



BORDER POETICS? A COMPARATIVE PERSPECTIVE

**Programme and notepad for the Symposium
Tromsø and Sommarøy, 11-13 November 2004
Humanities Faculty, University of Tromsø**



Symposium organization:


Lena Liepe (lena.liepe@hum.uit.no), Art History

Johan Schimanski (<mailto:johan.schimanski@hum.uit.no>), Comparative Literature

Stephen Wolfe (<mailto:stephen.wolfe@hum.uit.no>), English Literature



The symposium has been organized in advance of a planned *Border Poetics Project* (<http://uit.no/humfak/borderpoetics/>). It is being held in conjunction with the doctoral course *Borders and Frames*, Tromsø and Sommarøy 8-13 November 2004. The symposium has received financial backing from the *University of Tromsø* (central administration, Humanities faculty, and the Department of Culture and Literature). The course has received financial backing from the *Norwegian research training – Humanities* (NFU-H) and is part of the National doctoral network-school *Tekst Bilde Lyd Rom* ("Text Image Sound Space").



The university bookshop *Akademisk kvarter* (university administration building) will be providing a book stall for the symposium outside Auditorium E0101. The *university library* will be presenting border-related books in their foyer during the symposium.

Territorial borders and textual frames have received renewed academic attention in this age of transitional mobility, though often in a fragmentary and isolated fashion in the humanities. As an ever-present element in human life, they are commonly represented in narratives and often take symbolic forms in both historical and contemporary artistic expression such as literature, film, the creative arts, and design. At the same time aesthetic works get their status as expressions of "art" exactly by being separated from other types of work, and often this happens under the guise of disciplinary frames and boundaries. This symposium focuses on the development of practical strategies (a border poetics) for examining the function of these forms of representation in the intersection between territorial borders and aesthetic works.

A problem that arises when we try to answer this and related questions is that borders and frames are often used as concepts in contemporary cultural research without being specified in detail and often without being rigorously problematized. As cultural researchers in aesthetic subjects, it is important to develop strategies to handle how we discuss boundaries, their importance and their artificiality, and the interests they stake out, but also to recognize the practical and theoretical importance of concepts such as "framing a text", or studying the "thresholds" or "transgressions" in media and aesthetic representations.

Topics discussed in this symposium are the ethics of borders studies, how we theorize border studies, visual culture, film and media studies, colonial and post-colonialism literatures and histories, exile and migration, and concepts of the body. Both of the keynote lectures are open to all students and faculty at the University.

how to get to the University from the Polar hotell

Exit the hotel and follow the street in a northerly direction (the sea to your right) until you get to the next traffic lights. Across to the left is the *Nordea* bank. Looking directly across the street going right (*Fredrik Langes gate*) you will see the bus stop for the 20 bus. This will get you to the university in 10-15 mins. If you take a taxi, ask for the SV Faculty. *See also bus timetable and town map.*

how to find the conference at the university

The bus stops by the tall blue planetarium and the dark red administration building/bookshop, up the hill from the humanities faculty, and then again just below the faculty. The humanities faculty (*Humanistisk fakultet*) shares a building with the social sciences faculty (*Samfunnsvitenskapelig fakultet*). From the road entrance, the conference is in through a small portal to the left upon entering the hall, in the E-wing. *See also university map.*

how to get to the Café Eka for the conference dinner from the Polar hotell

Exit the hotel and follow the street in a southerly direction (the sea to your left) until you get to a park with a large old building in the middle. This is the Tromsø Kunstforening (Art Society). Café Eka is on the bottom floor. *See also town map.*

how to find somewhere to go out in the evening

Tromsø has a lively café and restaurant scene. There are a couple of cheap oriental restaurants with good food, and *Appetite* on the sea front by Stortorvet (the main square) does a good sushi (ask for the happy hour menu). Some cafés such as *Kaffe Å Lars*, *Mirage*, *Blårock*, *Driv*, and *Markens grøde* serve good meals. There are several very good restaurants serving fish and other local food: *Arctandria*, *Det store norske fiskecompaniet*, *Peppermøllen*, *Emmas drømmekjøkken* and the *Markens grøde* restaurant section. Good cafés/bars include *Kaffe Å Lars*, the bohemian *Mirage*, the rock café *Blårock*, the chill-out *Solid*, the hamsunian *Markens grøde*, the one-time butchers *Aunegården*, the coffee specialist *Kaffebønnen*, the traditional *Mack-kjelleren* the North Norwegian sea themed *Skarven*, and the student house *Driv*. The local beer is the northernmost in the world. All these places are either on Storgaten

(the main street) or between this and the sea front. Note that it is no longer allowed to smoke inside in Norwegian cafés and restaurants. *See town map.*

We suggest meeting in the Markens grøde café (on the corner one block South of the Polar hotell on the main street) on the Friday evening, or in Mack-kjelleren (in a small alleyway leading off the main street just by Solid, North of the hotel) if Markens grøde is full up.

