

archaeologies of the future
tracing memories imagining spaces

iapl
2012

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IAPL 2012 CONFERENCE ORGANIZATION

Host Institution: Tallinn University, Tallinn, ESTONIA and
The Estonian Literary Museum, Tartu, ESTONIA

Host Coordinator: Epp Annus (Cultural Theory Research Group, Estonian Literary Museum, Tartu, ESTONIA)

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This IAPL Conference Book edited by
Hugh J. Silverman & Steven Lavoie

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The International Association for Philosophy and Literature

ABOUT THE IAPL

The International Association for Philosophy and Literature is dedicated to the exchange of ideas and to the enhancement of scholarly research in the arts and the humanities. The IAPL provides an opportunity to engage in discussion at the intersections of philosophical, literary, cultural, textual, visual, medial, art, and aesthetic theories. Founded in 1976, the IAPL brings together thinkers and scholars working in a wide range of disciplines concerned with the study of philosophical, historical, critical, and theoretical issues.

With its focus on interdisciplinary topics and commitments, the IAPL has played a role in the articulation of many of the most vital and exciting recent developments in philosophy, literature, and the arts. Annual IAPL conferences provide unique opportunities for dialogue and strategic readings, the articulation of contemporary themes and ideas, the exploration of various expressive arts, and the production of new theoretical discourses. Membership in the IAPL (renewable each year beginning January 1st) includes access to conference programs, special discounts on conference registration fees and at conference hotels, receipt of various IAPL brochures and publications, the Bibliography of Books Published by IAPL Members (now in its seventh edition), the opportunity to submit a conference paper, and the support of an extensive range of useful information made available on the IAPL website. Membership also includes a free book from the ongoing Textures series, which consists of uniquely focused volumes of essays derived from previous IAPL conferences.

The IAPL organizes an annual book exhibit as an integral part of each year's conference. Focusing on the theme of the conference, the exhibit features a wide selection of new titles offered by major university and academic presses. This display provides a unique opportunity to peruse, purchase, and order current publications at discounted conference rates.

The new and improved IAPL website <www.iapl.info> includes details concerning upcoming conferences, past events, submission forms, and services provided by the IAPL. All of the most current information, arrangements for lodging, travel, and related concerns in connection with IAPL conferences is posted as soon as it is available. Both past and current conference programs are also accessible from this website.

Hugh J. Silverman, IAPL Executive Director



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ARCHAEOLOGIES OF THE FUTURE: TRACING MEMORIES | IMAGINING SPACES

Hugh J. Silverman, IAPL Executive Director

Like two fingers pointing up to the Estonian summer sky, the blue and green arch towers that mark the IAPL 2012 conference logo recall Friedrich Nietzsche's "Gate of the Moment"—the philosophical arch inscribed with the word *Augenblick*—the gap at the top of the logo. For those familiar with Nietzsche's third book of *Thus Spoke Zarathustra*, this moment is an uneasy instant in which one path travels infinitely back into the past and the other infinitely onward into the future. The archaeology of the moment will be—at the same time—an excavation



of the imagined spaces of the future and the memorial traces of the past. The gate of the moment—an *Augenblick*, a blink of the eye, a fleeting present that has no identity without the past behind it and the future ahead of it—can only textualize that which will have been what it is and what seeks to understand what will be what it is not yet. For Nietzsche, this dual path was characterized as the will to live the very moment eternally, as it is. An archaeology of the future, however, will not require such a will to live the present no matter what happens. Rather it will seek to uncover what there is in the past—right up to the present—that will make it possible to understand what will be, what will take place, what will happen, that is, what will have been the event of the now...

The future cannot be thought apart from the past along with the very instant of the present. IAPL 2012 with its array of speakers, sessions, inquiries, proposals, interrogations, investigations, and critical projections will seek to interpret, understand, and strategically read the signs of the present by thinking the past in relation to the future. The memories of the past—diaries, memoirs, memorials, monuments, life histories, epitaphs, documentaries, painted scenes of past events, critical readings of aesthetic productions, etc.—are juxtaposed with imagined futures, science fictions, literary reconstructions, filmic inquisitions, plastic potentialities, musical interludes, and philosophical hermeneutics.

IAPL 2012 is, after all, the 36th annual conference of one of the most dynamic, exciting, intellectually stimulating international, interdisciplinary professional societies in the broad spectrum of studies and research enterprises in the humanities, arts, and cultural theory. The International Association for Philosophy and Literature has already reached far beyond the frame of its disciplinary names, and yet it maintains its paleonym through the ongoing work of the IAPL as an association of scholars, philosophers,

critics, theorists, writers, artists, architects, historians, and social thinkers. Since IAPL 2002 in Rotterdam, the IAPL has been a truly inter-national society not only bringing together participants from all corners of the world, typically from more than 30 different countries, but also holding its conferences in many different and often less well-travelled folds of the world. IAPL has "travelled" from Rotterdam to Leeds, to Syracuse (New York), to Helsinki, to Freiburg-Basel-Strasbourg, and on to Cyprus, Melbourne, Uxbridge (UK), Regina (Saskatchewan, Canada), Tainan (Taiwan), and now back to Europe. Estonia is one of the newer members of the European Union, certainly the newest member of the Euro Zone (that is so much challenged these days by Estonia's antipode to the south). The IAPL does not seek to situate its places of "event" in the typical centers of global tourism and travel, but rather to regions with rich, complex, and challenging intellectual and cultural histories.

So here we are in Tallinn, in Estonia, in the Baltic region that achieved its independence from the Soviet Union only two decades ago. Seeking a place for the future, looking back at a troubled and conflicted past, often caught historically between German / Hanseatic traditions, on the one hand, and Russian, Czarist or Soviet occupations, traded back and forth between these two powerful colonial entities to the South and to the East, but also sharing and separating itself from a linguistic affinity with the successful Finnish nation to the North. Estonia is now seeking to find its place in a 27-member European Union of multinational complexities, global, international, futural politics extending far beyond the limits set by its nearby neighbors. Into this context comes the IAPL to celebrate the successes of Estonia, to provide space—intellectual space, cultural space, theoretical space, political space—for those very inquiries that have made IAPL famous! These are the places of intersection where theorizing can take place without the constraints of typical disciplinary conferences and associations. These are places where exchange, cross-breeding, challenging ideas, and unusual intersections can happen, animate and vitalize the work that is done at conference participants' respective institutions of research and teaching. IAPL members come together not just to present papers—as is common at many professional societies—but even more to constitute the "research laboratories" of thinking, sharing, marking differences that are encouraged at IAPL. In these contexts, the very spaces of IAPL conferences, alternative and cross-sectional ways of theorizing, inquiring, strategizing, and conceptualizing are fuelled, instilled, animated in ways that quite simply could not happen at one's "home" institution. The differends, the intellectual confrontations, the theoretical propositions, the literary imaginings, and the artistic conceptualizations happen in the eventing (as in *Ereignisse*) of these conferences. They are the life blood of the IAPL, and the IAPL is the context where these intersections can take place.

Following the Monday afternoon Official Conference Welcomes and Opening Round Table, the screening of the German film director Chris Kraus's *The Poll Diaries* sets the scene for thinking Estonia in relation to its troubled past whereby Estonians are constituted as the outsiders in their own home, as revolutionaries, even anarchists

(formulated as taking place in 1914). Here Germans, whose long colonial history in Estonia, are juxtaposed with militaristic Russian Czarists forcing Estonians either to take on subservient peasant roles or to hide from and seek refuge from both Germans and Russians who together occupy the Estonian Baltic seaside. Whether the story of the young Oda von Siering and her diaries is fiction or truth is explored by Estonian-Canadian historian Jüri Kivimäe in a discussion following the film in the multipurpose Solaris Center (situated just in front of the grand Estonian Opera House). This archaeology of the future—reading the past in order to think what could or should not be—explores how this film (similar to Michael Haneke's *White Ribbon*) rethinks the role of marginal German groups of prior times in relation to cultural, political, if not characterological, perspectives.

This year, at IAPL 2012, the crossing of a world-famous philosopher, a renowned composer, and a prize-winning novelist will constitute the cairns of this six-day adventure. Jacques Rancière will revisit past futures, modern temporalities, and modernist paradigms. Erkki-Sven Tüür, the celebrated Estonian composer, will juxtapose both memory and music. Sofi Oksanen will participate in a cultural imaginary in which potentially clashing traditions will meet across the Baltic divide between Finnish and Estonian identities.

The special Round Table on Thursday afternoon at the wonderful architectural successes of the KUMU (designed by the Finnish architect Pekka Vapaavouri and reminiscent of Steven Holl's Kiasma Museum in Helsinki) devoted to the Estonian artist Tõnis Vint will help participants understand different aesthetic generations during the Soviet and post-Soviet eras through his artistic production. The prominent Estonian composer Veljo Tormis will be celebrated in a Saturday Close Encounter in which his large-scale choral compositions along with his monumental song cycles are the subject of detailed commentary and presentation by musicologists and music critics with responses by the septuagenarian musician. The other two Saturday Close Encounters will be devoted to the work of Jacques Rancière (who will respond to papers on his writings) and the philosophical-itinerological interrogations of Alphonso Lingis (plenary speaker at last year's conference in Taiwan and celebrated philosophical writer and translator whose roots are traced to the Baltic country of Lithuania).

Two exciting Round Tables will bookend the conference: Jaak Tomberg (Estonian Literary Museum in Tartu) will ask about the role of science fiction as a way to think the future from the present, and Rein Raud (former Rector and current Research Scholar at Tallinn University) will meditate the multiple roles of information overflow, control, and branding as cultural effects of contemporary society and their impact on the life of the university, its researchers, and its students—particularly in the humanities today. Some of these points were part of Professor Raud's statement at the Podium Discussion in Taiwan last year. And they will be reformulated by four contemporary scholars in the Podium Discussion this year on the topical issue: "After the Crisis in the Humanities."

John Phillips (Singapore), Ryan Bishop (UK), Roberto Terrosi (Italy/Japan), and Tõnu Viik (Tallinn University) will each attempt to think what will have been the humanities once we have been able to overcome the crisis that currently besets the collective work that is the lifeblood of the university—around the world!

The Closing Round Table will focus on Cultural Temporalities, thinking culture and time in conjunction with one another. This final event, prior to the Celebration Dinner at the Kloostri Ait in the Tallinn Old Town, will bring together many of the topics of discussion that will have permeated papers and concerns throughout the week. Please do join the conference participants, organizers, and hosts for this unique opportunity to have a characteristic contemporary Estonian dinner in a medieval setting (not stylized and tourist-oriented like the Old Hansa) but with a genuine cultural and intellectual flair. The band Kriminaaline Elevant will provide music after dinner in the Kloostri Ait.

The rich and multifaceted program for IAPL 2012 has many more features than can be announced here, but suffice it to say that the other IAPL Executive Committee members (Kuisma Korhonen, Maria Margaroni, and Lynn Wells) who join me in welcoming you to the conference have been very pleased with the array of high quality submissions of General and Proposed Session papers. The Organized Sessions and Invited Symposia continue to be a vital element of IAPL conferences, and I am especially grateful to each of the organizers of these sessions for completing all the forms, chasing down their session speakers, and bringing together what portends to be an exciting set of presentations and discussions throughout the week. These invited sessions complement the accepted submitted papers that are grouped together by the IAPL Executive Committee. We are sometimes asked about the different types of sessions. The General Sessions are submitted and evaluated and grouped by the Executive Committee. Hence they do not have session descriptions. The Proposed Sessions are also submitted and reviewed, but since they are pre-formed by the proposer, they do carry a session descriptions and can be experienced as a panel. The Invited Symposia are formed by seasoned IAPL members or scholars in the various disciplines that animate IAPL conferences. The Organized Sessions are put together by long-standing IAPL members or new organizers who are familiar with IAPL practices in which discussion is as much a premium as the presentation of papers. Please be sure to participate in one another's sessions, contribute to the exchange and sharing of research and ideas – since this is one of the places where the future of the humanities will have an opportunity to realize itself as a true de-centered "center of excellence!"

Finally, don't miss the opportunity to travel on Sunday to the university town of Tartu, the traditional home of Russian Formalism (with the famous sculpture of Juri Lotman in a square near the university where he taught), but also the home of the Estonian Literary Museum, one of the major sponsors of IAPL 2012. Those choosing this post-conference excursion will be able to spend the day visiting two different museums: The University of Tartu History Museum and of course the Estonian Literary Museum itself.

Unique dining and a casual day are planned for those able to avail themselves of this carefully planned day-long event.

In addition to the usual acknowledgements of the host sponsors who are listed on the back pages of this conference book, but also through their logos, I especially want to thank Epp Annus, a long-time IAPL member, who first proposed that IAPL come to her home country of Estonia many years ago. She has been working indefatigably for the past two years, negotiating for funding, seeking grants, and obtaining the support of Tallinn University – especially through the good graces of the former Rector Rein Raud who made sure that there would be sufficient funds for IAPL 2012 before he left the office of Rector. I should also like to mention Tõnu Viik, who will introduce the Opening Round Table, but also speak at the Podium Discussion, for it was Professor Viik, who was the first Rector of Tallinn University, and whom I first met when he was still a doctoral student at Emory University in Philosophy and in the Collegium Trans-Atlanticum that afforded extended study at Marburg and Wuppertal (Germany). It was Tõnu who first proposed that I should give a lecture at Tallinn University, which I have now done on three different occasions, and which has provided the opportunity to work with him, with Epp Annus, with Piret Peiker, and with Rein Raud to create the space for what will surely be one of the best IAPL conferences in our long and instilling three and a half decades history.

I cannot conclude this welcome without heartfelt thanks to the IAPL staff who continue to make these IAPL conferences the successes that they continue to achieve. Claire Goberman continues to serve as membership and registration coordinator throughout the year. She has been involved in this sort of role for decades – transformed into different roles as we have automated much of the submission and registration processes. Douglas La Rocca has taken over the role that Vaibhav Shrivastava provided in advancing the IAPL technical processing far beyond what we might have imagined a few years ago when we began to create submission forms. As we have improved and radically intensified the advantages of online processing, there have been moments when things did not go as smoothly as we would have hoped. But each step brings us closer to a highly effective online processing system and you will see even more improvements in the coming year! Doug's contribution has been invaluable and outstanding, and I am pleased that he is also able to serve as AV coordinator during the conference as well. As we bring this conference book to closure, I am extremely grateful to Steven Lavoie who has spent inordinate hours working on the design, editing, and preparation of this conference book. And unlike last year when he was obligated to do this work remotely from afar, this year he has been very much a presence, developing all aspects of this final product, prior to and onsite in Tallinn. Esther Hutfless has once again provided an outstanding design for the IAPL 2012 logo, covers, t-shirts, totes, pencils, etc. She has found time in her busy schedule as a professional philosopher (doctorate from the University of Vienna) and psychoanalytic training to work with me on these designs. As in the past few years, Scott Kravet has been a devoted and effective

registration desk coordinator. His staff of Matthew Coate, Tom Was, and Matt De La Torre (each of whom were also contributors to the IAPL staffing last year in Taiwan) has made it possible for the whole registration procedure to run very smoothly. We hope that you will each appreciate the valuable contribution that they each provide. And finally, for more than five years, Aaron Krempa, Nahum Brown, and Arsalan Memon have each served as the animators of the Book Exhibit staff. Aaron and Nahum have devoted much time and energy throughout the year, contacting publishers and guiding them into sending their books so that conference participants have a special chance to see some of the newest and ground-breaking publications of publishers whose work intersects with that of the IAPL. We hope you enjoy these exhibits, and do notice that even the display tables are a repetition of the arch, the Gate of the Moment, the *Augenblick*, that is celebrated in these Tallinn days of IAPL 2012.

I welcome you heartily to the 36th annual IAPL conference, and invite you each to submit papers or sessions for next year's conference that will be held 3-9 June 2013 in Singapore at the National University of Singapore. Submission forms will be ready soon after this conference. So please enjoy this year's conference in Tallinn and have a wonderful, intellectually stimulating, and research-intensive experience in Estonia. May the research exchanges that take place in Tallinn animate the writing and thinking that you will carry back with you to your home institutions around the world!



WELCOME TO ESTONIA

Epp Annus, 2012 IAPL Host Coordinator



Dear guests, welcome to Estonia, a country gathering in itself ten thousand years of weighty history, ever unfolding in relation to its dreams of the future. Here, the imaginary and technical landscapes of the present include gene-technologies and cyberdefence, bound together with medieval architecture, traumatic personal memories of World War II and its aftermath, and the painful excitement of renewed statehood in the more recent past.

Estonia, like many other places, is a place of hidden things. Here the unknown of the earth has long been granted official recognition. One of the first things I "studied" at the university, as a literature major, was how to clean ancient bone and ceramic fragments with a toothbrush (no toothpaste!). This was in lieu of the harvest labour, required of first year university students, on a Soviet kolkhoz. From the present perspective, another curiosum of another history.

As I was brushing dust from the ancient bones in Tartu, one could see out the front window the Autumn 1987 everydayness of Tartu University in the dying days of the late Soviet era; to the rear, however, was the hole itself, the Werner hole, as it was called, surrendering cryptic traces of a past. On one side, students and professors could be seen rushing by, absorbed in their everyday activities and concerns in the cityscape of nineteenth-century classical architecture; on the other side, bygone eras were being excavated in a grid of ancient woodwork and abandoned stairwells. The modern Soviet-era houses surrounding the site, having lost their exterior walls, were now exposed to offer images of disrupted homely still-lives: a bath in the bathroom, the pipes, the shower. The layers of time, ordinarily merged together, were now painfully opened for the investigating eye.

I think there are no visible signs remaining today of the Werner hole in Tartu. But the main square in Tallinn, the "Vabaduse" square celebrating national independence, provides its own windows into the past. Here, you can walk over glass-covered openings that let you gaze not into the quiet darkness of the earth, but into the medieval ruins of the city wall, now ornamenting a twenty-first century underground parking lot! In Tallinn, a parking lot with medieval city walls is not motivated by a playful gesture of a postmodern juxtaposition. Rather, it is the curious necessity of coping with the unexpected emergence of the past. In the medieval centre of Tallinn (and in other old

Estonian towns), the future is always literally an archaeological problem: regulations require archaeological excavations for every future building site. One never quite knows what complications of history one will be obliged to contend with as one tries to move forward into the future.

Andrey Platonov, a prose writer whose whole stories some of my friends knew by heart, wrote in one of his pieces of the Soviet era, of a "memory of the future." This phrase was then understood as condemning the utopian dream called Soviet communism. It still resonates today, however, with none of its acuteness lost, as crystalizing something of the complex temporal sense of a historical being in times of flux. The distribution of futures and pasts unfold together with disruptions in the regimes of the sensible, with old imagined futures crashing down, their imagined pasts crumbling in their wake, as new sensibilities bring into visibility a new order of the signifying past and the fantasies of destiny. In Estonia, this order of things came crashing down in the late-1980s, when national feeling reawakened in order to take a stand against new Soviet programmes of excavating phosphate in northeastern Estonia. This first, successful, rebellion was followed by reawakened interest in old architectural artefacts. If the fight against phosphate mining was a mass refusal of Moscow's vision of the Estonian future, the call to work in old castles, churches, and graveyards was a call to look back into time and stitch together a new narrative of the past, one proper to the new logic of appearance in what was quickly to become the post-Soviet era in Estonia.

From one perspective, we see clearly here, in the temporal layers of Tallinn and other old Estonian sites, how "the constitution of temporality" needs "to be apprehended from the standpoint of the emergence of memory elaborated and conserved by the organization of the inorganic" (Stiegler). Time is technical, yes, but not only. From another perspective, the archaeologies of the future also point to the sensual, to human togetherness, to the affectivity of sharing.

The idea to bring IAPL to Estonia was born in the Research Group in Cultural and Literary Studies at the Estonian Literary Museum, a major cultural archive and a humanities research centre in Tartu, the old university town in Southern Estonia. The topic of the conference itself also comes from Tartu: there, our research group organized a series of very successful "archive-conferences": Archives of forgetting (2008), Archaeology of forgetting (2009), Archaeologies of the future (2010), Eschatology and apocalypse (2011), Aesthetics and the politics of undecidability (2012). I am most thankful to all members of our congenial group, who have shared and lightened the burdens in organizing this event.

We have enjoyed organizing this conference as a joint event with Tallinn University. For an archaeological investigation into the future, the partnership of an archive of

national knowledge and a modern urban university seems more than perfect. Tallinn University, located so close to the edge between earth and sea, is open to fresh winds and to new critical efforts to take account of what is sensible, what remains hidden, and what the difference between the two might be. To them and to the International Association for Philosophy and Literature, we are most grateful.

Welcome to Estonia. Welcome to the thought of these strange times.

Epp Annus
Research Group in Cultural and Literary Studies
Estonian Literary Museum
Host coordinator of the 2012 IAPL conference



program **SUMMARY**



RESPONSIBILITIES OF IAPL 2012 CONFERENCE SPEAKERS AND SESSION CHAIRS

Chairs should contact session speakers in advance:

- Session chairs should contact each speaker in their session so as to obtain biographical information as the basis for their introduction of the speaker.
- Session chairs should also obtain an advance copy of each speaker's paper. Papers can be sent as e-mail attachments. At the very least, chairs should obtain an abstract of each paper to be presented.
- Closely related papers may be grouped by Session Chairs so as to allow for discussion of two or more papers together.

Speakers should respect time limits:

- Session chairs and speakers are requested to respect the allocated time for each session. Sessions should begin promptly and end on time. Sessions should also not be cut short; chairs are responsible for leading discussion if none is forthcoming from the audience.
- With a few exceptions, papers are allotted 20 minutes presentation time. Speakers must keep their presentations within these parameters. Each speaker is also entitled to 10 minutes of discussion time. Chairs should ensure that both of these guidelines are respected.
- All speakers should make ample use of discussion time since this is a special feature and pleasure of IAPL conferences. Speakers are specifically requested to keep to their allocated presentation time and not use up the available question and discussion time with presentational material. Chairs must assure that there be time for questions and discussion of each paper.

Proposed Sessions, Organized Sessions, Invited Symposia, Special Panels, and Plenary Sessions may follow a somewhat different format, in some cases holding a more substantial discussion period at the end of all the presentations. Close Encounters and Life and Works sessions have unique presentational criteria that the session organizer should announce at the beginning of the session.



