

# PRAKTIKEN & IHRE KÖRPER

WAS FÜR EIN ARTEFAKT IST DER LEIB?

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KEYNOTE

CHRIS SHILLING KENT

*The Dys/Appearance of Material Bodies:  
Entangled Emergences, Involved Reflexivities and the  
Problem of the Habitus*

Body studies emerged during the 1980s alongside a concern to address residual categories within, and provide new physical understandings of, dominant conceptualizations of society and social action. In so doing, they opposed Cartesian ideas that we are homo clausus, sealed from external influences. Focusing instead on how forms of embodied permeability varied culturally and historically, they asked us to explore how bodies are turned into specific practices, by which type of external forces and what role, if any, the body has in structuring those forces that structure it. Notions of the habitus proved popular in addressing these issues, but were undermined by: 1) turns to the ›new materialism‹ involving novel understandings of the liveliness and entanglement of matter within and beyond the flesh, and

2) a ›new reflexivity‹ which insists on the inoperability of habitual orientations in global contexts marked by social instability, disintegration and discontinuity. This paper builds on and seeks to go beyond these developments by engaging with Latour's (2011) ›multi realist‹ recognition of the instauration of spheres of activity, which can shape decisively human experience in particular ways. It does this by exploring the making of the religious habitus as a means of differentiating the worldly from other-worldly, enframing the former in the latter, and transforming embodied human experience in ways that impart a particular materiality, reflexivity and directionality to life. In this context, religion and embodiment become central to social theory and to our understanding of the contemporary era.

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**HARUKA OKUI** KYOTO

Puppet, the Lived Body: Sustained Collaboration in Animating a Puppet in *the Awaji* Theatre

This paper contributes to the study of the acquisition of bodily skills by examining the *Awaji Ningyo Joruri*, one of the oldest types of puppet theatre in Japan. In *Awaji*, three individuals cooperate to animate one puppet. To execute a puppet's complex choreography, puppeteers need to acquire not only complicated bodily skills so as to manipulate the puppet's gestures, but also nuanced communication skills so as to engage in harmonious interactions among puppeteers. In this empirical study, I use video data of training sessions to describe and analyze the interactive experiences of the puppeteers. It considers three main issues. First, this paper reflects on the nonverbal bodily interactions among puppeteers that intentionally or unintentionally form and drive the training. Second, it clarifies the

gap between tacit signals for collaborative actions and explicit messages for initiating actions. Third, it examines the multiple structures of their bodily action, which is not limited to a puppet's gestures; it also involves communication among puppeteers and the apprehension of highly abstract affective elements, such as mood or atmosphere. Description of the bodily interactions of a training session, the process of devoting their bodies into the puppet, reveals something of the multifaceted and meaningful structure underpinning this apparently simple and tacit process. Moreover, The process of forming communication channels as a collaborative technique is especially suggestive in investigating the ownership of the body, which inspires us to rethink certain premises about the relationship between body and mind.

**CORNELIA SCHADLER** WIEN

## To be One and Many. Solid-transforming Bodies during the Transition to Parenthood

From a new materialist perspective bodies of men and women are simultaneously solid and in transformation during the transition to parenthood. Human bodies change their morphologies (due to another body inside a body, new diets, physical training or birth injuries), they gain new knowledge and they form new temporary unions with a large number of devices (e.g. strollers). The transformation is realized through practices of documentation, visualizations and through being with participants, which do not seem to transform (a pair of jeans or another seemingly more solid subject). Other activities ensure that the body stays recognizable as the body of a certain subject by assembling the body with ID-cards, solid morphologies, certificates, photos or certain skills.

If we perceive bodies as results of forces and flows, which solidify in space and time through transformation (Braidotti), both solid and transforming bodies have to be constantly formed within practices. Bodies are not pre-existing entities, which are subsequently transformed through external or internal forces. Both, the solid and transformative state have to be repeatedly reproduced within practices. This talk will show how solid-transforming bodies are figured during the transition to parenthood. These processes are an example for the reproduction of bodies within practices.