Programme

"Border Poetics? – A Comparative Perspective", Tromsø 11-13.11.2004

Thursday, November 11 (Sommarøy)

08:15 BUS TO SOMMARØY

Symposium delegates and participants (i.e. those not already at Sommarøy for the doctoral course "Borders and Frames") will leave Tromsø on a bus for the opening day of the symposium at the Sommarøy Conference Center at 08:15 from the Polar Hotel. The bus will be outside the hotel entrance.

09:30 – 10:00

Welcome and Opening of the symposium

10:00 - 11:15 LECTURE AND DISCUSSION

Rüdiger Görner, University of London. Chair: Michael Schmidt
"Notes on the Culture of Borders"

11:30 - 12:30

LUNCH

12:30 - 13:30

WALK AROUND SOMMARØY weather permitting!

13:30 - 14:45 LECTURE AND DISCUSSION

Lena Liepe, University of Tromsø. Chair: Reinhold Görling
"The 'word vomiter' of *Rómverjasaga*: Transgressing the text/image-division in an Icelandic medieval manuscript"

15:15 - 16:30 LECTURE AND DISCUSSION

Lene Johannessen, University of Bergen. Chair: Stephen Wolfe
"Border Figurations"

17:00 – 18:00

DRINKS

18:00 – 19:00

DINNER

19:30 – 20:30

BUS FROM SOMMARØY TO TROMSØ (Polar Hotel)

Friday, November 12 (Auditorium E0101, Humanities Faculty, University of Tromsø)

09:00 - 9:15

Welcome to the university

09:15 - 10:30 LECTURE AND DISCUSSION

Claudia Egerer, University of Stockholm. Chair: Laura Castor
"Crossings"

10:45 - 12:15 KEYNOTE LECTURE AND DISCUSSION
Svend Erik Larsen, University of Aarhus. Chair: Ole Karlsen
"Boundaries – ontology, methods and analysis"

12:15 - 13:15
LUNCH (large canteen, Teorifagbygget)

13:15 - 14:45 KEYNOTE LECTURE AND DISCUSSION
Debra A. Castillo, Cornell University. Chair: Pro Rector Gerd Bjørhovde
"Disney Calcutta: Maria Novaro and Cheech Marin do Tijuana"

15:00 - 16:15 LECTURE AND DISCUSSION
Jane Aaron, University of Glamorgan/Prifysgol Morganwg. Chair: Johan Schimanski
"Border Blues: Representing the Welsh borders in twentieth-century Anglophone literature"

16:30 - 17:45 WORKSHOP
Stephen Wolfe & Johan Schimanski, University of Tromsø
"Border Poetics – A Project Proposal"

Saturday, November 13 (Auditorium E0101, Humanities Faculty, University of Tromsø)

10:00 - 11:30 LECTURE AND DISCUSSION
Reinhold Görling, University of Düsseldorf. Chair: Lene Johannessen
"Topology of Borders in Turkish-German Cinema"

11:30 - 12:30
LUNCH (Farmasibygget)

12:30 - 13:45 LECTURE AND DISCUSSION
Malene Vest Hansen, University of Copenhagen. Chair: Lena Liepe
"Public Places – Private Spaces: Sophie Calle's blurring of boundaries"

14:00 – 15:15 WORKSHOP
Stephen Wolfe & Johan Schimanski, University of Tromsø.
"Reading the opening of Heart of Darkness through border poetics"

15:30 - 16:30 PANEL DISCUSSION
Symposium summary with Debra A. Castillo and Svend Erik Larsen.
Chair: Johan Schimanski


16:30 - 17:30
"Borders and Frames" course evaluation and summary

20:00 - 23:00
BANQUET
Held at the Café Eka in the Tromsø Art Society (Tromsøkunstforening), the large yellow house on a lawn at the south end of the city centre. Registration beforehand obligatory.