28 MAY | MONDAY

T=TERRA BUILDING | M=MARE BUILDING

08:00-15:00 – TALLINN UNIVERSITY, T-324

IAPL REGISTRATION

BOOK EXHIBIT | INFORMATION | CAFÉ

12:00-14:00

MONDAY LUNCH - KOHVIK KOMPOTT

- <01.0> TALLINN UNIVERSITY, REGISTRATION AREA (T-324)
14:30 - 15:15
REFRESHMENTS
- <02.0> TALLINN UNIVERSITY, TALLINN HALL (M-218)
15:30-18:00
OPENING ROUND TABLE: ARCHAEOLOGIES OF THE FUTURE
- <03.0> SOLARIS CENTRE CINEMA
18:30-21:00
FILM SCREENING AND DISCUSSION OF *THE POLL DIARIES*
- <04.0> KOHVIK KOMEET
SOLARIS CULTURAL CENTRE, 4TH FLOOR
21:15 - 23:30
WELCOMING RECEPTION

29 MAY | TUESDAY

08:00-15:00 – TALLINN UNIVERSITY, T-324

IAPL REGISTRATION

BOOK EXHIBIT | INFORMATION | CAFÉ

- <05.0> TALLINN UNIVERSITY
09:00-12:00
GENERAL SESSIONS-I (x6)
PROPOSED SESSIONS-I (x2)
- 12:00-14:00
TUESDAY LUNCH - KOHVIK KOMPOTT
- <06.0> TALLINN UNIVERSITY
14:00-16:30
ORGANIZED SESSIONS-I (x4)
- <07.0> TALLINN UNIVERSITY, TALLINN HALL (M-218)
17:00-20:00
CLOSE ENCOUNTER: SOFI OKSANEN AND THE CULTURAL IMAGINARY
- <08.0> TALLINN UNIVERSITY, MARE BUILDING ATRIUM
20:00-22:30
TALLINN UNIVERSITY RECEPTION

30 MAY | WEDNESDAY

08:00-15:00 – TALLINN UNIVERSITY, T-324
 IAPL REGISTRATION
 BOOK EXHIBIT | INFORMATION | CAFÉ

<09.0> TALLINN UNIVERSITY
 09:00-12:00
 ORGANIZED SESSIONS-II (x6)

12:00-14:00
 WEDNESDAY LUNCH – KOHVIK KOMPOTT

<10.0> TALLINN UNIVERSITY
 14:00-16:30
 GENERAL SESSIONS-II (x5)
 PROPOSED SESSIONS-II (x2)

<11.0> TALLINN UNIVERSITY, TALLINN HALL (M-218)
 17:00-19:00
 PLENARY SPEAKER: JACQUES RANCIÈRE

<12.0> KADRIORG PALACE, ROSE GARDEN
 19:30-21:30
 RECEPTION WITH ESTONIAN PRESIDENT TOOMAS HENDRIK IIVES

31 MAY | THURSDAY

08:00-12:00 – TALLINN UNIVERSITY, T-324
 IAPL REGISTRATION
 BOOK EXHIBIT | INFORMATION | CAFÉ

<13.0> TALLINN UNIVERSITY
 09:00-12:00
 INVITED SYMPOSIA-I (x3)
 ORGANIZED SESSIONS-III (x4)

12:00-14:00
 THURSDAY LUNCH – KOHVIK KOMPOTT

14:00-19:00
 THURSDAY EXCURSION

<14.0> ESTONIAN KUNSTIMUUSEUM (KUMU)
 14:00-17:30
 ROUNDTABLE
 FINDING THE AESTHETICS OF THE FUTURE IN THE PAST:
 A CASE STUDY ON THE CREATIVE METHOD OF TÕNIS VINT

<15.0> KUMU
 17:30-19:00
 WINE AND CHEESE RECEPTION

1 JUNE | FRIDAY

08:00-15:00 – TALLINN UNIVERSITY, T-324
IAPL REGISTRATION
BOOK EXHIBIT | INFORMATION | CAFÉ

<16.0> TALLINN UNIVERSITY
09:00-12:00
SPECIAL PANELS (x2)
INVITED SYMPOSIA-II (x4)
ORGANIZED SESSIONS-IV (X1)

12:00-14:00
FRIDAY LUNCH - KOHVIK KOMPOTT

<17.0> TALLINN UNIVERSITY, TALLINN HALL (M-218)
14:00-17:00
PODIUM DISCUSSION
AFTER THE CRISIS IN THE HUMANITIES

<18.0> UNITED METHODIST CHURCH IN ESTONIA
17:30-19:30
RECEPTION

<19.0> UNITED METHODIST CHURCH IN ESTONIA
19:30-21:00
CONCERT: FILHARMOONIA KAMMERKOOR (MUSIC BY TÜR | PÄRT | TORMIS)

2 JUNE | SATURDAY

08:00-13:00 – TALLINN UNIVERSITY, T-324
IAPL REGISTRATION
BOOK EXHIBIT | INFORMATION | CAFÉ

<20.0> TALLINN UNIVERSITY
09:00-12:00
CLOSE ENCOUNTERS (x3)

12:00-14:00
SATURDAY LUNCH - KOHVIK KOMPOTT

<21.0> TALLINN UNIVERSITY, TALLINN HALL (M-218)
14:00-15:30
PLENARY SPEAKER
ERKKI-SVEN TÜR

<22.0> TALLINN UNIVERSITY, TALLINN HALL (M-218)
16:00-18:30
CLOSING ROUNDTABLE
CULTURAL TEMPORALITIES

<23.0> KLOOSTRI AIT
19:30-24:00
IAPL CELEBRATION DINNER
MUSIC BY KRIMINAALNE ELEVANT

3 JUNE | SUNDAY

POST-CONFERENCE EXCURSION TO THE CITY OF TARTU AND THE ESTONIAN LITERARY MUSEUM

See the "Special Events" section of the Conference Book for detailed descriptions

FULL DAY TRIP BY COACH

Visit the IAPL Registration Desk for Tickets (if still available)

OLÜMPIA AND PARK INN CENTRAL HOTELS

09:00

DEPARTURE BY BUS FOR TARTU

11:45

ARRIVAL IN TARTU

WALK TO ESTONIAN LITERARY MUSEUM

ESTONIAN LITERARY MUSEUM

12:30-14:00

LUNCH & WELCOME BY MUSEUM DIRECTOR, JANIKA KRONBERG

HISTORY MUSEUM, UNIVERSITY OF TARTU

14:00-17:00

GUIDED TOUR

17:00-19:00

WALK AROUND TARTU ON YOUR OWN

CAFÉ SHAKESPEARE

19:00-21:00

DINNER

21:00

RETURN BY BUS TO TALLINN

OLÜMPIA AND PARK INN CENTRAL HOTELS

23:45

ARRIVAL



conference **PROGRAM**

IAPL 2012

MONDAY | 28 MAY 2012

Room Codes: T=Terra | M=Mare

TALLINN UNIVERSITY, T-324 – NARVA ROAD 29

08:00–15:00

IAPL REGISTRATION

BOOK EXHIBIT | INFORMATION | CAFÉ

KOHVIK KOMPOTT

12:00–14:00

LUNCH

(Tickets available for purchase at the IAPL Registration Desk)

MO<01.0> TALLINN UNIVERSITY, REGISTRATION AREA

14:30–15:15

REFRESHMENTS

MO<02.0> [RT-01] TALLINN UNIVERSITY, TALLINN HALL (M-218)

15:30–18:00

OFFICIAL WELCOMES

Rein Raud (Rector Emeritus of Tallinn University)

Hugh J. Silverman (IAPL Executive Director)

Epp Annus (IAPL 2012 Host Coordinator)

OPENING ROUND TABLE: ARCHAEOLOGIES OF THE FUTURE

Organized and Introduced by Epp Annus (Cultural Theory Research Group, Estonian Literary Museum, Tartu, ESTONIA)

Chaired by Tõnu Viik (Philosophy, Tallinn University, Tallinn, ESTONIA)

A look at the aesthetic and political dimensions of human temporalities, with particular focus on futuristic visions, traumatic memories and the emerging sensibilities of the present era.

Rein Raud (Cultural Theory & Asian Studies, Tallinn University, Tallinn, ESTONIA)

Living in the Times of the Overflow

Jaak Tomberg (Estonian Literary Museum, Tartu, ESTONIA)

Good Old-fashioned Future? On the Current Realistic Credibility of Futurist Literary Visions

Tiina Kirss (Tallinn University, Tallinn, ESTONIA)

Life Stories for the Philosophically Minded: Digressions from the Performative

See the "Plenaries" section of the Conference Book for photos and biographical information

HOTEL OLÜMPIA – LIIVALAIA 33

18:00FROM HOTEL OLÜMPIA, WALK TO SOLARIS CENTER
FROM HOTEL ENTRANCE, RIGHT TURN AND THEN RIGHT ON LEMBITU

TALLINN UNIVERSITY, MARE BUILDING ENTRANCE

18:00FROM TALLINN UNIVERSITY, BUS LEAVES FOR
PARK INN CENTRAL HOTEL & SOLARIS CENTER

PARK INN CENTRAL HOTEL – NARVA ROAD 7

18:15

BUS TO SOLARIS CENTRE

MO<03.0>

SOLARIS CINEMA

SOLARIS CULTURAL CENTER, 4TH FLOOR – ESTONIA PST 9

18:30–21:00FILM SCREENING AND DISCUSSION OF *THE POLL DIARIES*

Discussion lead by Jüri Kivimäe (History, Toronto University, Toronto, Ontario, CANADA)

See the "Special Events" section of the Conference Book for an extended synopsis

MO<04.0>

KOHVIK KOMEET

SOLARIS CULTURAL CENTER, 4TH FLOOR – ESTONIA PST 9

21:15–23:30

IAPL 2012 WELCOMING RECEPTION & DINNER

08:00–17:00 TALLINN UNIVERSITY, T-324
IAPL REGISTRATION
BOOK EXHIBIT | INFORMATION | CAFÉ

TU<05.0>

TALLINN UNIVERSITY

09:00–12:00

GENERAL SESSIONS-I (x6)

PROPOSED SESSIONS-I (x2)

TU<05.1>

[GS-01] TALLINN UNIVERSITY, T-318

**UNCOMFORTABLE STRANGERS: ETHICS, PLACE,
COSMOPOLITICS**

Chaired and Introduced by Eva Maria Korsisaari (Philosophy, History, Culture and Art Studies,
University of Helsinki, FINLAND)

Rosa Slegers (Arts & Humanities, Babson College, Wellesley, MA, USA)

Uncomfortably Close: Primate Ethics and the Uncanny

William Edelglass (Philosophy & Environmental Studies, Marlboro College, Marlboro, VT, USA)

Place, Ethics, and Politics

Jacob Dahl Rendtorff (Communication, Business, and Information Technology, Roskilde
University, Roskilde, DENMARK)

Cosmopolitanism and Hospitality in the Perspective of the Philosophy of Difference

Effie Yiannopoulou (English, Aristotle University of Thessaloniki, GREECE)

Black Britain's Multicultural Utopias

David Justin Spinks (Philosophy, University of Kentucky, Lexington, KY, USA)

*Nietzsche and Dostoevsky on Nihilism, Décadence, and Utopia: The Influence of Dostoevsky's
Demons on Nietzsche's Later Thought*

TU<05.2>

[GS-02] TALLINN UNIVERSITY, M-340

BETWEEN POETIC AND POLITICAL PHENOMENOLOGIES

Chaired and Introduced by Kristian Klockars (Social and Moral Philosophy, University of Helsinki, FINLAND)

Arsalan Memon (Philosophy, University of Memphis, TN, USA)

Merleau-Ponty's Phenomenological Interpretation of Kant's Critique of Judgment

Daniel Leonard (Culture, Civilization, and Ideas, Bilkent University, Bilkent, TURKEY)

Translating Cartesian Natural Philosophy: The Return of the Repressed in Early Modern Science Fiction

Aaron Krempa (Philosophy, Pennsylvania State University, College Park, PA, USA)

Plato's Poetics: Of a Socrates Become Beautiful and New

Matthew Coate (Philosophy, Stony Brook University, Stony Brook, NY, USA)

Me, Myself, and the Other: Ethics, Self-Consciousness, & Descartes' "Idea of Infinity" in the Work of Emmanuel Levinas

TU<05.3>

[GS-03] TALLINN UNIVERSITY, M-131

SENSIBLE IN/AESTHETICS

Chaired and Introduced by Lauri Siisiäinen (Social Sciences and Philosophy, University of Jyväskylä, FINLAND)

Martta Heikkilä (Aesthetics, University of Helsinki, FINLAND)

Materiality at the Base: Bataille and Derrida on Art and its Form

Janne Vanhanen (Aesthetics, University of Helsinki, FINLAND)

Mindless Noise: Noise, Music, and the Limits of Materiality in Gilles Deleuze's Philosophy

Futoshi Hoshino (Graduate School of Arts and Sciences, University of Tokyo, Meguro, JAPAN)

The Caesura of the Sensible: Lyotard's Temporal Turn of the Sublime

Renée D.N. Van Riessen (Philosophy, Leiden University, Kampen, NETHERLANDS)

The Future of the Soul: Playing and Imagining the Soul with Lyotard, Rancière and Levinas

William Melaney (English & Comparative Literature, American University in Cairo, EGYPT)

Rancière's Aesthetic Criticism: Revisiting the Present Age

TU<05.4>

[GS-04] TALLINN UNIVERSITY, M-224

MYTHIC LEGACIES AND MYTHS TO COME

Chaired and Introduced by Gregg M. Horowitz (Social Science and Cultural Studies, Pratt Institute, Brooklyn, NY, USA)

Neela Bhattacharya Saxena (English, Nassau Community College, Garden City, NY, USA)
Tracing the Memories of 'LogoSophia': Imagining a Nondual Feminist Theology of the Future

Jyrki Korpua (Literature, University of Oulu, FINLAND)
Re-imagining Myths: J. R. R. Tolkien's Mythopoeia and Platonic Myths.

William Coker (Civilizations, Cultures and Ideas; Bilkent University, Ankara, TURKEY)
The Belated Mythography of Keats's Hyperion

Lara Giordano (Philosophy, Vanderbilt University, Nashville, TN, USA)
The Myth of the Primal Horde & the Fate of Post-Revolutionary Politics: A Preliminary Inquiry into Freudian Materialist Dialectics

TU<05.5>

[GS-05] TALLINN UNIVERSITY, M-227

CONTESTED MEMORIES

Chaired and Introduced by Kuisma Korhonen (Literature, University of Oulu, FINLAND)

Bart Slaninka (Philosophy, Stony Brook University, Stony Brook, NY, USA)
Plato's Symposium Reconsidered: An Exposition on Memory

Siobhan Kattago (Philosophy, Tallinn University, Tallinn, ESTONIA)
Austerlitz and the Phaedrus

Meliz Ergin (English Language & Comparative Literature, Koc University, Istanbul, TURKEY)
Remembering toward the Future: Autobiographical Design of Memory and the Inexhaustable Self

Rafael Reyes-Ruiz (Humanities & Social Sciences, Zayed University, Dubai, UAE)
Social Network Services and (re)articulations of Culture and Identity within the Latin American Community in Japan

Chung-yi Chu (Foreign Languages & Literature, National Chung-Hsing University, Taichung, TAIWAN)
The Handmaid's Tale's Resistance against Forced Forgetting: Calling Eurydice forth from the World of the Dead

TU<05.6>

[GS-06] TALLINN UNIVERSITY, M-648

HEIDEGGER: BETWEEN EARTH AND TECHNOLOGY

Chaired and Introduced by Miika Luoto (Philosophy & Aesthetics, Theatre Academy at Aalto University, Helsinki, FINLAND)

Jussi Backman (Helsinki Collegium for Advanced Studies, University of Helsinki, FINLAND)
The Onsets of Technics: Heidegger's Archaeology of the Postmodern

Emanuele Soldinger (Philosophy, University of Freiburg, GERMANY)
On Technology, Futurity and Imagination in the Later Heidegger

Timothy Read (Philosophy, University of Calgary, Alberta, CANADA)
Heidegger and Cyberspace

Jamie Macaulay (Visual Arts, Stony Brook University, Stony Brook, NY, USA)
Re-Envisioning Landscape in Terms of Earth and World

Marko Gylén (Art History, Turku University, Turku, FINLAND)
Archaeology of Lichtung

TU<05.7>

[PS-01] TALLINN UNIVERSITY, T-307

THE FUTURE OF THE OTHER

Organized, Chaired, and Introduced by Jarkko Antero Lauri (Comparative Literature, University of Oulu, FINLAND)

According to Emmanuel Levinas, the horizons of the past and the future open up in an encounter between I and the Other. Our session approaches this idea by examining dance, novels, drama, science fiction and narrative theory in relation to Friedrich Nietzsche, Paul Ricoeur and posthumanist thinking.

Jarkko Lauri (Comparative Literature, University of Oulu, FINLAND)
The Future of the Other: A Levinasian Reader of Poetry

Antti Juhani Ahmala (Finnish, Finno-Ugrian, and Scandinavi, University of Helsinki, FINLAND)
In Search of Wholeness: History, Authenticity and the Body in the Neo-Romanticist early works of Joel Lehtonen

Martijn Boven (Humanities, University of Groningen, NETHERLANDS)
The Unity of Life & the Continuity of History: Ricoeur's Theory of Time and the Future of the Other

Juha Raipola (School of Language, Translation and Literary Studies, University of Tampere, FINLAND)
Mere Chimeras of Fiction: Possible Futures and Parahuman Others

GLIMPSES OF FUTURE IN AN EMANCIPATING MEMORY

Organized by Diana González Martín (Aesthetics and Communication, Aarhus University, Aarhus, DENMARK)

Chaired and Introduced by Lindström Leo (Humanities, Mid Sweden University, Härnösand, SWEDEN)

From the research project "The novelized memory" (Aarhus University) we propose a discussion about the role of future in the contemporary remembering of a repressive and traumatic past. As theoretical references we include among others Bakhtin, Bourriaud and Huyssen, as well as artistic examples of contemporary Hispanic novel and theatre.

Hans Lauge Hansen (Aesthetics and Communication, Aarhus University, Aarhus, DENMARK)
The Breakdown of the Utopian Visions in the Chronotope of the Present Past

Palle Nørgaard (Aesthetics and Communication, Aarhus University, Aarhus, DENMARK)
Airing Memories: Postmemory and Autoficcional Space in Kirmen Uribe's 'Bilbao-New York-Bilbao'

José Manuel Ruiz Martínez (Linguistics and Literary Theory, University of Granada, SPAIN)
The Long Shadow of Spanish Past over the Present: Literary Representations of the Spanish Transition and its Present Influence on the End of Terra

Diana González Martín (Aesthetics and Communication, Aarhus University, Aarhus, DENMARK)
Memory as Knowledge: the Fulfilled Time

Juan Carlos Cruz Suárez (Spanish, Aarhus University, Aarhus, DENMARK)
What the Past Shows about the Future: Pre-visions on Cultural Memory and Literature about Repression in Chile, Argentina and Uruguay

Ingrid Lindström Leo (Humanities, Mid Sweden University, Härnösand, SWEDEN)
Glimpses of Future in an Emancipating Memory

KOHVIK KOMPOTT

12:00–14:00

LUNCH

(Tickets available for purchase at the IAPL Registration Desk)

TU<06.0>

TALLINN UNIVERISTY

14:00–16:30

ORGANIZED SESSIONS-I (x5)

TU<06.1>

[OS-01] TALLINN UNIVERSITY, T-307

TRACING KNOWLEDGE / KNOWLEDGE TRACES

Organized, Chaired, and Introduced by Lorraine Markotic (Philosophy, University of Calgary, Alberta, CANADA)

Tracing how we come to know something or experience something as knowledge involves demarcating it from what falls outside this "knowledge." All knowledge carries traces of its opposite, of what we do not think about although this excluded or latent knowledge is something we somehow know. This panel considers how knowledge is traced and the traces left by knowledge in philosophy, religion, literature, film and art.

Charles Robinson (English Interpretation and Translation, Hankuk University of Foreign Studies, Gyeonggi-do, SOUTH KOREA)

Knowing: Depersonalizing Life, Revitalizing the Future

Nabia Majeed (Architecture & Philosophy, University of Calgary, Alberta, CANADA)

The Dialectic of Selfhood in Kierkegaard and Kaafka

Brady Fullerton (Philosophy, University of Calgary, Alberta, CANADA)

Liminality and Aesthetics: Exploring the Aesthetic Experience

Jeremiah Wark (Philosophy, University of Calgary, Alberta, CANADA)

Derrida and Others on Islam and the West

Lorraine Markotic (Philosophy, University of Calgary, Alberta, CANADA)

Limited Thinking and its Traces in Schlink's The Reader

TU<06.2>

[OS-02] TALLINN UNIVERSITY, T-318

NIETZSCHE AND THE EMBODIMENT OF THOUGHT

Organized, Chaired, and Introduced by Patrick Roney (Philosophy, Koc University, Istanbul, TURKEY)

Nietzsche's philosophy proposes a new image of thinking as an embodied. Thinking translates an intensity of force into representation, fiction and fabulation.

Gary Aylesworth (Philosophy, Eastern Illinois University, Charleston, IL, USA)

Death of the Last God: The Futures of Nietzsche and Heidegger

Ellen Mortensen (Centre for Women's and Gender, University of Bergen, NORWAY)

Nietzsche's Feminine Aesthetics: Bodies, Forces, Figurations

Patrick Roney (Philosophy, Koc University, Istanbul, TURKEY)

The Eternal Recurrence of the Self

TU<06.3>

[05-03] TALLINN UNIVERSITY, M-224

ANTI ANTI-UTOPIA: IMAGINING ALTERNATIVE SPACES

Organized by Sean Homer (Arts, Languages and Literature, American University in Bulgaria, Blagoevgrad, BULGARIA)

Chaired and Introduced by Erika Sheen (English and Related Literature, University of York, UK)

Fredric Jameson has observed that postmodernism marks the end of traditional utopias insofar as we can no longer imagine alternative spaces. Taking our cue from Jameson's remark that the best utopias are those that fail most comprehensively this session

Antonis Balasopoulos (English Studies, University of Cyprus, Nicosia, CYPRUS)

On Negative Utopia

Taek-Gwang Lee (School of Global Communication, Kyung Hee University, Yongin, South Korea)

Utopia and the Void: Beyond the Materialism of Nothingness

Maria Elisa Cevalco (Modern Languages, University of São Paulo, BRAZIL)

Criticism as Utopia: A Cultural Program for Our Times

Sean Homer (Arts, Languages and Literature, American University in Bulgaria, Blagoevgrad, BULGARIA)

Anti Anti-Utopia: Imagining Alternative Spaces

TU<06.4>

[05-04] TALLINN UNIVERSITY, M-340

WRITING ABOUT VIOLENCE: TEXTUAL POETICS AND POLITICS IN REPRESENTING TRAUMATIC HISTORY

Organized, Chaired, and Introduced by Piret Peiker (Estonian Institute of Humanities, Tallinn University, Tallinn, ESTONIA)

Discusses the historical novel as a genre that allows insight both into the debates on the im/possibilities of historical representation and those on the ontology, devices and agencies of art. We explore historical violence in the novels.

Aare Pihv (Under and Tuglas Literature Centre, Estonian Academy of Sciences, Tallinn, ESTONIA)

Rudolf Sirge "The Land and the People" – Reading Soviet Literature as Trauma Literature

Linda Kaljundi (Under and Tuglas Literature Centre, Estonian Academy of Sciences, Tallinn, ESTONIA)

Power in the Blood: Violence and Narrations of the Nation in the Estonian Historical Fiction

Eneken Laanes (Under and Tuglas Literature Centre, Estonian Academy of Sciences, Tallinn, ESTONIA)

Trauma Fiction and the Politics of Literature after the Ethical Turn

Leena Kurvet-Käosaar (Literary Theory, University of Tartu, ESTONIA)

Creating a Habitable Everyday in Estonian Women's Diaries of the Repressions of the Stalinist Regime

TU<06.5>

[OS-05] TALLINN UNIVERSITY, M-648

ARCHITEXTURES: CONTEMPORARY PERFORMANCE ARTS AND THE PHILOSOPHICAL IMAGINATION

Organized by Liza Kharoubi (Anglophone Studies, University of Avignon, FRANCE)
Chaired and Introduced by Sanna Karkulehto (Literature, University of Oulu, FINLAND)

Understand how contemporary performance can provoke the philosophical imagination, the humming life and forgotten landscapes of Ideas. Performance time is one of urgency—especially into our new cyberspace.

Gabriella Calchi-Novati (Drama, Trinity College, Dublin, IRELAND)
Philosophical Imagination as "Catastrophic Thinking"? Biopolitics, Performance and the "Right to Exit"

Ioana Jucan (Theatre & Performance Studies, Brown University, Providence, RI, USA)
Self-reflexive Performance Acts: Poiesis and Technè in the Digital Age

Karoline Gritzner (Theatre, Film & TV Studies, Aberystwyth University, Aberystwyth, Wales, UK)
Theatre and Performance as Exact Fantasy

TU<07.0>

[CE-01] TALLINN UNIVERSITY, TALLINN HALL (M-218)

17:00–20:00

CLOSE ENCOUNTER:

SOFI OKSANEN AND THE CULTURAL IMAGINATION

Organized, Chaired, and Introduced by Lynn Wells (English, University of Regina, Saskatchewan, CANADA)

Explores the reception of Oksanen's work in terms of how her fiction creates imaginary cultural identities (Finnish and Estonian) for her international readership.

Lynn Wells (English, University of Regina, Saskatchewan, CANADA)
Sofi Oksanen's "Purge" and the International Cultural Imaginary

Päivi Lappalainen (Finnish Literature, University of Turku, FINLAND)
From the Lady Gaga of Literature to the Writer of a Modern Reactionary Heimatroman: The Reception of Sofi Oksanen's "Purge"

Heidi Grönstrand (School of History, Culture and Arts, University of Turku, FINLAND)
In the Borderland of Finland and Estonia: Sofi Oksanen's "Stalin"

Markku Lehtimäki (Comparative Literature, University of Tampere, FINLAND)
The Sense of the Past. Narrative Ethics and Intertextuality in Sofi Oksanen's "Purge"

See the "Plenaries" section of the Conference Book for a biography of Sofi Oksanen

TU<08.0>

TALLINN UNIVERSITY, MARE BUILDING ATRIUM

20:00–22:30

TALLINN UNIVERSITY RECEPTION

08:00–17:00 TALLINN UNIVERSITY, T-324
IAPL REGISTRATION
BOOK EXHIBIT | INFORMATION | CAFÉ

WE<09.0> TALLINN UNIVERSITY

09:00–12:00
ORGANIZED SESSIONS-II (x5)

WE<09.1> [05-06] TALLINN UNIVERSITY, T-307

MEANING AND PRESENCE OF IMAGE: AESTHETIC TRACING

Organized, Chaired, and Introduced by Mara Rubene (Practical Philosophy, University of Latvia, Riga, LATVIA)

French contemporary philosophers influenced by phenomenological thought, re-emphasized image philosophy, elaborating access to the temporal and spatial grounds of image, thus calling into question not only subject matter of aesthetics but also its relationship with "transcendental aesthetic". Moreover, instead of reflection on the symbolic, metaphoric, spiritual nature of image, they explored its material aspect, thus untying the knots in the tangled relationship between aesthetics and metaphysics and, leaving open future meanings of image, enabled the political narrative of immemorial past and other's presence. A meaning that is not symbolic, not to say singular, ethical and hurting; the presence of an image without any philosophical prompting, and an aesthetic quest for the image entering the future archaeologies: these are the issues of the session.

