surrounding space but reflect or contest its prevailing social order. Essentially ambivalent spaces, they disrupt the way space or time are customarily ordered. Various heterotopian spaces can be found within the World State of Huxley's novel and these are examined to determine to what extent they can be seen as spaces of resistance and freedom amidst the surrounding dystopia, and to reflect on the way they contribute to the author's overall message. Particular attention is given to the clearest example of a heterotopia, namely the Savage Reservation; its relationship with the world beyond and further spaces within it which can also be viewed as different places. The novel also contains intriguing references to a number of islands and these are also considered as heterotopias. The paper concludes with an overview of what Huxley's aims were in, on the one hand, filling his novel with many instances of heterotopias, while, on the other hand, denying his world the existence of many heterotopian spaces which we take for granted, but whose very absence adds to the

chilling quality of the dystopian vision which he created in *Brave New World*.

From Utopia to Dystopia: The Power Structure in George Perec's *W ou Le Souvenir d'Enfance*

Yuan Liang
(University of Sheffield)

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George Perec's *W ou le souvenir d'enfance* comprises two alternating narratives: an autobiography and a utopian fantasy. The juxtaposed system invites readers to establish the connections, which is exactly what previous researchers have done. The emphasis is largely put either on the problematic autobiographic writing, or on the psychoanalytical relationship with the memoir of the Holocaust (the fantasy implies the extermination camps). Each approach accentuating the autobiographic theme overlooks the independent value of the utopian narrative, which will be the main focus of this paper.

Following the model of Thomas More's *Utopia*, Perec relates an imaginary voyage to a remote island called *W* inhabited by an obsessively sportive society. Like More, Perec depicts this "no-place" in detail from an explorer's view. With the revelation by the omniscient and impersonal narrating voice, readers are unsettled by a process of disillusion from an Olympic ideal into a totalitarian horror. This leads to the question of how a utopia falls into a dystopia.

To address this question, I intend to apply Foucault's theory to anatomize the power structure in *W*, in

contrast with *Utopia* as the prototype. My argument is that the emergence of a dystopian society cannot be simply ascribed to a sovereign power in a totalitarian regime. Individuals are not merely victims of power, but in a position to circulate and exercise this power. Perec's utopian narrative offers a meticulous description of *W* island which enables us to unravel the mechanisms of power by scrutinizing its exercise, material agency and network.

Re-reading Utopia Paratextually: The Curious Case of Its Mandarin Translations

Yi-Chun Liu
(University of Porto/Charles University Prague)

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Like most other translations of *Utopia*, each of the Mandarin editions—ten of them since it was first translated in the mid-1930s—is arranged differently, sometimes with a surprisingly copious amount of supplements, and at other times with few or no paratexts at all. The different arrangements of *Utopia*'s translations makes the volume a fluid entity, whose meaning fluctuates each time different ancillary items are included or excluded. The presence or absence of paratexts in modern translations indicates a new textual framing, which orientates the reading towards a different layer of reading. This paper interrogates the transferability of *Utopia* into the Mandarin linguistic context by scrutinising its paratexts, with a special focus on the 1957 abridged edition and the 2005 pictorial-

annotated edition. The presence of both authorial and non-authorial paratexts is part of the discourse that changes how readers experience a narrative. It begs the question of whether there remains a centrality of meaning and reconsiders the problem of authorship in the act of translating Utopia.

“Solar Loyalties”: Posthumanist Ethics and Utopia in Naomi Mitchison’s *Memoirs of a Spacewoman*

Sarah Lohmann
(Durham University)

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Literary utopias can be seen as based in certain ethical stances, taken to extremes; however, many traditional utopias such as More’s Utopia fail to be ethically sustainable, as they ultimately rely on rigid systems of control. Certain 20th century feminist utopias, on the other hand, succeed in this respect by employing sustainable ethical systems such as ethics of care, in keeping with their concern for marginalised individuals. However, these utopias often nevertheless exclude certain groups, such as non-human animals and extra-terrestrials.

In Naomi Mitchison’s *Memoirs of a Spacewoman*, there is an attempt to avoid this renewed discrimination, in that empathy and communication are highly valued and employed in frequent space travel. This appears to make *Memoirs* a positive example of the posthumanist ethics that Elana Gomel advocates in *Science Fiction*, *Alien Encounters*, and the

Ethics of Posthumanism, wherein she criticises other literary encounters between humans and extra-terrestrials for their human-centric ethics. I argue, however, both that Gomel’s own brand of posthumanist ethics runs the risk of eliminating morality entirely, and that *Memoirs* in fact goes to the opposite extreme by ultimately perpetuating gender-based discrimination in privileging communication as a science. In addition, I suggest that it further undermines its egalitarian message by covertly relying on a problematic form of utilitarianism.

Ultimately, I thereby hope to underline the importance of consistent and sustainable ethical frameworks in literary utopias, and to demonstrate their capacity to either rescue these societies from stasis or fundamentally undermine their ideological commitments.

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***Utopia* under Dystopology: When the Utterance of a Dream Leads to the Subjugation of Reality**

Almudena Machado Jiménez
(University of Jaén)

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The term “utopia” first appeared by the hand, and the quill, of Thomas More, with his homonymous masterpiece. There were many precedents, but it was More who coined the term to describe those perfect yet unreal societies founded on love, harmony, equality, and most importantly, justice. However,

justice does not always entail fairness to each individual, and this is where dystopia comes into the picture. Despite Sir Thomas More's good intentions, this society is only the Paradise of one, its creator. By creating different utopias throughout history, we witness the relativity of utopia's consummation. This paper introduces the emerging critical approach of Dystopology, taking as a starting point the formula $d = u \cdot (-1)$ and the principle of the cycle of despair. Etymological analysis is of utmost importance to understanding the latter, since it proves that their differences become blurred when uttered. Despite centring our study on More's brave new world, Dystopology entails highlighting dystopian elements in any piece of text. A dystopological approach therefore prefers to condense different reader-centred literary theories into a series of common tenets, instead of showing a fragmentary study of the text. Thus, the aforementioned formula illustrates the disillusion (*dystopia*) of dreams (*utopia*) whenever dissidence appears (-1). In spite of its simplicity, this principle depicts the cyclical strife in every aspect of our society (politics, religion, culture, etc.), proving that utopian failure is necessary, or at least unavoidable, for human progress.

Permeable Boundaries: La Bagnaia and the Sienese Mountain Songs of May

Etta Madden

(Missouri State University)

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This presentation discusses a near-quarter-decade folk music practice of La Bagnaia, a secular, agrarian utopian community near Siena, Italy. The "canti del Maggio," or "May Songs" have their origins in the hill region of the Montagnola Senese, representing a long tradition of rites of spring among peasant farmers and landowners. The Bagnaia regularly supports and participates in this revived festival tradition with others in the region through hosting rehearsals and performances as well as sharing performers. The canti del Maggio, I assert, reflect the now-fluid boundaries of practices proudly shared by the commune and locals--local and sustainable food practices, along with the May songs, are among these. The presentation will include a brief history of the community, including its relations with neighbors, prior to analyzing the canti del Maggio. The music of other utopian communities, such as the Shakers and the Ephrata Cloister, provide a foundation for comparative analysis with some American musical traditions. However, Italian studies of intentional, utopian communities and the musical practice, as well as interviews with participants, extend the scope. A few video clips should enhance audience interest. In sum, the evidence demonstrates how the music breeches the boundaries of community and enhances the

utopian practices of those outside, even while diminishing the unique visions of those within.

Transatlantic Visionaries: A Study of the Influence of Thomas More on the Utopian Theories of Edward Bellamy and William Morris

Annette M. Magid
(SUNY Erie Community College)

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When Edward Bellamy was growing up in Chicopee Falls, Massachusetts in mid-nineteenth century America, his father presented him with a “must read” reading list which I saw in the Harvard Library archives. Sir Thomas More, along with Shakespeare, Blake and Poe were among the many writers whom Ralph Bellamy, a Baptist Minister, and his wife, a college educated Calvinist, thought important for their sons’ learning foundation. All four of the Bellamy sons were expected to read all the selections on their parents’ carefully prepared list. More was particularly appreciated by Bellamy for his value of structure, tradition and order in society which More viewed as safeguards against tyranny and error.

William Morris, too, had Sir Thomas More on his reading list which was mentioned in a 1992 book on More’s *Utopia*. Both Bellamy and Morris created a utopian work that has had a lasting influence on readers world-wide.

The focus of my paper is to discuss the influence and parallelisms between More’s theories of utopianism and the works of

Bellamy’s, *Looking Backward* and *Equality*; and the work of Morris, *News from Nowhere*, originally created as a rebuff of Bellamy’s *Looking Backward* and its espousal of a Peaceful Industrial Revolution. If time permits I hope to include other writers who also read, and may have been influenced by, More such as George Orwell, H. G. Wells, Edgar Allan Poe, all of whom read More’s *Utopia*.

Rethinking Real Utopias: from Ricoeur to Olin Wright

Gonçalo Marcelo
(Universidade de Coimbra/Universidade Católica Porto)

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Time and again utopian thought and proposals have been dubbed “unrealistic”, as utopia seems to be tantamount to far-fetched, if not altogether unachievable or impossible goals. In this presentation, I will assess the fertility of utopian thought for political philosophy and actual political praxis, arguing that utopias are indeed needed in order to reinvigorate and renew our political conceptions. However, I

will also recall that there is a need to distinguish “good” from “bad” utopias, and will contend that one possible criterion to adopt is their partial feasibility; in so doing, I will discuss a somewhat paradoxical notion, of which we can find traces in authors such as Paul Ricoeur, John Rawls and, with greater emphasis, Erik Olin Wright: that of “real” or “realistic” utopias. Real utopias are, so to speak, half-bred, in that they are neither completely “real” in concrete states of affairs, nor

absolutely “utopian” since they intrinsically contain the element that pushes us towards the change they might bring about.

This presentation will thus, firstly, briefly explain utopia as a work of productive imagination (in the sense given to it by Ricoeur) and then discuss some of the proposals which we could today call real utopias, such as alternatives to neoliberal capitalism. In so doing, I will be arguing that one of the goals of emancipatory political and social philosophy is precisely to foster and theoretically ground utopias as a way to partially transform our world.

Utopia, ruin and heterotopia in the Kingdom of Chile.

Luz Ángela Martínez
(Universidad de Chile)

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It could well be said that Utopia’s discourse is articulated according to five elements outlined in the letter *Mundus Novus* written and attributed to Amerigo Vespucci: the absence of greed for gold, the absence of an all-powerful king, non-coveting someone else’s territory, freedom of worship and what today we would mean by the words “sexual freedom”. These four elements were disrupted with the arrival of European Catholic missionaries or simple soldiers in search of fortune. This is how the “New World”, the origin of utopian thought, is transformed into an essentially anti-utopian space. Or more precisely, the space where the ruin of utopia is contemplated and where are issued deeply critical discourses on the violent settlement

of European culture on other worlds. One such speech is the political discourse of Francisco Nunez de Pineda and Bascuñán in his *Cautiverio Feliz* (The Happy Captive), in which you can see the tensions between the utopian discourse and the ruin of a the world preceding European Catholic culture, whose remains set precarious heterotopic spaces. We propose the paper “Utopia, ruin and heterotopia in the Kingdom of Chile” to address the shift from Utopia to heterotopy in the “New World”.