**EHLER VOSS** SIEGEN

## The Body as Medium with multiple Meanings in Family Constellations according to Bert Hellinger

Especially in Germany, many therapists follow in the tradition of Bert Hellinger and his sort of family therapy. In this, illnesses, unpleasant bodily feelings, and other irksome problems of life are traced back to the client's family system which is supposedly not in the right order. The starting point of the therapy has the clients selecting people from the present audience to position them in a room as so-called representatives of their dead or living family members or of other non-human aspects of their problems. During the therapeutic process the main focus lies on bodily symptoms, sensual perceptions and emotions of the representatives which the therapists instruct them to report on in detail and which are considered to be the authentic feelings of those people and things they stand for. Based on anthropological fieldwork this presentation

focuses on the multiple meanings of the body as a medium for communication, for divination, for necromancy, and how indexical bodily experiences are made accountable during the therapy. Regular participation in Family Constellations obviously leads to establishing a special *Habitus* in some participants and causes them to begin to have experiences according to the therapist's expectations. In this way the truth of the therapy's implicit family order is verified by itself through its naturalization in the bodies of the participants. The presentation examines the way the body is trained during the therapy and how bodily experiences serve as reasons for amazement and belief.

**STEFANIE HUSEL** DÜSSELDORF

## »Audienicing« – Making Sense as a Collective Bodily Practice

The human body serves as a medium for communicative practices. This extends not only to everyday communication but also – and most notably – to professional forms of creative expression, such as theatre and dance. In theatre performances communication is conveyed through the performers' bodies, and becomes perceivable in their thoroughly rehearsed body movements. Bodily practices on stage therefore offer a privileged view of performativity itself. But in addition to actors' activities, there exists another highly communicative magnitude of bodily practices in (most) theatre performances, which is largely ignored in academic reflection: the unrehearsed and inexplicit, but still very communicative body practices of spectators that allow them to act as an audience. Based on multimedia data examples from a performance of the piece *Bloody Mess* (from British Live Art company *Forced Entertainment*), I would like to address several

methodological and theoretical questions concerning »audienicing« practices, as theatre researcher Laura Ginters called them in 2010: Which material could become the basis for a study of the (unarticulated, transient and contingent) communicative practices of an audience? Do we need to differentiate between sending and receiving practices – and classify »audienicing« as a receiving one – or should we rather view »audienicing« as a collective practice of »making sense«, which is in itself highly performative? And finally, are spectators' bodily practices necessarily individual activities, or could we describe audiences in some situations as collective bodies?

**ELSA MESCOLI** MILANO

## Nourishing the Body, Crafting the Self, Facing the Other. Subjectivities and Encounters through Moroccan Food in Italy

Each individual is composed of material objects and practices that witness one's personal life history and everyday life and which shape one's same subjectivity (Julien and Rosselin 2009). Subjectivity that is fulfilled through material culture, the performing of which turns out to be a technology of the self (Martin, Gutman, Hutton 1988).

Considering the subject as the result of praxeological activities and of the incorporation of objects belonging to one's meaningful universe of reference and action, my paper aims at exploring the construction of the self of Moroccan female migrants through their body techniques exerted while cooking. Specific gestures are performed to adhere to a cultural heritage which needs to be preserved while living abroad. An essentialized bodily tradition, relying on a set of specific objects, becomes the place where, on the one hand, the members of a community share knowledge.

On the other hand, such tradition lets an encounter with otherness take place. As a matter of fact, in the context considered, food is a frequent object of intercultural policies and practices, giving migrants a controlled opportunity to express themselves while producing material culture. A locally held Arabic cooking class, for example, provides the occasion to perform cultural differences (or similarities) by means of corporeal languages.

My presentation will consider the body both in its private and public dimensions, since constantly intertwined. Through images and videos I will show what such embodied material knowledge consists of and in which ways it is the object of social dynamics and interactions.



**ANNA MANN** AMSTERDAM

## Flavour Perception and Sensory Specific Satiety. Tasting in the Lab

Taste, not only on Wikipedia, is defined as the sensation produced when food reacts chemically with receptors of taste buds. Cultural anthropologists have built upon this definition in the 1990s to put tasting on the research agenda. David Howes and others argued that taste is »not only a physiological mechanism, but [a] domain of cultural expression.« (Howes 2001: xi) In this presentation I draw upon a research tradition developed in STS and medical anthropology in which bodily functions and mechanisms, rather than being taken for granted, are approached as the outcome of practices. I will report about two laboratory experiments that happened between 2009 and 2011 when I did fieldwork in sensory science laboratories.