Artis Svece (Practical Philosophy, University of Latvia, Riga, Latvia)
The Aesthetics of the Lost Meaning

Ieva Kolmane (Philosophy and Sociology, University of Latvia, Riga, LATVIA)
The Narrative Memory

Edijs Šauers (History and Philosophy, University of Latvia, Riga, LATVIA)
The Ethics of Image: J.-L. Nancy on Kantian Schematism and Other

WE<09.2>

[OS-07] TALLINN UNIVERSITY, T-318

TRANS_PORTS: TIME, SPACE AND FEMINIST PHILOSOPHY

Organized by Elisabeth Schäfer (Philosophy, University of Vienna, AUSTRIA) and Esther Hutfless (Philosophy, University of Vienna, AUSTRIA)

Chaired and Introduced by Elisabeth Schäfer

*Addresses the conference topic, "Archeologies of the Future, Tracing Memories, Imagining Spaces," from the perspective of Feminist Philosophy. Trans_Ports indicates a transfer, a passage, a process of changing and becoming.*Christina Schües (History of Medicine and Science Studies, University of Luebeck, GERMANY)
Trans_ports of Power in Time

Gertrude Postl (Philosophy & Women's Studies, Suffolk County Community College, Selden, NY, USA)

Of Empty Spaces and the Water that Runs Through Them: Metaphors of Space and Time in Irigaray and Kristeva

Silvia Stoller (Philosophy, University of Vienna, AUSTRIA)

Tarrying with Grief: The Aspect of Time in Judith Butler's Poststructuralist Ethics

Esther Hutfless (Philosophy, University of Vienna, AUSTRIA)

Time Zones: Queer Temporalities and Feminist Perspectives on Time

Elisabeth Schäfer (Philosophy, University of Vienna, AUSTRIA)

Space of Attraction: On Thinking the Sensible Transcendental

WE<09.3>

[OS-08] TALLINN UNIVERSITY, M-226

THE FUTURE OF ETHICS: BUDDHIST PERSPECTIVES

Organized by Gereon Kopf (Religion, Luther College, Decorah, IA, USA)

Chaired and Introduced by Jekaterina Koort (Middle-Eastern and Asian Studis, Tallinn University, Tallinn, ESTONIA)

Mahayana Buddhist philosophies have frequently been accused of an inability to formulate systematic ethics. This panel will discuss some of the challenges leveled at to the assumptions of traditional ethics.

Margus Ott (Philosophy, Tallinn University, Tallinn, ESTONIA)

How to Become Free: Linji and Ethics

Jin Y. Park (Philosophy and Religion, American University, Washington DC, USA)

Seeding Ethics

Gereon Kopf (Religion, Luther College, Decorah, IA, USA)

Zen Buddhism, Nishida Kitaro, and the End of Ethics

WE<09.4>

[OS-09] TALLINN UNIVERSITY, M-340

FICTIONAL SPACE: ARCHAEOLOGIES, DIVERSITIES AND TRANSFORMATIONS

Organized, Chaired, and Introduced by Virve Sarapik (Estonian Literary Museum, Tartu, ESTONIA)

Explores the fictional space, analyzing it from three perspectives: as a representation of the experienced, existential space; as a form of knowledge that connects vision and the concept of space; and as an intertwining of selection and rejection.

Rein Undusk (Theory of Literature, The Under and Tuglas Literature Centre, Tallinn, ESTONIA)
Renaissance Concept of Space: a Historical Example for Elucidating the Place of Fictionality in the Formation of Knowledge

Ene-Reet Soovik (English, University of Tartu, ESTONIA)
Transformations of Urban Environments: Representation of City Spaces in Ian McEwan's Fiction

Luule Epner (Institute of Estonian Language and Culture, Tallinn University, Tallinn, ESTONIA)
Theatrical Space in (Post)dramatic Text: A Phenomenological Perspective

Piret Viies (Institute of Estonian Language and Culture, Tallinn University, Tallinn, ESTONIA)
The Other Lives: Fictional Worlds in Cyberspace

Virve Sarapik (Institute of Art History, Estonian Academy of Arts / Estonian Literary Museum, Tallinn, ESTONIA)
Haptic Space and Fiction

WE<09.5>

[OS-10] TALLINN UNIVERSITY, M-648

NEW PERSPECTIVES ON THE UNCANNY

Organized, Chaired, and Introduced by Robert Hughes (English, Ohio State University, Newark, OH, USA)

We consider the work of thinkers who have proposed that the uncanny—which may at first seem a “remote province” of gothic, Romantic, and surrealist aesthetics—in fact opens upon some of the essential structures of human subjectivity.

Katherine Withy (Philosophy, Georgetown University, Washington DC, USA)
Being Authentically Uncanny

Robert Hughes (English, Ohio State University, Newark, OH, USA)
On the Political Uncanny

Karyn Ball (English and Film, University of Alberta, Edmonton, Alberta, CANADA)
The Sublimely Uncanny Syntax of Adorno's Shudder Aesthetics

Anneleen Masschelein (Literary Theory, Katholieke Universiteit Leuven, BELGIUM)
Back to the Future: Mapping the Displaced Conceptualization of das Unheimliche in Germany

Dylan Trigg (Philosophy, The Center for Research in Applied Epistemology, Paris, FRANCE)
The Body Out of Time: Merleau-Ponty and the Prehistory of the Subject

KOHVIK KOMPOTT

12:00–14:00

LUNCH

(Tickets available for purchase at the IAPL Registration Desk)

WE<10.0>

TALLINN UNIVERSITY

14:00–16:30

GENERAL SESSIONS-II (x5)

PROPOSED SESSIONS-II (x2)

WE<10.1>

[GS-06] TALLINN UNIVERSITY, T-307

URBAN TEMPORALITIES

Chaired and Introduced by Scott Kravet (Philosophy, Stony Brook University, Stony Brook, NY, USA)

Thomas Brockelman (Philosophy, Le Moyne College, Syracuse, NY, USA)

Koolhaas at Cornell: Blurring the Image of the Future in the New Architecture Building

Sofie Verraest (General and Comparative Literature, Ghent University, Ghent, BELGIUM)

Imagining Future Urban Spaces of Happiness: Mythical Remnants in Immersive and Conceptual Narrations about the City

Katharina Rist (Goethe University, Frankfurt, GERMANY & Rist Consulting Ltd., London, UK)

Walking|Writing (towards) the Future: The Act of (thing-ful) Moving as a Literature Principle to Locate|Transcend|Create

WE<10.2>

[GS-07] TALLINN UNIVERSITY, T-318

SEMIOTIC CROSSINGS

Chaired and Introduced by Matt De La Torre (Philosophy, Stony Brook University, Stony Brook, NY, USA)

Gabriel Sessions (Comparative Literature & Literary Theory, University of Pennsylvania, Philadelphia, PA, USA)

Why Make Him a Sculptor? Art and World in Roderick Hudson

William Marderness (Writing and Rhetoric, Stony Brook University, Stony Brook, NY, USA)

Metonymy in the Olivet Discourse

Antje von Graevenitz (Art History, University of Cologne, Germany)

Martin Heidegger's Philosophy as an Inspiration for the Video-Gates of the Korean Artist Nam June Paik

Herve Tchumkam (World Literatures, Southern Methodist University, Dallas, TX, USA)

Reinventing Africa: Between Space and Memory

WE<10.3> [GS-08] TALLINN UNIVERSITY, M-226

JUSTICE, HISTORY, AND THE NARRATIVE IMAGINATION

Chaired and Introduced by Steven Lavoie (Philosophy, Stony Brook University, Stony Brook, NY, USA)

Mark Freed (English, Central Michigan University, Mount Pleasant, MI, USA)

"Why Don't We Make Up History As We Go Along?": Robert Musil's Archeology of the Future

Sanna Tirkkonen (Social & Moral Philosophy, University of Helsinki, FINLAND)

Memories of Zeus and the Judge: Michel Foucault on Truth, Justice, and Distribution

Cavin Robinson (Philosophy, LeMoyne College, Syracuse, NY, USA)

Liberalism and Its Subjects: Conceptualizing the Freedom of the Modern Political Subject through Social Contract Theory

Allison Merrick (Philosophy and Liberal Studies, University of Arkansas at Little Rock, AK, USA)

Of Redemption

WE<10.4> [GS-09] TALLINN UNIVERSITY, M-340

POETICS OF POSSIBILITY: FROM HEGEL TO BAKHTIN

Chaired and Introduced by Dalia Staponkute (English, University of Cyprus, Nicosia, CYPRUS)

Nahum Brown (Philosophy, University of Guelph, Ontario, CANADA)

The Importance of Conditions in Hegel's Actuality Chapter

Allen Speight (Philosophy, Boston University, Boston, MA, USA)

Narrative, World, Future: Lukács and Bakhtin on Hegel, Dostoevsky, and the Poetics of Agency

Max Statkiewicz (Comparative Literature, University of Wisconsin Madison, WI, USA)

The Archaeology of the Future in Bakhtin and Nietzsche

Yevgen Galona (The Graduate Institute, Emory University, Atlanta, GA, USA)

What Reading for Mood Heralds for Literary Criticism: Hans Ulrich Gumbrecht's Literature Ontology in the Context of Erich Auerbach's Mimesis

WE<10.5> [GS-10] TALLINN UNIVERSITY, M-648

ARCHIVES OF PAST AND FUTURE

Chaired and Introduced by Maria Margaroni (English Studies, University of Cyprus, Nicosia, CYPRUS)

Farouk Seif (Center for Creative Change, Antioch University, Seattle, WA, USA)

Notating Imaginative Memory: A Meaningful Approach to Archaeologies of the Future

Anne-Kathrin Wielgosz (Languages and Letters, Walsh University, North Canton, OH, USA)

Between Castle and Quarry: The Memory of Stone in the Work of Annette von Droste-Huelshoff

Tsu-Chung Su (English, National Taiwan Normal University, Taipei, TAIWAN)

Unto the Future of Performance Studies: Shakespeare and the Digital Performative Turn: The Case of "The Global Shakespeare."

Rochelle Green (Philosophy, University of Arkansas, Little Rock, AK, USA)

The Critique of Nostalgia and the Remembrance of the Future

WE<10.6>

[PS-03] TALLINN UNIVERSITY, M-214

**QUEER CONVERSIONS:
REORIENTING THE POLITICAL SPACE OF RELIGION, RACE,
AND SEXUALITY**

Organized by Mark William Westmoreland (Philosophy, Villanova University, Villanova, PA, USA)
Chaired and Introduced by Jill Ehnenn (English, Appalachian State University, Boone, NC, USA)

Offers a critique of the narrative of white, heterosexual normativity by way of Ahmed and Foucault and also a look into future possibilities for democracy by developing Merleau-Ponty's notion of space as well as Nancy's account of democracy.

Jill Ehnenn (English, Appalachian State University, Boone, NC, USA)
Choosing Queerness

Rachel Aumiller (Philosophy, Villanova University, Villanova, PA, USA)
The (Narrative) Space of Conversion: Queer Spatial and Sexual Reorientation

Omari Weekes (English, University of Pennsylvania, Philadelphia, PA, USA)
"You Must Change Your Life": Queering the Spatial Cartographies of Sexuality and Power in "Let the Dead Bury Their Dead"

Mark William Westmoreland (Philosophy, Villanova University, Villanova, PA, USA)
A Queer Democracy: The Conversion of Political Space

WE<10.7>

[PS-04] TALLINN UNIVERSITY, M-224

**LITERARY DISCURSIVE IN XX CENTURY:
LANGUAGES OF HETEROTOPIAS**

Organized, Chaired and Introduced by Azucena González Blanco (Linguistics and Theory of Literature, University of Granada, SPAIN)

There are many meanings in the title "archaeologies of the future" remembering terms and concepts related to the breakdown of the traditional literary structures (avant-garde art), the question of utopia in the post-communist era (Jameson) and the Foucaultian materialism of the literary discourse. Considering this lavish and suggestive field of research, we propose to analyze the place of the politics of language and discourse in contemporary philosophies of literature and theatre and their possible projection to the future.

Azucena González Blanco (Linguistics and Theory of Literature, University of Granada, SPAIN)
A Rhetoric Space: Between Utopias, Heterotopias, Metaphors and the Movement

Erika Martínez (The Institute for Iberian and Latin American Studies, University of Paris, FRANCE)
Crisis of the Spanish Poetic Discourse

Julietta Yelin (Center for the Study of Theory and Literary Criticism, National University of Rosario, ARGENTINA)
Franz Kafka, Posthumanist

Tuset Mayoral Vicenç (Faculty of Letters, National University of La Plata, ARGENTINA)
Structuralist Poetic and the Problem of Literature as a Critical Object

WE<11.0> TALLINN UNIVERSITY, TALLIIN HALL (M-218)

17:00–19:00

PLENARY SPEAKER: JACQUES RANCIÈRE

*REVISITING PAST FUTURES: MODERN TEMPORALITIES AND
MODERNIST PARADIGMS*

See the "Plenaries" section of the Conference Book for photos and biographical information

WE<12.0> KADRIORG PALACE, ROSE GARDEN

19:30 – 21:30

PRESIDENTIAL RECEPTION

HOSTED BY ESTONIAN PRESIDENT TOOMAS HENDRIK ILVES

THURSDAY | 31 MAY 2012

Room Codes: T=Terra | M=Mare

08:00–12:00 TALLINN UNIVERSITY, T-324
 IAPL REGISTRATION
 BOOK EXHIBIT | INFORMATION | CAFÉ

TH<13.0>

TALLINN UNIVERSITY

09:00–12:00

INVITED SYMPOSIA-I (x4)

ORGANIZED SESSIONS-III (x4)

TH<13.1>

[IS-01] TALLINN UNIVERSITY, T-307

**NARRATING THE LIMITS OF THE SUBJECT:
 MEDIEVAL JAPANESE DISCOURSES OF TRANSGRESSION
 AND TRANSCENDENCE**

Organized, Chaired, and Introduced by Rein Raud (Cultural Theory & Asian Studies, Tallinn University, Tallinn, ESTONIA)

Focuses on medieval Japanese religious views on subjectivity and its boundaries, which will be approached through and in comparison with 20th-century Western thought: Foucault, Levinas and Derrida will help us read texts by Kakuban and others.

Alari Allik (Middle Eastern & Asian Studies, Tallinn University, Tallinn, ESTONIA)
 TBA

Rein Raud (Cultural Theory & Asian Studies, Tallinn University, Tallinn, ESTONIA)
The Power of the Other: Notions of the Becoming Self in the Thought of Levinas and Shinran

Saeko Kimura (International & Cultural Studies, Tsuda College, Tokyo, JAPAN)
Narrating Dream

Andrew Whitehead (Philosophy, University College Cork, IRELAND)
The Amoral Transgressions of the Non-Self Intersection

TH<13.2>

[IS-02] TALLINN UNIVERSITY, T-318

LITERATURE AND/AS THE POLITICS OF UNDECIDABILITY

Organized, Chaired, and Introduced by Jaak Tomberg (Estonian Literary Museum, Tartu, ESTONIA)

Literature is not political in the everyday sense. However, literature realizes its own particular politics by explicating the very explication and articulation of the domains of undecidability.

Daniele Monticelli (Romance Studies, Tallinn University, Tallinn, ESTONIA)

Dissensus and/or Inoperativity: The Strange Case of J. M. Coetzee's "Life & Times of Michael K"

Neeme Lopp (Institute of Cultural Research and Fine Arts, University of Tartu, ESTONIA)

The Literary Refuge from Biopolitics

Leo Luks (Social Sciences, Estonian University of Life Sciences, Tartu, ESTONIA)

Zwischenzustand Forever: Rhetoric of Complete Nihilism as Politics of Undecidability

Jüri Lipping (Institute of Politics and Government, University of Tartu, ESTONIA)

Oedipus at Auschwitz: Imre Kertész and his Fatelessness

Jaak Tomberg (Estonian Literary Museum, Tartu, ESTONIA)

On the Ambiguity of the Utopian Form

TH<13.3>

[IS-03] TALLINN UNIVERSITY, M-648

DERRIDA'S WAY

Organized, Chaired, and Introduced by Jacqueline Hamrit (English Studies, University of Lille, Villeneuve d'Ascq, FRANCE)

What is Derrida's way? The way of thinking, way of writing, way of strategizing, way of marking differences. Derrida in relation to the question of hospitality, the question of psychoanalysis, the limits of modern enlightenment, and rethinking the question of method.

Asimina Karavanta (English Studies, National and Kapodistrian University of Athens, Zografou, GREECE)

Derrida's Letter A: The Work Of Ontopolitical Analysis and the Gift of Critical Hospitality

Jacqueline Hamrit (English Studies, University of Lille, Villeneuve d'Ascq, FRANCE)

Nachträglichkeit

Hugh J. Silverman (Philosophy and Comparative Literary & Cultural Studies, Stony Brook University, Stony Brook, NY, US)

Eigentlichkeit

John William Phillips (English, National University of Singapore, REPUBLIC OF SINGAPORE)

Hodos (Derrida and the Question of Method)

TH<13.4>

[IS-04] TALLINN UNIVERSITY, M-214

ANCIENT FUTURES OF ART POWER

Organized, Chaired, and Introduced by Kisso Kim (Aesthetics, Yeungnam University, Kyungsan, SOUTH KOREA)

Art power lies in our claim that an artwork moves from the object to action within the space of relation, be it political, cultural, or aesthetic.

Kisso Kim (Aesthetics, Yeungnam University, Kyungsan, SOUTH KOREA)

Issues in Rancière's View of Political Art

Ichiro Taki (Aesthetics, University Kashiwara, Osaka, JAPAN)

Works and Heros: Analogy between Art and Morality in the Philosophy of Bergson

Feng-Wei Wu (Philosophy, Chinese Culture University, Taipei, TAIWAN)

The Power of the Aesthetic Self in Foucault

Tammy Ko Robinson (Applied Arts, Hanyang University, Seoul, SOUTH KOREA)

Korean Video Art as Method: Diaspora and Deimperialization

Hee-Young Kim (Fine Art, Kookmin University, Seoul, SOUTH KOREA)

From the Picture Plane to the Screen: Building on a Communal Space

TH<13.5>

[OS-11] TALLINN UNIVERSITY, M-224

FIN DE SIÈCLE CRISIS OF MASCULINITY AND THOUSAND TINY LITTLE SEXES: HISTORY, PHILOSOPHY, LITERARY EXPRESSION

Organized, Chaired, and Introduced by Raili Marling (English, University of Tartu, ESTONIA)

Investigates the manifestations of 'masculinity crisis' at the turn of the 19th and the 20th century in the thought of e.g., Nietzsche, Weininger and Simmel, whose ideas have been found helpful in addressing the complex gender debates. The theoretical and historical framework will be applied to the work of Estonian and Finnish authors (A. H. Tammsaare, L. Onerva and Algot Untola).

Raili Marling (English, University of Tartu, ESTONIA)

Masculinity, a Permanent Crisis: Theoretical Conceptualizations from fin de siècle to Today.

Meghan Winchell (Wesleyan University, Nebraska, USA)

The Strenuous Life? America's Turn of the Century Masculinity Crisis

Kaisa Kurikka (Finnish Literature, University of Turku, FINLAND)

De-facializing (Male) Authorship: The Polyonymical Authorship of Algot Untola as a Micropolitical Tactics of Becoming-Inperceptible

Viola Parente-Capková (History, Culture and Arts Studies, University of Turku, FINLAND)

Mimesis and Dilettantism in the Decadent Writing by L. Onerva: Nietzsche, Bourget and the Fin de Siècle Gender Dissidence

Mirjam Hinrikus (Under and Tuglas Literature Centre, Tartu, ESTONIA)

Georg Simmel's Gendered Concept of Modernity and A. H. Tammsaare's Texts

TH<13.6>

[OS-12] TALLINN UNIVERSITY, M-226

HETEROLOGIES OF THE EVERYDAY

Organized, Chaired, and Introduced by Epp Annus (Cultural Theory Research Group, Estonian Literary Museum, Tartu, ESTONIA)

Explores the modalities of everyday life as situated in-between experience and aesthetics, practice and representation. We address the quotidian as a site of a banal catastrophe, an orchestration of chance, an ordinary enchantment, a production of presence.

Xavier Pla (Language and Communication, University of Girona, SPAIN)
Production of Presence: Rethinking Everydayness Reading Diaries and Memoirs

Epp Annus (Cultural Theory Research Group, Estonian Literary Museum, Tartu, ESTONIA)
Care and Attunement: A Soviet Home

Ben Highmore (Media, Film and Music, University of Sussex, Bristol, UK)
A Brutalist Everyday: Rough Poetry in the Arts in 1950s London

Robin van den Akker (Philosophy, Erasmus University Rotterdam, NETHERLANDS)
Windows of Opportunity: Urban Rhythms, Locative Media and the Orchestration of Chance

TH<13.7>

[OS-13] TALLINN UNIVERSITY, M-340

DEMOCRACY TO COME

Organized, Chaired, and Introduced by Sophia Panteliadou (Philosophy, University of Vienna, AUSTRIA)

How is it possible to speak of democracy? The partage of political space as intervention of an impossible demand or as event (Ereignis) inscribes itself into language and into the democratic body.

Sophia Panteliadou (Philosophy, University of Vienna, AUSTRIA)
Differential Autoimmunity: Between Eleutheria and Exousia

Ivo Gurschler (Philosophy, Academy of Fine Arts, Vienna, AUSTRIA)
Considering Psychedelic Studies: From Psychotomimetics to Entheogens

Kasimir Sandbacka (Literature, University of Oulu, FINLAND)
All that is Lasting Goes Up in Smoke: Journeys through the Future Ruins of Utopias in the Works of Rosa Liksom

Thomas C. Was (Philosophy, Stony Brook University, Stony Brook, NY, USA)
Derrida on Carl Schmitt's Absolute Philosophical Hostility

Ioannis Belimpasakis (Arts, Design, and Architecture, Kingston University, London, UK)
Re-Mapping the Aura of Brain Activity IV

KOHVIK KOMPOTT

12:00 – 14:00

LUNCH

(Tickets available for purchase at the IAPL Registration Desk)

TH<14.0>

[RT-02] ESTONIAN KUNSTIMUUSEUM (KUMU)

14:00–17:30**SPECIAL ROUNDTABLE****FINDING THE AESTHETICS OF THE FUTURE IN THE PAST: A
CASE STUDY ON THE CREATIVE METHOD OF TÕNIS VINT**Organized, Chaired, and Introduced by Elnara Taidre (Art History, Estonian Academy of Arts,
Tallinn, ESTONIA)

A dialogue with one of the KUMU's current exhibitions: the retrospective of the work of Tõnis Vint, an artist who was a key figure in Estonian (unofficial) art in the Soviet period. Although Tõnis Vint's creative method was future-oriented, and aimed at positive transformations of the space inside and outside the picture (the real living environment), it was also based on a synthesis of different aesthetic traditions from the past. Thus, his Modernist rhetoric of positive innovation and transformation of the world wasn't based on the denial of the old, but on its examination and active reworking, from which Vint's most avant-garde conceptual visual solutions have proceeded.

Sirje Helme (Director of the Estonian Art Museum, Tallinn, ESTONIA)

Tõnis Vint and his Circle: a Soviet Estonian Subculture?

Andres Kurg (Art History, Estonian Academy of Arts, Tallinn, ESTONIA)

Empty White Space: Home as a Total Work of art During the Late-Soviet Period

Elnara Taidre (Art History, Estonian Academy of Arts, Tallinn, ESTONIA)

Tõnis Vint and his Aesthetic Utopia: From Graphic Compositions to Architectural Visions

Ivar Sakk (Graphic Design, Estonian Academy of Arts, Tallinn, ESTONIA)

Aesthetic Escapism: Tõnis Vint's Graphic Design in Soviet Time

Eha Komissarov (Art, KUMU, Tallinn, ESTONIA)

Book and Space in Tõnis Vint's Oeuvre

TH<15.0>

KUMU

17:30–19:00**WINE AND CHEESE RECEPTION**

FRIDAY | 1 JUNE 2012

Room Codes: T=Terra | M=Mare

08:00–17:00 TALLINN UNIVERSITY, T-324
IAPL REGISTRATION
BOOK EXHIBIT | INFORMATION | CAFÉ

FR<16.0>

TALLINN UNIVERSITY

09:00–12:00

SPECIAL PANELS (x2)

INVITED SYMPOSIA-II (x3)

ORGANIZED SESSION-IV (x1)

FR<16.1>

[SP-01] TALLINN UNIVERSITY, M-648

FOLDED TIME

Organized, Chaired, and Introduced by Kuisma Korhonen (Literature, University of Oulu, FINLAND)

From Bergson, Heidegger and Proust to Borges, Levinas and Serres, philosophers have challenged the positivist notion of linear time. Memories of the past and anticipations of the future create other spatial dimensions to temporality.

Tina Chanter (Philosophy, DePaul University, Chicago, IL, USA)
Rancière and Levinas: Aesthetics Politics and Time

Mark Currie (English, Queen Mary University of London, UK)
Approaching the Unforseeable

R. Lane Kauffmann (Hispanic Studies, Rice University, Houston, TX, USA)
Pliant Time in Borges

Pajari Räsänen (Philosophy & History, University of Helsinki, FINLAND)
Imperfect Punctuation, or: Irony, the Ongoing Interruption

FR<16.2>

[SP-02] TALLINN UNIVERSITY, M-649

TRADITION, EXPERIENCE, AUTHORITY AND THE FUTURE(S) OF YOUTH

Organized, Chaired, and Introduced by Maria Margaroni (English, University of Cyprus, Nicosia, CYPRUS)

*An attempt to bring together a number of disparate threads in the thought of key continental philosophers who address the crises and futures of "youth" (understood as a collective reference to young people, a developmental stage in human life).*Mitchell Stephens (Journalism, New York University, New York, NY, USA)
*New Media and Patricide*Frances Restuccia (English, Boston College, Chestnut Hill, MA, USA)
*Zizek's Divine Violence*Rossitsa Terzieva-Artemis (Languages and Literature, University of Nicosia, CYPRUS)
*"Normative Conscience" and the Postmodern: Kristeva's Dialogue with Habermas*Jeanette McVicker (English, SUNY Fredonia, NY, USA)
*The Self-Fashioning of Youth: Journalism's Crisis of Representation*Brendan Moran (Calgary Institute for the Humanities, University of Calgary, Alberta, CANADA)
"Muddled" Youth and "A New Philosophical Pedagogy": Young Benjamin

FR<16.3>

[IS-05] TALLINN UNIVERSITY, M-224

DELEUZIAN FUTURES: EXPRESSION, INDIFFERENCE, EVENT, FOLD...