Invisible cities: utopian spaces or imaginary places?

Ana Isabel Correia Martins
(University of Coimbra)

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Like Rafael Hitlodeu, Marco Polo narrated his journey to Kublai Khan, the Emperor of the Tartars, presenting a catalogue of places and a cartography of 55 cities. With the magic realism of Italo Calvino, the lush and synesthetic descriptions in *Invisible Cities* (1972) construct a symbolic *imaginarium* of utopian paradigms. The taxonomy of all these cities sheds light on their relationship to man: i) cities and memory, ii) cities and desire, iii) cities and signs, iv) cities and eyes, v) cities and names, vi) cities and the dead, vii) cities and the sky, viii) continuous cities. Some of them have an indivisible existence whilst others contain contradictions, some are more ethereal and others much more tangible, but all of them are real in the imagination and only inhabit an abstract space. Is it enough to define them as “non-

places"? Their geometries are different and whilst some represent what is necessary but does yet not exist, others represent what is potentially imaginable and credible but not achievable: could this be a coherent definition of utopia? Are there cities that are too believable to be true? Which is closer to the archetype of Amaurota? The city that is most seductive is the one which contains all the exceptions of the others, the only one that is discontinuous in time and space. The catalogue of forms must be endless and, as long as there are imaginary shapes with no real and concrete correspondence, new cities will continue to emerge. The limits are the secret and the key to a free imagination: does utopia therefore fail where reality begins?

A crise ou a cultura na encruzilhada hoje. Uma perspetiva crítica sobre arte e política / Present Crisis or Culture in the intersection. A critical perspective about Art and Politics

Jorge Maximino
(Universidade Nova de Lisboa)

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A long time ago Culture became a field of scientific research which explored social behaviours, mentalities or History and, as we know, a battlefield of ideologies and ruling practices.

Since the end of the 20th century, the emergence of cyberculture, with the overpowering strength in terms of the latest forms of communication through electronics and information technology and the absolute predominance of these aims in all aspects of society,

imposing the Globalisation, many societies have been suffering radical transformations leading us to the present crisis. Since the turning point of the 21st century, Human communities experience this new crisis which disastrous consequences on the individual and social plan are in a chaotic overlap, threatening populations of a large part of the countries, questioning the foundation of democracy itself. Are we living a cultural decline? What happened to democratic ideals? What could be our position in this intersection of questions? What do the Art performers have to say or, better, what can we find in Art about these central questions, particularly present in occidental world.

We propose here a questioning point structuring cultural elements with political ones and more specifically by studying real cases of masterpieces (painting and literature) raising up the aesthetical experience as a cultural phenomenon, essential to think Human being, liable to a political interpretation.

How to be an Ecological Utopian

Sheryl Medlicott
(Bath Spa University)

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Andrew Dobson, author of *Green Political Thought*, has suggested that utopia is the best form for ecologism to adopt, indicating the enduring relevance of More's legacy of utopian theory and practice for present day thinking. But how truly ecological is the utopian form? As a student of literature, landscape and environment with a deep personal

interest in utopia, my paper will bring together thinking from contemporary literary theory, in particular ecocriticism, and utopian studies.

I will explore contemporary ecocritical thinking on humanity's relationship with nature, including the challenge to man's domination of nature brought by ecofeminism and Timothy Morton's vision of 'the mesh', in which all elements of humanity and nature coexist and are interconnected. With this in mind, I ask whether acting with utopian intent is compatible with the movement away from dominating and controlling nature in ecocritical thinking. I will suggest that the particular strength of utopian thinking for ecologism is not necessarily in envisaging, and trying to impose, a certain improved society but in fostering the utopian imagination and the ability to think differently. I argue that seen thus, utopia is a real precursor to change, as by changing the thought or methodology, the outcome may be different. My paper will demonstrate how this application of utopianism becomes reconcilable with Morton's ecological thought, which is in itself a call to a new way of thinking.

"Will the Lion Lie Down with the Lamb in Utopia?"

Mark A. Michael

(Austin Peay State University)

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Literary utopias have focused on what interhuman relationships will look like in an ideal world. To the extent that if either animals or wild nature enter the picture, they do so as an afterthought. The role and function of animals and wilderness in utopias reflects both a society's scientific understanding of wilderness and animals and its ethical values at their time of writing. For authors like Thomas More, the predominant model is stewardship. There are good and bad animals, determined by their usefulness. Wild predators and wild nature serve no purpose, and so presumably will not exist in an ideal world. Moving forward into the nineteenth and twentieth centuries, concerns with the humane treatment of animals and the rise of utilitarianism led some utopian thinkers to postulate that ideal communities would be vegetarian or vegan. But again in most of these, predators and wild nature apparently have simply disappeared, a loss that does not appear troubling. In light of recent developments in environmental ethics, most importantly the view that holds that whole ecosystems are valuable rather than any of their individual components (such as individual animals), I argue that human relationships with both animals and wild nature in any future utopias will have to be rethought. I want to explore those developments

here and raise a series of issues which will need to be addressed by contemporary and future utopian writers: these include the role of predators, hunting, veganism, and the role of domesticated animals both as pets and as food.

Women's Work in Louisa May Alcott's 'Transcendental Wild Oats'

Shellie Michael

(Volunteer State Community College)

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Louisa May Alcott's 1873 short story "Transcendental Wild Oats" is a semi-autobiographical account of her time as a child at a Fruitlands, a Transcendentalist utopia in Massachusetts. In 1843, a time of widespread utopian experimentation in the United States, Alcott's father Bronson was a founder of this short-lived intentional community. Alcott's story gives us a fascinating glimpse into Fruitlands as well as commentary about the project's shortcomings. Among the issues Alcott considers in "Transcendental Wild Oats" is the treatment of women, especially their disproportionate amount of drudgery. Critics have written about Alcott's depiction of women as exploited at Fruitlands and men as fleeing responsibility while also invading the domestic sphere by imposing rules about food and clothing. Alcott's feminist message in "Transcendental Wild Oats" is undisputed, but I argue that Alcott's interrogation of gender issues is more nuanced than a simplistic labeling of men as shirkers or tyrants. The story's complicated handling of women's position at the

fictional Fruitlands is due in part to its conformity with some conventions of 19th century sentimental literature, itself a complicated form that often portrays women as both victims and heroes. This paper provides background on Transcendentalist utopianism and on Fruitlands, and it focuses on Alcott's concerns about labor at the utopian community where she saw her mother treated as a beast of burden.

Nothing Real Except the Idea: Forms of Utopia in Hegel

Łukasz Milenkowicz

(University of Silesia)

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Francis Fukuyama, frequently called the descendant of Hegel's theory of history and progress, wrote that the "liberal democracy may constitute the endpoint of mankind's ideological evolution". This sentence, as many others written by numerous thinkers following in the footsteps of the author of the *Phenomenology of Spirit* (notable example of Alexander Kojève), seem to unambiguously reject any utopian possibility inherent in the history. After all, it was Hegel himself, who famously asserted that only what is real is rational, and what is rational is real. This well-known dictum was often interpreted as a conservative statement, locating Hegel as a philosopher standing on the side of reality against any possible utopias. This interpretation was strong, even among the most revolutionary readers of the philosopher (as attested the cases of Marx and the left-hegelians) – who almost

generally rejected Hegel precisely in the name of the utopian impulse (supposedly lacking in the philosopher). Lately, it seems that the question of the utopia in Hegel's thought slowly returns (Malabou, Comay), with many philosophers describing a kind of opening of Hegel to the future – reading the famous words about the rationality of the real “backwards”: it is the idea which must become reality. The aim of the paper will be to confront various accounts of the anti-utopian strain in the thinking of Hegel with the explicit statements about the possible worlds by the philosopher himself.

Visionary architecture of utopian communities

Timothy Miller
(University of Kansas)

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Distinctive, and sometimes visionary, architecture has often been envisioned for, or constructed at, utopian communities around the world. Sometimes innovative structures are built in pursuit of a great vision, often spiritual or religious; but sometimes the motive is ethical, as in the case of the ecovillages that are creating new architectural forms that help preserve the planetary environment. Those kinds of visionary commitments have led to such innovations as cob construction, straw bale, and earthbag buildings. Visions of a better future can have many and varied manifestations. Sometimes communal architecture is less ambitious than originally projected. One problem often

encountered by communities is inadequate funding. Thus projects are started but never completed, or entirely new projects emerge to fit the financial, human, and material resources of a community. Another problem is that communitarians devoted to a high ideal are not necessarily good architects or builders, and thus a grand plan can turn out dismally.

But visionary structures and landscapes do get created in many cases, and even where they do not, visionary plans are sometimes left behind for us to contemplate.

This presentation will survey several examples of visionary architecture in utopian communities, including some that were never built but several that were completed, either in their original form or not. It will be illustrated with powerpoint slides: photographs, drawings, and architectural diagrams.

Eutopia, Dystopia and Climate Change

Andrew Milner
(Monash University)

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There is now a near-consensus amongst climate scientists that current levels of atmospheric greenhouse gas are sufficient to alter global weather patterns to possibly disastrous effect. Like the hole in the ozone layer as described by Bruno Latour, global warming is a ‘hybrid’ natural-social-discursive phenomenon. And science fiction (SF), both eutopian and dystopian, seems to occupy a critical location within this nature/culture nexus. This paper will take as its subject

matter what Daniel Bloom has dubbed 'cli-fi'. It seeks to describe how a genre defined in relation to science finds itself obliged to produce fictional responses to problems actually thrown up by contemporary scientific research. It argues against the view that catastrophic SF is best understood as a variant of the kind of 'apocalyptic' fiction inspired by the Christian *Apokalypsis*, on the grounds that this tends to downplay the historical novelty of modern SF as a genre defined primarily in relation to science and technology. And it examines the narrative strategies pursued in SF texts that deal with anthropogenic climate change.