The first experiment measured flavour perception of a liquid chocolate, the second the effect of sweet and savoury on the termination of a meal. I will bring out how »culture« is built into and permeates through and through taste, the mechanism that is studied in the two experiments. »Culture«, however, is not coherent and as a consequence the experiments end up practicing taste in two versions: flavour perception and sensory specific satiety. I will conclude that two ontologies of tasting unfold: object-subject-perception and a process of living. Through the case of tasting, the presentation will provide an example of how to engage with sciences studying the body and contribute to an understanding of the body as an object that is non-coherent and done in practice.

**ELSE VOGEL** AMSTERDAM

## What the Body wants: »Natural« Bodies in Practices of Obesity Care and Prevention

In theory on, and practices targeting obesity, »the body« is at center stage. Yet, what this body does and how it ends up gaining weight, is contested. One account, often found in (popular) scientific and policy discourses, establishes a causal link between the rising incidence of obesity in »Western« countries to our affluent societies in which processed food and drinks are amply available. As the story goes, our bodies, evolutionarily shaped to prepare for long periods of scarcity, naturally go for calorie-rich food.

Another account, however, can be recognized in some practices that I encountered during my fieldwork on obesity care and prevention in the Netherlands. Often professionals like dieticians and weight consultants encouraged their clients to achieve satisfaction in eating. What emerges there, is an account in which a long history of dieting attempts supposedly disturbs and silences the body's natural capacity to self-regulate.

In this presentation, I will bring out how »naturalness« is both a repertoire mobilized in the field and a reality done in practices, and how the abovementioned practices let emerge two figures of the »natural body« - one an object determined by causal chains, the other wise and sensitive. I will tease out the conditions of possibility (Mol, 1999) of these two figures and explore some possible implications of these different notions of »naturalness« for theorizing on the nature/culture divide.

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**CORA BENDER** HEIDELBERG

## What's Eating Native America: An Ethnographic perspective on Commodity Food

The main ingredients of what is nowadays considered Native American food, such as fry-bread made from flour and oil, historically entered native economies from the mid-1800's on as U.S. government rations, as »annuities« and later as »commodities«. Flour, oil, sugar, and canned beef were given to native communities as a compensation for the loss of their lands. More often than not, these new staples replaced traditional diets based on game, fish, garden produce and wild plants. In the course of the 20th century, the pauperization of reservation communities forced many native people to continue to rely on food rations given out by the U.S. Department of Agriculture (USDA). Among these so-called »commodities«, the classics of industrialized food, such as peanut butter, macaroni, and lunchmeat, figured prominently. Subsequently, many native people today view the ensuing diet-related, metabolic pandemic as the direct adverse effect of colonization.

In order to lower the alarmingly high incidence of obesity, diabetes, and heart diseases, most native communities run programs to raise tribal members' health awareness. Nutritionists working with native communities try to steer their clients away from »commodos« and towards healthier eating habits. An in-depth analysis of interviews, everyday discourse and online communication of Native people concerning commodity food, however, reveals its deeper ambivalent meaning in the context of their social relationships. It can be seen in a three-fold perspective: as a medium of dependence (on the American state), as a medium of independence (from the local job markets), and as a medium of interdependence (of individuals and families sharing their resources). It is in this context of exchange and belonging that commodity food acquires an emotional significance that the »healthy food« does not seem to have.

### KEYNOTE

**MARTIN DINGES** STUTTGART

### *Historical Research and the Present Day Discussion on Male Health*

The present discourse on male health refers too often to an obsolete, monolithic image of manhood and favours contrastive thinking in terms of easily definable collectives of »men« and »women«. Men's health is strongly influenced by historical development. This is most evident in the considerable changes in difference between male and female life expectancy during the last 150 years. The gender-specific distribution of work has changed considerably health risks and resources over the last five generations. The variable connection between manliness and risk behaviour has also affected their health in various ways. Gender-specific marking of health as a female field has created thresholds for men when accessing this field. Nevertheless, men's pretended continuous silence about

their health is a myth. But their utilization of medical provision remains different. Women's current consumption of medical services is the result of a historical process and cannot simply become the standard for men. The history of male health creates a productive contrast to the approach of the health sciences which focuses primarily on the present situation.

