

2nd Pelion Summer Lab

for Cultural Theory and Experimental Humanities



Chania Pelion, June 28th – July 8th 2018



RESEARCH
CENTRE for the
HUMANITIES



UNIVERSITY OF
THESSALY

PELION
SUMMERLAB
for cultural theory & experimental humanities

Introduction

Pelion Summer Lab for Cultural Theory and Experimental Humanities (PSL) is an initiative of the Department of History, Archaeology and Social Anthropology and the Laboratory of Social Anthropology of the University of Thessaly, co-organized with the Research Centre for the Humanities based in Athens. The aim of this 10-day program (June 28-July 8, 2018) is to convene an interdisciplinary group of graduate students, advanced undergraduates, academics and cultural producers from fields such as anthropology, history, arts, political philosophy, gender studies, literary and cultural studies and new media studies for a period of intensive and provocative exchange regarding the pressing problems and questions of our research and our worlds.

This year's theme, **Liminal Lives and Para-Sites**, will address new aspects of an 'old' issue. In our digital contemporary, liminality - as a situation, experience, quality, subjectivity - keeps expanding, unfolding itself over vast territories. In camps where intense refugee flows set down for indefinite time periods, in refuge and asylum sites where relations of care, kinship, community, confinement/freedom and nature/culture are reassembled, in public squares occupied by unpredictable political crowds and flash mobs, in bodies demonstrating new somatic possibilities and unboxing gender regimes, in hybrid monetary units and deterritorialized fiscal products, in new materialities, relationships, voices and images of self-generated by digital machines and algorithmic systems, liminality increasingly claims and defines organic lives, social spaces, technological networks and material artifacts. This year's summer lab will center on the liminal lives and parasitic/viral networks of the early 21st century through a genealogical perspective, which brings out the constitutive power of experimentation as a way of reshaping the world from early modernity to today.

Frankenstein; Or, The Modern Prometheus (1818), Mary Shelley's ur-text of monster tech and experimental novel par excellence, will be the touchstone of our investigations. Joining others around the globe this year in celebrating the novel's bicentennial, we will discuss aspects of experimentation -- both 'scientific' and grammatological -- from the threshold of industrial modernity to digital capitalism, in search of revisiting experiment as a robust and productive methodology provoking critical engagement.

We believe that meeting and working in this space supports our vision of creating a convivial environment for informative and challenging conversation, productive inquiry and creative production, laying the groundwork for future collaborations.

Readings with Penelope Papailias

(Associate Professor of Social Anthropology at the University of Thessaly, Director of Laboratory of Social Anthropology)

Spectropolitics: Posthuman Death and Hybrid Bodies



Mary Shelley was vague in her description of the experimental assemblage / animation of the Victor's 'creature', while subsequent filmic remediations and mythologization have emphasized certain aspects (electricity) and introduced others (chemistry). In this section, I invite us to return to the suggestive idea of a new inhuman-superhuman composed of dead body parts

poached from 'vaults and charnel houses' as well as Frankenstein's later 'abortion' of a female 'creature', as a means to open contemporary discussion in the field of death/dead body studies, biopolitics/necropolitics, posthumanism, feminist/gender theory, new media studies. This section could open up to historical and contemporary politics of handling the bodies of the stigmatized and dispossessed and the knowledge/power dynamics of science in various ages -- from body-snatching of poor, criminal racial others (anatomy) to dead bodies of refugees (genetics), the liminal lives related to socially 'monstrous' coupling and body manipulation ('mulatto', transgender, cyborg) and the spectral/ mediatic return of collective-composite subaltern subjects as a political and ethical call for recognition, response and justice.

Key reading:

- Cielemeńska, Olga (2015) All things spectral. *Somatechnics* 5(2): 234–254.

Recommended readings:

- Braidotti, Rosi. *The Posthuman*. John Wiley & Sons, 2013 (Ch. 3, "The Inhuman Life Beyond Death")
- Lauro SJ and Embry K (2008) A zombie manifesto: the nonhuman condition in the era of advanced capitalism. *Boundary 2* 35(1): 85–108.
- Stryker, Susan (1994). My Words to Victor Frankenstein above the village of Chamounix: Performing Transgender Rage. *GLQ* (1994) 1 (3): 237-254.
- Saadawi, Ahmed (2013) *Frankenstein in Baghdad*. Penguin.
- Papailias, Penelope (Un)seeing dead refugee bodies: mourning memes, spectropolitics, and the haunting of Europe. *Media, Culture & Society*: 1–21. DOI: 10.1177/0163443718756178

Readings with Laura Kunreuther

(Associate Professor and Director of Anthropology at Bard College)

Animation



This section will explore the concept of animation that emerges as a key theme in *Frankenstein*. How does animation relate to the fact of listening or witnessing another person/creature's tale that similarly structures the novel and has become a central mode

of engagement for today's figures of liminality like contemporary refugees? What correlations and differences might we discern between animating a being into life and witnessing or listening to their tale?