**Humanism and Technology:
Comparative analysis of More's
Utopia, Bacon's New Atlantis, and
Miguel Real's O Último Europeu
2284**

Maria do Rosário Monteiro
(Universidade Nova de Lisboa/ Universidade dos
Açores)

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Being a creation based on Christian Humanism, Utopia went through several changes, many of which are present in More's original narrative. One of the first radical transformations was brought about by Bacon's New Atlantis. The closed, agrarian, and immutable Utopian island opened itself to the world and promoted change through controlled scientific research. However much of what More conceived was maintained: New Atlantis is still an island lost somewhere in the middle of the ocean, protecting its privacy and secrecy, evolving through the

inclusion of selected external information, but avoiding exchange. In Miguel Real's O Último Europeu 2284 [The Last European 2284] the narrative begins on the European continent, a location with diffused borders, but unquestionably defined as a perfect utopian society, technologically and scientifically advanced, and actively engaged in providing its citizens with the necessary otium, in the sense of the Greek word skole, meaning intellectual activity. After the destruction of this utopian and pacifist Europe, a new one is created, on the almost desert island of Pico, in the Azores. Once again, this utopia is destroyed, and what endures as hope for future generations is a hand written manuscript describing the two ruined future Utopias. The paper will explore how humanism has evolved over the last 500 years, taking these three paradigmatic literary utopias as bases.

**Jorge Ferreira de Vasconcelos and
his Chivalry Book – Medieval Social
Utopia in Portuguese Renaissance
society**

Pedro Monteiro
(University of Porto)

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Historians and literary critics frequently neglect the importance of the chivalric books of the 16th century Portuguese culture. While authors like Camões and Sá de Miranda are always presented as the heyday of the literary humanistic canons in Portugal, the narratives about chivalrous adventures, inspired by the medieval tradition,

are often considered only minor literature. Thus, critics generally refer to the only chivalry book written by José Ferreira de Vasconcelos as a diversion from the author's other works, however the *Memorial das Proezas da Segunda Távola Redonda* is not only an important tool in understanding the Portuguese aristocratic mindset of the 16th century, but it is also central in envisioning the literary environment of the Portuguese renaissance.

In this presentation I therefore will aim to explain how Jorge Ferreira de Vasconcelos' chivalry book illustrates the utopian ideas of noble society and how they are intrinsically related to social and political behaviors from the medieval era. Equally, all the typical erudition of the humanistic canons is contained in this book, demonstrating the duplicity of literary paths in 16th century Portugal. On the one hand there is the medieval aesthetic based on literary and social utopic ideals of the noble man who seeks adventure and love and, on the other hand, there are the humanistic models that supplanted over these medieval traditions, especially when a literate and bourgeois society were eventually to overcome this aristocratic cultural domination.

Arte Política e #4: viragem para o social, urgência da realidade, impulso utópico e prática colaborativa

Political art and #4: social turn, reality urgency, utopian impulse and collaborative practice

Teresa Mora
(Universidade do Minho)

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Since the late 90s, there has been a trend towards the blurring of boundaries between artistic practices and scientific and philosophical knowledge. In order to explore this trend, I have been studying the network of European theaters House on Fire, 2012-2017. This network is an example of political art and also of the transition to a collaborative model between artistic culture and scientific and philosophical culture.

The qualitative data supporting the presentation of this research consists of House on Fire's programs, and interviews with artists in the media. The analysis of qualitative data is guided by the following categories: the social criticism and the utopian element in artistic practices; the discursive repertoires of the scientific and philosophical culture; and the methodological similarities between artistic research and scientific and social research.

With this qualitative analysis, I try to demonstrate the crossroads of three traits that have marked the artistic practices, particularly in the European context: 1- the social turn; 2- the reality urgency; 3- and the utopian impulse in order to define other possibilities to the future.

Finally, I argue for the need to destabilize the traditional institutional division between artistic culture and scientific and philosophical culture.

“Creaturely” Resistance and Utopian Praxis

Diane Morgan
(University of Leeds)

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And once given the attentiveness devoted to things and creatures, we even got near something open and free [in die *Nähe eines Offenen und Freien*]. And at last near utopia ».

Paul Celan « Der Meridian ».

In *On Creaturely Life*, Eric Santner draws our attention to the potentiality of « the creature» within the work of Kafka, Celan, Benjamin, Rilke and Sebald for reconfiguring social relations and discovering « new ethical material » (Agamben cited by Santner). My paper will engage with this more « utopian » prospect for the future by focussing on Celan’s depiction of spatiality and temporality in « Der Meridian ». Celan presents his « investigation of place » (*Toposforschung*) as a search for a utopia that is both of the past, and of the future. As a « Herkunft », it is where he, along with Lenz and Büchner, « comes from », but « creaturely ways » are also a projection of existence (*Daseinsentwürfe*) into a beyond. I wish to explore these ideas with a view of understanding how they combine with a more materialist sense of history, one that- to cite Benjamin on Fourier- would necessitate the « cracking open of

natural teleology ». My analysis of creatureliness will also distance itself from recent attempts to locate a more « utopian » approach to ethics in a proposed recognition of our shared vulnerability and precarity.

The Temptations of Raphael Hythloday

Tom Moylan
(University of Limerick)

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Having long worked on the question of the relationship between the utopian method, political agency, and social transformation, my presentation will reaffirm the necessity of the utopian persuasion in the work of political culture and practice that aims to be radically transformative. As I do this, I will not deploy utopia as a noun – as an object, from literary texts to realized societies – but rather as an adjective, as a modifier. As the utopian, rather than as utopia. The utopian identifies a triad that is transgressive as it breaks with the status quo, totalizing as it analyzes the entire system that produces that status quo, and transformative as it moves social reality toward a horizon that is comprehensively better for all human beings and indeed for nature itself. I will develop my argument through a close reading of Book One of Thomas More’s *Utopia*. In doing so, I will work against the grain of what I see as More’s own ideological encapsulation of utopia within the remit of the state and its official policies by identifying the utopian surplus that exceeds the author’s own (ex)position. Thus, Raphael Hythloday, the itinerant and critical

intellectual, emerges as the radical utopian subject rather than the fictive character of Thomas More as a royal advisor.

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Fashioning a Cosmopolitan Utopia in Shia Prayers

Mohammad Nasravi, Alireza Omidbakhsh
(Allameh Tabataba'i University)

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As elements of a nation's identity, written texts represent concrete thoughts born out of the abstract ideas of the human mind. It can be argued that one of main sources of utopian thinking and identity in a culture are its prayers, which can provide many clues as to the socio-political and religious identity of that community. In this, the case of Shia prayers is no exception.

Defined in the Oxford Dictionary as "a solemn request for help or expression of thanks addressed to God or another deity", a prayer represents a dialogue between a person and God, and the etymological origins of the word date all the way back to the Old French *preiere* and the Latin *precarious* ("obtained by entreaty").

Shia prayers, in particular, encourage a cultural discourse amongst followers and help to fashion identities. This paper will discuss how these prayers portray a cosmopolitan utopia regardless of religion, sex, race and ethnical biases, and which provide a stark

contrast with the biased and Arabist identity presented in socio-political discourses of the Omayyad and Abbasid Caliphs. The approach will be based on critical analysis and concepts such as the 'discourse' and 'naturalisation' introduced by Norman Fairclough.

The use of photography media for idealising and exploring new spatial forms

Pedro Leão Neto and Maria Neto
(Universidade do Porto)

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The focus of this paper is on the analysis of the work of Filip Dujardin and other similar authors such as Xavier Delory and José Júpter, who all use significant digital manipulation in a critical and exploratory way, making use of photography imagery as an instrument to explore architectural ideas and new spatial forms; and thus positing in this way new imaginary spaces and idealised constructions. The paper starts by analysing the work of Filip Dujardin, and of these other authors, in an attempt to establish interesting and diverse relations between his fictional structures and certain historical architectural movements, as well as in literature and other art forms. Finally, some conclusions will be drawn about the importance and potential of these strategies as well as the media adopted by artists, pointing out, besides other things, how the work of these authors can be understood as a postmodern project that unveils the pretence of photographic objectivity (Mitchell, 1992), making us more attentive to

the architecture that surrounds us and to where we live and work.

Engineered Heartbreak: Male Angst and Synthetic Femmes Fatales in Spike Jonze's *Her* (2013) and Alex Garland's *Ex Machina* (2015)

Stankomir Nicieja
(University of Opole)

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In recent years, a new, intriguing and highly original kind of discreet dystopian cinematic narrative has begun to emerge. Rather than offering us grand visions or epic perspectives on some distant, ominous future, these films are much more intimate and subdued affairs. Like many dystopias, they are concerned with the various challenges that sophisticated technology may pose for human survival. However, while in earlier similar stories featuring rogue artificial intelligence we usually came across various androids or supercomputers struggling for recognition of their distinct individuality, uniqueness or even some form of humanity (vide Ridley Scott's *Blade Runner* or Steven Spielberg's *AI*), in the films I chose for my analysis, Spike Jonze's *Her* (2013) and Alex Garland's *Ex Machina* (2015), the problem seems to be of the opposite nature. Instead of having robots that are denied individuality, we have human characters who treat machines in an excessively individualised way and fall in love with them. In my paper I will discuss those discrete utopias (because they are set in limited and contained environments) in connection with what Donna

Peberdy calls "male angst" in cinema (see *Masculinity and Film Performance Male Angst in Contemporary American Cinema*, London: Palgrave 2011). I'm particularly interested in exploring how these films set vulnerable and over-emotional men against synthetic femmes fatales, i.e. highly feminised, eroticised and manipulative technology.

"Mapping Utopia"

Darrell A. Norris

(State University of New York, College at Geneseo)

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More's Utopia can be mapped, with considerable accuracy and in great detail. The feasibility of such a cartographic exercise rests primarily on the substitution of Robynson's translation with that of Bishop Burnet. The map of the island, its constituent 54 city regions, its capital, major river, "Great Bay" and artificial channel all corroborate More's basic conception of an "alternative" Britain. The capital, Amaurotum, is a "Garden City" nearly four centuries ahead of its time. Utopia's population can also be calculated with exactitude, and greatly exceeded contemporary European norms. Yet Utopia's carrying capacity could support such numbers owing in large part to More's close attention to efficient land use, urban horticulture, and sustainability. To sum up, the mapping of Utopia reveals More to have been not only a great Humanist, but also a brilliant Human Geographer.



Earnest irony: probing Utopia in the Portuguese-American memoir

Silvia Oliveira
(Rhode Island College)

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Departing from the assumption that a Utopian ethic partakes in the construct of an American Dream, this paper discusses Portuguese-American memoirs of the 20th century in light of some of Thomas More's principles illustrated in *Utopia* of 1516. The Christian ethic is debated with Laurinda Andrade's 1968 memoir, *The Open Door*. A materialist ethic is queried with Francisco Cota Fagundes' memoir *Hard Knocks: An Azorean American Odyssey* (2000). A communal (ethnic) ethic is examined in Joseph Conforti's memoir *Another City upon a Hill: A New England Memoir* (2013). All three memoirs are considered in probing principles of laws. Additionally, this paper ponders on the role of irony in expressing and measuring the moral scope of social constructs and lived experience.