Organized, Chaired, and Introduced by William Watkin (Arts, Brunel University, London, UK)

*Different moments from Deleuze's career are brought together as a map of future directions in Deleuze studies. Starting with Deleuze's first major work on Spinoza and ending with his last on the fold, the two central papers argue for new directions for the analysis in Deleuze around difference and the event.*Sean Bowden (Deakin University, Bur Wood, Victoria, AUSTRALIA)
*Event, Agency, and Expression: In Deleuze's Logic of Sense*Erik Roraback (English, Charles University, Prague, CZECH REPUBLIC)
*Expression, the Fold and the Spinozan Opportunity of Existence qua Deleuze*Dany Nobus (Psychology, Brunel University, London, UK)
TBAWilliam Watkin (Arts, Brunel University, London, UK)
Deleuze and the Consistence of Difference

FR<16.4>

[IS-06] TALLINN UNIVERSITY, M-227

THE ADVENT OF COGNITIVE LITERARY/ARTS CRITICISM AND THE FUTURE OF CONTINENTAL PHILOSOPHY

Organized, Chaired, and Introduced by Donald R. Wehrs (English, Auburn University, Auburn AL, USA)

Interconnections between continental philosophy and literature/art criticism have long stood at the heart of the IAPL, but criticism increasingly is turning to cognitive science for models, frameworks, and questions.

Marina Grishakova (Comparative Literature, University of Tartu, ESTONIA)

Fiction as a Cognitive Challenge: Explorations in Alternative Forms of Selfhood and Experience

Paul B. Armstrong (English, Brown University, Providence, RI, USA)

Neuroaesthetics and Reading

Jennifer A. Hall (Art Education, Massachusetts College of Art, Boston, MA, USA)

Neuroaesthetics and Interactivity in Contemporary Art

Andrzej Pawelec (English, Jagiellonian University, Krakow, POLAND)

Cognitive vs. Somatic Approaches to Literature

Elzbieta Chrzanowska-Kluczewska (Institute of English Philology, Jagiellonian University, Krakow, POLAND)

Master Tropes of Human Conceptualization, Literary Language, and Fine Arts

FR<16.5>

[IS-07] TALLINN UNIVERSITY, M-340

TALLINN AS PARADIGMATIC INSTANCE OF TRUTH: A TOPO-PHENOMENOLOGICAL EXPLORATION

Organized by Judith Wambacq (Philosophy and Ethics, Ghent University, Ghent, BELGIUM)

Chaired and Introduced by Chris Bremmers (Philosophy, Radboud University, Nijmegen, NETHERLANDS)

According to a hermeneutical-phenomenological conception of truth, it is only in the singularity of a specific time and place that a world can originate as a realm which creates sense. A city is such a topos.

Judith Wambacq (Philosophy and Ethics, Ghent University, Ghent, BELGIUM)

Peter Sloterdijk's Foam as a Way of Analyzing the Topo-Phenomenological Dynamics of Cities

Chris Bremmers (Philosophy, Radboud University, Nijmegen, NETHERLANDS)

Urban Instantaneity and - European - World

Arnaud Hendrickx (Architecture, Hogeschool voor Wetenschap Et Kunst, Brussels, BELGIUM)

Perennial - Future Visions as Projected Memories

Ester Goris (Brussels, BELGIUM)

Exploring Tallinn through Making and Displacing Artifacts

Dagmar Pelger (Architecture and Urban Planning, University of Ghent, BELGIUM)

Displacing Objects: A Tool to Explore the Urban Fabric of Tallinn

FR<16.6>

[OS-14] TALLINN UNIVERSITY, M-214

PHILOSOPHY ENVISAGING THE UNPRESENTABLE TO COME

Organized by Igors Gubenko (History and Philosophy, University of Latvia, Riga, LATVIA) and Joonas Hellerma (Philosophy, Tallinn University, Tallinn, ESTONIA)

Chaired and Introduced by Igors Gubenko (History and Philosophy, University of Latvia, Riga, LATVIA)

One challenge philosophy constantly faces is the essential inexhaustibility of its basic questions. The unrepresentable, as opposed to the classical focus on what is present, makes it possible to pose these questions in a new way.

Joonas Hellerma (Philosophy, Tallinn University, Tallinn, ESTONIA)

When Ontology Begins to Flow: I and Thou

Jaanika Puusalu (Philosophy, Tallinn University, Tallinn, ESTONIA)

False Belonging: (Hopeless) Attempt to Overcome Alienation

Klemen Slabina (Philosophy, Tallinn University, Tallinn, ESTONIA)

Meaning-formation and Narrative: On Future

KOHVIK KOMPOTT

12:00–14:00

LUNCH

(Tickets available for purchase at the IAPL Registration Desk)

FR<17.0> [PD-01] TALLINN UNIVERSITY, TALLINN HALL (M-218)

14:00–17:00

PODIUM DISCUSSION

AFTER THE CRISIS IN THE HUMANITIES

Chaired and Introduced by Hugh J. Silverman (Philosophy and Comparative Literary & Cultural Studies, Stony Brook University, Stony Brook, NY, US)

What will have been the crisis in the humanities cannot be thought from the future? However, an archaeology of the future will identify the crisis in the humanities and how to think paths of exit and displacement. Managerial, budgetary, grant seeking, positivistic models have oppressed the humanities and often forced them to perform a mimesis of what they are not and cannot be. The task will be to think what pertains to and celebrates the contributions of the humanities for the present and the future. Among them, international interdisciplinary conferences such as IAPL constitute the "research laboratories" where dialogue, exchange, and focused attention animate the places of difference that are necessary for the work of the humanities. After all, in the absence of funding for the uniqueness of the humanities, their contributions to the intellectual life of a community, state, world cannot be achieved without enormous counter-forces, ones that should not be necessary in the higher institutions of learning, study, and research across many different borders.

John William Phillips (English Language and Literature, National University of Singapore, SINGAPORE)

What Will Have Been the Crisis...

Ryan Bishop (Global Arts and Politics, Winchester School of Art, University of Southampton, UK)
After the Crisis: A Report Before the Humanities to Come

Roberto Terrosi (Aesthetics and History of Art, Tohoku University, Sendai, JAPAN)
International Turmoil and the Presence of Philosophy

Tõnu Viik (Philosophy, Tallinn University, Tallinn, ESTONIA)
The Crisis in Crisis: The End of Humanities and the Beginning of the University

FR<18.0> UNITED METHODIST CHURCH

17:30–19:30

RECEPTION

FR<19.0> UNITED METHODIST CHURCH

19:30–21:00

CONCERT

FILHARMOONIA KAMMERKOOR

PERFORMING THE MUSIC OF TÜÜR, PÄRT, AND TORMIS

SATURDAY | 2 JUNE 2012

Room Codes: T=Terra | M=Mare

08:00–13:00 TALLINN UNIVERSITY, T-324
 IAPL REGISTRATION
 BOOK EXHIBIT | INFORMATION | CAFÉ

SA<20.0> TALLINN UNIVERSITY

09:00–12:00
 CLOSE ENCOUNTERS (x3)

SA<20.1> [CE-01] TALLINN UNIVERSITY, T-318

**POLITICS / AESTHETICS: A CLOSE ENCOUNTER WITH
 JACQUES RANCIÈRE**

Chaired and Introduced by Oliver Davis (French Studies, Warwick University, Coventry, UK)

Speakers will reflect upon the methodological premises of Rancière's aesthetico-political project and ask how exactly artworks and forms of aesthetic experience imply new political futures and new distributions of communal space.

Joseph Tanke (Philosophy, University of Hawaii, Honolulu, HI, USA)
Why Julien Sorel had to be Killed

Richard Stamp (English and Cultural Studies, Bath Spa University, Bath, UK)
Slumdogs and Schoolmasters: Jacotot, Rancière and Mitra on Self-Organised Learning

Nick Hewlett (University of Warwick, Coventry, UK)
Rancière, Communism and Emancipation

Jeremy Francis Lane (French Studies, Nottingham University, Nottingham, UK)
The 'Disagreement' over Republican Citizenship: The Aesthetics and Politics of Moslem Opposition to the French Headscarf

Mark Robson (English, University of Nottingham, UK)
Jacques Rancière, le temps d'après

See the "Plenaries" section of the Conference Book for photos and biographical information

SA<20.2>

[CE-02] TALLINN UNIVERSITY, M-213

ECSTATIC TRANSGRESSIONS: CLOSE ENCOUNTERS WITH ALPHONSO LINGIS

Chaired and Introduced by Robert Switzer (Philosophy, The American University in Cairo, New Cairo, EGYPT)

Explores the nomadic, deeply ethical philosophy of Alphonso Lingis: a philosophy of sacrilege and blessing, a phenomenology of the spaces, elements and levels articulated around our active or dis-engaged bodies, dissolute and desiring.

Rashmika Pandya (Philosophy, American University of Cairo, EGYPT)

Alphonso Lingis's Ethics of Embodiment

Graham Harman (Philosophy, American University in Cairo, New Cairo, EGYPT)

More Faces, Idols, Fetishes

Sonu Shamdasani (Psychology, University College London, UK)

Encomium

Alex Hooke (Arts and Humanities, Stevenson University, Stevenson, MD, USA)

The Heroic in Lingis' Existential Genealogy

William Melaney (Comparative Literature, The American University in Cairo, New Cairo, EGYPT)

Lingis, Aesthetics and Alterity

See the "Plenaries" section of the Conference Book for photos and biographical information

SA<20.3>

[CE-03] TALLINN UNIVERSITY, M-649

MUSIC AS THE MEDIATOR BETWEEN PAST AND FUTURE: THE CASE OF VELJO TORMIS

Chaired and Introduced by Urve Lippus (Musicology, Estonian Academy of Music and Theatre, Tallinn, ESTONIA)

Sponsored by The Graduate School of Culture Studies and Arts, Estonia

Veljo Tormis (1930) belongs to those Eastern European composers who in last decades of the 20th century abandoned the mainstream avant-garde writing and turned to the so-called new simplicity. Tormis has written mostly choral music where he vividly combines his essentially minimalistic but highly idiosyncratic technique with repetitive patterns of the Baltic Finnic folksongs.

Urve Lippus (Musicology, Estonian Academy of Music and Theatre, Tallinn, ESTONIA)

The Symbolism of Drumming in Veljo Tormis' Music

Mimi Daitz (Music, City University of New York, New York, NY, USA)

Texted Music that Transcends Language: A Contradiction in the Music of Veljo Tormis

Jaan Ross (Musicology, Estonian Academy of Music and Theatre, Tallinn, ESTONIA)

Veljo Tormis and Minimalism: On Reception of His New Musical Idiom in the 1960s

Riho Grünthal (Musicology, Helsinki University, Helsinki, FINLAND)

Vanishing Voices, Living Sounds: The Finnic Language Area as a Musical Landscape

See the "Plenaries" section of the Conference Book for photos and biographical information

KOHVIK KOMPOTT

12:00–14:00

LUNCH

(Tickets available for purchase at the IAPL Registration Desk)

SA<21.0>

TALLINN UNIVERSITY, TALLINN HALL (M-218)

14:00–15:30

PLENARY SPEAKER: ERKKI-SVEN TÜÜR

MEMORY AND MUSIC

Introduced by Kerri Kotta (Musicology, Estonian Academy of Music and Theatre, Tallinn, ESTONIA)

Sponsored by The Graduate School of Culture Studies and Arts, Estonia

See the "Plenaries" section of the Conference Book for photos and biographical information

SA<22.0>

[RT-03] TALLINN UNIVERSITY, TALLINN HALL (M-218)

16:00–18:30

CLOSING ROUNDTABLE

CULTURAL TEMPORALITIES

Organized, Chaired, and Introduced by Epp Annus (Cultural Theory Research Group, Estonian Literary Museum, Tartu, ESTONIA)

The final roundtable considers how cultural temporalities link the sensible materiality of art to a particular way of being of the community. We explore temporalities of moods and embodiment, ethics and morality, literature and everyday existence, stretching from modernity to post-times, from anticipation to resignation.

Liisa Steinby (Comparative Literature, University of Turku, FINLAND)

Why Do We Not Have Time?

Ben Highmore (Media, Film and Music, University of Sussex, Bristol, UK)

Mood Work: Reminiscence, Anticipation, Resignation

Gabriele Schwab (English & Comparative Literature, University of California at Irvine, CA, USA)

Embodying the Future: Emergence in Experimental Literary Systems

Jaan Undusk (Under and Tuglas Literary Centre, Tallinn, ESTONIA)

Time as a Moral Quality

See the "Plenaries" section of the Conference Book for photos and biographical information

TALLINN UNIVERSITY

18:30

BUS TO HOTELS

HOTEL OLÜMPIA

19:15

BUS TO PARK INN CENTRAL

PARK INN CENTRAL HOTEL

19:20

BUS TO OLD TOWN

SA <23.0>

KLOOSTRI AIT

19:30-24:00

IAPL CELEBRATION DINNER

MUSIC BY KRIMINAALNE ELEVANT

SUNDAY | 3 JUNE 2012

**POST-CONFERENCE EXCURSION
TO THE CITY OF TARTU AND THE ESTONIAN
LITERARY MUSEUM**

See the "Special Events" section of the Conference Book for detailed descriptions

FULL DAY TRIP BY COACH

Visit the IAPL Registration Desk for Tickets (if still available)

OLÜMPIA AND PARK INN CENTRAL HOTELS

09:00

DEPARTURE BY BUS FOR TARTU

11:45

ARRIVAL IN TARTU

WALK TO ESTONIAN LITERARY MUSEUM

ESTONIAN LITERARY MUSEUM

12:30-14:00

LUNCH

WELCOME BY MUSEUM DIRECTOR, JANIKA KRONBERG

HISTORY MUSEUM, UNIVERSITY OF TARTU

14:00-17:00

GUIDED TOUR

17:00-19:00

LEISURE TIME

CAFÉ SHAKESPEARE

19:00-21:00

DINNER

21:00

RETURN BY BUS TO TALLINN

OLÜMPIA AND PARK INN CENTRAL HOTELS

23:45

ARRIVAL



PLENARIES

SPEAKERS • ESSAYS • EVENTS

PLENARY SPEAKER
SOFI OKSANEN

TALLINN UNIVERSITY, TALLINN HALL (M-218)
TUESDAY, 29 MAY
17:00–20:00



With her first novel *Stalinin lehmät* (*Stalin's Cows*, 2003), Finnish-Estonian writer Sofi Oksanen (b. 1977 in Jyväskylä, Finland) was catapulted into the elite of young Finnish literary authors. Her original and political debut, at once revolting and sublimely poetical, created a heated public debate and rendered her a nomination for The Runeberg Award, one of Finland's most prestigious literary prizes. Oksanen followed up this success with the publication of a second novel *Baby Jane* in 2005.

A former dramaturgy student at Helsinki's Theater Academy before she turned to writing full-time, Oksanen's first original play "Puhdistus" was staged at the Finnish National Theater in 2007 to rave reviews. The characters she had created would not leave their author alone however, and out of the play grew Oksanen's third literary novel *Puhdistus* ("Purge", 2008). *Purge* became a runaway success, and Sofi Oksanen's major breakthrough. A top bestseller in Finland with sales exceeding 170,000 copies, *Purge* won numerous literary prizes, including Finland's premier literary award, The Finlandia Award, and the biggest literary award in Nordic countries, the Nordic Council Literature Prize in 2010. Oksanen is the youngest author ever to win either one of these prestigious prizes.

Purge also won the 2010 FNAC prize in France. It was selected from 300 works published in France. This is the first time the award has gone to a foreign author. *Purge* is translated into 38 languages.

Prizes & Awards: Shortlisted for the The Runeberg Prize (2004), The Finlandia Award (2008), The Mika Waltari Award (2008), The SSKR/The Great Finnish Book Club Prize (2008), the University of Helsinki Christina of the Year (2008), The Varjo-Runeberg Award (2008), The Kalevi Jäntti Prize (2008), The Varjo-Finlandia Award (2008), The Runeberg Prize (2009), The *Postimees* (newspaper) Person of the Year (2009), The Nordic Council Literature Prize (2010), The FNAC prize (Le Prix du roman Fnac) (2010), and the Prix Femina Étranger (2010).

PLENARY SPEAKER
JACQUES RANCIÈRE

TALLINN UNIVERSITY, TALLINN HALL (M-218)
WEDNESDAY, 30 MAY
17:00–19:00



Jacques Rancière (b. 1940 in Algiers) is Professor Emeritus at the Université de Paris (St. Denis). He first came to prominence under the tutelage of Louis Althusser when he co-authored *Reading Capital* (1968). After the calamitous events of May 1968 however, he broke with his teacher over his reluctance to allow for spontaneous resistance within the revolution. Jacques Rancière is known for his sometimes remote position in contemporary French thought, operating from the humble motto that the cobbler and the university dean are equally intelligent.

Jacques Rancière has freely compared the works of such known luminaries as Plato, Aristotle, Gilles Deleuze and others with relatively unknown thinkers like Joseph Jacotot and Gabriel Gauny.

In Jacques Rancière's vision, one finds a surprising level of trust in the word and the image, one of an almost anti-hermeneutical structure. Rancière is confident in language as a structure for identifying things and events in the world, while at the same time identifying the distance between words and things. Democracy then is the experience of the distance of things. Man acts as though his voice can be heard, but is always a proper distance from it. The problem, then, is not knowing what you are doing—the problem is to think about what you are doing, to remember yourself.

Rancière's books have covered pedagogy, the writing of history, philosophy, cinema, aesthetics and contemporary art. His critics have had a hard time defining him, placing him at different points as a philosopher, a literary critic, an art theorist and a Marxist. In Rancière's words, thought is an expression of a condition. His work does not belong to a discipline but rather attempts to break the borders of a discipline. Therefore like Michel Foucault, Rancière has returned to the archives in order to re-examine the practices of historiography pitting the ideas of Plato on labor-time against the writings of a nineteenth-century worker about his own sense of time.

Jacques Rancière's translated works include: *Reading Capital* (1968), *The Nights*

IN WHAT TIME DO WE LIVE?

AN ESSAY BY JACQUES RANCIÈRE

At first sight, the question about the time in which we live is a question about the state of things. What is a "state of things"? Strictly speaking, it is a fiction. A fiction is not an imaginary tale. It is the construction of a set of relations between sense and sense, between things that are said to be perceptible and the sense that can be made of those things. A "state of things" includes the selection of a number of phenomena that are said to characterize our present, the use of an interpretive frame within which they take on their significance and the determination of a set of possibilities and impossibilities which derives from that given and from its interpretation. In that sense, a "state of things" is a form of what I call a distribution of the sensible: a set of relations between the perceptible, the thinkable and the doable that defines a common world, defining thereby the way in which and the extent to which this or that class of human beings takes part in that common world.

Every description of a "state of things" gives a major part to time. There is a simple reason for this. A "state of things" presents itself as an objective given that precludes the possibility of other states of things. And time is the best medium for exclusion. When Plato describes the first components of his *Republic*, he says that artisans must not be in another place than their workplace because "work does not wait". As a matter of fact, work often keeps people waiting for it. Time does not wait and this "impatience" of time turns the forms of experience of the everyday into forms of experience of a hierarchy of positions. But there is a still simpler way in which time works as a principle of impossibility: the very separation of the present and the past.

A formula like "times have changed" does not simply mean that some things have disappeared. It means that they have become impossible. They no longer belong to what the new time makes possible. The empirical idea of time as a succession of moments has been substituted by an idea of time as a set of possibilities. "Times have changed" means: this is no longer possible. What a state of things readily declares impossible is, quite simply, the possibility to change the state of things. That impossibility thus works as an interdiction: there are things you can no longer do, ideas in which you cannot any longer believe, futures that you can no longer imagine. "You cannot" clearly means: you must not.

Our present gives us a good illustration of that point. Whoever asks what has changed in the Western world since the turbulent sixties is offered a ready made answer, encapsulated in one word: "end". What we are said to have lived is the end of a certain historical period: not only the division of the world between a capitalist bloc and a

communist bloc, but also a vision of the world revolving around class struggle and more widely a vision of politics as a practice of conflict and a horizon of emancipation: not only revolutionary hopes or illusions, but utopias and ideologies in general, or, in the most comprehensive formulation, "grand narratives" and beliefs about the destiny of humankind—not only a period of history, but "history" itself understood as the time of a promise to be completed. The time in which we live can thus be described as the time that comes after the end, a time "post".

We must have a closer look at the narrative of the end and ask the question: what exactly has come to an end? What exactly are those "grand narratives" that are said to be over? A "grand narrative" means a global plot that proposes an understanding of the global evolution determining the transformations of our lived world. What is said to be over, is the optimistic narrative making history both a principle of intelligibility of the "state of things" and the scene of a possible transformation of that "state of things". That narrative entailed two main theoretical articulations. In the first case, evolution is linked with knowledge: evolution produces knowledge of the evolution which, in turn, allows those who know to have an impact on evolution. In the second case, the state of things is linked with the possibility of its destruction: the same reasons that account for the existing order are the reasons for which it will be superseded. The future will happen for the same reasons that hinder it from being present. The most accomplished form of narrative was given by Marxist theory. The same necessity that has produced the state of things named capitalist exploitation has also produced knowledge of that state of things, knowledge of the historical necessity entails the destruction of capitalist exploitation. Knowledge gives both the intelligibility of the phenomena of our lived world and the weapon in the struggle for a new world.

In short, the idea of the grand narrative entails a sense of the historical evolution, a sense of the intelligibility of our lived world and a sense of its possible transformation. My point is that what is described as the end of that narrative, what is presented as the "time in which we live" is in reality a rearrangement of those elements. Our time —meaning the dominant description of the state of things that constructs the frame of our present—has not eliminated historical necessity. Nor has it eliminated the Marxist mode of intelligibility of our lived world. It has only disconnected them from the sense of the possible with which they were linked. The celebrated end of the grand narrative changed only one articulation in that narrative: it changed the way in which it staged the relation between the possible and the impossible. But, even in doing that, it remained faithful to its logic.

PLENARY SPEAKER

ERKKI-SVEN TÜÜR

TALLINN UNIVERSITY, TALLINN HALL (M-218)
 SATURDAY, 2 JUNE
 14:00–15:30



Erkki-Sven Tüür started his musical activity in the second half of the seventies as a leader of a progressive rock band, influenced by the music of King Crimson, Emerson Lake & Palmer, Mike Oldfield, Frank Zappa, Yes and Genesis. In the second half of the eighties he entered Estonian musical life as a professional composer.

Instrumental music makes up the main body of Tüür's work. He is the author of eight symphonies, several instrumental concertos, many chamber pieces and an opera.

Tüür uses a broad spectrum of compositional techniques. He has been interested in Gregorian chant and minimalism, linear polyphony and microtonality, twelve-tone music and sound-field technique. To describe his attempt to contrast and combine musical opposites – tonality versus atonality, regular repetitive rhythms versus irregular complex rhythms, tranquil meditateness versus explosive theatricality – the composer has used the term "metalanguage". The works "Zeitraum" (1992), "Architectonics VI" (1992), "Crystallisatio" (1995) and Symphony No. 3 (1997) are the most representative examples of this method.

Since Symphony No. 4 ("Magma"), Tüür has used the term "vectorial method" to describe his music: "The most important difference from the earlier approach is the fact that on a grassroots level, the entire composition is encapsulated in a source code – a gene, which, as it mutates and grows, connects the dots in the fabric of the whole work. Why vectorial? An important role in voice leading is played by the position on the "blueprint" of the various directions and "curves." I perceive them as vectors, which are defined by intervals (which are in turn indicated by a sequence of numbers). In any case, what one hears (especially in the harmonies) is very different from the "metalinguistic" work of the past decade. The system is fairly flexible; still, the central organizational principle is important. The first pure example is "Oxymoron". Everything since ("Aqua," "Meditatio," Symphony No. 5, "Noesis," Piano Concerto, "Strata" [Symphony No. 6] and "Prophecy"-Accordion Concerto) was written using a vectorial approach."

Erkki-Sven Tüür studied percussion and flute at Tallinn Georg Ots Music High School (1976–1980) and composition with Prof. Jaan Rääts at the Tallinn Conservatoire (1980–1984). He also took private lessons from Prof. Lepo Sumera in Tallinn and trained his skills in the field of electronic music in Karlsruhe.

In 1979, Tüür founded the progressive rock ensemble In Spe, where he was engaged as composer, flautist, keyboardist and vocalist until 1983.

Tüür worked as an adviser at the Estonian Composers' Union (1983–1985) and musical director of the Vanalinnastudio Theatre (1987–1990). From 1993–1995, he taught composition at the Estonian Academy of Music (Helena Tulve being the only student to date).

Since 1995, Tüür has been a freelance composer, his works mainly commissioned by world-famous performers and frequently premiered abroad before reaching the home public. Tüür also closely collaborates with Estonian musicians, including the Estonian Philharmonic Chamber Choir, the Tallinn Chamber Orchestra, the NYVD Ensemble, Estonian National Symphony Orchestra, and many more.