The third suggested reading reflects on the classroom as a ‘semi-private room’ and may provide an opportunity for us to think about what we are doing as an intimate, semi-private group in PSL and how that relates to the practice of experimental humanities.

Key Reading:

- Silvio, Teri. 2010. Animation: The New Performance? *Journal of Linguistic Anthropology* 20(2):422– 438.

Recommended readings:

- Givoni, Michal. 2016. The Ethics of Witnessing and the Politics of the Governed. In *The Care of the Witness*. Cambridge University Press, p. 19 – 48.
- Manning, Paul. 2018. Spiritualist Signal and Theosophical Noise. *Journal of Linguistic Anthropology* 28(1): 67–92.
- Rooney, Ellen. 2002. A Semi-private Room. *Differences: A Journal of Feminist Cultural Studies* 13(1): 128-156.

Readings with Anna Karakatsouli

(Associate Professor at the Theatre Studies Department of the University of Athens)

Frankenstein: A Publishing History



This section will be an introduction to the History of the Book focused on Mary Shelley and her book *Frankenstein*. We are going to discuss about writers, publishers and readers in early 19th century Britain, literary criticism and gender issues as well

Key Reading:

- Robert Darnton, "What Is the History of Books?", *Daedalus*, Vol. 111, No. 3, Representations and Realities (Summer, 1982), pp. 65-83.

Recommended Readings:

- James O'Rourke, "The 1831 Introduction and Revisions to 'Frankenstein': Mary Shelley Dictates Her Legacy", *Studies in Romanticism*, Vol. 38, No. 3 (Fall, 1999), pp. 365-385
- Robert Morrison, "'Abuse Wickedness, but Acknowledge Wit': 'Blackwood's' and the Shelley Circle", *Victorian Periodicals Review*, Vol. 34, No. 2 (Summer, 2001), pp. 147-164.
- David Ketterer, "(De)Composing 'Frankenstein': The Import of Altered Character Names in the Last Draft", *Studies in Bibliography*, Vol. 49 (1996), pp. 232-276.

Readings with Eirini Avramopoulou

(Assistant Professor of Social Anthropology at Panteion University)

The 'monster' within: Abjected psychic spaces and affective encounters



Focusing on the movement of emotions and on the political economy of fear, this seminar will address historical, political and social processes related to the production of the subject, interpellation and abjection, through the following questions: What does fear do? How does it work to mediate bodies and define thin and thick limits between the self and the other? How does it

affect, as much as it gets affected, by space, history, trauma and identity?

Key reading:

- Sara Ahmed | 2004. "Affective Economies" *Social Text* 79(22 (2)): 117-139.

Recommended readings:

- Yael Navaro-Yashin | 2009. "Affective Spaces, Melancholic Objects: Ruination and the Production of Anthropological Knowledge." *Journal of the Royal Anthropological Institute* 15(1): 1-18.
- Saba Mahmood | 2009. "Religious Reason and Secular Affect: An Incommensurable Divide?" *Critical Inquiry* 35(4): 836-62.
- José Esteban Muñoz | 2006. "Feeling Brown, Feeling Down: Latina Affect, the Performativity of Race, and the Depressive Position." *Signs* 31(3): 675-88.

Readings with Leandros Kyriakopoulos

(Lecturer in Social Anthropology at Panteion University)

Aestheticizing Monsters



This discussion aspires to situate the image and imagination of the monster into the context of romantic modernity, and to explore the relations between literary realism, difference, melancholy and exclusion.

Key reading:

- Erich Auerbach: "Mimesis: The Representation of Reality in Western Literature" (chapters 11 & 18).