Archeology of Other Utopianism: Intercultural Imaginaries from Al-Andalus to Daesh

Alireza Omidbakhsh
(Allameh Tabataba'i University)

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Every day dystopian news from the media disturb our utopian dreams, from the tragic scenes of the Paris attack by Daesh to the images of the little Syrian boy washed up on a Turkish beach. These and many

thousands more negative images of our supposedly "civilised" world, many of which are often missed or ignored by the media, remind us of the necessity of collective utopian thinking against partial thinking and binary oppositions, such as Western/Non-Western utopianism. Although difficult, we must first begin changing our words if we wish to change our world and preserve it from violence and extremism. Dutton and Sargent reason, in their "Introduction: Utopias from Other Cultural Traditions", that we must "reframe" our definition of utopia by studying it from "other cultural traditions"; thus recognising "the rich intercultural imaginaries of the ideal that exists in almost every society". In so doing, this article will study utopianism from eighth century Al-Andalus to the present dystopian ideas of Daesh, analysing both their utopian and dystopian elements. The article will discuss *Convivencia* as one of the possible solutions in creating an intercultural utopia.

La Utopía de More y el Estrecho de Magallanes: puertas de entrada a la Modernidad.

(Thomas More's *Utopia* and the Strait of Magellan: A Gateway to Modernity)

Mauricio Onetto Pavez
(Universidad Autónoma de Chile)

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The discovery of the Strait of Magellan in 1520 paved the way for new forms of perceiving and transiting the world. For the first time, the image –the earth-, that encompassed all the other images, was completed, prompting a redefinition of the meanings (moral, juridical and political) and spaces these images occupied. This paper suggests that all the changes affecting the image of the earth on account of the discovery of the Strait of Magellan can be seen as a gateway to Modernity, that is, as the beginning of a new period in history of which the guiding principle was the control and possession of these images.

The paper explores Thomas More's *Utopia* (1516) approaching it as a historical source that allows us to reflect on the grounds upon which Modernity was founded during the sixteenth century, prefiguring its establishment in 1520. Drawing from this, I suggest that *Utopia* offers two paths that allow us to examine the constitution of Modernity: The first one is to study the multiplicity of images and counter-images that were exhibited in the social world, where we find the presence of some crucial characteristics of Modernity, such as

circulation, the idyll of prosperity, and the catastrophe. The second one is related to the geographic proximity of what is described with the very event that discloses Modernity. The coincidences that can be found between More's arguments and the geographies of the austral zone of America, embedded in the Strait of Magellan and its discovery, are profoundly similar, and are, I believe, connected. In fact, the English author positions the island of *Utopia* at the end of the *New World* and presents its leading character as a traveller who sailed with A. Vespucci precisely when the latter was in the austral zone.

Dialectic evolution and utopian construction in Malay historiographical chronicles

Norulhuda Othman
(Ludwig Maximilian University)

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Focusing on Malay historiographical chronicles of the 16th and 17th centuries I will show how the dialectic evolution of this genre of Malay literature embodied inherent features of utopian construction. Although these historical works were mainly created in the major centres of Malay statehood, almost all the principalities of the Malay world produced these works. These works were also generally produced in Malay due to the mediating and symbolic role of this language throughout the Archipelago. Evidently these chronicles are intricate narratives of actual political histories and constructions of political myths based on actual historical events which chroniclers

have painstakingly composed in order to provide edifying meaning of the histories of the leaders and kingdoms or principalities concerned. These historical events were strictly selected for their symbolic meaning to the history of the peoples concerned. I would like to show that in addition to historiography and the purposeful glorification of the states and leaders concerned, the intended purpose of these chronicles were also to project political myths which one may use to strive and struggle towards. Ultimately I will show that the combination of carefully selected events and the purposeful adaptation and use of foreign political and governing concepts into the Malay texts resulted in the imagination of a possible utopian sultanate in the Malay Archipelago.

The Hybridity of Utopia: The Influence of D. T. Suzuki on Aldous Huxley's *Island*

Hisashi Ozawa
(King's College London)

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Utopian thinking is essentially associated with the question of how and what sort of relationships we should establish with the other. Western Utopian work, since Thomas More's *Utopia*, has reflected the West's interest in non-Western worlds, whether it has been accompanied by an imperialist desire to donate to the other or a peaceful hope to live together. When thinking of Utopia in this context, Aldous Huxley's (1894-1963) *Island* (1962) is worthy of consideration. Although the text has been discussed

repeatedly with the author's deep interest in psychedelics and mysticism, I will read it with a special focus on his relationship with the Japanese scholar of Buddhism, D. T. Suzuki (1870-1966). In the 1950s, Huxley was attracted to Suzuki's writing and even met with him several times. In a sense, Suzuki himself was a Utopian in that he supported socialism from religious and ethical angles, and appreciated the renunciation of war, stipulated in the Constitution of Japan after the Second World War. Under the influence of Suzuki's thought, I would argue, Huxley crafted *Pala in Island*—a Utopia with Buddhism, ethical socialism and pacifism—and characterized the two founders of this Utopia (a British doctor and an Asian Buddhist), which are based on himself and Suzuki. Huxley's culturally-hybrid Utopia was composed through a literal culturally-hybrid process. Today, when leaders of political and religious worlds are appealing to the public by proposing 'walls' between different cultures and peoples, Huxley's, or Suzuki's, vision of a culturally-hybrid Utopia becomes all the more suggestive and significant.

P

Is Utopia really indispensable?

Smrutipriya Pattnaik, and C. Upendra
(Indian Institute of Technology, Indore)

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Reason helps to discern futures, imagine, comprehend, and be prescient about them. Amid the stronger claims to the triumph of capitalism, can we imagine a political utopia, and dream of realising it? Undoubtedly the aim of Utopia is to transform society however, to build upon this premise, it also shows that Utopia is largely confined to ideological dispositions. Should Utopia then be restricted to the pages of history as mere vagaries or should there be socio-political convictions to bring a 'desirable' change? Realistic utopias, anti-utopias and dystopias all acknowledge an irony that we face today; that being that utopia provides some optimism yet is not free from being deceptive. We cannot overlook the fact that one form of imperfectness is replaced by another. This study on the whole takes this position: 'Utopia is not to be given up in totality, but neither does it escape from becoming violent and oppressive'. Instead what could be deliberated on is an alternative version with evolving ideas of justice, rationality and equality. For this to work, we would need evolving ideas in an objective, political realm that, in turn, encourage a constant rethinking of Utopia as a subjective stance.

Transhumanist Utopia. From Thomas More's ultimate happiness to Max More's ultimate human

Ewelina Prażmo

(Maria Curie-Skłodowska University in Lublin)

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Imagination and courage have always been the main forces driving the development of human civilisation. Technological advancements are the result of hard work and great ideas whilst Utopia is a way of thinking about the future of mankind at its best, similarly to Transhumanism. However, while Utopia, on the one hand, is about achieving the state of ultimate happiness, Transhumanism is the way towards this desired end result. It aims to exceed the boundaries and erase the many limitations of humanity. This idealised vision is based on the desire to fully realise our human potential and is a science-oriented progress which aims at accelerating and streamlining human evolution. Transhumanists believe that by improving, or even getting rid of the biological substrate altogether, it is possible for the human race to achieve the next evolutionary stage - through the Transhuman to the Posthuman. Among the main objectives of the movement is expanding our lifespan (gradually, but with the aim of eventually achieving immortality), annihilating diseases and physical suffering resulting from bodily ailments, and enhancing the human cognitive potential (especially by increasing the intelligence and the ability to control emotional states). In our talk we present this Transhumanist vision of the future,

focusing on the works of Nick Bostrom, Ray Kurzweil, and Max More. We will analyse and discuss whether the Transhuman is a passing stage (an extropia), and the Posthuman a true destination of the human race (utopia).

R

Utopian Discourses and Contemporary Art

Julia Ramírez Blanco
(Accademia di Spagna)

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This paper considers the question of the possible intersections between utopian practice and artistic forms that derive from the expanded arts, offering a panoramic vision of the 1990s and 2000s. Through examining the so-called “social turn” and how it is expressed through the categories of relational art, contextual art, and public art, it discusses the return of the word “utopia” to artistic discourse, in a process in which the Utopia Station of the 2003 Venice Biennale will have a foundational meaning. After briefly analysing various elements of this exhibition, the paper focuses on some of the forms through which art could bring about a utopian practice, examining the issue of artistic communes and the contemporary network of rural poetics.

Food for Thought: Nurture and Nature in *The Giver*

Iolanda Ramos
(Universidade Nova de Lisboa)

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This paper aims to look at food within the context of Sameness and climate control in *The Giver*. It begins by assembling the references to the actual process of feeding the members of the community – taking into account the production and distribution of food as well as access to medication – which can be found both in the literary text, published in 1993, and the film adaptation, released in 2014. It then examines how the reception of memories feeds the mind of the young protagonist in the story, developing his ability to question the values on which the community was founded. Finally, it addresses nurturing, both in the literal and metaphorical sense, as a central theme in the utopian/dystopian communal way of life in Lowry's work.

L'Appétit Sauvage*: The Blissful Utopia of Desire and Excess in Ben Jonson's *Bartholomew Fair

Rui Rato
(Universidade do Porto)

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In Ben Jonson's *Bartholomew Fair* we find a realm of apparent freedom and levity, wherein the characters feel indulged to express themselves with far greater poignancy than it would happen in the regular world of law and order. The suspension of societal authority and structure brought about by this most voluptuous carnival leads to a dynamic flow of desire and want

that normally would be restrained by good sense and justice, but as we find plainly in the play *Justice* is like a fish out of water amidst the ebullient effervescence of the appetites which define the Fair. Free to pursue their most sincere needs, pending toward extravagance as all desire which is taken to excess is wont to do, the characters quickly find themselves at home in this most savage of places, where there is nourishment to sate all palates, even the most depraved ones. But as even scoundrels dream of a better world, it may just be that Bartholomew's Fair is that very world; where knaves and fools dance interminably in a merry-go-round, and where the impetus of Nature is uninhibited by unsophisticated reason. Does the utopian impulse, which I argue can be found within the play, come with this awareness of a need to binge and purge in a place which is accommodating to all kinds, and if so how does the appetite of the characters determine their utopian identity in accordance with the principle of nature found in need?

To explore the nature of the Fair and the appetite which defines it, I will discuss Mikhail Bakhtin's notion of the carnivalesque found in *Rabelais and His World*, and George Bataille's principle of general economy and sovereignty announced in *The Accursed Share*.

It can certainly be that the extraordinary impulse of consumption and excess which appears in the play can be discussed within the bounds of Utopian imagination, gifting disorder with the laurels it much deserves, earned by

the eager provision of essential perspective on an otherwise flat reality, restriction being far too often the key to a Dystopia.