**SOPHIE-MERIT MUELLER** TÜBINGEN

## Becoming involved - Recruitment of Bodies by the Practice in Ballet Training

Talking about practices and ›their‹ bodies implies that practices have bodies of their own: Only bodies that meet the specific requirements of a practice can participate, ›belong‹ to it. Yet, this selectivity of practices is process-based. Practices involve bodies: they employ them, recruit them, make them their own. This ›making‹ ensues in the ›doing‹ — in becoming involved with the practice.

With some practices, however, the prerequisites are too demanding for just joining in. An auspicious case for exemplary research in this realm is ballet. Based on codified, complex movement, ballet needs bodies with a particular, constant ›able preparedness‹ allowing them to serve as the ‘instrument’ of a dancer and ›material‹ of the choreographer for practice specific communicative articulation. But in order to be able to work, the body must be worked on.

Practical training as the ›body forge‹ for ballet is set apart from the rehearsals and situated in ballet class. Here, a body is taken apart to become an expressive, enunciating ›whole‹ in dancing. In this setting, it is malleable and subject to change, but simultaneously the moulding subject of the change. It is controller, site of emotions, movement apparatus, feedback system, recognition device for perceptions, affective being, display, tool, medium of communication, experiencing organism. How are bodies recruited here through their multiple involvements?

I will investigate this drawing on data from my ethnographic study. How the recruitment can be described in a way that lives up to its subtleness and complexity, is to be shown and discussed.

**ROBERT MITCHELL** OLDENBURG

## Movement Orders and their Bodies. The Lived Bodies of Ballet and Taijiquan

When inquiring what kind of an artefact the lived body is, before looking at social life in general, a certain focus seems prudent by first considering: How does the (repetitive) practice of movement construct the bodies performing them? What does this mean for how we experience these artefacts? Can these thus created artefacts exist mutually or does conflict and interference ensue?

With these issues at the centre of my current work, in my talk I will present data from my ethnographic study of the two ›movement orders‹ ballet and taijiquan, chosen because they both have developed a ›grammar‹ of movement through roughly a century of systemization. These thus systematized movements seem to require quite different bodily artefacts: in ballet, a body primarily made of ›muscles‹, but whose ›mind‹ should constantly be intelligently thinking of the movements ahead; in taiji, a body made

of ›spiralling energy‹ and ›tensions‹ that should be steered ›in the moment‹ according to the principle of ›non-action‹.

I will focus on the ethnomethods of constructing, maintaining, and modifying these ›bodies‹ in lesson situations and also sketch the respective consequences for the communication technological potential of these thus formed artefacts.

In order to consider whether and how different ›bodies‹ of this nature can share one and the same fleshy home, I will conclude my talk by calling upon the artefact that I consider closest to ›me‹, namely ›my own body‹ that through my work is caught between a history of professional ballet and current taiji practice.

**CASSIS KILIAN** MAINZ

## The Actor as Anthropologist – Strange Methods of Exploring Bodies

For scientists who regard the human body as an artefact, an investigation of methods used by actors is interesting: Unlike athletes and dancers, actors do not train their bodies for a specific skill. Instead they attempt to get rid of habitual imprints to make their body disposable, because they want to discover very different ways of inhabiting a body – thus they practice a “sensuous scholarship” (Stoller 1997). Actors not only investigate how bodies act, but primarily how bodies react, for example when they are scared. Acting teachers such as Konstantin Stanislavsky, Mikhail Chekhov and Lee Strasberg agree that the passivity of the body, which is required for that purpose, is very different from other physical techniques. According to Victor Turner, it could be described as a liminal state of the body, which an actor needs to find out what makes fingers tremble, or how joy pervades the belly.

In reference to Maurice Merleau-Ponty’s concepts, I consider actors anthropologists of the body in order to question epistemological hierarchies. I want to draw attention to blind spots in the scientific examination of physical processes. My aim is to point out the heuristic potential of acting methods.

**KLAUS-CHRISTIAN ZEHBE** COTTBUS

## Physical Shape and Shaping Physicality: Theatrical Masks and the Performer's Creation of Physicality

Masks are being used in many cultures and many contexts. Masks used in ritual or theatrical contexts may contribute to extra-daily experiences of actors and audiences. These experiences seem connected to a transformation of the actor's physicality and his or her behaviour through wearing a mask.