Recommended Reading:

- Marie-Hélène Huet: "Monstrous Imagination" (chapter 6)

Readings with Daniel Karpowitz

(Director of Policy & National Programs at the Bard Prison Initiative and Lecturer in Law and the Humanities at Bard College)

Figures of Speech



The intersection of African Americans and violent crime have long constituted each other in American life and the white imagination-literary, sociological and historical. James Baldwin explored this terrain most brilliantly in his essay “Many Thousands Gone” - a passionate critique of both white supremacy and African American protest literature of

the Left. The essay is centered around Baldwin’s reading of the notorious literary character Bigger Thomas, a murderer supposedly produced by the injustices of American capitalism. We will read Baldwin’s essay “Many Thousands Gone” and a contemporary chapter of non-fiction that depicts the speeches given by graduates of a college-in-prison program.

Key reading:

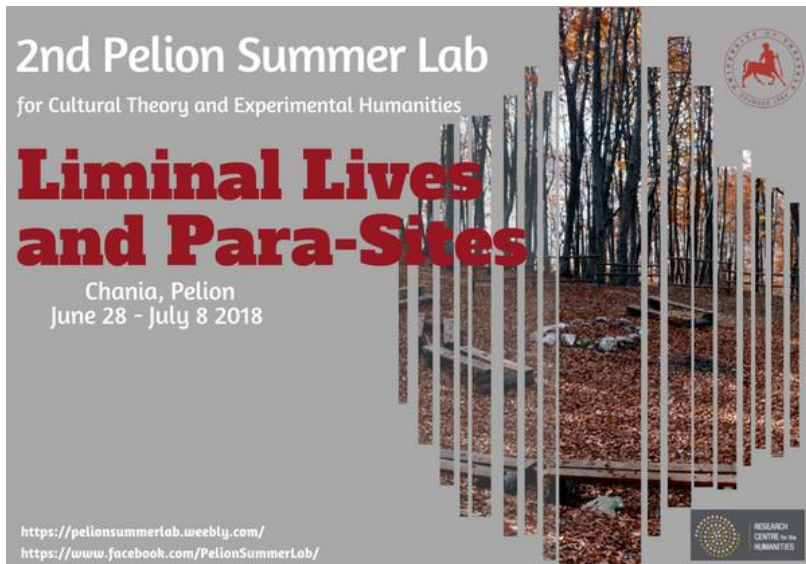
- Baldwin, James. 1951, “Many Thousands Gone”

Suggested Reading:

- Karpowitz, Daniel. 2017. *College in Prison: Reading in an Age of Mass Incarceration*. Rutgers University Press (pages 111-158)

Additional recommended readings:

- For a sweeping contextualization of the contemporary phenomenon of mass incarceration, and an argument about the intersections of political economy and the construction of race, consider "Deadly Symbiosis", Loic Wacquant (Boston Review).
- For a thoughtful attempt to complete the racially-polarized political narratives characteristic of the "Jim Crow" literature, consider the book Locking Up Our Own, by civil rights lawyer James Forman Jr.
- For a take on the figure of African American's in US literature and literary criticism, see Toni Morrison, Playing in the Dark: Whiteness and the Literary Imagination.



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<https://pelionsummerlab.weebly.com/>
<https://www.facebook.com/PelionSummerLab/>

RESEARCH CENTRE for the HUMANITIES

Hania-Pelion

A few words about the place



This year's summer lab will have us heading up to the top of Mount Pelion, to the cool, leafy mountain perch of Hania (1200m), with its spectacular views over the city of Volos and the Pagasetic Gulf. Just across the mountain ridge, the green slopes, beaches and coves of

Aegean Pelion unfurl below. It is no wonder that in this majestic and yet 'hidden' setting one of Greece's first sanatoria was established in the first decade of the 20th century, attracting prominent Greek intellectuals and cultural producers. The evocative ruins of the structures of this complex, a short hike from the site of this year's PSL, resonate with this year's theme. Participants and faculty will be lodged at a local hotel in Hania, and we will have the 15-acre beech forest "Centaur" Scout Center with campfire circles and tree houses at our disposal for our conversations and explorations.

Drakeia



Drakeia was built in 1655 by workers from Epirus. It is one of the villages of Pelion that has not been touristically exploited although it is an ideal place for rest and isolation in nature. It is known as one of the "Martyr Villages of Greece" due to the execution of more than 100 male villagers by the Nazis, as retaliation for an assault of partisans upon a German officer in 1943. At the

site of the execution there is a memorial dedicated to the war victims and, in 2013, a small museum was constructed in the village narrating this tragic event. The whole village is considered a traditional settlement and boasts an array of picturesque houses.