Rüdiger Görner

Notes on the Culture of Borders

"Border Poetics? – A Comparative Perspective", Tromsø 11-13.11.2004



Drawing a line is a border experience. Definitions and differentiations constitute borders.

Respecting borders is an ethical and political necessity; transgressing borders can be an act of violation but also of self-liberation. The existence of borders involve us in reflecting on ambiguities. Borders seem clear cut but, in most cases, represent obstacles. At the same time they provide useful frameworks and make us aware of our own limitations. This lecture attempts to examine the virtue and challenge of borders. It draws on Karl Jaspers's conception of existential border experience and looks at the historical understanding of borders and its development since the early 1800s. It attempts to define 'culture' in terms of a permanent interplay between limitations and transgressions and aims at defining the 'culture of borders' as the *sine qua non* of civilized behaviour. It will make the point that the degree of civility in a society depends on the way in which the manifold 'border questions' – from social interaction, regional and national identification to cultural innovation - are negotiated. The lecture will make the point that the quality of the discourse on border issues of almost any kind is an indicator for a community's level of sensitivity towards itself and, perhaps more importantly, other communities.


Rüdiger Görner has been director of the Institute of Germanic Studies, University of London, since 1999, and has recently accepted the chair of German at Queen Mary, University of London. His research interests include cultural interaction in art and politics, German federal theory and practice, German nationhood, and the history of the Jewish question in

Germany and Austria. Besides being an active literary critic (*Neue Zürcher Zeitung* and *Die Presse*), anthologist, translator and editor, he has written books on Rilke, Goethe, Hölderlin, Nietzsche, German federalism, the *Heimat*-concept, the absurd, literature and music, late modern literature, English literature and literary London. Some of his border-related books are *Grenzgänger: Dichter und Denker im Dazwischen* (Border-Walkers: Poets and Thinkers in the In-Between, 1996), *Mauer, Schatten, Gerüst: Kulturkritische Versuche* (Walls, Shadows, Scaffolding: Essays in Cultural Criticism, 1999), *Nachdenken über Grenzen* (Reflecting on Borders, ed. with Suzanne Kirkbright, 1999), and *Grenzen, Schwellen, Übergänge* (Borders, Thresholds, Passages, 2002).

Lena Liepe

The "word vomiter" of Rómverjasaga: transgressing the text/image-division in an Icelandic medieval manuscript

"Border Poetics? – A Comparative Perspective", Tromsø 11-13.11.2004



The subject of the lecture is a marginal drawing in an Icelandic illuminated manuscript from the second quarter of the 14th century: AM 595 a-b 4to. *Rómverjasaga* ("The History of the Romans"), today in the Arnamagnæan collection, University of Copenhagen. The codex contains translations to Icelandic of three Roman texts: *Bellum Jugurthinum* ("The Jugurthine War") and *Catilinae coniuratio* ("The Conspiracy of Catiline") by Sallust, and *Pharsalia* by Lucan. The figure referred to in the title of the lecture is a man on fol. 2r, bending his head backwards and spewing forth the elongated staple of an -s- while at the same time pointing at the word, and also indicating another word on the same line with his other hand.

The drawings of the codex are of the most unpretentious kind: simple sketches in the margins, seemingly not integrated in the layout of the page, and in several cases not even contemporary with the text. As regards the 'original' 14th century drawings, even if they are not integrated in the layout of the pages, they are not entirely arbitrary. At least three refer directly to things told in the text, and in general the motifs are well suited to the character of *Rómverjasaga*, dealing with martial exploits: among other things they show a knight, a castle and a horse.

The lecture will focus on: 1) The image vs. the word and the text in medieval thought; 2) The "word vomiter" as a representation of the 'aurality' of medieval literacy.

The former theme deals with the medieval hierarchy between oral and written communication and between seeing and reading, where the true Word, *Logos*, was spoken, while the written text and the image were


mistrusted as secondary, conventional representations of the truth inherent in the spoken Word. The latter theme deals with the specific character of medieval literature as an intermediary between orality and literacy, where the text is something that is spoken out loud or performed by a reader, acting as a mediating agent between the text and the audience.

Lena Liepe is Professor of Art History at the Faculty of Humanities, University of Tromsø, where she is also faculty vice dean and research coordinator. Her main area of research is Nordic and North European medieval art and architecture. Among her most recent publications are *Den medeltida kroppen: Kroppens och könets ikonografi i nordisk medeltid* (The Medieval Body: The Iconography of Body and Gender in the Nordic Middle Ages, 2003) and *Medieval Stone Churches of Northern Norway: The Interpretation of Architecture as a Historical Process* (2001). She has also written on the epistemology of images and on the alterity of the past in sexual imagery.