His breakthrough work was 1989's "Insula deserta," which had its Finnish premiere by the Ostrobothnian Chamber Orchestra conducted by Juha Kangas, was followed by many commissions from Finland and other countries. A vivid example is the "Architectonics" series: the first two works were commissioned by Estonians (Architectonics I by the Jaan Tamm Wind Quintet in 1984 and Architectonics II by the Estonia Theatre Trio in 1986), "Architectonics III. Postmetaminimal Dream" (1990) by the Los Angeles based ensemble, California E.A.R.Unit, "Architectonics IV. Per cadenza ad metasimplicity" (1990) by the Canadian group Sound Pressure, "Architectonics V" (1991) by New York guitar virtuoso John Tamburello, "Architectonics VI" (1992) by the Helsinki Festival and "Architectonics VII" (1992) by the Festival Musica (Strasbourg, France).

Tüür was also commissioned to compose new works for the American Wind Symphony Orchestra ("In memory of clear water," 1990), Stockholm Saxophone Quartet ("Lamentatio," 1995), Bachwoche Ansbach ("Lighthouse," 1997), Frankfurt Radio Symphony Orchestra (Violin Concerto, 1998, Piano Concerto, 2006), Cabaza Percussion Quartet ("Motus II," 1998), Dortmund Opera ("Wallenberg," 2001) and others. Tüür's works have been premiered by the Hilliard Ensemble ("Excitatio ad contemplantum," 1996), David Geringas and Lausanne Chamber Orchestra (Cello Concerto, 1997), City of Birmingham Symphony Orchestra and Paavo Järvi ("Exodus," 1999), Staatsphilharmonie Rheinland-Pfalz under the baton of Ralf Otto ("Aditus," 2000), Pedro Carneiro and the BBC National Orchestra of Wales ("Ardor", marimba concerto, 2001), the percussionist

Evelyn Glennie and the Royal Flanders Philharmonic Orchestra ("Magma," 2002), the WDR Choir and the Raschèr Saxophone Quartet ("Meditatio," 2004), Australian Chamber Orchestra ("Whistles and Whispers from Uluru", 2007) etc.

Tüür's compositions have also been performed at many festivals, including Border Crossings in Toronto (1990: "Architectonics IV"), Bang On A Can (New York) (1992: String Quartet), Vale of Glamorgan Festival in Wales (1996: "Excitatio ad contemplandum," "Transmission," "Action. Passion. Illusion"; 2002: Cello Concerto), Wien Modern (1997, 1998), the Huddersfield Contemporary Music Festival (1998: "Passion," Requiem; 2001: "Transmission"), Musica Nova in Helsinki (1998: Symphony No. 3, "Architectonics VI," "Crystallisatio," "Lighthouse"), Warsaw Autumn (2001: Symbiosis), Les Boréales in France (2002: "Architectonics VI," "Passion"), MaerzMusik in Berlin (2003: "Architectonics VI"), Klangspuren in Schwaz (2003: "Aditus," "Oxymoron," "Magma"), Icebreaker II in Seattle (2004: "Fata Morgana"), Europamusicale in Germany (2004: "Architectonics VI," "Oxymoron"), as well as festivals in Strasbourg, Salzburg, Gstaad, Celtenham and Oxford.

On March 31, 2003 Erkki-Sven Tüür's music was premiered at Carnegie Hall ("Exodus": the Cincinnati Symphony Orchestra conducted by Paavo Järvi) and on August 1 of the same year at the BBC Proms (Violin Concerto: Isabelle van Keulen, BBC Philharmonic conducted by Paavo Järvi).

On February 1, 2005, Tüür's Symphony No. 5 for big band, electric guitar and orchestra was premiered at the ECLAT New Music Festival in Stuttgart, with Olari Elts conducting the SWR Big Band and Stuttgart Radio Symphony Orchestra.

On September 2007 Tüür was the composer-in-residence of "Auftakt" festival in Alte Oper, Frankfurt. On July 2008 he was composer-in-residence of Davos Festival.

Erkki-Sven Tüür is one of the artistic directors of the International New Music Festival NYYD and honorary doctor of the Estonian Academy of Music. He has received the annual Estonian Music Prize (1987, 1988), Estonian Culture Prize (1997), Baltic Assembly Culture Prize (1998), Great Bear Prize (1996, 1997), second class Order of the White Star (2000), Annual Prize of the Estonian Music Council (2003) and Annual Prize of the Endowment for Music of the Cultural Endowment of Estonia twice: in 2003 for CD "Exodus"; in 2005 for artistic direction of the international contemporary music festivals NYYD.

In 1995, Tüür's Requiem (in memory of Peeter Lilje) was one of the recommended works at the UNESCO's Rostrum of Composers in Paris.

ENERGY, TIMBRE, AND VECTORIAL COMPOSITION IN THE WORK OF ERKKI-SVEN TÜÜR

AN ESSAY BY KERRI KOTTA

It is a striking fact that works by contemporary Estonian composer Erkki-Sven Tüür are often performed in regular symphony concerts together with works by Western classical composers and are not confined to specialized events such as "new music festivals." In part, this fact surely testifies to the popularity of Tüür's music. However, unlike the idiom of Arvo Pärt, another famous Estonian composer, Tüür's musical language cannot be characterized as particularly "listener-friendly," nor can his persona be associated with a clearly defined ideological or religious agenda, which might allow a broader audience to relate to his music more easily.

Despite its sophisticated modern form, Tüür's style in general remains quite easily accessible. Arguably, one aspect that makes this paradox possible is the composer's original treatment of music as an experience of a kind of energy. Tüür began his musical career as leader of the progressive rock-group "In Spe." While this fact should not be weighed unduly in considering his later development in the classical idiom, it nevertheless suggests why Tüür pays so much attention to the "energy" output of his compositional structures. Tüür's musical structures are often complex, but their musical effect—their energy—can be grasped and enjoyed without any specialized musical education. As in rock music, the composer manipulates musical energy in order to build up the musical dramaturgy and communicate with his audience.

The composer's devotion to producing events of musical energy is also evident in his stylistic experiments of the 1990s, the decade that established Tüür as a composer of serious art music. His work of that decade shows, amid a larger search for a meta-style, a treatment of tonality and atonality as abstract models rather than as historical or stylistic phenomena. One might say that he uses tonality and atonality as "carriers" of certain type of musical energy. This conception of music in terms of the energy it might produce also explains why Tüür carefully avoids using direct stylistic quotations in works that could otherwise be characterized as polystylistic. Much more than style, it is the idea of a transformation of musical energy that captivates this composer. He exploits in particular constant fluctuation between tonality and atonality to generate an impression of powerful energy clashes.

Tüür has decisively refrained from identifying his music with the (eclectic and historically-oriented) Neo-Romantic movement, but much of his work lies in productive dialogue with the major formal archetypes of classical music. Two archetypal narrative trajectories are easily traced in his work: the sonata form and the sonata cycle.

However, Tüür does not base these musical narratives on the unfolding of motifs or tight-knit themes, as typically happens in classical works, but grounds them rather in the dialectical development of sound—the main carrier, as Tüür sees it, of musical energy in his work.

Tüür's attitude towards sound or timbre can be described as "structural." This is to say that, by manifesting itself in distinctive and characteristic timbral objects, sound takes possession of the thematic material and actually replaces the traditional motif. In addition, through becoming the main "carrier" of the "energy" of music, timbre similarly takes over the function classically assigned to harmony. As such, timbre becomes for Tüür an entity capable of generating extended musical forms. This is quite different from how timbre (sound) is usually used in popular music, where it often functions as an aid to understanding the music. It is also quite different from the view, in traditional music theory, of timbre as a primarily emotional (i.e. non-structural) aspect of music. Indeed, traditionally, timbre is held to play a relatively trivial role in imparting musical structure, at least compared to the roles played by harmony, counterpoint, and form.

This different understanding of sound allows Tüür to use modern timbral language and, at the same time, detach himself from the structural fragmentation inherent in many works of new music. In becoming the monumental phenomenon in Tüür's music, sound develops through different stages: inception, crystallization, "liquefying", fading, etc. The development of timbre thus gives the impression of an energy, embodied in material sound, manifesting itself through different forms, like a growing organism. The impression of gradual growth is emphasized by the avoidance of well articulated caesuras between the smaller formal sections and by the continuous development of the music: in addition to presenting a new idea, each successive section further elaborates on the material presented in the previous sections. This links Tüür's music with the concept of organic form propagated by the artists of the Romantic movement. One recalls the declaration of the Finnish composer, Jean Sibelius: "I intend to let the musical thoughts and their development determine their own form in my soul." Tüür seems to regard the organic development of his own compositions in a similar light.

Evidently dissatisfied by the eclecticism that persisted in his meta-style of the 1990s, Tüür developed a new approach to composition around 2003, an original approach described as "vectorial." The pieces so composed are based on a relatively short numeric combination or code. During the composition process, the code is subsequently "translated." Where serial composing technique would translate the code into some so-called static element of music (note, rhythmic duration, dynamic level, etc.), Tüür's work translates the code into the potential moving direction of voice or musical line: hence the term "vectorial" to characterize his technique. By joining the generated one-way voices or lines, a multidimensional musical space is created, with sound as the

articulator of the dimension of depth.

The vectorial method provided a common formal basis for different musical planes, but without affecting the texture and surface rhetoric of Tüür's music as much as one might have expected. In this sense, the vectorial method can be seen as the logical end-point in composer's search for a meta-style. Although works by Tüür since 2003 display a more complex design on the surface, their background structure, to the contrary, can almost be described as traditional. Thus, the development of Tüür's musical style can be understood as a continuously expanding dialogue with history, which, in some paradoxical way, is accompanied by a process in which the characteristics of the composer's personal style can stand forth more properly. In Tüür's music, an orientation to the future realizes itself through historical memory: first, by placing the historical into a modern context, and, second, by making the present visible through historical archetype. Although the composer has avoided any direct reference to specific historical styles, it is the continuous presence of historical memory, which permits listener to unconsciously recognize himself in his music.

ABOUT KERRI KOTTA

One of the most engaging aspects regarding the compositions of Kerri Kotta is the fine-tuned and synthesis-oriented “stylistic plurality”. In Kotta’s music, jazz and minimalism meet grandiose Bach-like rhetoric and a high-strung and fragmented, modernist approach to sound. This, in most cases, does not entail dramatic contrasts of styles. Kotta joins together different musics in a playful and delicately humorous manner.

Kerri Kotta studied music theory at the Tallinn Music High School and graduated from the Tallinn Conservatoire in composition as a student of Jaan Rääts in 1993. In 1997, Kotta obtained a master’s degree in composition with Lepo Sumera in Estonian Academy of Music and PhD degree in musicology (supervisor Mart Humal) in 2004. He has taken part in courses of composition and music analysis in Schwaz, Stuttgart and Cracow. Kotta is a teacher of music theory subjects at the Tallinn University since 1994, from 1998 also at the Estonian Academy of Music and Theatre. From 2005, Kotta is Associate Professor and head of the music theory department of Estonian Academy of Music and Theatre and Associate Professor of Tallinn University. Kerri Kotta is a member of the board of the Estonian Musicological Society.

Kerri Kotta’s works have been performed by Estonian National Symphony Orchestra, NYJD Ensemble, double bass player Mati Lukk, organist Aare-Paul Lattik, pianist Mati Mikalai and others. His music has been presented at the international new music festival Nyjd, Estonian Music Days Festival and at festivals in Austria and Poland. In 1997, Kerri Kotta’s Col legno for violin and orchestra got the 4th prize in the competition for instrumental concerts organized by Estonian Cultural Endowment.

As a musicologist, Kerri Kotta focuses her research on harmonical-counterpointal structure of various musical compositions. Kotta has published reviews and articles in Estonian culture magazine *Teater. Muusika. Kino* and music magazine *Muusika*.

Source: Estonian Music Information Centre, www.emic.ee

OPENING ROUND TABLE ARCHAEOLOGIES OF THE FUTURE

TALLINN UNIVERSITY, TALLINN HALL (M-218)
MONDAY, 28 MAY
16:00–18:30

The opening round table addresses the aesthetic and political dimensions of human temporalities, focusing on futuristic visions, traumatic memories and the emerging sensibilities of the present era.

Tõnu Viik



Tõnu Viik is a professor of philosophy at Tallinn University, Estonia. He received his Ph.D. from Emory University in 2003 writing a dissertation on Hegel's philosophy of culture. Currently he is working on cultural phenomenology.

Rein Raud



Rein Raud graduated from St. Petersburg University (Japanese Studies, 1985) and defended his doctorate in the University of Helsinki (Literary Theory, 1994). He has worked in the University of Helsinki since 1995 as the Professor of Japanese Studies, concomitantly affiliated with the Estonian Institute of Humanities and, after its establishment in 2005, with the Tallinn University, of which he served as the first rector in 2006–2011. He has published extensively in the areas of classical Japanese literature and philosophy, as well as a number of novels, poetry collections and essays. He has also published a number of translations, mainly from classical Japanese literature.

Jaak Tomberg



Jaak Tomberg is a post-doctoral research fellow in Estonian Literary Museum. His current fields of research are literary utopias, philosophy of literature, theory of criticism and the contemporary relations between realism and science fiction. His monograph, "Kirjanduse lepitav otstarve" ("The Reconciliatory Purpose of Fiction", 2011) talks about the function of fiction in the field of tension between possibility and necessity. Besides theoretical work, he has translated fiction and literary theory, edited the Estonian Avant-garde magazine *Vihik* and has written plays.

Tiina Kirss



Tiina Ann Kirss is a professor of Cultural Theory at Tallinn University. She received her PhD in Comparative Literature from the University of Michigan (1994). Her primary research interests are 20th century comparative European literary history, autobiography and life histories, oral history, Siberian deportations in the Baltics, trauma theory and feminist theory. She is a co-editor of collections of articles *She who remembers survives: interpreting Estonian women's post-Soviet life stories* (Tartu 2004) and *Estonian Life Stories* (2009, Central European University Press).

SPECIAL KUMU ROUND TABLE

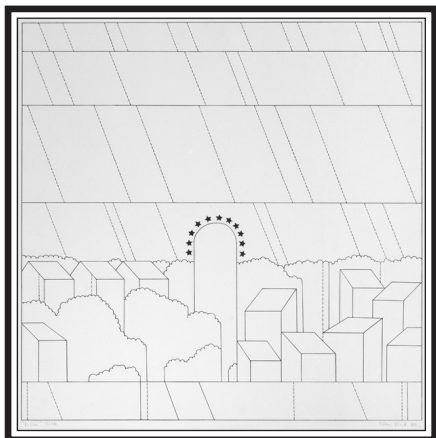
FINDING THE AESTHETICS OF THE FUTURE IN THE PAST: A CASE STUDY ON THE CREATIVE METHOD OF TÕNIS VINT

ESTONIAN KUNSTIMUUSEUM (KUMU)

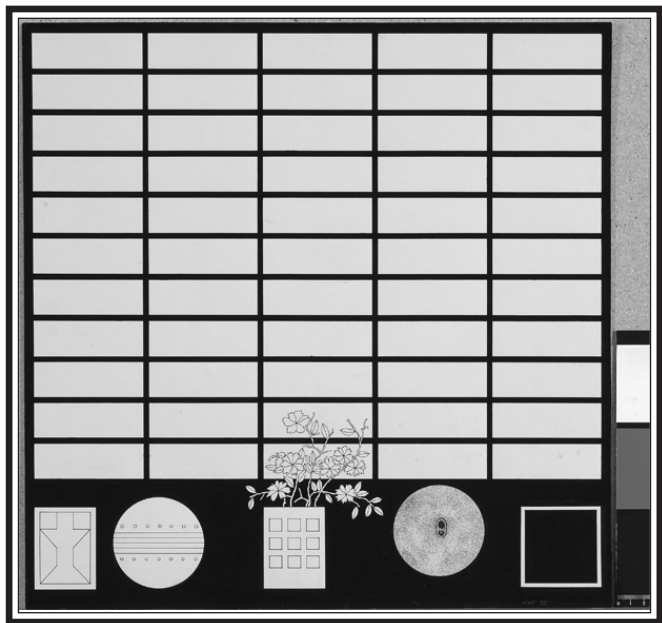
THURSDAY, 31 MAY

14:00–17:00

Tõnis Vint (b. 1942) can be considered a key figure in Soviet Estonian art and art life. His art conception has served as an impetus for many representatives of different generations working in various fields of art—for artists, architects, designers and others. Relying on his erudition related to the art traditions of various cultures and periods, Vint has created a conceptual platform for the interpretation and synthesis of various visual phenomena. While Tõnis Vint's aesthetic system was based on older aesthetic traditions, its target was influenced by modernist rhetoric of positive transformation of the world and thus future-oriented, endeavouring to make the space inside and outside the picture more structured, harmonious and suitable to contemporary lifestyles.



Tõnis Vint, Rain, 1972, Lithography paper, 52.3 x 49.5, Art Museum of Estonia



Tõnis Vint, *A Japanese Room. Things*, 1975, Indian ink, Gouache paper, 42.7 x 43.0, Art Museum of Estonia



CLOSING ROUND TABLE CULTURAL TEMPORALITIES

TALLINN UNIVERSITY, TALLINN HALL (M-218)
SATURDAY, 2 JUNE
16:00–18:30

The final round table considers how cultural temporalities link the sensible materiality of art to a particular way of being of the community. We explore temporalities of moods and embodiment, ethics and morality, literature and everyday existence, stretching from modernity to post-times, from anticipation to resignation.

Epp Annus

Organizer and Introducer



Epp Annus is a senior researcher with the Research Group in Cultural and Literary Studies, at the Estonian Literary Museum. She is also a lecturer at the Ohio State University. She has published a monograph "Kuidas kirjutada aega" (How to Tell Time, 2002), has co-authored several books on Estonian literature and literary theory, and has edited a collective monograph "Kahekümnenda sajandi mõttevoolud" (Movements of Thought in Twentieth Century Literature, 2009). Her interests include the phenomenology of the everyday, psychoanalysis, Soviet postcolonialism, and 20th century Estonian and comparative prose fiction. Her current project is The Phenomenology of Home: The Soviet Everyday and Beyond. In addition to her academic work, she has also published a novel *Sina, Matilda*, and a number of children books.

Liisa Steinby



Liisa Steinby (until 2007 Saariluoma) is professor of Comparative Literature at the University of Turku, Finland. Her publications include the monographs *Der postindividualistische Roman* (Würzburg 1994); *Nietzsche als Roman. Über die Sinnkonstituierung in Thomas Manns "Doktor Faustus"* (Tübingen: Niemeyer 1996); *Erzählstruktur und Bildungsroman. Wielands "Geschichte des Agathon", Goethes "Wilhelm Meisters Lehrjahre"* (Würzburg 2004); *Wilhelm Meisters Lehrjahre und die Entstehung des modernen Zeitbewusstseins* (Trier 2005); *Kundera and Modernity* (Purdue University Press, forthcoming in 2012).

Ben Highmore



Ben Highmore is Reader in Media and Cultural Studies at the University of Sussex. His research is broadly concerned with the culture of everyday life: investigating what is extraordinary in ordinary life (for instance habit) and in looking at the ordinariness of what might be thought of as extra-ordinary or exotic or esoteric or elite. His particular interests at the moment congregate around cultural feelings, domestic life, and post-war British art, craft and architecture (specifically the cultural movement New Brutalism). His most recent books are *A Passion for Cultural Studies* (2009), the edited collection *The Design Culture Reader* (2009) and *Ordinary Lives: Studies in the Everyday* (2011). His previous books have been on everyday life theory; the cultural theorist Michel de Certeau; and the city.

GABRIELE SCHWAB



Gabriele Schwab is Chancellor's Professor of English and Comparative Literature at the University of California at Irvine. She is also a Faculty Associate in the Department of Anthropology and a member and former Director of the Critical Theory Institute. She is the recipient of a Guggenheim Fellowship and a Heisenberg Fellowship, and was an International Research Fellow in Residence at the Australian National University and the Free University of Berlin. Since 2001 she is affiliated as a research psychoanalyst with the Southern California Psychoanalytic Institute where she received an additional Ph.D. in Psychoanalysis in 2009. Her books in English include *Subjects without Selves* (Harvard UP, 1994), *The Mirror-and the Killer-Queen* (Indiana UP, 1997), *Haunting Legacies: Violent Histories and Transgenerational*

Trauma (Columbia UP, 2010) and *Imaginary Ethnographies* (forthcoming from Columbia UP). Edited collections include *Accelerating Possessions: Global Futures of Property and Personhood*, co-edited with William Maurer, (Columbia UP, 2006); *Derrida, Deleuze, Psychoanalysis* (Columbia UP, 2007); and a Special Issue of Postcolonial Studies titled *The Cultural Unconscious and the Postcolonizing Process* (co-edited with John Cash). Her work has been translated into Bulgarian, French, Chinese, German, Japanese, Korean, Portuguese and Spanish. Works in progress include a co-edited volume titled *The Postcolonial Unconscious* and a collaborative book with Native American writer Simon J. Ortiz titled *Children of Fire, Children of Water*.

Jaan Undusk



Jaan Undusk is the Director of Under and Tuglas Literature Centre of the Estonian Academy of Sciences and a member of the Estonian Academy of Sciences. His sphere of interest covers Baltic-German literary culture, Estonian literature, philosophy of history and language. He has published an award-winning monograph *Maagiline müstiline keel* (*Magic Mystic Language*, 1998) and edited numerous collections of articles. He has published a novel „Kuum“ (*Hot*, 1990) and plays *Goodbye, Vienna!* (1999), *Quevedo* (2003); and *Boulgakoff* (2005).

PODIUM DISCUSSION

AFTER THE CRISIS IN THE HUMANITIES

TALLINN UNIVERSITY, TALLINN HALL (M-218)

FRIDAY, 1 JUNE

14:00–17:00

What will have been the crisis in the humanities cannot be thought from the future. However, an archaeology of the future will identify the crisis in the humanities and how to think paths of exit and displacement. Managerial, budgetary, grant seeking, positivistic models have oppressed the humanities and often forced them to perform a mimesis of what they are not and cannot be. The task will be to think what pertains to and celebrates the contributions of the humanities for the present and the future. Among them, international interdisciplinary conferences such as IAPL constitute the "research laboratories" where dialogue, exchange, and focused attention animate the places of difference that are necessary for the work of the humanities. After all, in the absence of funding for the uniqueness of the humanities, their contributions to the intellectual life of a community, state, world cannot be achieved without enormous counter-forces, ones that should not be necessary in the higher institutions of learning, study, and research across many different borders.

Hugh J. Silverman

Organizer and Introducer



Hugh J. Silverman is Professor of Philosophy and Comparative Literary & Cultural Studies, and Program Director of the Art and Philosophy Advanced Graduate Certificate at Stony Brook University. He is Executive Director and Program Coordinator of the The International Association for Philosophy and Literature, and Co-founder and Director of the International Philosophical Seminar (Alto Adige, Italy). He has published more than 25 books, over 100 articles and book chapters, and has delivered over 400 invited lectures in North and South America, Europe, Scandinavia, Australia, Asia.

John Williams Phillips



John W P Phillips teaches in the Department of English Language and Literature at The National University of Singapore. He writes on aesthetics, critical theory, deconstruction, literature, military technology, philosophy, psychoanalysis, and cities. He is currently writing on immunological structures in science, poetry and politics.

Ryan Bishop



Ryan Bishop is Professor of Global Arts and Politics at the Winchester School of Art, the University of Southampton and co-director of the Winchester Centre for Global Futures in Art Design Et Media. He edits the book series "Theory Now" for Polity Press and co-edits the journal Cultural Politics (Duke UP) with John Armitage and Doug Kellner, as well as serving on the editorial board of Theory Culture and Society. He writes on critical theory, literary studies, visual culture, military technology, urbanism and aesthetics.

Roberto Terrosi



Italian scholar, Roberto Terrosi, studied aesthetics in Rome with Mario Perniola, focusing on the relationships between aesthetics and technology. He later went to Japan where he worked at the Kyoto University as Researcher and at Tohoku University at Sendai as Associate Professor in aesthetics and art-history. He left Japan following the 2011 earthquake and now is an independent scholar and "cultore della materia" at the University of Rome Tor Vergata. His work includes: *The Philosophy of Post-human* (1997); *History of the Concept of Art* (2006) and *Philosophy and Anthropology of Portrait* (2012).

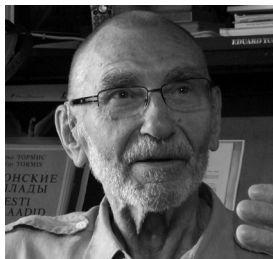
Tõnu Viik



Tõnu Viik is a professor of philosophy at Tallinn University, Estonia. He received his Ph.D. from Emory University in 2003 writing a dissertation on Hegel's philosophy of culture. Currently, he is working on cultural phenomenology.

CLOSE ENCOUNTER VELJO TORMIS

TALLINN UNIVERSITY, M-649
SATURDAY, 2 JUNE
09:00-12:00



Veljo Tormis (b.1930), one of the most prominent Estonian composers, is a master of large-scale choral composition. Be it his monumental song cycles or extensive dramatic choral works, Tormis's colourful, nearly orchestral style of writing for voices is always remarkable.