Sanatorium in Chania, Mount Pelion



This is one of the first sanatoria in Greece for the cure of tuberculosis. It was constructed in Chania, on Mount Pelion in 1909, as a private initiative of Doctor Georgios Karamanis. It functioned until 1952, when it closed due to financial difficulties. The sanatorium became a center of hope, research and cure, confronting

one of the then major public health issues. After WWII, the sanatorium had an agreement with the “JOINT” association for the cure of Jewish patients. Recently, it was the theme of a documentary film *A Breath of Life* (G. Vernikos and P. Vlachou, 2015). It also played an important role in the intellectual life of the area, as Karamanis attracted the presence of important personalities to the mount of the Centaurs. Among them, the liberal and pioneering pedagogue Alexandros Delmouzos (Director of the Higher Demotic Girl’s School in Volos from 1907 to 1911), the lyric poet Angelos Sikelianos and others... Here Sikelianos met his second wife Anna, at the time married to Karamanos himself (!), whom he personally asked for her hand. His first marriage was to Eva Palmer, together with whom he had launched the Delphic Festivals in the late 1920s. Eva Palmer belonged to the alternative circle of Isadora Duncan and her brother Raymond, who was married to Sikelianos’ sister Penelope. The Isadora and Raymond Duncan Dance Research Center is still active, in Athens.

Damouchari

Damouchari, located in Eastern Pelion, is the only natural port on Northeast Pelion, Damouchari has always had unique importance for the area. It is a small picturesque village, consisting of two (small) gulfs which are connected by a peninsula, on which there are the ruins of a castle that was established by Venetian sailors. They built a castle in Damouchari as protection against the pirates and as a station for supplies

and rest during their long trips. Even the name of Damouchari derives from the Venetians, who it is said, when arriving in the port, were always in a hurry to reach the castle and avoid the pirates. They would pray to the Virgin to save them ("dammi chari"). The cobbled paths known as "kalderimia" were of great importance, since they constituted the network for the everyday transportation of products from the one village to another with donkeys. Today, although it is not characterized by the same level of activity, Damouchari is considered one of the most picturesque coves in the region. The north gulf is today a small port with taverns and houses. The south cove has a beautiful beach covered with white pebbles, washed by crystal clear waters. The beach of Damouchari is called by the inhabitants "Palia Damouchari", which means "old Damouchari". It is known for its pebbles, the crystal waters and the various sea caves and rocks that surround it.



Cave Chiron



bushes and trees. According to myth, the docile and wise Centaur Chiron instructed heroes and demigods in his cave. Among Chiron's best-known pupils were Asclepius, son of Hygeia and Apollo and founder of medical healing sanctuaries, as well as most other major heroes and demigods of the Greek world, including Achilles, Hercules, Theseus, Jason, Orpheus etc., who were taught by him the arts of music, warfare and other essential skills of the heroic age. More recently, Chiron has been reimagined as "activities director" at Camp Half-Blood in the Young Adult novel series Percy Jackson and the Olympians.

Movie Nights

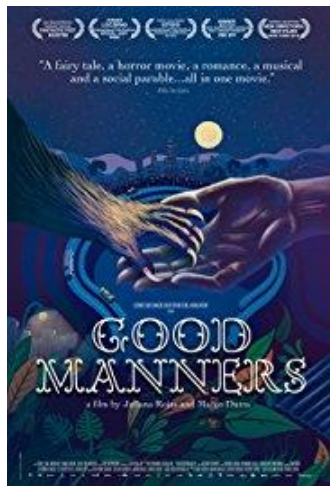


In 1931, Mary Shelley's novel *Frankenstein (or, The Modern Prometheus)*, which could now be considered a precursor to modern science fiction, was adapted as a horror monster film by Universal Pictures. Universal promoted *Frankenstein* as the movie that would scare all viewers to death, while director James Whale composed an elegy on the social degeneration of

“special” people, tapping into his personal memories in the process. The plot is well-known: an obsessed scientist assembles a living being from parts of exhumed corpses and then abandons it. The black and white gothic imagery intensifies the depressing atmosphere, while Boris Karloff's performance is unsurpassed.