Lene Johannessen

Border Figurations

"Border Poetics? – A Comparative Perspective", Tromsø 11-13.11.2004



*[E]ven a "reformed" exile will
continue to practice the one thing
exiles do almost as a matter of
instinct: compulsive retrospection*

—André Aciman 1999, 13

As the experiential reference frames for cultural and individual practises are increasingly entangled in various manifestations of human mobility, literature, too, abounds in narratives of homelessness, dislocation and disruption. At the centre of these tales we invariably find a border, constituting and constituted by the same idea, namely the possibility or impossibility of its crossing.

The aesthetical representation of the border finds many expressions, and among them the refraction of the border's shadow, that is, its memory. In this sense the anatomy of the border becomes inseparable from the anatomy of the moment it is constituted, in consciousness and in art. Aesthetically speaking, border poetics is also the poetics of memory.

In this lecture I want to explore the ways the border *figures* in literary works wherein the border casts its long shadows. What figures does memory of the border generate? To read (for) its figures and figurations may bring out the contours of 'compulsive retrospection,' illuminating the intractability of the border gestalt and offering a possible organizing principle for aesthetic refraction. The literary text(s) I have chosen for this 'fieldwork' is a short story collection titled *In Cuba I Was a German Shepherd* (2001) by Ana Menéndez and/or Cristina Garcia's novel *Dreaming in Cuban* (1992).


Lene Johannessen, Dr.art, is a NFR postdoctoral fellow at the English department, University of Bergen. Her research interests are American,

Chicano, Postcolonial literatures and cultures, theories of language, politics and theories of identity. She is currently working on the project 'Architectonics of Memory in Exile and Migration,' which explores the tropology of the migratory in American literature.

Claudio Egerer

Crossings

"Border Poetics? – A Comparative Perspective", Tromsø 11-13.11.2004



This talk is going back to an old preoccupation with borders, in particular their vexing doubling as limit and bridge, and inspired by the art exhibition *Territories*, first staged at KW Berlin in 2003, then brought to Malmö Konsthall in 2004.

Focusing on multidisciplinary aspects of spatial issues, *Territories* examines the relations between space, politics, and power, the exhibition raised questions that have stayed with me.

Thinking about borders, I am left with questions about space: what do we mean by space, how do cultures experience space differently, what is the relationship between space and power.

I will trace these questions by paying close attention to two seemingly unrelated events in the fields of architecture and literature, Segal and Weizman's project *A Civilian Occupation* and a phrase from a talk by Australian author Nicholas Jose about "two people walking in relation country." The wording is Alexis Wright's, and offers a way of relating to the country in stark contrast to the one forwarded by *A Civilian Occupation*. The focus of my talk is thus on two very different visualizations of space and the function of borders in thinking about space.


Claudia Egerer is Senior Lecturer at the English Department of Stockholm University. She has previously held similar positions in Trondheim and Gothenberg and an honorary fellowship at the Institute for Research in the Humanities, Madison. Her dissertation has been published as *Fictions of (In)Betweenness* (1997). She is interested in the issue of border-crossings – questions of otherness, marginality, silence, language – from

poststructuralist and postcolonial perspectives. Research in progress comprises a book tracing conceptualizations of the exotic in literature from the Renaissance to the era of globalization and postcoloniality, and a collection of papers investigating stereotypes of the American tourist abroad. She is also involved in the Trans-Position Project.

Svend Erik Larsen

Boundaries – ontology, methods and analysis

“Border Poetics? – A Comparative Perspective”, Tromsø 11-13.11.2004




My lecture addresses the problem of boundaries in two turns. First, I will approach the problem theoretically in a discussion of the difference between an ontological perspective and a methodological perspective. Following the first one, we assume that certain phenomena *are* boundaries by nature and therefore call for certain methodological steps to be taken. According to the other perspective, boundaries are constructed on the basis of methodological considerations, assuming that any phenomenon may be analyzed as a boundary phenomenon if we find it relevant. The aim of the theoretical reflection is to discuss the relationship between the two perspectives in the field of aesthetics. – The second turn of my investigation is analytical. How do boundaries emerge or manifest themselves in literary texts, and how do we categorize them in order to define the scope and limits of an analysis? In a reading of Allan Ginsberg's *Howl* I'll show how we may apply the two perspectives to answer those questions, and how we can evaluate the outcome.