Veljo Tormis was the firstborn son of a music-loving farmer, who became the köster (i.e. organist and precentor) at the parish church of Vigala, west Estonia, when Veljo was 6 years old. His father

conducted the local choir, rehearsals took place at their home, his mother singing among altos. This early experience of choral life, involvement with national ideas and feelings related to the Estonian choral movement, was certainly important for the future composer. In the age of 12 Veljo Tormis came to Tallinn to study organ at the Conservatory. That was war-time, two years before the Soviet invasion connected Estonia to the Soviet Union for the coming 50 years. The organ class, traditionally related to church service, was closed, and for a year Tormis studied choral conducting. In 1951 he continued his studies as a composer at the Moscow Conservatory with professor Vissarion Shebalin, graduating in 1956. Shebalin supported his student's interest in national style based on the use of folk music. However, the breakthrough of modern composition techniques and antiromantic attitude towards folk music took place between 1960-1965 as a result of his acquaintance with authentic sound and rhythm of peasant songs at some remote Estonian villages, impressions of the music by Carl Orff in the late 1950s, and analysis of choral music by Zoltán Kodály after a visit to Hungary in 1962. In the end of the decade Tormis finished his first great cycle "Estonian Calendar Songs" (1967) for a male and a female chorus in which the primeval enchanting power of ancient folk tunes used as the material for original choral songs was fully exposed.

In Estonian culture choral music has had outstanding role as a popular movement of amateur choruses with all-national song festivals in every five years, a movement

very important for supporting Estonian identity against forceful Russification around the turn of the century and again during the Soviet years 1944–91. That has certainly contributed to the prestige of choral music in concert life and composers interest in this medium. Sophisticated choral compositions demanding a large and well-trained chorus formed a distinguished part of Estonian music already in the 1930s. Tormis continued the tradition and his music would have been impossible without a number of choruses, addressees and often commissioners of his works. Estonian National Male Chorus (formerly State Academic Male Chorus), or RAM (Riiklik Akadeemiline Meeskoor) as it is usually called, has a special position among them.

Founded in 1944 RAM soon became a symbol of Estonian music, participating at many official festivals and having some long concert tours each year. Part of its success was certainly due to the impressive new compositions of Veljo Tormis and other Estonian composers. The power and colours of a large body of trained male voices is not often used in music, probably because of the lack of appropriate performance forces. Veljo Tormis has learned much during his more than 35 years of cooperation with RAM and the result of this work amounts to about 60 cycles, compositions and shorter songs for a large male chorus, among them some of the masterpieces of choral repertory like "The Singer" (dedicated to Gustav Ernesaks, the founder of RAM, 1974) or "The Seventeenth Rune of Kalevala" (dedicated to the 150th anniversary of the Finnish epic "Kalevala").

The present selection of compositions by Tormis performed by RAM (Olev Oja, cond.) includes works based on old folk tunes and traditional words. However, they are not folk song arrangements, rather, they have been used as a source of ideas and building material for a new concert music piece. The first composition *Helletused*, 1982 (Childhood Memory [Herding Calls]) is dedicated to the memory of the composer's sister. Using a selection of richly embellished vocal herding calls that were first arranged for concert use in the beginning of the century by then popular musicians Aino Tamm and Miina Härma, Tormis creates an emotional pasture scene with associations to the (past, lost) childhood through the familiar melodies. *Hääled Tammsaare lapsepõlvest*, 1977 (Voices from Tammsaare's Herdboy Days) is written for the celebrations of the 100th anniversary of the most recognized Estonian writer Anton Hansen Tammsaare, whose novels about peasant life in the beginning of this century form the core of Estonian education. This documentary cantata combines tape recordings and songs sung in the family of the writer into a fascinating sound picture.

For Tormis, sea is an important source of inspiration, his country home is at the coast, and he has composed a large number of songs somehow related to this theme. The composition *Muistse mere laulud*, 1979 (Songs of the Ancient Sea) combines excerpts from various old folk songs describing the sea, sailing or fishing together with imitations

of seagulls' cries, the whistling of wind, the whisper or roaring of waves. In the early 1970s the scope of Tormis' search for archaic material widened, first including the closest Balto-Finnic people, but soon some commissions led him to different traditions -- Latvian, Bulgarian, Russian and several others. *Bylina* is a traditional Russian epic song and the material for *Pohja-Vene boliina*, 1976 (North-Russian *Bylina*) was arranged for Tormis by a Russian ethnomusicologist Vyacheslav Shchurov. The next two compositions *Nekruti pogenemine Tallinna Toompealt koju Kuusalu*, 1969 (Conscript's Escape from Toompea Castle Home to Kuusalu) and *Vepsa talv*, 1984 (Vepsian Winter) are the easiest in the selection, like playful scherzi. Perhaps it is interesting to know that the song about the conscript's escape describes the journey from Tallinn, Tormis' living and working place, to his country home in Kuusalu parish (also his birthplace). The Veps are a small Balto-Finnic group living on the south-western coast of the lake *Omega* (Äänisjärv), east to St. Petersburg. In 1983 Tormis composed a cycle *Vepsian Paths* belonging to his most famous series of song cycles *Forgotten People*, all based on ancient folk songs of Balto-Finnic peoples. Studying Vepsian materials recorded by a folklorist Marje Joalaid, Tormis has selected some jocular songs (*chastushki*) for *Vepsian Winter* and set them into a musical scene of village party with vocal imitations of concertina and other sounds. The last composition *Kaitse, Jumal, soja eest*, 1984 [God protect us from war] takes its text from a Finnish collection of folk poetry *Kanteletar*, compiled by Elias Lönnrot in 1840-41. Although not as famous as the epic *Kalevala*, also compiled by Lönnrot, *Kanteletar* became an important source of themes and texts for later Finnish national culture. Tormis uses narrow chant-like melodic motives with traditional *Kalevala*-rhythm, reciting, and tam-tam to create the impression of an ancient prayer.

MUSIC AS THE MEDIATOR BETWEEN PAST AND FUTURE:

THE CASE OF VELJO TORMIS

Chaired and Introduced by Urve Lippus (Musicology, Estonian Academy of Music and Theatre, Tallinn, ESTONIA)
Sponsored by The Graduate School of Culture Studies and Arts, Estonia

Veljo Tormis (1930) belongs to those Eastern European composers who in last decades of the 20th century abandoned the mainstream avant-garde writing and turned to the so-called new simplicity. Tormis has written mostly choral music where he vividly combines his essentially minimalistic but highly idiosyncratic technique with repetitive patterns of the Baltic Finnic folksongs.

Urve Lippus (Musicology, Estonian Academy of Music and Theatre, Tallinn, ESTONIA)
The Symbolism of Drumming in Veljo Tormis' Music

Mimi Daitz (Music, City University of New York, New York, NY, USA)
Texted Music that Transcends Language: A Contradiction in the Music of Veljo Tormis

Jaan Ross (Musicology, Estonian Academy of Music and Theatre, Tallinn, ESTONIA)
Veljo Tormis and Minimalism: On Reception of His New Musical Idiom in the 1960s

Riho Grünthal (Musicology, Helsinki University, Helsinki, FINLAND)
Vanishing Voices, Living Sounds: The Finnic Language Area as a Musical Landscape

CLOSE ENCOUNTER ALPHONSO LINGIS

TALLINN UNIVERSITY, M-213
SATURDAY, 2 JUNE
09:00-12:00



Alphonso Lingis is Professor Emeritus of Philosophy at Pennsylvania State University. His areas of specialization include phenomenology, existentialism, modern philosophy, and ethics.

Lingis attended Loyola University in Chicago, then pursued graduate study at the storied University of Leuven, in Belgium. His doctoral dissertation, written under distinguished scholar Alphonse de Waelhens, was a discussion of the French phenomenologists Maurice Merleau-Ponty and Jean-Paul Sartre. Upon returning to the United States, Lingis joined the faculty at Duquesne University, and gained a reputation as the preeminent English translator of Merleau-Ponty and Emmanuel Levinas. In the mid-1960s he moved to Penn State University, where he worked diligently at his translation projects and published numerous scholarly articles on the history of philosophy. During this period, he also began the habit of wide-ranging world travel that leaves a deep stamp on all of his work.

His debut as a book author came in 1982, with *Excesses*. In *The Imperative* (1998), his most systematic book, Lingis offers his own original criticism of phenomenology. In his view, phenomenology is excessively dominated by holism, overemphasizing the interconnectedness of all regions and objects in the world. By contrast, Lingis holds that the world is made up of numerous self-contained and mutually external levels, to which humans must adjust their perceptions and ideas. Fusing Merleau-Ponty's phenomenology of perception with the ethics of Levinas, Lingis contends that ethical imperatives come not only from other humans, but also from animals, plants, and even inanimate objects.

Lingis has had wide success as a public lecturer due both to his captivating style of writing and also the performance art atmosphere of his lectures. During public talks he generally appears in costume or speaks amidst strange background music or recorded

screams, often in total darkness. Throughout his years at Penn State, his travels shifted increasingly from Europe to the developing world, with especial bases in Bangkok and Rio de Janeiro, and most recently, Africa. In recent years he has also renewed contact with his ancestral heritage, reaching prominence in Lithuania.

His publications include: *Escapes: Eros and Culture* (1984), *Libido: The French Existential Theories* (1985), *Phenomenological Explanations* (1986), *Deathbound Subjectivity* (1989), *The Community of Those Who Have Nothing in Common* (1994), *Abuses* (1994), *Foreign Bodies* (1994), *Sensation: Intelligibility in Sensibility* (1995), *The Imperative* (1998), *Dangerous Emotions* (1999).

ECSTATIC TRANSGRESSIONS:

CLOSE ENCOUNTERS WITH ALPHONSO LINGIS

Chaired and Introduced by Robert Switzer (Philosophy, The American University in Cairo, New Cairo, EGYPT)

Explores the nomadic, deeply ethical philosophy of Alphonso Lingis: a philosophy of sacrilege and blessing, a phenomenology of the spaces, elements and levels articulated around our active or disengaged bodies, dissolute and desiring.

Rashmika Pandya (Philosophy, American University of Cairo, EGYPT)
Alphonso Lingis's Ethics of Embodiment

Graham Harman (Philosophy, American University in Cairo, New Cairo, EGYPT)
More Faces, Idols, Fetishes

Sonu Shamdasani (Psychology, University College London, UK)
Encomium

Alex Hooke (Arts and Humanities, Stevenson University, Stevenson, MD, USA)
The Heroic in Lingis' Existential Genealogy

CLOSE ENCOUNTER JACQUES RANCIÈRE

TALLINN UNIVERSITY, M-213
SATURDAY, 2 JUNE
09:00–12:00



See page 59 for a biography of Jacques Rancière

POLITICS / AESTHETICS: A CLOSE ENCOUNTER WITH JACQUES RANCIÈRE

Chaired and Introduced by Oliver Davis (French Studies, Warwick University, Coventry, UK)

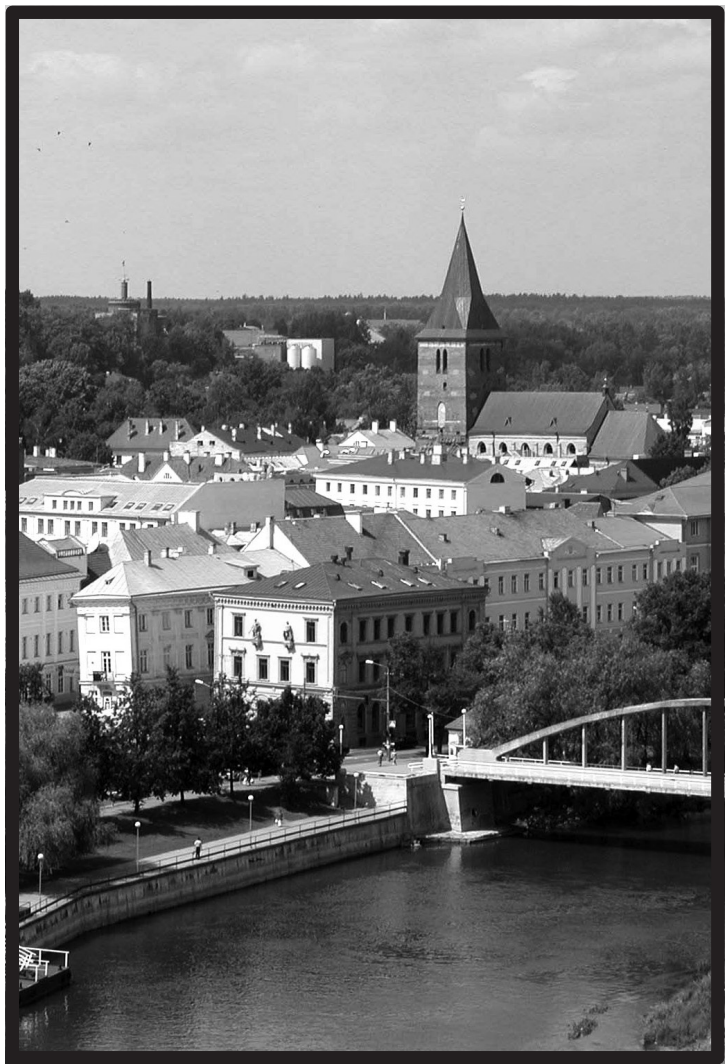
Speakers will reflect upon the methodological premises of Rancière's aesthetico-political project and ask how exactly artworks and forms of aesthetic experience imply new political futures and new distributions of communal space.

Joseph Tanke (Philosophy, University of Hawaii, Honolulu, HI, USA)
Why Julien Sorel had to be Killed

Richard Stamp (English and Cultural Studies, Bath Spa University, Bath, UK)
Slumdogs and Schoolmasters: Jacotot, Rancière and Mitra on Self-Organised Learning

Nick Hewlett (University of Warwick, Coventry, UK)
Rancière, Communism and Emancipation

Jeremy Francis Lane (French Studies, Nottingham University, Nottingham, UK)
The 'Disagreement' over Republican Citizenship: The Aesthetics and Politics of Moslem Opposition to the French Headscarf



special **EVENTS**

ARTS•EXCURSIONS•FILM•DINNER



FILM SCREENING

THE POLL DIARIES (2010)

Directed by Chris Kraus

SOLARIS CINEMA, SOLARIS CULTURAL CENTRE

ESTONIA PST 9

MONDAY, 28 MAY

18:30-21:00

Best Cinematography, Best Costume Design, Best Performance by an Actor in a Supporting Role, Best Production Design. Film Award in Gold. Bundesfilmpreis, 2011.

In the summer of 1914, thirteen-year-old Oda von Siering (Paula Beer) leaves Berlin to join her family and an assortment of German and Russian aristocrats on an estate in Estonia. The von Siering family home is a character in its own right, a hulking, neoclassical manor that hovers on stilts above the sea. Oda arrives there bearing her mother's coffin and a gift requested by her surgeon father: a jarred, two-headed fetus to add to his laboratory of gruesome curiosities. Ebbo von Siering (Edgar Selge) sees himself in his daughter when she calmly and expertly learns to suture the corpse of a cat. What he fails to recognize - and what Oda luckily understands - is that their interest in science is their only similarity. His dedication to experimentation is linked to an appalling obsession with power and destruction, while Oda is genuinely curious about life. Her quick, quiet intelligence complements her humanity and her lucid understanding of right and wrong. When she strays from a family picnic and discovers a badly wounded Estonian anarchist, she helps him without a second thought, smuggling him into her father's lab and putting her new surgical skills to good use. As their illicit friendship deepens, family turmoil escalates and war closes in. The safe haven of the community collapses, forcing Oda's family to make impossible choices. (Source: IMDB)



DISCUSSION OF "THE POLL DIARIES" JÜRI KIVIMÄE

SOLARIS CINEMA, SOLARIS CULTURAL CENTRE
ESTONIA PST 9
MONDAY, 28 MAY
FOLLOWING THE FILM



Professor Kivimäe teaches in the Department of History at the University of Toronto. His areas of research include: Fifteenth and sixteenth-century Europe, focusing on economic, social and cultural history of the Baltic sea region and especially on medieval Livonia. He has published in the fields of Hanseatic trade, history of Lutheran Reformation, everyday life and late medieval urban history (*Aspects of Daily Life in Medieval Estonia*, 1966), national historiography and modern Estonia (*Tallinn in Fire: Soviet Air-Raid to Tallinn in March 1944*, 1966). He is currently working on a history of culture of writing and printed books in sixteenth-century Estonia.

Selected Publications:

Women, the Devil, and a Cat's Head: the Trial of Anna and Tobbe Mall in Reval, 1594 (2003); *Tallinn in Fire: Soviet Air-Raid to Tallinn in March 1944* (1997); *Aspects of Daily Life in Medieval Estonia* (1996).

EXCURSION TO KUMU

ESTONIAN KUNSTIMUUSEUM (KUMU)

THURSDAY, 31 MAY

14:00–19:00

KUMU, an abbreviation of the Estonian “Kunstimuseum,” is a modern art museum in Tallinn, Estonia. The museum is the largest one in the Baltics and one of the largest art museums in Northern Europe. It is one of the five branches of the Art Museum of Estonia, housing its main offices. Kumu presents both permanent collections and temporary exhibitions. The main collection covers Estonian art from the 18th century onwards, including works from the occupations period (1940–1991) and showing both Socialist Realism and Nonconformist art. Temporary exhibitions include both foreign and Estonian modern and contemporary art.

Art Museum of Estonia was founded on November 17, 1919, but it was not until 1921 that it got its first permanent building – the Kadriorg Palace, built in the 18th century. In 1929 the palace was expropriated from the Art Museum in order to rebuild it as the residence of the President of Estonia. The Art Museum of Estonia was housed in several different temporary spaces, until it moved back to the palace in 1946. In September, 1991 the Kadriorg Palace was closed, because it was totally deteriorated by then. At the





end of the year the Supreme Council of the Republic of Estonia decided to guarantee the construction of a new building for the Art Museum of Estonia in Kadriorg. Until then the Knighthood House at Toompea Hill served as the temporary main building of the Art Museum of Estonia. The exhibition there was opened on April 1, 1993. Art Museum of Estonia permanently closed down the exhibitions in that building in October 2005. At the end of the 1970s, in the 1980s the first branches of the Art Museum of Estonia were founded. Starting in 1995, all of the branches offer different educational programmes for children and young people. In 1996 the exhibition hall on the first floor of Rotermann Salt Storage was opened; this branch was closed in May 2005. In the summer of 2000 the restored Kadriorg Palace was opened, but not as the main building of the Art Museum of Estonia, but as a branch. Kadriorg Art Museum now exhibits the foreign art collection of the Art Museum of Estonia.

At present there are four active branches of the Art Museum of Estonia: Kadriorg Art Museum (Kadriorg Palace and Mikkel Museum), Niguliste Museum, Adamson-Eric Museum, and Kumu Art Museum.

For the first time in its nearly 100-year-old history, the Art Museum of Estonia has a building that both meets the museum's requirements and is worthy of Estonian art in its collections. Kumu includes exhibition halls, an auditorium that offers diverse possibilities, and an education centre for children and art lovers.

The designer was a Finnish architect, Pekka Vapaavuori, who won the competition in 1994. It was constructed from 2003 to 2006. Kumu received European Museum of the Year Award 2008 by European Museum Forum.

IAPL 2012 CELEBRATION DINNER

KLOOSTRI AIT
SATURDAY, 2 JUNE
19:30-24:00



Kloostri Ait means "monastery granary" in Estonian. The present restaurant was indeed built as a granary for the St. Catherine's monastery of the Dominican order. The monastery was established 1246 by some Dominican monks from Denmark and the building work was finished by the 15th century. Constructed in the gothic style and of limestone, the typically Northern Estonian building material, the whole monastery ensemble is a fine example of Tallinn Old Town architecture and of the mastership of the local stonemasons. After the monastery was destroyed during the Reformation, the granary building for a long time served as the city armoury, later as a garage and as a film prop workshop. After Estonia regained its independence 1991, the monastery buildings were turned into a multifunctional cultural centre and in 1994 the Kloostri Ait restaurant was established. It was a major intellectual and artistic hub during the 1990s and continues to host concerts and other cultural events.

AFTER DINNER DANCE MUSIC IAPL 2012 CELEBRATION DINNER

KRIMINAALNE ELEVANT

Kriminaalne Elevant (Criminal Elephant) was formed in the beginning of times, somewhere around 2002 by five crooks in order to find a legitimate explanation for their madness-like behaviour and distasteful dressing habits. Led by mad scientist Kaspar Jancis, who has composed most of the performed and unperformable pieces, they immediately started to blackmail successful and famous film directors to get their names in the credits. Together with the most brilliant, the one and only ape-drummer Eno Kollom, magical super-evil bassist Henry Tiisma, unbelievably courageously bold accordionist Madis Muul and the saxophonist Danel "the doctor of freezingly wicked tunes" Aljo they have played and composed music for numerous films such as "Röövlirahnu Martin", "Cityuations", "Ahviaasta" and for theatrical performances "Kilplaste Klubi" and "Totu Kuul". In their first concert ever, which took place in Tallinn in 2003, Kriminaalne Elevant played background music to the horror-movie classic "Nosferatu, eine Symphonie des Grauens". 2008 saw the appearance of their third album "Kuul!" and in 2010, Kaspar Jancis' book "Morten Viks in a Ship of Fools", which front cover included Kriminaalne Elevant's fourth album.



POST-CONFERENCE EXCURSION TO THE CITY OF TARTU AND THE ESTONIAN LITERARY MUSEUM

SUNDAY, 3 JUNE

09:00-23:45

CITY OF TARTU

Tartu (also known as Dorpat or Yuryev) is the second largest city in Estonia with a population of 100,000. It is a Hanseatic city and a university town. Dating back to 1030, it is the oldest city in Estonia. Tartu is 185 km south-east of Tallinn, in the center of Estonia. The Emajõgi River, which connects the two largest lakes of Estonia, flows for the length of 10 km within the city limits. Being a student town, English is widely understood. As usual, the older people are more likely to only speak Estonian and Russian; however most can understand English if you speak clearly.

THE UNIVERSITY OF TARTU HISTORY MUSEUM

The UT History Museum showcases the history of science and university education in Tartu from the 17th century to the present day.

The museum is located on Toome Hill, which has also been poetically described as an abode of the muses. Here the museum occupies several historical university buildings dating from the 19th century - the former university library built in the choir of the ruins of a former dome cathedral, the Old Observatory and part of the Old Anatomical Theatre (closed until the end of 2012).

The museum offers the public a permanent exhibition and numerous special exhibitions. From spring to autumn, visitors can enjoy a magnificent view of the city from the viewing platforms situated on the top of the preserved bases of the cathedral's towers. The museum also holds classes for school students, helping them acquire new knowledge through hands-on experience. The museum's collection, which is one of a kind in Estonia, is available to scholars and researchers. The museum's White Hall is one of the most prestigious event venues in Tartu.

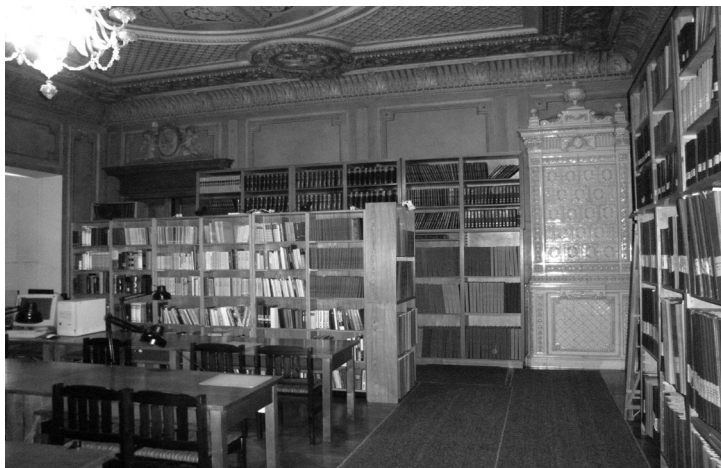
The University of Tartu History Museum is part of a larger university institution - Museums of the University of Tartu, which also includes the university's Art Museum and Natural History Museum. All three cooperate closely with one another.

ESTONIAN LITERARY MUSEUM

The Estonian Literary Museum (ELM; Estonian: Eesti Kirjandusmuuseum), is a national research institute of the Ministry of Education and Research of the Republic of Estonia. Its mission is to improve the cultural heritage of Estonia, to collect, preserve, research and publish the results.

The history of the Estonian Literary Museum began in 1909 the founding of the Estonian National Museum and Archive Library in Tartu. A working group for 1921 was added, from 1927 to 1929 followed by two further divisions.

During the Second World War, the institute was split into two state museums covering ethnography and literature. In 1946 the museums were re-merged. From 1957 the Literary Museum holds an annual December two-day conference on literature and folklore, the so-called Kreutzwald days to remember Friedrich Reinhold Kreutzwald, one of the most important Estonian writers. Some years after the restoration of independence in 1995, the museum received its former name back and extended the publication of its annual almanac to articles, primary source texts and research.





CAFÉ SHAKESPEARE

Café Shakespeare is much more than your usual "give me coffee and some cake" kind of place. I would even say that the fancy milieu, cozy interior and a la carte menu surely make it a great restaurant. Even though they don't have white tablecloths, small portions or sky-high prices, the place is still worthy of its title. Café Shakespeare is perfect for a romantic date or a nice dinner after absorbing some culture from the nearby Vainemuine theatre. The menu covers meat, fish, vegan dishes and whatever you're into these days. The gorgeous view of Tartu, snug surroundings, tasty food and great live music performances on weekends would definitely make Shakespeare proud.