Post-Apocalypticisms: Dystopia's Utopias and the Role of Memory as an Evocator of Hope in Contemporary North American Fiction

Lucia H.R.G.Ribas
(Haifa University)

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The profusion of critical dystopic narratives depicted in the post-apocalypse genre of modern-day North-America evokes a shadow of pessimism embodied in contemporary society. While functioning as an active critique of contemporary standards and discontentment, both spawning and triggering a cathartic force through which readers can mourn their individual and collective losses, they also go against this tide, offering a means of reconciliation of current life. This work aims to deconstruct dystopia as a nihilistic interpretation in these stories by resorting to individual and collective memory as evoked through conjured images, flashbacks, dreams and nightmares. Although they indicate that humanity still holds the capacity for its own self-destruction, these narratives also weave human's traumatic past with their present, allowing memory to give rise to a shared ethical responsibility between authors and readers/viewers due to the agency they establish for some level of transcendence. One might argue for

the existence of a triangulation that defines this trend, through which much of today's American culture is produced and which lies in a triad of dystopia/trauma, memory and reconciliation.

This paper will analyse five post-apocalyptic novels and one cinematic production through the lens of how their negative engagements (critical dystopias) reflect the pessimism of the current time as well as how they can offer readers a cultural and societal equilibrium reached by their purging force. In the wake of a twentieth century marked by intense traumas, these dystopic narratives come as a reflection of humanity's pernicious capacity, which is, in turn, intensified by a technocratic, globalised, consumerist and self-indulgent North-American logic, while also indicating a need to preserve a civilised world.

Utopian Topos in the Iconography of 21st Century Nordic Landscape Painting

Hilja Roivainen
(University of Turku)

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In this presentation I will discuss the iconography of a utopian/paradise topos in the landscapes of 21st century Nordic painters. The idea of utopia involves an ideal landscape space. In Thomas More's (1516) *Utopia*, for example, the community lives on a crescent-shaped island whilst its most important city is located on the side of a mountain, at the center of the island. Equally, some of the other topographical

elements of the landscape of More's *Utopia* include: the island surrounded by the sea, the mountain from where a river flows, a valley, a bay, houses with gardens, forests and a coastline. I will be suggesting that these descriptions build an ideal landscape structure that is part of the historical development of a utopian landscape topos in visual arts. All of this is preceded by, for example, the classical myth of Arcadia located in the mountain valley, the myth of paradise as a garden and even the islands featured in antique mythology or folklore (see i.e. Tamminen 1994). Lyman Tower Sargent (2000) states that utopianism existed prior to More's *Utopia* in various forms, such as in our imaginations of the afterlife and earthly paradises. In the history of landscape painting, ideas of a utopian space have often been signified through the topos of Arcadia, or a pastoral, picturesque or sublime landscape. I investigate how these topos structures of "paradise" and "utopian" landscapes are reinterpreted and what kind of iconographic role the utopian or paradise landscape topos has in the landscapes of 21st century Nordic painters such as Anna Tuori, Astrid Nondal, Andreas Eriksson, John Kørner, Eggert Pétursson or Petri Ala-Maunus.

Bodies in transition: Manjula Padmanabhan's darkest nightmares

Elizabeth Russell

(Universitat Rovira I Virgili)

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High technology and genetic sciences have cracked open the mysteries of what was once thought to be inviolable: the “human and natural” body. Body studies have taken centre stage in social sciences by examining “the corporeality of the social and the sociality of corporeality” (Lisa Blackman, *The Body*, 2008: 3). Woven together with colour and humour in a language that is intellectually stimulating and linguistically creative, Padmanabhan's work outlines the political and social effects of body transitions in her play *Harvest* (1997) which exposes the scandal of trading live body organs. In *Kleptomania* (2004), what is ‘stolen’ is a young boy's virginity whereas her play *Lights Out* (1984) reveals how one's ethical convictions often fail when violence prompts one to act. As Atwood writes in *The Handmaid's Tale*, “ignoring isn't the same as ignorance; you have to work at it”. Padmanabhan's latest successful novels enter futuristic worlds that are strangely familiar in our present day. *Escape* (2008) follows the only female survivor in an all-male country governed by cloned Generals. Her sequel, *The Island of Lost Girls* (2015), set in a quasi-dystopian environment where women are physically and psychologically treated from their violent pasts, is an all-female world of women and only one man – who

has become a “transie” in a woman's body.

Although this paper places Padmanabhan's dystopian texts in the context of contemporary India, the issues she addresses are universal and are based on the impact of politics of violence on social and gender landscapes.

S

A Bittersweet Recipe: Spaces of Utopia and Imagination in *Harry Potter Meals*

João Santos

(Universidade do Porto)

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My purpose with this paper will be to analyse how food contributes to the creation of relationships between *Harry Potter* characters and how it helps readers to evaluate certain spaces and moments within the series itself. Hard as it may be to believe, the existence of food helps to determine some of the most important interactions between characters of the saga and can be seen as part of the engine that makes the plot evolve.

I will be focusing on the imaginative properties of *Harry Potter* meals, particularly in the final book of the saga, and also how they can be used for the characterisation of Utopian and Dystopian spaces in certain moments of the story. The moments before and during the reign of Voldemort, the series' main antagonist, may not only be analysed

through positive and negative emotions, but also through the existence and quality of the food that is presented to the characters. To give an example, Ronald Weasley, one of the main characters, "had always been used to three delicious meals a day, courtesy of his mother, or of the Hogwarts House-Elves, and hunger made him both unreasonable and irascible." In the words of George Bernard Shaw, "There is no sincerer love than the love of food."

In the end, what I wish to emphasise is that food can have a strong psychological component that contributes not only for the happiness between characters, but also assists the reader in assessing certain situations and in making their reading a more appealing and delicious activity.

Themes in U.S. Eutopias and Dystopias in the Twenty-First Century

Lyman Tower Sargent
(University of Missouri-St. Louis)

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The words "utopia" and, more often, "dystopia" have become very popular in the twenty-first century. "Eutopia" has not. One sees utopia and dystopia used and misused constantly. As a result, I wondered what the actual utopias and dystopias published in this century look like. I am limiting this first attempt to answer that question to works by US authors. Doing so turns out not to be very limiting in that my bibliography contains at least 1300 texts. Since good biographical

information is not available on many authors, it is not possible to be certain of the number, but if content is an indication, the number is not far off.

Utopias have always reflected a wide range of topics, and that continues in the twenty-first century, so given both the range of topics and the number of texts, I will discuss only a few of the possible subjects. One reason for the large number of texts is the popularity of the young adult dystopia, the majority of which have been written by women and marketed to teenage girls. A second reason for the number of texts is that since Obama was elected President in 2008, there have been many anti-Obama texts depicting the dystopia that must follow from his election and his presumed policies. I will discuss these two categories and a few others where there has been a significant number of texts focusing on a single topic.

Playful but Questioning Portrayal: Colour-Based Hierarchy in Jasper Fforde's *Shades of Grey*

Emine Şentürk
(Atılım University)

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Classification and social stratification are terms that are frequently employed in dystopian fiction as essential steps in establishing a social structure and order. Social stratification is a sociological term which "refers to the fact that both individuals and groups of individuals are conceived of as constituting higher and lower differentiated strata, or classes, in terms of some

specific or generalised characteristic or set of characteristics" (Saha 1). In *Shades of Grey*, the creation of social order by means of classification is applied through a chromatic scale, in which a hierarchical order of the people is formed by their colour perceptions. Not only this, but the behaviours, respect, way of speech, and even the world itself are all shaped by the hierarchy of colours. This colour-based hierarchy constructed by Fforde begins with purple at the very top, followed by blue, green, yellow, orange and finally, red. There are then the shades of grey, which represent the *absolute* bottommost of this society, beneath even those considered the lowest of the low. This social division based on colours may appear to be illogical, baseless; even fallacious, however Fforde reminds us that he "used Edwardian society as [his] model for the hierarchy, with Dukes as Purples, Greys as domestic servants and all other Colours strung out in between" (Interview). As employed in Margaret Atwood's *The Handmaid's Tale* and Hillary Jordan's *When She Woke*, colour-based hierarchy forms the basis of *Shades of Grey*, however it is the absurdity of this kind of classification, used to reflect another method of biological, physical and social segregation, that Fforde invites us to question. It is this theme that will form the main focus of this paper, leading a discussion of the function of stratification, not only in fiction but also in reality.

In Search of an Ideal City: The Influence of Utopian Ideas on Urban Planning

Janusz Słodczyk
(University of Opole)

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This paper explores the role that utopian visions played in the evolution of the city, urban theory and the development of concrete projects of urban design. Notions of the ideal and the utopian city are quite familiar in the history of urbanism and, although used interchangeably in some sources, need to be clearly distinguished. One can find examples of the pursuit of the ideal city throughout the history of urban planning; a clear expression of this being the aspiration of city planners to propose a concrete spatial form that would most suitably correspond to the social, military and economic needs at any given stage of development. Models of ideal cities in urban planning are most often designs of the spatial distribution of specific functions, objects, street layouts and other elements of the municipal structure. The utopian visions of cities, however, usually emerged as expressions of specific concepts of social order. The authors of utopian conceptualisations situate their models of the ideal social order within urban space, hence their desire to find a specific spatial model of the city which would produce the best possible conditions for the realisation of given social goals. By studying the development of urban thought, however, one can discern that these utopian assumptions,

often deemed unrealistic, found their tangible reflections in urban concepts, which in turn gave rise to specific city projects. Particularly clear, is the relationship between the visions of nineteenth-century utopian thinkers like Charles Fourier, Robert Owen, or Étienne Cabet, and the theoretical concepts which shaped the rules of urban planning throughout the twentieth century.

Utopia as a Social Project: Early Soviet Technocratic Utopias

Tatiana Sokolova
(Institute of Philosophy RAS)

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Karl Marx in his “Capital” proposed one of the most influential models of a technocratic utopia, which was considered to be a social project and also a manual on how to organise a new society on scientific grounds. Both politicians and science-fiction writers found these ideas to be influential in constructing new images of the future based on new social institutions. In early 20th century Russian culture, one of the main points of Marx’s theory (the elimination of the distinction between manual and intellectual labour) was supplemented with the idea of a new type of man – the engineer. An engineer not only has advanced technical skills and scientific knowledge, but also particular moral qualities, such as a strong faith in humanity, a readiness for self-sacrifice, and the courage to explore. These qualities, in addition to highly sophisticated technology, were brought together in the science-fiction literature written by K. Tsiolkovsky, A. Belyaev, I.

Efremov and many others. These images of a future with people-friendly cities, worker-friendly enterprises and sophisticated technology capable of improving standard of living were the result of a symbiosis between techno-science and moral philosophy. The basic idea is that technical innovations do not create themselves. To develop scientific progress, society needs a very special kind of people, inspired to follow the path of new ideas and to search for the truth. Historically, this social project failed, but was it completely in vain? This talk is an attempt to show how the technocratic utopia project could be fruitful for contemporary science studies.