But that is not the first attempt at adapting Mary Shelley's novel on film. In 1910 Shelley's novel first got to the big screen as a short film directed by J. Sparle Dawley. Still unnerving to this day, 1910's *Frankenstein* adroitly explores the fine line between genius and madness. The figure of the crazy scientist and human creator of life can incite many reactions. The reflection of an entity that destroys its creator reaches the limits of philosophical contemplation about the death of a father or even of a God.

Looking away from the classic and linear interpretations of liminality in *Frankenstein*, 2017's *Good Manners*, a Brazilian film directed by Marco Dutra and Juliana Rojas, uses the idea of lycanthropy to tell stories of isolation and shame. The movie is about Clara, a lonely nurse from the outskirts of Sao Paulo, who is hired by mysterious and wealthy Ana as the nanny for her unborn child. The two women develop a strong bond, but a fateful night changes their plans. It's a genre-hopping tale of class, race, sexuality and werewolves. Exploring the world's prejudices through a lycanthropic eye, *Good Manners* is a story of love and loss in a world that's still filled with fear and discrimination.



Useful information

Intercity Bus Station KTEL | ktelvolou.gr/en/home/ |
Korai 56 | 38222 | Volos | 2421033253 | 2421033254

Taxi service

Volos | 2421027777

Kissos | 6944506063 [Dimitris Albanis, Driver]

*Mr Albanis owns a taxi and a mini-bus

(est cost to Damouchari 40€ for the taxi 60€ for the mini-bus per trip)

Zagora Medical Center | 2426022222

Doctor in Drakeia

Eirini | 24280-96220 (work hours)

Pharmacy

Drakeia | 2428096449 (9.00-15.00)

Portaria | 2428099692

Kissos | 2426031929 (9.00-14.00 & 18.00-21.00)