Svend Erik Larsen, dr. phil., is Professor at the Department of Comparative Literature, Aarhus University. He was previously Center Director of the Humanities Research Center, Man and Nature, in Odense (1992-1997). He is a member of the board of International Comparative Literature Association and of Academia Europaea. His latest publications are *Signs in Use* (2002) (with J. Dines Johansen), *Mutters alene* (All Alone, 2002), and *I byen med Balzac* (In the City with Balzac, 2002).

Debra A Castillo

Disney Calcutta: Maria Novaro and Cheech Marin do Tijuana

"Border Poetics? – A Comparative Perspective", Tromsø 11-13.11.2004



This talk is based upon excerpts from what I see as a stand-alone 30 minute video that I created as a riff on the final chapter of my recent book, *Border Women*, cowritten with Socorro Tabuenca Córdoba. This is essentially a visual meditation on the images of crossing and cruising both North-South and South-North centered on Tijuana/San Diego, the busiest of the world's borders. The video is framed by these crossings both seen from a geopolitical perspective and in terms of gender, and in its central section by a movement that is both purposeful and performative. It is in no way intended to serve as a complete or objective representation of the border or its very real and complex problems; for example, there is no reference to two of the most salient industries associated with borderlife—the maquiladoras and the narcotraficantes—both of which also involve border crossing narratives.

I refer to three "travel" narratives as a way to begin this discussion—Montalvo, Michel de Certeau, and Richard Rodríguez. Through a brief discussion of their texts, I suggest that the constant movement associated with this border tends to bias analysis toward a somewhat attenuated conceptualization of a utopic home/land (paradise), always locatable just on the other side of a visible barrier, but without ever anchoring itself concretely. The fence that separates the US from Mexico, in this imaginary projection, is perversely parallel to the gated entry to Walt Disney's fantasy world. While Walt's Disneyland lies just to the north of the US/Mexico border, Disney Calcutta occupies the south, and both sites serve as metaphoric, retrofuturistic playgrounds for the postmodern imagination. Traditional fictional and filmic representations of Tijuana echo these themes


obsessively as well, and in the final section of this lecture I complement my three travelers' narratives with a look at Tijuana through two representative films: Cheech Marín's *Born in East L.A.* (1987); and Maria Novaro's *Jardin del Eden* (1994).

Debra A. Castillo is Professor of Romance Studies and of Comparative Literature at Cornell University. She is and has been editor of various periodicals, including *Latin American Literary Review* and *Diacritics*. Her books include *Talking Back: Toward a Latin American Feminist Literary Criticism* (1992), *Easy Women: Sex and Gender in Modern Mexican Fiction* (1998), *Border Women: Writing from La Frontera* (edited with María Socorro Tabuenca Córdoba 2002), and *Re-dreaming America: Toward a Bilingual Understanding of American Literature* (2004). She is advisor/teacher for the Teatrollar theatre ensemble, which has performed in the USA, Mexico, Belgium and Canada, with some plays directed by her. In 1997 she was named a Stephen H. Weiss Presidential Fellow of Cornell University.

Jane Aaron

Border Blues: Representing the Welsh borders in twentieth-century Anglophone literature

"Border Poetics? – A Comparative Perspective", Tromsø 11-13.11.2004




From early medieval laments to contemporary pop songs, Welsh-language culture generally represents the Anglo-Welsh border as a place of woe. The border is so strongly associated with loss – of language, recognition, identity – that it comes as a shock to encounter it in contemporary postcolonial and poststructuralist theory as an energising threshold on which vital hybridities flourish and the new and emergent is launched. Of course it is linguistic difference, and the lack of parity in terms of numbers of speakers and the degree of their bilingualism, which makes the border so traumatic a space for Welsh-language users. Welsh writers in English are very differently situated, however; not immediately confronted with linguistic difference, they may choose whether or not they identify with the Welsh language and its struggles. However, if they opt not to identify with it, then in order to develop that heterogeneity which will mark out their voices as distinctive, they must construct a 'Welshness' independent of linguistic difference. Given that from the Act of Union on, Welsh difference has been largely defined in terms of linguistic difference, the identities such writers produce are likely to be more self-consciously fabricated than most, but that does not of course mean that they are less creative or less informative of the power relations between nations and cultures and their effects on individuals. This lecture will refer to a number of twentieth-century English-language texts on the Welsh border, for example, Raymond Williams' *Border Country* trilogy, some of R. S. Thomas's Manafon poems, and Margiad Evans's *Country Dance*, in developing the above argument.