Source: likealocalguide.com



conference **SITES**

TALLINN UNIVERSITY • CITY OF TALLINN

CITY OF TALLINN



Tallinn, the capital of Estonia, is located in the northern part of the country on the coast of the Baltic Sea. Across the Gulf of Finland, 80 km north lies Helsinki, nearly 300 km to the east, St. Petersburg, and Riga is about the same distance to the south.

Due to its auspicious geographical location Tallinn has been a meeting point of the trading routes between east and west throughout the history. Finno-Ugric people

settled in the Tallinn area more than 3500 years ago. In 1154 Arabian geographer al-Idrisi marked Tallinn on his world map.

In the beginning of 13th century Danish king Waldemar II conquered Tallinn and was followed by Swedish, German and Russian rulers. All of them influenced Tallinn's architectural history that can be seen today in Tallinn's compact and well preserved Old Town.

It is unique in Northern Europe and has been inscribed on UNESCO's World Heritage list. Romantic network of crooked cobblestone streets, two kilometres of the old city wall and twenty-six defence towers, churches and convents, the oldest apothecary still running in the world, passages and courtyards imposing merchants' dwellings give a true medieval spirit underlying the Old Town to this day.

But not only is the Old Town worth visiting. The simple, sleek designs of recent buildings of the Tallinn "City" represent the modern face of the town – up to date office buildings, banks, high quality hotels, conference centres, etc. The success of innovative applications of information and communication technology in daily life in Tallinn has drawn world-wide



attention.

The population of Tallinn is around 400,000. Official language is Estonian which is a Finno-Ugric language and closely related to Finnish language. Foreign languages Russian, English and Finnish are widely spoken.

Tallinn's culture has most in common with the European way of life, with affinities to both Scandinavian and German aesthetics and customs, but also drawing influences from the Slavic world.

Many annual events have become traditions such as Old Town Days, jazz, film and theatre festivals, beerfests and others, bringing visitors from near and far. Tallinn's cultural life is young, lively, open and innovative. Small wonder, then, that a modern dance group considered only yesterday to be too radical in New York can perform today to a full house in Tallinn. Or a DJ just discovered to be making waves in London week ago can be playing tomorrow evening in one of the Tallinn's clubs.

If not interested in special events one can spend hours and hours exploring the numerous galleries and museums of Tallinn.

In addition, Estonia and Tallinn are one of the most wired-up – and wireless – places on the planet. Free Wi-Fi is widely available, everywhere from the airport to the beach.

Fans of folklore and traditional culture will not be disappointed either. Folk holidays are celebrated in traditional style, and folk dance and music can be enjoyed at Rocca al Mare Open Air Museum. The most impressive of all folk traditions in Tallinn are the National Song and Dance Festivals held in every five years.

When eating, you can choose restaurants not just from the whole of Europe, but from all over the world. No matter whether you prefer your food to be Armenian or Argentinian or Turkish, African or Thai, Tallinn has them all. Enjoy these outside in the summer or in carefully designed cellars in the winter. The drinks are as varied too, but it would be a pity not to enjoy Estonian beer which goes down so well with any of these cuisines. Whichever restaurant you choose, the food will always be a pleasant surprise.

TALLINN UNIVERSITY

Tallinn University is the youngest among all universities in the capital cities of Europe. It was founded only in 2005 as a merger of different universities and research institutions in Tallinn. Since then, it has been growing quickly and has now a student body of over 8500, with close to 500 faculty members. The University consists of 18 academic institutes, 4 colleges and the academic library. Academic institutes are competence centres in their specific field(s) and are active both in research and teaching.

The University has defined itself as an environment for professional and personal growth for all of its members. It functions not as an hierarchical organisation, but as a community of scholars and creative people, where decision-making power has in most matters been delegated to those who are affected by them.

The University has identified internationalisation as one of its main goals. Its open positions are regularly announced through international channels and the number of successful applicants from abroad is growing constantly. You will also feel comfortable in its premises, because information in English about what is where will be readily available for you.



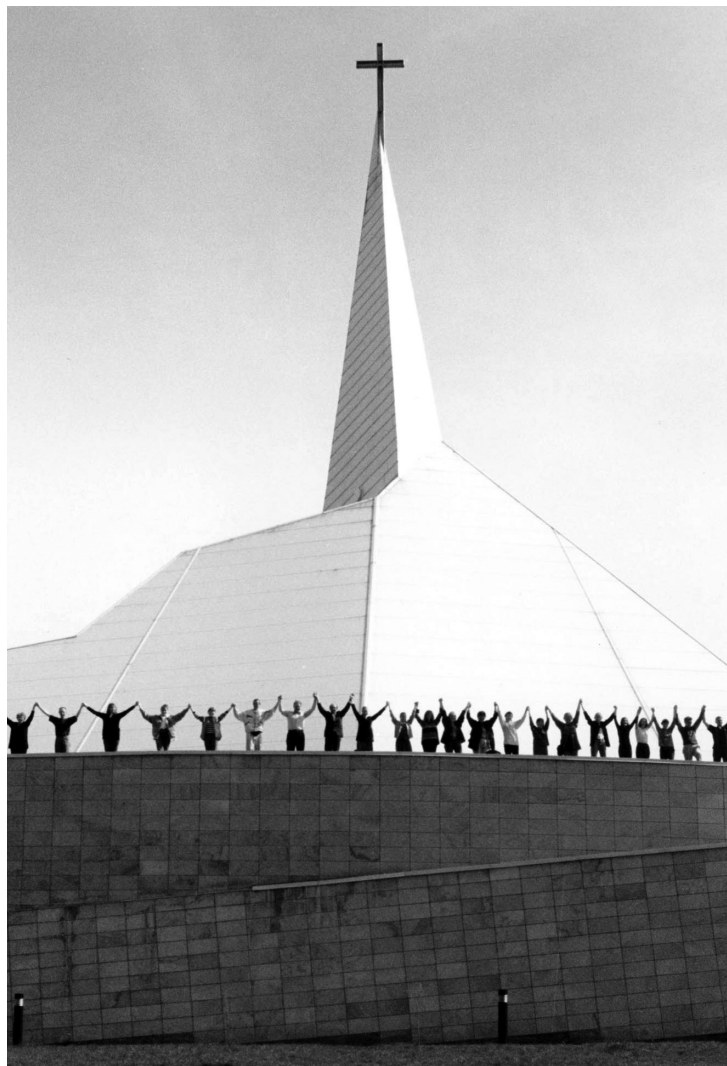
THE SOLARIS CULTURAL CENTRE

The most modern establishment in Tallinn's downtown, the entertainment and lifestyle center Solaris is noteworthy in many respects. Solaris, named after the title of a science fiction novel by Stanislaw Lem and situated in an architecturally atmospheric building, provides various opportunities for spending leisurely time on all five floors. It has about a dozen restaurants and cafes – the biggest selection in Estonia. Among those, the cafe Komeet, operating side-by-side with the first public Estonian rooftop-park, has a marvelous view to the Old Town of Tallinn. The center houses several dozens of lifestyle boutiques, the biggest Apollo bookstore in Estonia and a grocery store that offers Estonia's biggest selection of wines.

First and foremost, Solaris is renowned for being the center of the city's cultural life and entertainment. It houses the most contemporary Concert Hall in the northern countries (1830 seats). In addition to top class concerts, galas and stage shows, the Concert Hall provides the opportunity to organize large international conferences. The sound of its electronically adjustable acoustics has been fine-tuned by the Grammy-winning sound director John Pellowe, who has also been responsible for the sound of most Pavarotti live concerts.

The Solaris Cinema with its seven halls, ultra-modern sound and motion picture systems and the largest 3D movie theatre in Estonia, has rapidly acquired vast popularity. It has also become the "home theatre" for a renowned international film festival, The Black Nights' Film Festival. The center also houses exhibition halls and the Tallinn Dance Academy for dance and fitness training. There is also a Press Centre in Solaris that broadcasts some of the most popular live television talk shows in Estonia.





UNITED METHODIST CHURCH IN ESTONIA

The Estonian Methodist Church in Tallinn is the largest modern church centre in Estonia. Consecrated 10 September 2000 after six years of construction work, it serves as the home for the Estonian-speaking and Russian-speaking Methodist congregations in Tallinn. It also accommodates the Baltic Methodist Theological Seminary, quarters for social and youth work, and a book shop. The much-awaited building was created with the help of donations from the members of the United Methodist Church in Estonia and worldwide, mainly the United States and South Korea. The architects of the project are Vilen Künnapu and Ain Padrik, interior designers Katrin and Argo Vaikla. The church hall is greatly appreciated for its acoustics and frequently houses concert programmes for the wider town community.



KADRIORG PALACE



The Kadriorg palace and park were founded by the Russian czar Peter I. According to the designs of the architect Niccolò Michetti, invited from Rome, the palace was built after the Italian villas, consisting of a main building and of two annexes.

The well-preserved great hall is one of the best examples of Baroque architecture not only in Estonia but also in the whole Northern Europe. Besides Russian and Italian artists, masters from Stockholm, Riga and Tallinn took part in its building work. The two-storied hall is decorated with rich stucco work and ceiling paintings. The vestibule and some other rooms in the main building, as well as some of the stoves have retained their 18th-century appearance.

The park was named Kadriorg (Catherine's Valley) after the empress Catherine I. Most of the Russian rulers, from Peter's daughter Elizabeth, to the last Romanov emperor Nicholas II, have visited this imperial summer residence.

From 1921 the Estonian Museum in Tallinn was situated in the palace. In 1928 it was reorganized into the Art Museum of Estonia. From 1929 the palace served as the residence of the Estonian head of state (from 1938 president). The building was renovated in 1933–34. The banqueting hall after the design of the architect Aleksander Vladovsky was constructed at the back of the palace. Some rooms were refurnished in Estonian national romantic style after the designs of the architect Olev Siinmaa. From 1946 until 1991 the palace housed the main building of the Art Museum of Estonia. Due to the deterioration of the building, large restoration works were started. The government of Sweden supported the works that lasted over 9 years, with 21 million Swedish kronor.

On July 22, 2000 the Kadriorg Art Museum, branch of the Art Museum of Estonia, was opened in the renovated palace. Besides exhibitions, concerts, theatre performances and receptions, as well as lectures, tours and introductions of art works take place in the museum

IAPL 2012 CONFERENCE HOTELS

RADISSON BLU - HOTEL OLÜMPIA



Radisson Blu Hotel Olümpia is a first class hotel built for the Olympics 1980 yachting regatta and it is completely renovated by today. With its unforgettable presence as a landmark on the city's skyline, the Radisson Blu Hotel Olümpia, Tallinn provides luxury accommodation in the heart of Estonia's capital city. Just three kilometers from Lennart Meri Tallinn Airport and near the best in shopping, museums and theatre, this Tallinn hotel's location is perfect for business or leisure travel. Offering an impressive conference centre, a fresh, inspiring café and bakery and a rooftop pool and fitness facility, this hotel near Old Town affords guests a wonderful city break or holiday.

The Hotel Olümpia offers 390 well-equipped, air-conditioned rooms, furnished with top amenities including free high-speed and wireless internet access. Guests can dine on exceptional cosmopolitan cuisine at Restaurant Senso or Cafe Boulevard, or enjoy a drink at one of the hotel's two bars. On 26th floor with breathtaking views of the city below we have Club 26, a rooftop fitness centre with saunas and a 16-metre indoor swimming pool.

PARK INN CENTRAL



A colorful and vibrant Park Inn by Radisson branded hotel is set around a quiet courtyard in the heart of Tallinn with walking distance to old town only 5 minutes. The décor is fresh, the facilities are up-to-date, wide variety of rooms are available and the welcome is as warm as always.

in and around **TALLINN**

GETTING AROUND • RESTURANTS

IN AND AROUND TALLINN

GENERAL

Tallinn is a historic city dating back to the medieval times and it was first recorded on a world map in 1154, although the first fortress was built on Toompea in 1050. In 1219, the city was conquered by Valdemar II of Denmark, but it was soon sold to the Hanseatic League in 1285. The city, known as Reval at the time, prospered as a trading town in the 14th century, and much of Tallinn's historic center was built at this time.

Tallinn then became a pawn in the geopolitical games of its big neighbours, passing into Swedish hands in 1561 and then to Russia under Peter the Great in 1710. By World War I and the ensuing brief Estonian independence (starting 1918) Tallinn's population had reached 150,000.

Estonia was eventually occupied by the Soviet Union in 1940, only to be conquered by Nazi Germany (1941–44) and then retaken by the Soviets. In World War II, the city was quite extensively bombed by the Soviets, although luckily the medieval town remains. The Soviet Union undertook a program of massive Slavic migration, and just over 40% of Tallinn's current inhabitants are Slavic (compared to an average of 28% for the entire country). On Aug 20, 1991, Estonia declared independence and Tallinn became its capital once again.

Today, Tallinn is a bustling, gleaming metropolis of 400,000 people. However, among the tall glassy buildings and corporate headquarters, Tallinn retains an inner charm seldom found anywhere else. Estonia considers itself a Northern European/Scandinavian country, with very close ties to Finland (ethnic, linguistic, and cultural), and visiting Tallinn you will find a mix of at least three architectures in this very visual city — old Europe (the city walls and rustic buildings), Soviet brutalist (crumbling apartment blocks), and modern Europe (including McDonald's next to the city walls!).

GETTING AROUND

The Old City is best navigated on foot, not that you have much choice. A network of buses, trams and trolleybuses covers the rest of the city. There is an abundance of relatively cheap taxis. Before you jump in a random taxi car make sure you check the price on the window of the car. In Tallinn there are more than 20 different taxi companies and some can be a rip-off.

BY PUBLIC TRANSPORT

TAK operates frequent buses, trolleys, and trams between 6AM and 12AM. All modes of public transport operate with the same tickets. Single tickets can be bought from R-Kiosks or by mobile phones for €1, or from the drivers for €1.60. In addition the

following ticket options are available: 10-ticket book (€8), 24-hour ticket (€4.50), 72-hour ticket (€7.50), 10-day ticket (€11), 30-day ticket (€25), 90-day ticket (€50). Discounts are given to students and Tallinn residents. The Tallinn Card includes unlimited use of public transportation.

BY BUS

The bus network covers the whole city.

Tourist bus tours (look for the red-colored buses) are also available at designated stops in the Old Town.

BY TRAM

The tram network covers the city centre. There are 4 routes and they all meet at Viru Center, at stop Hobujaama. About 15 carriages have a lowered middle-section, which makes trams wheelchair-accessible. Departure times of those carriages are marked with a yellow background in the schedules. Usually these vehicles serve routes 1 and 4.

BY TROLLEYBUS

All trolley lines have a direction to south or west. They operate on electric lines. There are eight lines, 1–7 and 9. Trolley no. 8 was closed in 2000 and replaced with bus no. 22. The fleet is relatively new, though there are some old Škoda-s.

BY TAXI

Tallinn has many different taxi companies and independent taxis. There is no standardised base price or price per km. Some tourist scam taxis have absurdly high prices, and as long as those prices are displayed on the sticker in the window and on the dashboard, they are completely legal. Needless to say the locals never take those taxis, their sole modus operandi is to prey on ignorant tourists. Do as the locals do and order a taxi by phone.

Do not accept offers from taxi drivers waiting at the harbour or train station. Same goes for any taxi that looks shabby or does not carry the logo of one of the reputable companies. Also be wary of taxis that look overly luxurious: large Mercedes, TV-screens inside, usually only a very small and vague logo on the door. Taxis hanging out in front of nightclubs often have the highest prices.

BY BIKE

There are more than 180 km of bicycle roads in Tallinn. The Eurovelo international route goes from West to East, giving you good change to ride comfortable through the city. Many bicycle roads are located in green parts of the city and are meant more for recreation, although suitable for commuting. If you do decide to use a bike to get around, you can drive on every road, even the side-walk driving is allowed, pay

attention to pedestrians.

SHOPPING

DEPARTMENT STORES & SHOPPING MALLS

- Viru Keskus, Viru väljak 6
- Foorum Keskus, Narva maantee 5
- Kaubamaja, Viru väljak
- Melon Kaubanduskeskus, Estonia puiestee 1/3, Phone: (372) 630 6500
- Stockmann, Liivalaia 53, Phone: (372) 633 9539

BOUTIQUES AND SOUVENIRS

For boutiques and souvenirs, your best choice is Viru street in the Old City and its side streets. There are many stalls selling traditional items like woolen pullovers, crystal and amber. Prepare to haggle.

ROTERMANN QUARTER

The Rotermann Quarter is a downtown shopping area with clothing and department stores and restaurants. It's situated between Viru Keskus, Tallinn port and the Old Town.

Source: wkitravel.com

CUISINE IN TALLINN

Over the centuries Estonian cuisine has been shaped by the traditions of its neighbors (Note that Danes, Germans, Swedes, Poles and Russians have taken turns ruling parts of the country), yet the main characteristic of the local fare is its peasant origin. Before the last century the Estonian population was comprised mostly of country folk, and given the relative scarcity of food, they employed inventive techniques for preserving and stretching what little meat they had on hand. As urbanization took hold, however, the types of food common in the rest of Europe, such as fried chops and potatoes became the fairly commonplace. Thus you're likely to see this type of food on the lunch menu at the local pubs – along with a side of cabbage. Nevertheless, many of the more uniquely Estonian recipes are still prepared in many households, and can be easily acquired in a number of restaurants around Tallinn.

RESTAURANTS

ESTONIAN

Kolu kõrts

12 Vabaõhumuuseumi tee (inside Rocca al Mare Open Air Museum). Phone: (372) 654 9118
Historical peasant fare in a 19th century village pub.

Leib Resto ja Aed

31 Uus (in the Old Town). Phone: (372) 611 9026
Fresh local ingredients; non-touristy prices; romantic garden venue. Make reservations, the place is popular.

Õ

6e Mere pst (centre/Old Town). Phone: (372) 661 6150
Stylish and imaginative prize-winning restaurant.

RUSSIAN

Café Pushkin

5 Mere pst (centre/Old Town). Phone: (372) 631 3636
Good home-style food; the customers are mostly local, rather than tourists.

Nevskij

7 Rataskaevu (in the Old Town). Phone: (372) 628 6505
Imaginative haute cuisine.

INTERNATIONAL

Chocolaterie de Pierre

6 Vene (in the Old Town). Phone: (372) 641 8061
Cosy venue; excellent chocolate truffles and desserts.

Controvento

12 Vene (restaurant and bar in the Old Town). Phone: (372) 644 0470

Longest-standing authentic Italian restaurant in Tallinn, favourite of the local Italian community. Great venue in the narrow medieval Katarina passage. Reservation advisable.

F-Hoone

60A Telliskivi (café-restaurant in Kalamaja district). Phone: (372) 680 1114

Part of the Creative Centre inhabiting the former Kalinin electromechanical industrial complex, F-Hoone is well worth the short trip out of the centre. The food is tasty and innovative, as well as plentiful and good value.

Komeet

9 Estonia pst (café in the Solaris shopping centre, opposite Estonia theatre). Phone: (372) 614 0090

Roof terrace, beautiful views; large menu, splendid cakes. Reservation advisable.

Kumu Art Museum café and restaurant. 34 Weizenbergi/1 Valge (in Kadriorg). Phone: (372) 602 6161

Park terrace; imaginative food, artistic presentation.

Lounge 24

3 Rävåla pst (in the centre, Radisson hotel bar). Phone: (372) 682 3424

Food and beverages are fine, but the main attraction is the panoramic view of Tallinn 90 metres above street level.

Matilda

4 Lühike Jalg (in the Old Town). Phone: (372) 681 6590

Cosy café; plentiful cakes and pastries, soup and salad also available.

Olde Hansa

1 Vana Turg (in the Old Town). Phone: (372) 627 9020

Medieval restaurant that aims for authenticity in recipes, music and ambience.

Von Krahli Aed

8 Rataskaevu (in the Old Town). Phone: (372) 626 9088

Tasty healthy food; local ingredients; good for vegetarian options.

AROUND THE UNIVERSITY

Gianni

4a Jõe. Phone: (372) 626 3684

Elegant Italian restaurant with a Roman chef. Simpler-style café in the adjacent room offers Italian breakfast and a variety of pizzas (café open from 9 am).

Kohvik Kompott

36 Narva mnt (upstairs). Phone: (372) 681 6590

Simple fresh food; a lot of space to linger, read, etc.

NOP

1 Kõleri. Phone: (372) 603 2270

Opens 8 am, special breakfast options. Healthy fresh food.

Odessa

36 Narva mnt (downstairs). Phone: (372) 648 5810

Large Russian and Ukrainian menu; do not expect a fast meal.

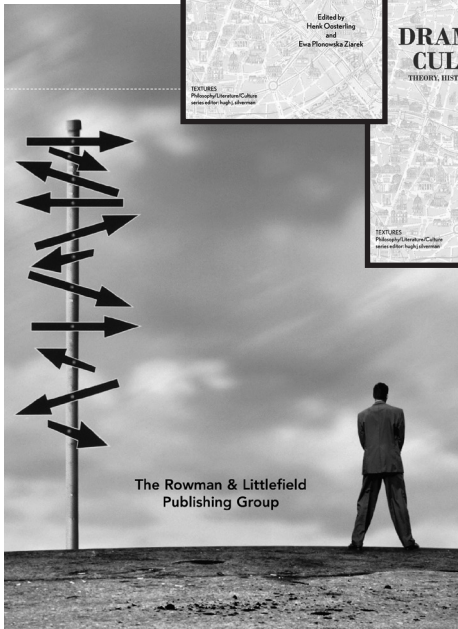
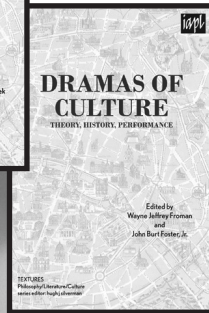
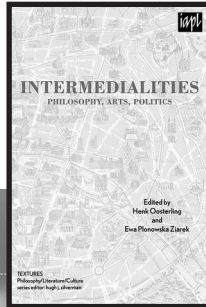
Villa Thai

6 J. Vilmsi. Phone: (372) 641 9347

Thai, but also Vietnamese, Indonesian and Indian dishes. Lunch offers weekdays 12:00 a.m. – 3:00 p.m.



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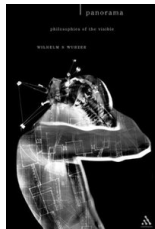
iapl **PUBLICATIONS**



a series

TEXTURES

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IAPL PUBLICATIONS

TEXTURES - PHILOSOPHY / LITERATURE / CULTURE

Hugh J. Silverman, Series Editor & General Editor

New books in the *Textures: Philosophy Literature Culture* series are published by Lexington Books, an imprint of Rowman & Littlefield Publishers. Recent books have been published by Continuum Books. Each of these volumes has been recast and reformed with some of the best work resulting from IAPL conferences. Members receive one volume along with their IAPL membership dues each year. See www.iapl.info for details.

The following have been published in the Textures Series by Continuum Books:

Between Philosophy and Poetry: Writing, Rhythm, History
eds. Massimo Verdicchio and Robert Burch
0826460062 | 29.95

Extreme Beauty: Aesthetics, Politics, Death
eds. James Swearingen and Joanne Cutting-Grey
0826460100 | \$29.95

Panorama: Philosophies of the Visible
ed. Wilhelm S. Wurzer
0826460046 | \$29.95

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eds. John Burt Foster and Wayne J. Froman
0826460011 | \$29.95

The following are published in the Textures Series by Lexington Books:

- *DRAMAS OF CULTURE: Theory, History, Performance* (2008)
eds. John Burt Foster, Jr. and Wayne J. Froman
- *INTERMEDIALITIES: Philosophy, Arts, Politics* (2010)
eds. Henk Oosterling and Ewa Plonowska Ziarek
- *CHIASMATIC ENCOUNTERS* (projected 2012)
eds. Arto Haapala, Sara Heinämaa, Kuisma Korhonen, and Kristian Klockars

The following are projected for publication in the Textures Series by Lexington Books:

- *INTERROGATING IMAGES* (projected 2013)
ed. Stephen Barker
- *DE-SIGNING AND DESIGN* (projected 2013)
ed. Elizabeth Grierson, Harriet Edquist, Hélène Frichot

In preparation are:

- *THE POLITICAL BETWEEN*
ed. Terri J. Hennings
- *LAYERING: Textual/Visual, Spatial/Temporal*
eds. Maria Margaroni, Christos Hadjichristos, and Apostolos Lambropoulos
- *GLOBAL ARTS / LOCAL KNOWLEDGE*
eds. Jack Reynolds, Helene Frichot, and Felicity Colman
- *BODYTHEORY*
ed. Stephen Barker
- *HETEROTOPIAS: Philosophy, Aesthetics, Politics*
eds. Drew A. Hyland and Andrew Haas
- *WITNESSING BODIES*
ed. Peter Gratton
- *CULTURE AND DIFFERENCE*
eds. Wayne J. Froman & John Burt Foster, Jr.
- *CROSSING BORDERS: Nations, Bodies, Disciplines*
eds. Hugh J. Silverman and Michael Sanders

PREVIOUS IAPL PUBLICATIONS

In addition to the aforementioned volumes in the *TEXTURES* series, the following books based on IAPL conferences have already been published:

- *MAPS AND MIRRORS: Topologies of Art and Politics*
ed. Steve Martinot (Evanston: Northwestern University Press, 2001)
- *SIGNS OF CHANGE: Pre-Modern - Modern - Postmodern*
ed. Stephen Barker (Albany: SUNY Press, 1996)
- *DIALECTIC AND NARRATIVE*
eds. Thomas R. Flynn and Dalia Judovitz (Albany: SUNY Press, 1993)
- *AFTER THE FUTURE*
ed. Gary Shapiro (Albany: SUNY Press, 1990)
- *THE TEXTUAL SUBLIME: Deconstruction and its Differences*
eds. Hugh J. Silverman and Gary E. Aylesworth (Albany: SUNY Press, 1990)
- *LITERATURE AS PHILOSOPHY/ PHILOSOPHY AS LITERATURE*
ed. Donald G. Marshall (Iowa City: University of Iowa Press, 1987)

PUBLICATION OF IAPL 2012 CONFERENCE PAPERS

In conjunction with the Lexington Books *TEXTURES: Philosophy Literature Culture* series (ed. Hugh J. Silverman), the IAPL is pleased to invite conference participants to submit final versions of their papers for possible inclusion in a volume resulting from IAPL 2012.