Bakeries nearest Hania

Tsigglifi Maria, 2428096449

Portaria | 37011 | Magnesia

D. & G. Kontorizos O.E. 2428096449

Portaria | 37011 | Magnesia

Supermarkets nearest Hania

Chrysomallos Vasileios 2428099262

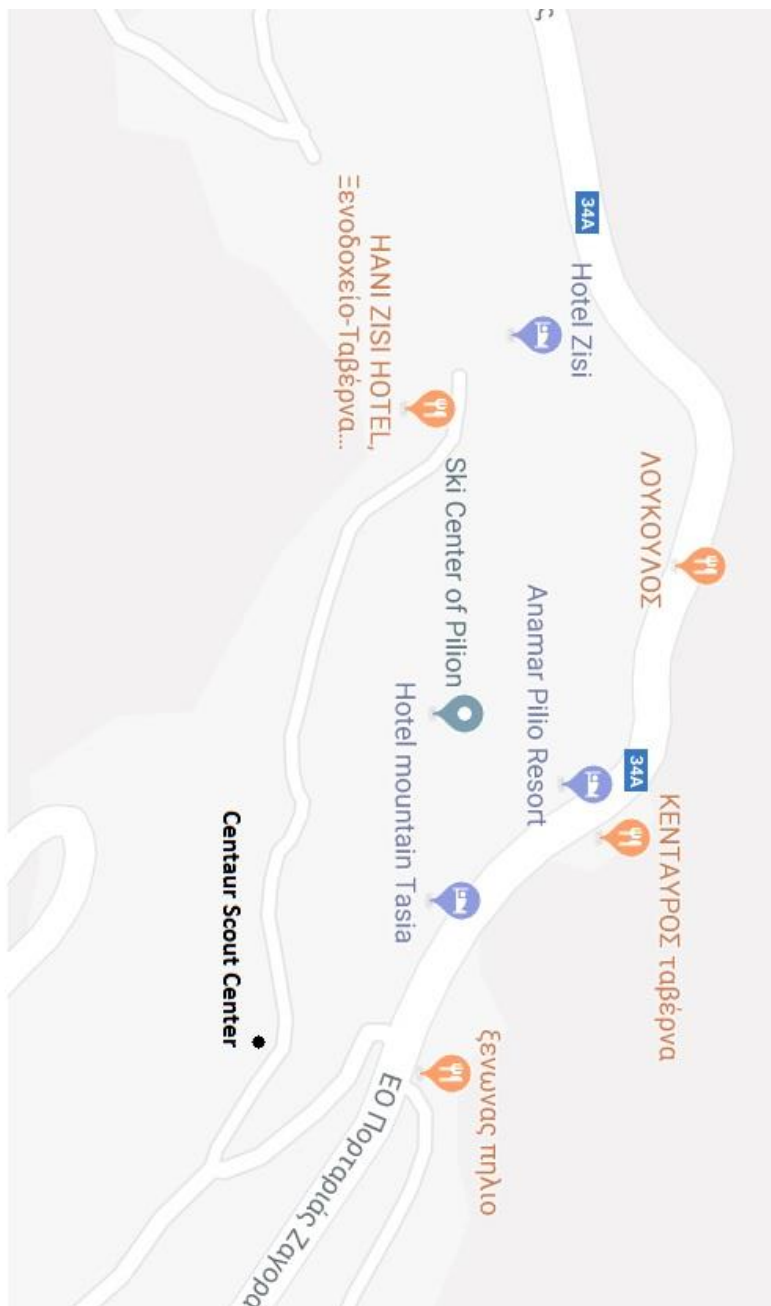
Portaria | 37011 | Magnesia

Manos Charalabos I. 2428099398

Makrinitza | 37011 | Magnesia

Aggelikas Konstaninos, Super Market Arista 2426032087

Kissos | 37012 | Magnesia



Pelion Summer Lab for Cultural Theory and Experimental Humanities

Liminal Lives and Para-sites

June 28 - Sunday 8, 2018 - Chania, Pelion

	Thursday	Friday	Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
Time	28/6/2018	29/6/2018	30/6/2018	1/7/2018	2/7/2018	3/7/2018	4/7/2018	5/7/2018	6/7/2018	7/7/2018	8/7/2018
8:00		Breakfast @ Hotel	Breakfast @ Hotel	Breakfast @ Hotel	Breakfast @ Hotel	Breakfast @ Hotel	Breakfast @ Hotel	Breakfast @ Hotel	Breakfast @ Hotel	Breakfast @ Hotel	Breakfast @ Hotel
10:00		Hike to Drakeia, the 'Martyred Village'. Guided visit to memorial Lunch in Plateia	Introduction to REFUGE EXPERIMENT	Presentation at Kentavros / Sanatorium	Avramopoulou, Affect	Excursion to Damouchari Beach	Kyriakopoulos, Aesthetics	Karpowitz, Speech	Free day to construct the Experiment	Free morning to work on Experiment	Departure
11:00	Arrival										
12:30											
13:00											
14:00			Lunch @ Hotel		Lunch @ Hotel		Lunch @ Hotel			Lunch @ Hotel	
17:00	Registration @ Scout Center	Introduction to the academic program									
18:00	Orientation Meeting	Papaalias, Spectrality		Karakatsouli, Publishing	Cooking Experiment						
20:00	Welcome Dinner @ Hotel	Dinner @ Hotel		Dinner @ Hotel	Movies #2-3			Cave experience. Picnic.	Free day to construct the Experiment	Public staging of the Experiment	
21:00		Movie #1			PARTY!!! Centaur Scout Center		TV Series	Dinner @ Hotel	Dinner @ Hotel	Farewell dinner at Centaur Scout	

The organizing committee:

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Mitsos Bilalis,

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Petros Petridis,

Ph.D., Dept. of History, Archaeology and Social Anthropology, University of Thessaly

Aria Ridou, student intern, Dept. of History, Archaeology and Social Anthropology, University of Thessaly

The academic committee:

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Eirini Avramopoulou (Panteion University of Social and Political Sciences)

Mitsos Bilalis (University of Thessaly)

Ada Dialla (Athens School of Fine Arts)

Laura Kunreuther (Bard College)

Penelope Papailias (University of Thessaly)

Elena Tzelepis (University of Thessaly)

Vassiliki Yiakoumaki (University of Thessaly)

Ioanna Laliotou (University of Thessaly)

Yiannis Papatheodorou (University of Ioannina)

FRANKENSTEIN NOTES

Handwriting practice lines consisting of 20 horizontal rows. Each row is composed of a series of small, connected loops, resembling a chain-link fence or a continuous line of small 'o's.

FRANKENSTEIN NOTES

Handwriting practice lines consisting of 20 horizontal rows. Each row is defined by two parallel lines of small, repeating rectangular dashes.

FRANKENSTEIN NOTES

Handwriting practice lines consisting of 20 horizontal rows. Each row is defined by two parallel lines of small, repeating decorative patterns.