Didactic Hope – on the functions of Young Adult dystopian literature

Patricia Sørensen
(University of Gdańsk)

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Dystopian -ction of the twentieth century can be described as primarily cautionary in its function. Hope is scarce, and whatever it may promise does not usually concern the protagonist or their immediate surroundings, as the fates of those elements are widely tragic. While it may be argued that certain texts present, what may be described as, a more optimistic view of the world, it can be argued that essentially the reality of the -ctional dystopian world is something we as inhabitants of the non-actional world should prevent from ever coming true.

The popular in recent years sub-genre of YA dystopias presents a vastly different perspective.

Owing to its genealogical roots in children's literature, it fulfills functions distinct from those primarily served by its "adult" relation.

In my paper I shall present the role of hope and the possibility of change as they appear in selected YA dystopian novels, and concentrate on the didactic functions in relation to the cautionary function it still maintains.

The Utopia of Pier Paolo Pasolini

Edson de Sousa

(Universidade Federal do Rio Grande do Sul)

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This paper will start with a reflection on the film *Theorem* by Pier Paolo Pasolini. It will show the utopia (in all its faces) that unfolds, in a very singular way, in the life of each of the five characters that make up the classic bourgeois family the Italian director examines in his film. *Theorem* is a mazy film which proposes numerous paths of reflection. Launched in 1968, and banned for a long time in Italy, it exploded onto the scene, challenging both the right-wing conservatives who considered the film obscene, and the left-wing who judged it too mystical. The film has a surprising allegory, touching on many topics: the bourgeois family crisis, the crisis of capital, the impasses of desire in the face of conservative morality, eroticism, human loneliness, madness, the function of art and its role in changing world.

Tomorrowland Was Yesterday. Dystopia, Utopia and Nostalgia in Science Fiction Cinema

Simon Spiegel

(University of Zurich)

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Be it *Snowpiercer* (Joon-Ho Bong. USA/FR/SK 2013), *Elysium* (Neill Blomkamp. USA 2015) or the *Hunger Games* series – dystopian and post-apocalyptic scenarios abound in contemporary science fiction cinema. Misery as far as the eye can see, science fiction seems to have lost all hope for the future.

Brad Bird's movie *Tomorrowland* (USA 2015) explicitly faces up to this trend. It was designed from the start as a positive, optimistic outline of a better world, meant to (re)ignite the audience's enthusiasm for the future. But this alleged plea for optimism is riddled with contradictions. Social problems are reduced to a question of good will, the utopia sketched by the movie is decidedly a- or even anti-political.

Even more interesting is how *Tomorrowland* enters a dialogue with the history of science fiction. It constantly refers to classics of the genre and conceptualizes science fiction as a gateway to a better tomorrow. But as I will show in my paper it completely fails to achieve this goal. What the film actually does is to portray science fiction – against its declared intention – as a genre which is backwards looking and deeply nostalgic. Ultimately, *Tomorrowland's* supposed utopianism turns out to be a yearning for a future that never was.

***Health or Death in Utopia,
Renaissance Thought and
Contemporary Debate.***

Paola Spinozzi
(University of Ferrara)

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Death has always been scrutinized by utopian writers, instigating formidable pursuits. In Thomas More's *Utopia* Raphael Hythloday explains how and why death on the island of Utopia has been rationalised. Such a radical assumption about when and how to die generates a clash between More's theories as a utopian thinker, his stance as a statesman, and his convictions as a religious person. More was Lord High Chancellor of England from 1529 to 1532 and a strong supporter of the Catholic Church: when King Henry VIII asked him to endorse the schism by acknowledging the Act of Supremacy of 1532, More refused. He was tried, found guilty of treason and beheaded on the 5th of July 1535. Whereas More's commitment to Catholic doctrine prevailed over his allegiance to the King, he seems to overturn it in *Utopia*, a country in which euthanasia is highly institutionalised as well as commonly and openly practised. This paper pursues a dual purpose. It explores the ways in which More develops his provocative attitude towards health and death by merging classical notions, early modern re-elaborations and religious beliefs about acts of self-killing or intentionally ending a life in order to relieve incurable suffering. It situates issues of health and death in More's *Utopia* and Renaissance thought

within the contemporary debate on end-of-life-decisions.

**From political to technological
utopias: scientific discourse in
nineteenth-century French
literature**

Elsa Stéphan
(Smith College)

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The nineteenth century was marked to such a degree by political utopias that the term "utopia" became a synonym for "utopian socialism" in nineteenth-century vocabulary. However, utopian representations changed at the end of the nineteenth century. This presentation points out the rupture that occurred in the utopian tradition: no longer representing a new land, it is now technology that creates enchantment and that can lead human beings to happiness in a perfect place. This phenomenon occurred in several industrialized countries, including France, in which literary and journalistic discourse celebrated a new cult devoted to machines, especially during the World Fairs of 1889 and 1900. I chose the example of *Travail* by Émile Zola, the third volume of a series entitled *Les Quatre Evangiles* that is no longer published and can only be found in the complete works of Émile Zola. The novel is not only overlooked by criticism but also exclusively considered as a political utopia by the rare scholars who have analyzed it. I reexamine the novel by emphasizing the crucial role of the machines as the central element of the novel. As Zola was visiting the Fair of 1900 while writing *Travail*

—released a year later— I draw on press articles published at the time to demonstrate how the legitimization of politics was based on science and vice versa.

Searching for Lesbian Utopian Space: Sarah Waters's *Tipping the Velvet* (1998)

Akira Suwa
(Cardiff University)

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British novelist Sarah Waters is well known for her neo-Victorian narrative, which, according to Ann Heilmann and Mark Llewellyn, 'must in some respect be *self-consciously engaged with the act of (re)interpretation, (re)discovery and (re)vision concerning the Victorians*'. Waters depicts an imaginative world filled with homosexual desires, and focuses on lesbian characters' struggle to find their utopian space where they can disclose their sexuality.

As Krishan Kumar argues, '[u]topia retains throughout its long history the basic form of the narrative of a journey'. One's desire to go from one place to the next, whilst observing 'the validity and desirability' of each place underpins the search for utopian space. Similarly in *Tipping the Velvet* (1998), the protagonist Nan's search for a place where she can establish her identity as a lesbian takes the form of a journey. Moving from her home to London, she finds a relationship which is located outside of the heterosexual family relations, thus celebrating her lesbian identity. At the same time, the novel reconsiders the significance of home

in a gay/lesbian context. By implying Nan's wish to reconnect with family members who (might) understand her sexuality, *Tipping the Velvet* reaffirms the value of home as a potential model of lesbian utopian space.

T

'A Friend of Liberty': British Popular Politics and The Radical Reading of Sir Thomas More's *Utopia*, 1840-1920

Antony Taylor
(Sheffield Hallam University)

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Often construed by critics as an impractical blueprint embraced by utopian visionaries, but incapable of realisation, the audience for Thomas More's *Utopia* has received little analysis. Despite the complexity of its contemporary allusions, large-scale publication and distribution of the volume in Britain in the nineteenth-century meant that it reached a wide audience and was frequently cited by radicals, progressives, socialists and members of the Labour Party in the years between the emergence of Chartism and the aftermath of the Great War. In contrast to many other contemporary publications, the tract was able to straddle political and cultural boundaries, appealing as much to anarchists, as to the generation that built the Labour party. From advocates of the limitation of hours of work inspired by the six-hour working day in

Utopia, via exponents of workers' education who put the volume on their curriculum, to land reformers and Garden City town-planners recommending the importance of preserving green belts in urban design, *Utopia* was embraced, and much cited, across a variety of reform platforms. For some early socialists *Utopia* forced a reassessment of crime and punishment itself. For many radicals the text was iconic, and the Labour MP John Burns, in particular, collected first editions of the book and lectured to large radical audiences on its significance. In addition, Thomas More remained a favourite of Robert Blatchford throughout his life. Drawing widely on the nineteenth-century radical/reform press, this paper locates the afterlife of More's *Utopia* in the concerns of reformers and contemporary critics of society from the end of Chartism onwards. Despite resistance to notions of utopianism in some quarters, Thomas More's tract inspired a cult of More as a 'Patriarch of Socialism' and 'a friend of liberty' in Britain that persisted into the mid-twentieth-century and extended from Christian socialism to physical-force anarchism. The paper concludes with an analysis of the durability of the work, and an assessment of its appeal to the social movements of the day that transformed it from an arcane satirical sixteenth-century text to 'the first monument of modern socialism'.

Utopianism in the Digital Age: Dave Eggers's *The Circle*.

Urszula Terentowicz-Fotyga

(Maria Curie-Skłodowska University)

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The pull of utopian thinking that lies at the centre of dystopian literature functions as an important manifestation of the polyphonic character of utopian writing, which, as Artur Blaim demonstrates in *Gazing in Useless Wonder*, can be traced back to the inception of the genre in Thomas More's *Utopia*. This paper aims to discuss Dave Eggers's 2013 novel *The Circle*, which offers a recent engagement with the utopian impulse behind nightmarish reality. *The Circle* offers a vision of the near future, when all forms of internet activity become monopolized by one company. Bearing a hardly veiled resemblance to the present Silicon Valley giants, *The Circle* is shown to have subsumed all its predecessors: Facebook, Google, Twitter, PayPal and Instagram and dominates ever greater areas of human life. Eggers's novel dramatizes the well-rehearsed arguments on the threats of the digital age, the voluntary surveillance of the social media and corporate ownership of information but behind his vision of corporate dystopia lie utopian impulses: the belief in transparency as the essence and guarantee of democracy, in community building as a way to social equality. Playing with a number of utopian themes and motifs, the novel enquires whether the values that define the individual rebellion in classical dystopias remain valid in the digital age.

RE-VISITING ERNST BLOCH FROM UTOPIAN UPRISINGS

Serhat Tutkal
(Ankara University)

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Ernst Bloch has an intriguing approach to utopianism from a Marxist perspective. His views on Marxist theory, utopianism and theology as a whole constitute a philosophy of hope, or philosophy of the not-yet. I claim that Bloch's concepts and his philosophy in general is the key for us to understand what I call utopian uprisings, a specific kind of social uprising.

Marcuse said that the '68 movement was interested in more than higher wages and longer holidays, unlike unions. Discussing this statement, Bloch said that these student uprisings brought something new into the world: a revolt without urgent economic causes. Bloch notes that everything relates to the economy in a certain way, but he claims that for the students in '68 economics were not a primary concern and that they were revolting against more than the economic side of social reality. Today, we see similar movements. These are movements with no leaders. The revolters are not led by any political party, union, association or organisation. This revolters might not know specifically what they want but they have a general idea: They want a better world. The claims about Utopia's death are as false as always, people do not believe that "there is no alternative". These utopian uprisings are also

unique when it comes to their spatial features and their relationship with the "street".

I will look into Bloch's works in order to understand what these movements are, while also looking at Foucault's "heterotopia"s for a better understanding of the importance of the "street".