The IAPL reserves the right of first selection on all papers presented at its annual conferences. Since the number of papers that can be included is limited, selections will be made on the basis of quality of work and relevance to the theme of the volume.

IMPORTANT SUBMISSION DEADLINES

- Submit TWO hard copies to the registration desk by *Friday, June 1*.
- Submit an electronic version to iapl2012.conferencepapers@gmail.com, also by *August 1, 2012*.
- Final corrected version to be sent to iapl2012.conferencepapers@gmail.com no later than *September 1, 2012*.
- Decisions concerning paper acceptance by *February 1, 2013*.

ELECTRONIC SUBMISSION REQUIREMENTS

- Emailed submissions must be saved as Microsoft Word [".doc"] documents.
- First Submission (due *Friday, June 1, 2012*) must include ONE Word [".doc"] document saved under your name [yourname_ESSAY.doc]
- Second Submission (due *September 1, 2012*) must include SIX Word [".doc"] documents attached to a single email:
 1. Your corrected essay [yourname_FINALESSAY.doc]
 2. Endnotes [yourname_NOTES.doc]

*IMPORTANT: Endnotes should be complete for first citation, including a "Henceforth cited as [underlined abbreviation of reference]." Do not use repeating endnotes (such as *Ibid* or the like) for the same text. Subsequent citation references to the same text should be included in the main body of the text followed by the italicized abbreviation and the relevant pages.*
 3. List of abbreviations of references (see above) [yourname_ABBREV.doc]
 4. Abstract of paper [yourname_ABSTRACT.doc]
 5. Bibliography of works related to your essay and the volume theme [yourname_BIBLIO.doc]
 6. Contributor's biographical note [yourname_BIO.doc]

IAPL 2012 PUBLISHER'S BOOK EXHIBIT

The IAPL 2012 book exhibit takes place from May 28th to June 2nd, beginning at 08:00 daily.

Open M, T, W, F until 17:00; TH until 12:00; and SA until 13:00

Books on display may be ordered through the IAPL Book Exhibit Staff or publisher's representative (if available) at substantial conference discounts. Where multiple copies are available, books may be purchased during the conference.

See the IAPL Book Exhibit Staff for further information.

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Humanity Books (an imprint of Prometheus Books)

McGill-Queens University Press

Minnesota University Press

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SUNY Press

Stanford University Press

in MEMORIAM

REMEMBERING FRIENDS

REMEMBERING TOBY MARTIN



Long-time friend and IAPL member Professor Toby Martin (Spelman College, Atlanta, GA, USA) died on April 25th at the age of 60 in Atlanta.

Toby participated in IAPL 2001 (held at Spelman College) and many conferences since, including IAPL 2011 in Taiwan.

Toby was a sculptor for whom the spiritual played an important role in his life and work. He will be dearly missed.

Toby Martin graduated from Morehouse College in 1976, and later completed his MFA from Georgia State University in Atlanta. He taught Sculpture and Drawing at Spelman College for twenty-five years. A number of his most recent sculptures are installed on the Spelman College campus and around Atlanta. One of his most recent sculptures "Music of Love Elevates the Soul" was on view at the LaGrange National XXVI Biennial.

Toby was a spiritual artist, for whom aesthetic production was an expression of the soul and human spirituality. Toby carried this idea into the papers he delivered and even when he was chairing sessions at IAPL. Colleagues remember well the session on art that he chaired most recently in Taiwan (2011).

For the IAPL 2007 conference at the University of Cyprus in Nicosia, his son and daughter accompanied him. The Atlanta Constitution reports that "The three of them remember wandering around the streets of Nicosia looking for something to eat. They finally found a restaurant on a back street away from everything. It was just simple Mediterranean fare of fish, meat, and fresh vegetables, but it was truly one of the best meals any of them had ever eaten – and they have never forgotten that night. See the link to Toby Martin's work on the "latest news" section of the IAPL website.

The Art of Toby Martin website (see images of his sculptures):
<http://www.theartoftobymartin.com/>

Spelman College | Toby Martin Biography
<http://www.spelman.edu/academics/programs/art/faculty/toby.htm>

ACKNOWLEDGEMENTS



ACKNOWLEDGMENTS

Aleksandra Dolgoplova, Estonian Academy of Music and Theatre

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Luule Epner, Tallinn University, Estonian Literary Museum

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Neeme Lopp, Estonian Literary Museum

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Rein Raud, Tallinn University

Robert Hughes, Ohio State University

Sven Vabar, Estonian Literary Museum

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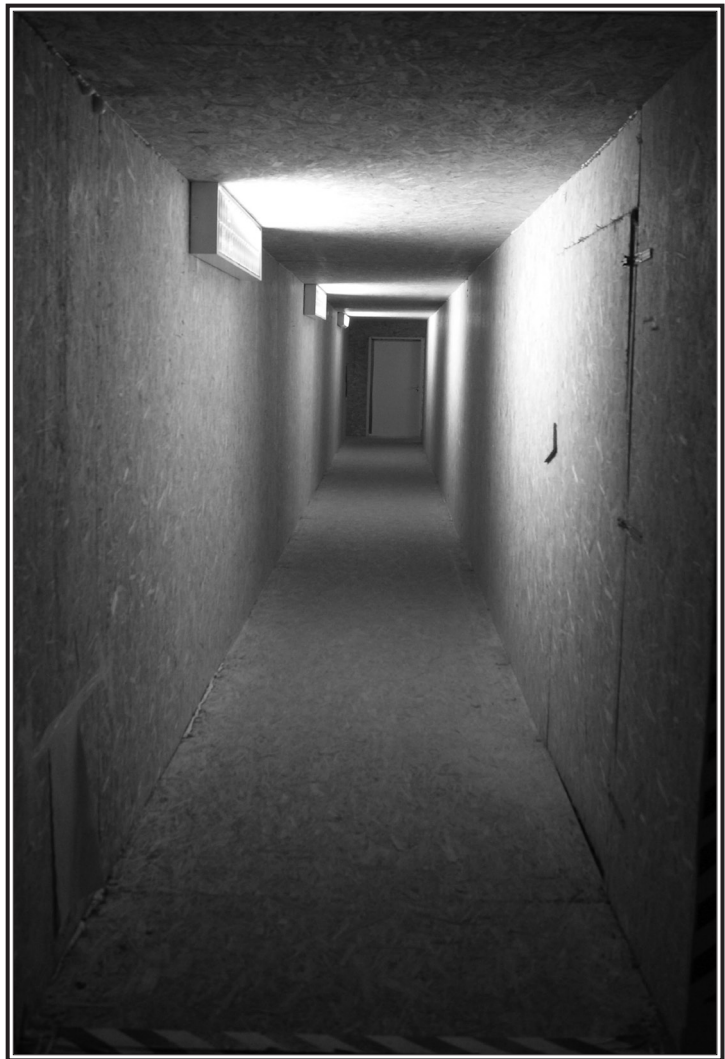
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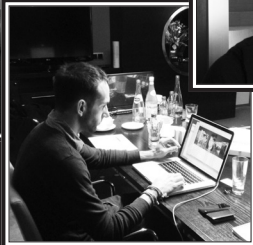
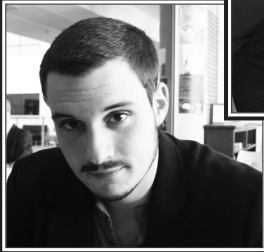
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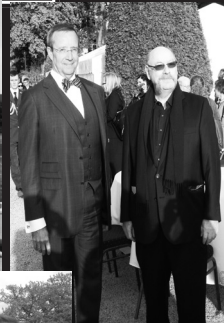
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 Arsalan Memon (Book Exhibit Staff)



PHOTOS

IAPL 2012 IN PICTURES





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ABBREVIATIONS & TALLINN UNIVERSITY ROOM CODES

- C = Chair
- O = Organizer
- W = Welcome
- IS = Invited Symposia
- GS = General Session
- OS = Organized Session
- PD = Podium Discussion
- CE = Close Encounter
- PS = Proposed Session
- PL = Plenary Session
- RT = Round Table
- E = Event
- * = Unable to attend

ROOM CODES

- M = Mare Building
- T = Terra Building

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Last	First	Date	Time	Room	Type	Session Code	
Ahmala	Antti	29-May	09:00-12:00	T-307	PS	<05.7>	
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Annus	Epp	28-May	15:30-18:00	M-218	W	<02.0>	
Annus	Epp	31-May	09:00-12:00	M-226	OS	<13.6>	
Annus [I]	Epp	28-May	15:30-18:00	M-218	RT	<02.0>	
Annus [O, C]	Epp	31-May	09:00-12:00	M-226	OS	<13.6>	
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Belimpasakis	Ioannis	31-May	09:00-12:00	M-340	OS	<13.7>	
Bishop	Ryan	1-June	14:00-17:00	M-218	PD	<17.0>	
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Blake*	Thomas						
Boven	Martijn	29-May	09:00-12:00	T-307	PS	<05.7>	
Bowden	Sean	1-June	09:00-12:00	M-224	IS	<16.4>	
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Coker	William	29-May	09:00-12:00	M-224	GS	<05.4>	
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Fuchs*	Wolfgang						
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Last	First	Date	Time	Room	Type	Session Code
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González Martin [O]	Diana	29-May	09:00-12:00	M-214	PS	<05.8>
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Green	Rochelle	30-May	14:00-16:30	M-648	GS	<10.5>
Grishakova	Marina	1-June	09:00-12:00	M-227	IS	<16.5>
Gritzner	Karoline	29-May	14:00-16:30	M-648	OS	<06.5>
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Gurschler	Ivo	31-May	09:00-12:00	M-340	OS	<13.7>
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Harman	Graham	2-June	09:00-12:00	M-213	CE	<20.2>
Hayashi	Yacki	Official Registered Conference Participant				
Heikkilä	Martta	29-May	09:00-12:00	M-131	GS	<05.3>
Hendrickx	Arnaud	1-June	09:00-12:00	M-340	IS	<16.6>
Hewlett	Nicholas	2-June	09:00-12:00	T-318	CE	<20.1>
Highmore	Ben	31-May	09:00-12:00	M-226	OS	<13.6>
Highmore	Ben	2-June	16:00-18:30	M-218	RT	<22.0>
Hinrikus	Mirjam	31-May	09:00-12:00	M-224	OS	<13.5>
Homer	Sean	29-May	14:00-16:30	M-224	OS	<06.3>
Homer [O]	Sean	29-May	14:00-16:30	M-224	OS	<06.3>
Hooke	Alexander	2-June	09:00-12:00	M-213	CE	<20.2>
Horowitz [C]	Gregg	29-May	09:00-12:00	M-224	GS	<05.4>
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Hughes	Robert	30-May	09:00-12:00	M-648	OS	<09.5>
Hughes [O, C]	Robert	30-May	09:00-12:00	M-648	OS	<09.5>
Hutfless	Esther	30-May	09:00-12:00	T-318	OS	<09.2>
Hutfless [O]	Esther	30-May	09:00-12:00	T-318	OS	<09.2>
Iwasaki	Shota	Official Registered Conference Participant				
Iucan	Ioana	29-May	14:00-16:30	M-648	OS	<06.5>
Kaljundi	Linda	29-May	14:00-16:30	M-340	OS	<06.4>
Karavanta	Asimina	31-May	09:00-12:00	M-648	IS	<13.3>
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Kattago	Siobhan	29-May	09:00-12:00	M-227	GS	<05.5>
Kauffmann	Robert	1-June	09:00-12:00	M-648	SP	<16.1>
Kharoubi* [O]	Liza	29-May	14:00-16:30	M-648	OS	<06.5>
Kim	Kisoo	1-June	09:00-12:00	M-214	IS	<16.3>
Kim	Hee-Young	1-June	09:00-12:00	M-214	IS	<16.3>
Kim [O, C]	Kisoo	1-June	09:00-12:00	M-214	IS	<16.3>
Kimura	Saeko	31-May	09:00-12:00	T-307	IS	<13.1>
Kirss	Tiina	28-May	15:30-18:00	M-218	W	<02.0>
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Klockars [C]	Kristian	29-May	09:00-12:00	M-340	GS	<05.2>

Last	First	Date	Time	Room	Type	Session Code
Ko Robinson	Tammy	1-June	09:00-12:00	M-214	IS	<16.3>
Kolmane	Leva	30-May	09:00-12:00	T-307	OS	<09.1>
Koort [C]	Jekaterina	30-May	09:00-12:00	M-226	OS	<09.3>
Kopf	Gereon	30-May	09:00-12:00	M-226	OS	<09.3>
Kopf [O]	Gereon	30-May	09:00-12:00	M-226	OS	<09.3>
Korhonen [C]	Kuisma	29-May	09:00-12:00	M-227	GS	<05.5>
Korhonen [O, C]	Kuisma	1-June	09:00-12:00	M-648	SP	<16.1>
Korpua	Jyrki	29-May	09:00-12:00	M-224	GS	<05.4>
Korsisaari [C]	Eva Maria	29-May	09:00-12:00	T-318	GS	<05.1>
Kotta [I]	Kerri	2-June	14:00-15:30	M-218	PL	<21.0>
Kravet	Scott	30-May	14:00-16:30	T-307	GS	<10.1>
Krempa	Aaron	29-May	09:00-12:00	M-340	GS	<05.2>
Kurikka	Kaisa	31-May	09:00-12:00	M-224	OS	<13.5>
Kurvet-Käosaar	Leena	29-May	14:00-16:30	M-340	OS	<06.4>
Laanes	Eneken	29-May	14:00-16:30	M-340	OS	<06.4>
Lane	Jeremy	2-June	09:00-12:00	T-318	CE	<20.1>
Lappalainen	Päivi	29-May	17:00-20:00	M-218	CE	<07.0>
Lauri	Jarkko	29-May	09:00-12:00	T-307	PS	<05.7>
Lauri [C]	Jarkko	29-May	09:00-12:00	T-307	PS	<05.7>
Lavoie [C]	Steven	30-May	14:00-16:30	M-226	GS	<10.3>
Lee	Taek-Gwang	29-May	14:00-16:30	M-224	OS	<06.3>
Lehtimäki	Markku	29-May	17:00-20:00	M-218	CE	<07.0>
Leonard	Daniel	29-May	09:00-12:00	M-340	GS	<05.2>
Lindström Leo	Ingrid	29-May	09:00-12:00	M-214	PS	<05.8>
Lindström Leo [C]	Ingrid	29-May	09:00-12:00	M-214	PS	<05.8>
Lingis	Alphonso	2-June	09:00-12:00	M-213	CE	<20.2>
Lipping	Jüri	31-May	09:00-12:00	T-318	IS	<13.2>
Lopp	Neeme	31-May	09:00-12:00	T-318	IS	<13.2>
Luks	Leo	31-May	09:00-12:00	T-318	IS	<13.2>
Luoto [C]	Miika	29-May	09:00-12:00	M-648	GS	<05.6>
Macauley	Jamie	29-May	09:00-12:00	M-648	GS	<05.6>
Majeed	Nabia	29-May	14:00-16:30	T-307	OS	<06.1>
Mankinen	Heikki	Official Registered Conference Participant				
Marderness	William	30-May	14:00-16:30	T-318	GS	<10.2>
Margaroni [C]	Maria	30-May	14:00-16:30	M-648	GS	<10.5>
Margaroni [O, C]	Maria	1-June	09:00-12:00	M-649	SP	<16.2>
Markotic	Lorraine	29-May	14:00-16:30	T-307	OS	<06.1>
Markotic [O,C]	Lorraine	29-May	14:00-16:30	T-307	OS	<06.1>
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Marling [O, C]	Raili	31-May	09:00-12:00	M-224	OS	<13.5>
Martinez	Erika	30-May	14:00-16:30	M-223	PS	<10.7>
Masschelein	Anneleen	30-May	09:00-12:00	M-648	OS	<09.5>
McVicker	Jeanette	1-June	09:00-12:00	M-649	SP	<16.2>
Melaney	William	29-May	09:00-12:00	M-131	GS	<05.3>
Memon	Arsalan	29-May	09:00-12:00	M-340	GS	<05.2>
Merrick	Allison	30-May	14:00-16:30	M-226	GS	<10.3>
Monticelli	Daniele	31-May	09:00-12:00	T-318	IS	<13.2>
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Oksanen	Sofi	29-May	17:00-20:00	M-218	CE	<07.0>	
Ott	Margus	30-May	09:00-12:00	M-226	OS	<09.3>	
Ozola	Zane	Official Registered Conference Participant					
Pandya	Rashmika	2-June	09:00-12:00	M-213	CE	<20.2>	
Panteliadou	Sophia	31-May	09:00-12:00	M-340	OS	<13.7>	
Panteliadou [C, O]	Sophia	31-May	09:00-12:00	M-340	OS	<13.7>	
Parente-Capková	Viola	31-May	09:00-12:00	M-224	OS	<13.5>	
Park	Jin	30-May	09:00-12:00	M-226	OS	<09.3>	
Pawelec	Andrzej	1-June	09:00-12:00	M-227	IS	<16.5>	
Peiker [O, C]	Piret	29-May	14:00-16:30	M-340	OS	<06.4>	
Pelger	Dagmar-Agnes	1-June	09:00-12:00	M-340	IS	<16.6>	
Phillips	John	31-May	09:00-12:00	M-648	IS	<13.3>	
Phillips	John	1-June	14:00-17:00	M-218	PD	<17.0>	
Pilv	Aare	29-May	14:00-16:30	M-340	OS	<06.4>	
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Räsänen	Pajari	1-June	09:00-12:00	M-648	SP	<16.1>	
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Raud	Rein	28-May	15:30-18:00	M-218	RT	<02.0>	
Raud	Rein	31-May	09:00-12:00	T-307	IS	<13.1>	
Raud [O, C]	Rein	31-May	09:00-12:00	T-307	IS	<13.1>	
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Rist	Katharina	30-May	14:00-16:30	T-307	GS	<10.1>	
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Robinson	Cavin	30-May	14:00-16:30	M-226	GS	<10.3>	
Robson	Mark	2-June	09:00-12:00	T-318	CE	<20.1>	
Roney [C]	Patrick	29-May	14:00-16:30	T-318	OS	<06.2>	
Roney [C]	Patrick	29-May	14:00-16:30	T-318	OS	<06.2>	
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Rubene [O, C]	Mara	30-May	09:00-12:00	T-307	OS	<09.1>	
Ruiz Martínez	José Manuel	29-May	09:00-12:00	M-214	PS	<05.8>	
Sakk	Ivar	31-May	14:00-17:30	KUMU	RT	<14.0>	
Sandbacka	Kasimir	31-May	09:00-12:00	M-340	OS	<13.7>	
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Sarapik [O, C]	Virve	30-May	09:00-12:00	M-340	OS	<09.4>	
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Schäfer [O, C]	Elisabeth	30-May	09:00-12:00	T-318	OS	<09.2>	
Schües	Christina	30-May	09:00-12:00	T-318	OS	<09.2>	

Last	First	Date	Time	Room	Type	Session Code
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Seif	Farouk	30-May	14:00-16:30	M-648	GS	<10.5>
Sessions	Gabriel	30-May	14:00-16:30	T-318	GS	<10.2>
Shamdasani	Sonu	2-June	09:00-12:00	M-213	CE	<20.2>
Sheen [C]	Erica	29-May	14:00-16:30	M-224	OS	<06.3>
Siisiäinen [C]	Lauri	29-May	09:00-12:00	M-131	GS	<05.3>
Silverman	Hugh J.	28-May	15:30-18:00	M-218	W	<02.0>
Silverman	Hugh J.	31-May	09:00-12:00	M-648	IS	<13.3>
Silverman [O, C]	Hugh J.	1-June	14:00-17:00	M-218	PD	<17.0>
Silverman [I]	Hugh J.	30-May	17:00-19:00	M-218	PD	<11.0>
Slabina	Klemen	31-May	09:00-12:00	M-214	OS	<13.4>
Slaninka	Bart	29-May	09:00-12:00	M-227	GS	<05.5>
Slegers	Rosa	29-May	09:00-12:00	T-318	GS	<05.1>
Smolders	Annerie	Official Registered Conference Participant				
Soldinger	Emanuele	29-May	09:00-12:00	M-648	GS	<05.6>
Soovik	Ene-Reet	30-May	09:00-12:00	M-340	OS	<09.4>
Speight	Allen	30-May	14:00-16:30	M-340	GS	<10.4>
Spinks	David	29-May	09:00-12:00	T-318	GS	<05.1>
Stamp	Richard	2-June	09:00-12:00	T-318	CE	<20.1>
Staponkute [C]	Dalia	30-May	14:00-16:30	M-340	GS	<10.4>
Statkiewicz	Max	30-May	14:00-16:30	M-340	GS	<10.4>
Steinby	Liisa	2-June	16:00-18:30	M-218	RT	<22.0>
Stephens	Mitchell	1-June	09:00-12:00	M-649	SP	<16.2>
Stoller	Silvia	30-May	09:00-12:00	T-318	OS	<09.2>
Su	Tsu-Chung	30-May	14:00-16:30	M-648	GS	<10.5>
Svece	Artis	30-May	09:00-12:00	T-307	OS	<09.1>
Switzer	Robert	2-June	09:00-12:00	M-213	CE	<20.2>
Taidre	Elnara	31-May	14:00-17:30	KUMU	RT	<14.0>
Taki	Ichiro	1-June	09:00-12:00	M-214	IS	<16.3>
Tchumkam	Herve	30-May	14:00-16:30	T-318	GS	<10.2>
Terosi	Roberto	1-June	14:00-17:00	M-218	PD	<17.0>
Terzieva-Artemis	Rossitsa	1-June	09:00-12:00	M-649	SP	<16.2>
Tirkkonen	Sanna	30-May	14:00-16:30	M-226	GS	<10.3>
Tomberg	Jaak	28-May	15:30-18:00	M-218	W	<02.0>
Tomberg [O, C]	Jaak	31-May	09:00-12:00	T-318	IS	<13.2>
Tormis	Veljo	2-June	09:00-12:00	M-649	CE	<20.3>
Tüür	Erkki-Sven	2-June	14:00-15:30	M-218	PL	<21.0>
Undusk	Rein	30-May	09:00-12:00	M-340	OS	<09.4>
Undusk	Jaan	2-June	16:00-18:30	M-218	RT	<22.0>
van den Akker	Robin	31-May	09:00-12:00	M-226	OS	<13.6>
van Riessen	Renée	29-May	09:00-12:00	M-131	GS	<05.3>
Vanhänen	Janne	29-May	09:00-12:00	M-131	GS	<05.3>
Verpe	Karlis	Official Registered Conference Participant				
Verraest	Sofie	30-May	14:00-16:30	T-307	GS	<10.1>
Vicenç	Tuset Mayoral	30-May	14:00-16:30	M-223	PS	<10.7>
Viik	Tonu	1-June	14:00-17:00	M-218	PD	<17.0>
Viies	Piret	30-May	09:00-12:00	M-340	OS	<09.4>
von Graevenitz	Antje	30-May	14:00-16:30	T-318	GS	<10.2>

Last	First	Date	Time	Room	Type	Session Code
Wald*	Andrea					
Wambacq	Judith	1-June	09:00-12:00	M-340	IS	<16.6>
Wambacq [O]	Judith	1-June	09:00-12:00	M-340	IS	<16.6>
Was	Thomas C.	31-May	09:00-12:00	M-340	OS	<13.7>
Watkin	William	1-June	09:00-12:00	M-224	IS	<16.4>
Watkin [O, C]	William	1-June	09:00-12:00	M-224	IS	<16.4>
Weekes	Omari	30-May	14:00-16:30	M-214	PS	<10.6>
Wehrs [O, C]	Donald	1-June	09:00-12:00	M-227	IS	<16.5>
Wells	Lynn	29-May	17:00-20:00	M-218	CE	<07.0>
Wells [O, C]	Lynn	29-May	17:00-20:00	M-218	CE	<07.0>
Westmoreland	Mark William	30-May	14:00-16:30	M-214	PS	<10.6>
Westmoreland [O]	Mark William	30-May	14:00-16:30	M-214	PS	<10.6>
Wielgosz	Anne-Kathrin	30-May	14:00-16:30	M-648	GS	<10.5>
Withy	Katherine	30-May	09:00-12:00	M-648	OS	<09.5>
Wu	Feng-Wei	1-June	09:00-12:00	M-214	IS	<16.3>
Yelin	Julieta Rebeca	30-May	14:00-16:30	M-223	PS	<10.7>
Yiannopoulou	Effie	29-May	09:00-12:00	T-318	GS	<05.1>



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