Jane Aaron is Professor of English at the University of Glamorgan where she teaches Welsh writing in English. She has written widely on women's writing in Wales, images of Welsh women, feminism and literary theory, Welsh literature in Welsh and in English and on Charles and Mary Lamb. Her latest book is *Pur fel y Dur: Y Gymraes yn Llên Menywod y Bedwaredd Ganrif ar Bymtheg* (Pure as Steel: The Welsh Woman in Nineteenth-Century Women's Writing, 1998), which won the Ellis Griffith memorial prize. Editor of Honno Classics series of reprints of Welsh women's writing in English, she has prepared for that series the anthology *A View across the Valley: Short Stories by Women from Wales c.1850-1950* (1999) and other volumes. The co-edited anthology *Postcolonial Wales* and the book *Romanticism and Welsh Women Writers 1780-1840* are forthcoming.

Reinhold Görling

Topology of Borders in Turkish-German Cinema

"Border Poetics? – A Comparative Perspective", Tromsø 11-13.11.2004



Borders are places that are determined by two different logics of the place: on the one hand there is the dialectic of limit and transgression, separation and connection. There is no border that could be established and maintained without any relation to the outside. On the other hand there is the topology of the in-between space, the threshold, the gap. This is the place, where the chains of association split, where latitude, contingency arises. Both logics work side by side, often in an contradictory relation.

Film probably is the art with the strongest relation between inner and outer spaces. Whereas the classical action movie constructs the outer space often as metaphor for the inner space, in (what Gilles Deleuze calls) the time picture we can observe a direct relation: the landscape becomes a mental situation, as the mental situation becomes cartographic.

Fatih Akin's last movie *Gegen die Wand* intensifies this contradiction in a more radical manner than all the earlier works of the new Turkish-German Cinema. The talk will give a reading of some recent examples of Turkish-German visual art and will then go back from Akin's new film to the claustrophobic spaces of Tefcik Baser's *40 qm Deutschland* at the beginning of this accented cinema in Germany.


Reinhold Görling is Professor of Media and Cultural Studies at the Heinrich-Heine-University Düsseldorf. He has taught Comparative and German Literature at Hannover, Innsbruck and the University of California, Irvine. He is the author of *Heterotopia: Lektüren einer interkulturellen Literaturwissenschaft* (Heterotopia:

Readings in an Intercultural
Literature Studies, 1997) and has
recently edited *Kulturelle
Topografien* (Cultural Topographies,
2004).

Malene Vest Hansen

Public Places – Private Spaces: Site-specific Blurring of Boundaries

"Border Poetics? – A Comparative Perspective", Tromsø 11-13.11.2004



Site-specific strategies are common in contemporary visual art practices. Site-specific art contests – as many other contemporary art practices – the notion of the modern, original "object of art" by shifting notions of authenticity in different ways. In the last decade, moreover, sites have been addressed in new discursive or "debate-specific" modes. This lecture will discuss recent strategies in site-specific art with special focus on French conceptual artist Sophie Calle's projects from Jerusalem.

In *Eruv and the Stations* from 1996, Sophie Calle represents Jerusalem in a kind of "social archaeology", depicting the city in seemingly common documenting modes using photos, texts, and maps. However, these documenting "objective" inscriptions of the cultural sites are contested by personal stories and private spaces. I will discuss the problematization of the production of space, the blurring of public/private spaces and the blurring of culturally stated borders in the public/private in these investigations. Furthermore, I will discuss how such site-specific strategies perform a spatial politics, and, maybe, even can be defined as a new kind of "public art".

Malene Vest Hansen, Ph.D., Ass. Research Professor at the Department of Art History and Theatre Research, Copenhagen University. Conceptually based art and (feminist) theories of representation form the main area of her art historical interests. She has lately focused on the problematization of private/public spaces in contemporary art praxes, on performativity and visual arts. This study was initiated by research on French conceptual artist Sophie Calle's autobiographical strategies

and their critical potential as “public art”, the topic of her Ph.D.dissertation. Art History studies and research, mainly at Copenhagen University, and two years at Columbia University, New York City. Work as an art critic, and as editor of the Art Historical periodical *Periskop*. Co-edited *Container 96 – Art Across Oceans*.