V

"History, Memory and Utopian Method in Octavia Butler's *Kindred*"

Maria Varsam
(International Hellenic University)

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Published in 1979, Octavia Butler's *Kindred* has been read as neo-slave narrative, science fiction, or dystopia. It examines matters of race and gender within the scope of American slavery and its repercussions on present day sociality. Its use of classical slave narrative conventions lends it the authenticity required to postulate some of its key perceptions on the effect of a traumatic history on modern re-conceptions of the self and the self-other relationship. The construction of non-alienated subjectivity is complicated and hindered by the traumatic experience of slavery as an manifestation of concrete dystopia which problematizes the attempt at inter- and intra- subjective wholeness. Slave narrative and dystopian genre conventions merge

in a narrative that seeks utopian wholeness and authenticity within a dystopian context of alienation and de-familiarization. *Kindred* approaches this problematic by creating a fictive narrative of selfhood based on the caveats and traumatic traces of the past in conjunction with present day reconstructions of slavery in order to formulate both a personal and social identity which incorporates the fragmented remnants of history into a 'fictive' present which nevertheless provides the descendants of the original slaves with a narrative subjectivity that allows them to look to the future with renewed hope and self-determination. The act of *re-remembering* functions as an integral part of a utopian method by weaving together the fragments of both a real and fictive history in order to produce a model utopian sense of subjectivity within a dystopian social context.

Eco-Village Community- Live With Earth: A step in the transition to a sustainable future

Rui Vasques
(IADE - Creative University)

Will there ever be space and living conditions for everyone? Will there be enough water, energy and resources? Will there ever be peace, freedom, equality and cooperation amongst all mankind?

This work represents a global view of the world we live in today from an environmental perspective and with a positive attitude to the changes needed for a new future. The work will look at: how man has evolved

and organised a civilization that has grown and explored all the features of the Earth with a single objective of economic growth and forgot the essentials of human and natural ecosystems; modern societies and how to change their structures; how science, technology and ultimately the human consciousness can be combined and directed to concentrate on the welfare of humanity and the environment. An approach to present-day natural and human disasters through Design for future sustainable development.

Thomas More's Utopia in Contemporary Czech Criticism

Pavla Veselá
(Charles University)

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In addition to two Czech translations of Thomas More's *Utopia* (1516)—one from 1911 by Jiří Foustka, the other from 1950 by Bohumil Ryba—More's imaginary society has been introduced into the Czech context through prefaces and afterwords that accompanied the actual translations, through journalistic essays, and also through a number of scholarly articles and (chapters in) book-length critical studies.

Departing from three such recently published accounts of Thomas More's life and work, namely Bohumil Svoboda's *Thomas More: Saint and Utopian (Thomas More: světec a utopista, 2014)*, Eva Tampierová's *Thomas More: Statesman and Theologian (Thomas More: státník a teolog, 2002)* and Jaroslav Ignatius Vokoun's *English Chancellor and Martyr Thomas More: Opponent of Establishing*

Protestantism in England (Anglický kancléř a mučedník Tomáš Morus: odpůrce nastolení protestantismu v Anglii, 2001), my presentation will attempt to sketch contemporary debates about the meaning of Thomas More's *Utopia* in the Czech context..

Imprints of Blueprints – the non-fiction shift in utopia

Martin Villa

("Sv. Kliment Ohridski" University of Sofia)

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Herein I argue that due to the proliferation of poststructuralist critique and the pernicious and ever-present threat of totalitarianism, the classic utopian design novels of the past have all but disappeared, or have become more twisted and inclined towards dystopian outcomes. Ironically, they have partly survived and thrived as non-fiction books, based on the human instinct and positivist love of tools, plans, and schemes. I will primarily be using the example of Jeremy Rifkin's book, "The Zero Marginal Cost Society" to build and clarify my argument, with additional reference to Ray Kurzweil's, "The singularity is near." These "utopias of cornucopia coming" bear striking resemblances to chiliastic and messianic traditions of spirit and thought, and use extrapolated predictions of growth and progress to herald an age of change and a change of ages, all without the need for bloodshed, redistribution of property, grief, tears, or revolution. Finally I conclude that with greater scrutiny of malformed utopian blueprints, there may be great potential for

academic progress in such an endeavour. While their predictive power is arguably dubious, their general commentary on society, as well as the modern zeitgeist for societal improvement through technology, may well prove to be invaluable. This benefit is likely to reinvigorate not only utopian studies as a pursuit in itself but other neighbouring academic fields, lending its method and conclusions eclectically and freely, and likely resulting in its ascension to the higher tiers of contemporary academic notoriety.

Utopian Literature and the Moral Status of Non-human Animals - Liberty, Equality and Justice for ALL?

Markus Vinnari and Mikko Kallionsivu
(University of Tampere)

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In this article we analyze in which types of roles the major utopian writings place non-human animals. We analyze eleven major utopian texts from different centuries starting from ancient Greece to the modern day. Our aim is to understand the level of moral status awarded by these utopian authors to non-human animals and the level of change that the authors ascribe to human non-human animal interaction. We then proceed to analyze the main problems from the utopian literature perspective that still remain in modern societies regarding the abolition of non-human utilization by human beings. As an analytical tool we utilize three different moral approaches towards animal utilization: animal welfare,

animal protectionism and abolitionism. We conclude that the role of non-human animals is a heavily debated issue in utopian literature and that in most cases a transition towards a more just and/or egalitarian relationship between human and non-human animals is considered ideal. In utopian literature at least three different types of obstacles to the actualization of a more egalitarian society between humans and non-human animals can be identified: lack of belief in human abilities to transform their behaviors, lack of belief in non-human animal capabilities and inability foresee technological progress.

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Dystopian vibrations in Irish fiction: John McGahern's *The Leavetaking* and *The Barracks*.

Mark Wakefield
(Universidade do Porto)

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Concerned with the fiction of Irish author, John McGahern, this text seeks to highlight how his work exposes many distinctive features of social policy and living conditions proper to dystopian narratives. *Orwell's Nineteen Eighty-Four* is utilised as an instrument of comparison of this work.

In the Irish case particular attention is required to trace the parameters of the literary manifestations of the political ideology and the

consequent public policy priorities pursued by state authorities.

On the one hand, *The Leavetaking* (1965) supplies a vivid illustration of the social conditions under which ordinary citizens conducted their lives in the Irish state post-independence heavily regulated by the Irish Constitution (*Bunreacht na hÉireann*). Promulgated in 1937, this document was formulated primarily by leading Irish political leader Eamon de Valera, who served as Taoiseach (Prime Minister) and later President of Ireland. De Valera was a devout Roman Catholic and sought to infuse the Irish political and legal system with Catholic doctrine.

The Leavetaking, as a partially autobiographical account of the author's experience of having his work and views suppressed in an Ireland strongly controlled by the Roman Catholic Church that occupied a hegemonic position in the society of the time.

McGahern's *The Barracks*, provides an example of the near-absolute hegemonic power enjoyed by the Roman Catholic Church in the manner it regulates the quotidian conduct of ordinary citizens and the permeation of its religious imagery and symbols in such fundamental settings as the family home and institutions of law and order such as official police barracks.

The Everyday Utopian Potential of Grace

Tim Waterman
(University of Greenwich)

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Vitruvius' immortal trinity of indispensable architectural qualities as outlined in his *De Architectura* of the 1st century BCE— *firmitas*, *utilitas*, and *venustas*—provide more than merely a moral base for architecture, but are also reflective of an ethic that undergirds the essentials of the everyday (good) life and of the constructed landscape. The last of the three, *venustas*, reflects the virtues of the goddess Venus, and it denotes beauty that arouses love (both affectionate and erotic), charm, luck, and grace. The last of these facets, grace, seems to capture the entirety of *venustas* better than any other term.

This paper will seek to align the concept of grace with utopian democratic values in a landscape context in which building and dwelling are a collective work and a dialogue between humanity and landscape habitat, with the hope that this endeavour will help to realign the architectures with the goals of Vitruvius and their legacy; the true ends of architecture. In capitalist modernity's zeal for innovation, not only have mechanical principles and customary forms been abandoned, but so were the foundational values through which the good life is mutually produced. What the city and the countryside have in common is the conflict between their reality as lived spaces and their future life as

dreamed spaces. Buildings, people, and landscapes must learn together, but contemporary financializing processes reduce them to mere inventories. It is time to bring grace and democracy back into dwelling and to insist upon a landscape that is dreamed together.

Educational Studies and the Domestication of Utopia

Darren Webb
(University of Sheffield)

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This paper offers a critique of educational real utopias. Real Utopias are experimental forms of thought and practice intended to harness the transgressive force of traditional utopianism while avoiding its associated dangers. The concept has been embraced by the field of educational studies and applied to the study of various educational settings, institutions and processes. This paper does four things. Firstly, it outlines the concept of utopian realism and highlights those aspects that are said to differentiate it from the utopia that supposedly played a role in the human catastrophes of the twentieth century. It then evaluates a selection of educational real utopias to assess whether they can, in fact, be said to have succeeded in the task of harnessing the intellectual force while overcoming the dangers of traditional utopianism. Thirdly, the paper offers a critique of utopian realism, arguing that the concept of utopia has become thoroughly domesticated. Finally, the paper defends the expansive and holistic concept of utopia that utopian

realism rejects. The argument here is that only when utopia is understood as a holistic system is it able to produce its most potent pedagogical effects.

More's College: Patrick Geddes and Victor Branford's Eutopian Plans for Crosby Hall

Matthew Wilson
(Ball State University)

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Crosby Hall in Bishopsgate, London was the very place where Thomas More penned his famous book, *Utopia* (1516). In the early twentieth century the owners of the property proposed to demolish the edifice as part of a redevelopment plan. This essay outlines how Patrick Geddes and Victor Branford and a group called 'The Utopians' vigorously and victoriously rallied to save the historic structure.

After being systematically dismantled, the building materials were removed to the gardens of the former Beaufort House, which More had purchased during the early 1520s. Here at Cheyne Walk in Chelsea, Crosby Hall was carefully reassembled next to 'More's Hall', which was a block of independent university residences Geddes had built in 1904. The purpose of this paper is to explore whether Geddes and Branford's calls to found 'More's College' on the site were linked to their fledgling discipline called 'City Design', which they described as an 'art of polity-making' founded on sociology. I will argue that in tradition of More they wished to cultivate the utopian imagination of the body politic.

Yet like the father of Positivist sociology, Auguste Comte, they sought to employ 'applied sociology' to reconcile the ideal with the real. Effectively, More's College is presented here as part of Geddes and Branford's agenda to create a network of idealist institutions seeking to coordinate artists, intellectuals, industrialists and the people for City Design – the act of realising 'eutopia' or an idyllic real place.

"The brightest day has the darkest shadows" – dystopian modeling of the setting in *The Longest Journey* computer games series.

Maja Wojdyło
(University of Gdańsk)

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The subsequent parts of *The Longest Journey* computer game series are aptly described by their producers as "more than a game – (...) more like a book, a movie and a game all rolled into one." The protagonists' journeys to a non-existent, imaginary realm serve here as a pretext for delivering some critical remarks on the condition of the contemporary societies, pinpointing their flaws and offering possible ways of improvement. However, the narrative woven in *The Longest Journey* (1999) and *Dreamfall: The Longest Journey* (2006) is highly complex; and not only on account of the specific character of the medium.

Adopting a narratological approach, this paper will demonstrate how the parallel worlds of technology-driven Stark and magic-filled Arcadia, where the games' action is set, are

first modelled to create an illusion of utopia, only to be gradually revealed as dystopian. Focusing on the role of the setting in the process of deconstructing the seemingly utopian fabric of the story world, it will also elucidate the implicit critique of our current cultural condition present in the games and demonstrate the ways of its improvement they propose.

OUTLANDISHNESS AS A REALISTIC UTOPIA

Ryszard W. Wolny
(University of Opole)

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To connect outlandishness, a concept that is not so popular in today's cultural research, with utopia may seem at first glance farfetched, if not completely erroneous. This is because it is commonly considered that the outlandish is unwelcome within spaces of the established normality of things, being regarded as strange, weird, or odd not only due to being inappropriate and unacceptable, but also because of its originally having gone too far, to another, too distant land. Yet, the *out* of the *out*-landish is an incomplete *out*, an incomplete outsideness, and what it marks as not belonging in its matter-of-factness *belongs* to the original place of departure by the very gesture of excluding it.

The case of utopia, no-place (*ou-topos*), seems to be by far more challenging because the litotetic character of its construction invites us to think of a world where the absence of a place does not disqualify it from being a habitable

area, though the area, as a no-place, may not have the qualities of place, at least in topographical terms. No-places may thus be treated as places whose "placeness" itself has become blurred, de-identified.

Faced with the abundance of "thislandishness" in contemporary cultural places and practices that have been completely domesticated, like airports, football stadiums or concert halls, this paper attempts to explore "outlandishness" as an utopia that, following Yona Friedman's view articulated in his *Utopies réalisables* (2000), is or at least may be completely realistic and realisable.

Walking the Long Road Toward Utopia in Africa

Warner Woodworth
(Marriot School BYU)

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This paper consists of field research done on utopian efforts to rebuild the lives of Mozambicans after the devastation of AIDS and civil war of past decades. Drawing on the writings of R. Owen, T. More, W. F. Whyte and M. Yunus, it reports and critiques this movement from abject poverty toward utopian ideals for an improved quality of life for some 13,360 villagers in 16 rural communities in Mozambique. It operates from an Arizona-based NGO in the U.S. that has worked for 15 years in Africa. With 22 staff in Mozambique and the U.S., led by a Brazilian, this venture toward a better future is achieving measureable utopian impacts.

This effort is called the "Programa para Preservação da Família" (PPF).

The thrust of this innovative approach is to integrate community and family development methods with the goals of building an improved existence now with the promise of an almost utopian future ("futuro utópico"), as some families call it.

The utopian framework of PPF is based on seven guiding principles to help strengthen the capacity of families to care for themselves, rather than the dependency that often occurs in humanitarian efforts. A number of core indicators were established with local leaders as the primary focus areas of this new program: Food security, Housing, Health and nutrition, Education, Income-generating Activities through Self-Help Groups, Psycho/Social wellbeing, and Community Participation. While these criteria may not seem like a blissful utopia in general, villagers feel it's a whole new world.

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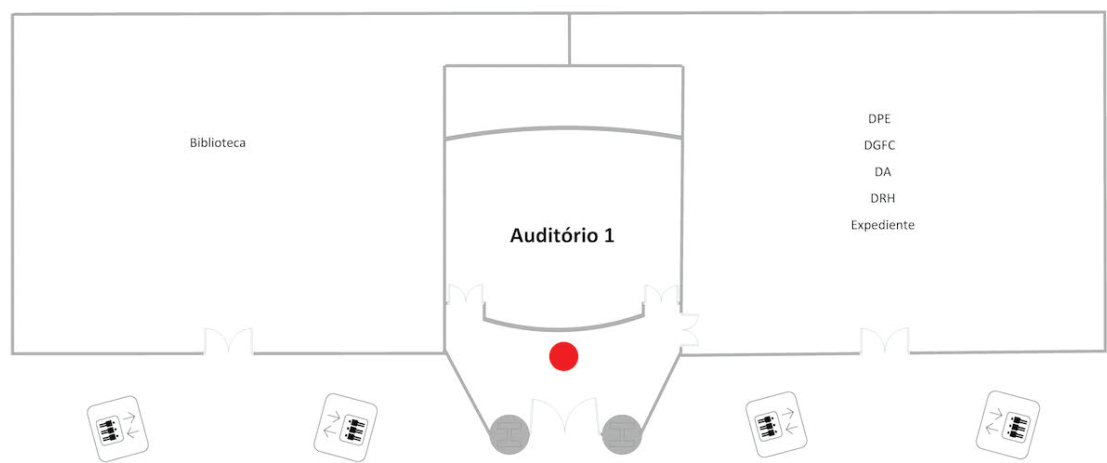
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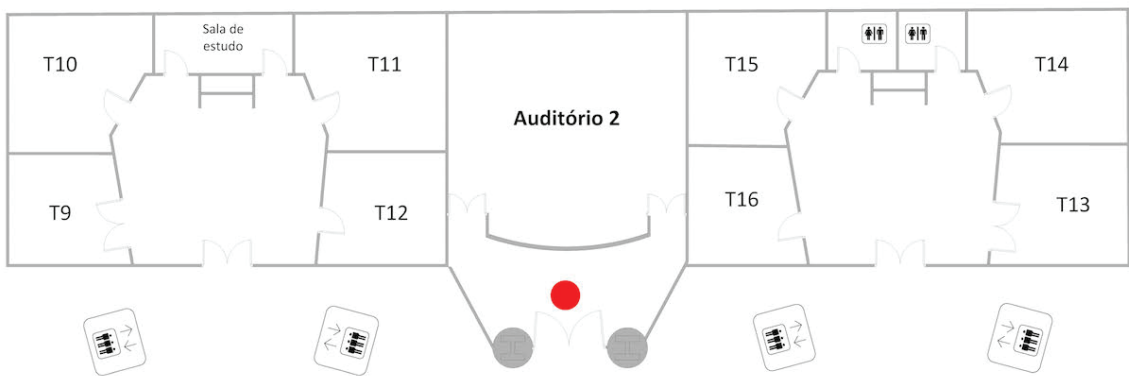
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MAPS

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TORRE B Piso 3



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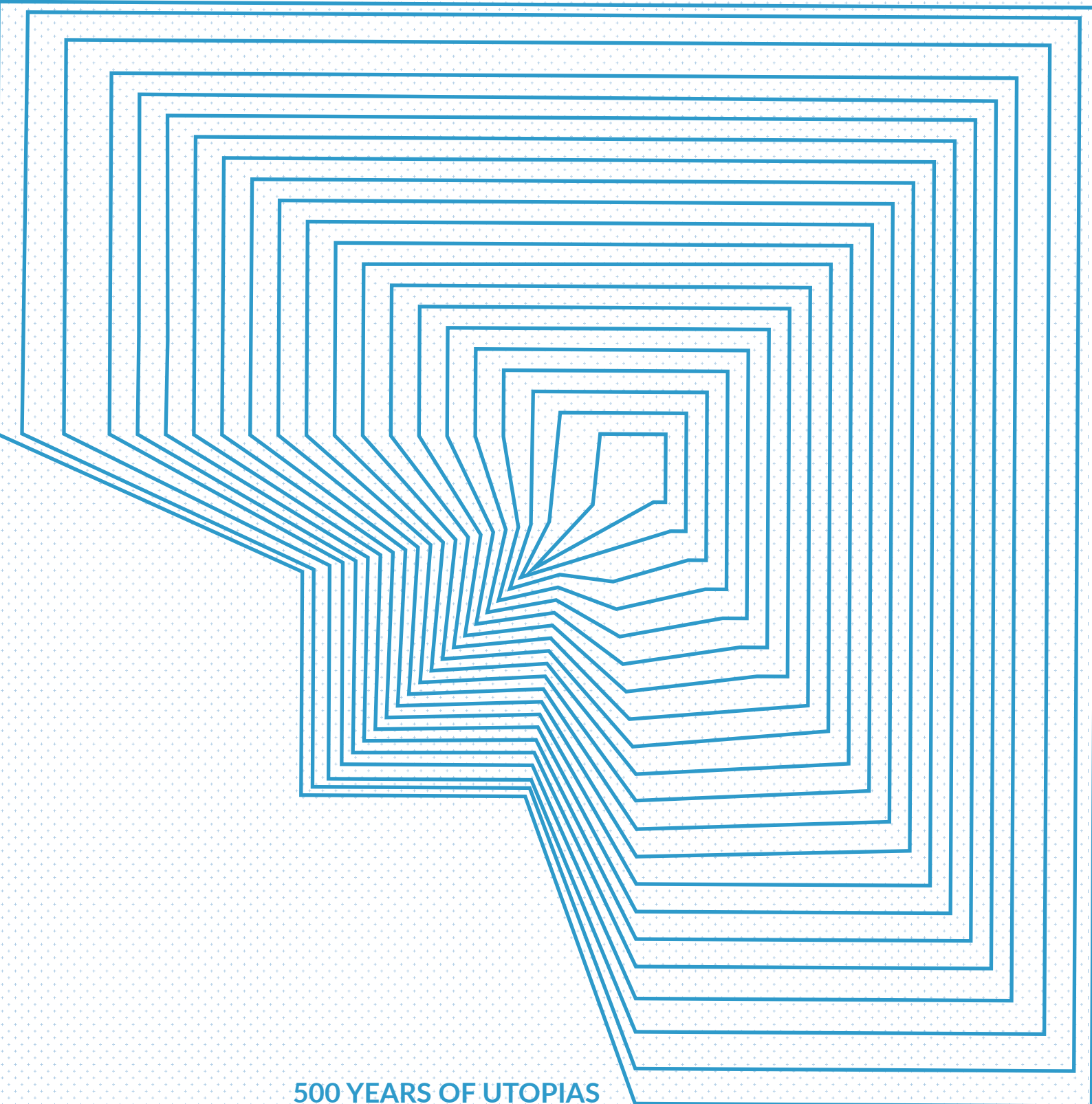
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The logo for the ARUS network, featuring the word "ARUS" in a bold, sans-serif font. To the right of the text is a stylized graphic consisting of two overlapping, curved, light blue shapes that form a partial circle or a stylized 'S' shape.

The Advanced Research in Utopian Studies Network brings together, from a variety of countries, scholars doing Utopian Studies. The network is organized per country and aims at facilitating the identification of the topics on which its members have been working, having in view the joint submission of international research projects.



500 YEARS OF UTOPIAS

THE WORLD GOES TO WHERE WE TAKE IT