Acting techniques which use masks for theatrical effect may elucidate processes which contribute to the transformation of the actor's physicality and behaviour. An important part in these processes is the assessment of the mask's physical shape in terms of a theatrical character by actor and audience and the actor's corresponding shaping of the character's physicality.

On the basis of physiological and neurological studies in the cognition of facial features (Duchenne de Boulogne 1990 [1862]; Sergent, Ohta and Macdonald 1992) in combination with an analysis of theatrical masks according to the

acting methodology of Jacques Lecoq (2002), I develop a framework for the use of masks in theatrical performance with particular emphasis on the actor's psycho-physical process in shaping a theatrical character.

In a second step, I will relate the psycho-physical processes of the actor's work with the mask to Lacan's (1996 [1949]) description of developmental processes of children in what Lacan calls the 'mirror stage'. I propose a gestalt-theoretically informed model how the mask contributes to the physicality and behaviour of the performer and thus to the psycho-physical constitution of the performer's body in theatrical performance.

This theoretical model may also yield insight into how bodies are constituted through psycho-physical processes in non-theatrical contexts.



MADALINA FLORESCU PORTO

## The *Mundele*'s Body as a Living Artefact of Luso-African History and Trace in the Colonial Archive: Notes from an Ongoing Research

This paper is based on an ongoing research about what happened culturally in the backlands of Luanda (Angola) between 1870 and 1920, when these lands were brought under the direct control of the Portuguese administration amidst epidemics, famine, and war. It is a case study of the body of the *mundele* as a living artefact of this colonial history as well as a trace in the colonial archive. As a classificatory term, *mundele* is not specific to the backlands of Luanda, but I would like to look at the connotations it has acquired for Portuguese-Kimbundu speakers. The *mundele* for instance is a »white person«, but it is also a creature whose gender is ambivalent, who does not drink beer or dance »properly«, who eats without working, whose head and speech are »light« (as opposed to being »loaded«), who cannot tell lies (only the truth), who does not feel jealousy ...

But the »whiteness« is not only about skin colour. Although people say »someone of your colour« or »our colour is this«, the referent is not the skin but a body conceptualised as the locus of different capacities and intentions. By unpacking the meaning of »whiteness« for contemporary Portuguese-Kimbundu speakers in Luanda, my paper seeks to explain in light of the colonial history of Portuguese-Kimbundu speakers what is at stake in the construction and usage of »colour« as a classificatory category.

**BARBARA HOLLER** FALMER/SUSSEX

## They always Look at as Funny: The Morality of Consumption

»As for the working classes, perhaps their sole function in the system of aesthetic positions is to serve as a foil, a negative reference point, in relation to which all aesthetics define themselves, by successive negotiations.«

(Bourdieu, 1984:57)

Is it possible to know what individuals are like just by their appearance? Do certain clothes, gold jewellery, tattoos and hair-styles indicate class? In the United Kingdom the answer could arguably be: 'Yes.' *A work-based society that presumes a close relationship between identity and the body, material culture and occupational role, to be without an occupation means an individual arguably develops an identity that is not entirely suited to the requirements of paid employment.*

Based on 36 months of ethnographic fieldwork conducted on a Housing estate in the South-East of England, the principle objective of this paper is to present material

highlighting the bodily experiences and perceptions that the provision of welfare facilitates, through various acts of consumption. It will illustrate that the interface between policy expectations differs from the lived realities of single mothers on benefits. At the same time, this paper will present various ways in which informants actively engage in processes of judgment: accepting, contesting and manoeuvring a very public debate on bodily transgressions. With an increasingly punitive welfare system in the United Kingdom, this paper argues that deconstructing the hegemonic discourse on welfare provision and consumption needs to entail a more nuanced and critical re-evaluation of certain analytical concepts, such as class and identity, to better understand the oftentimes negative judgement of taste associated with specific types of consumption among poor individuals.

**ANIKA SKOTAK** MANNHEIM

## Anti-Bodies - The Lived Body as a Perverse Artefact in L.A. Raeven's Wild Zone 1

Schonungslos und für den Betrachter meist schmerzhaft mitanzusehen setzen sich die holländischen Künstlerinnen und eineiigen Zwillinge Liesbeth und Angelique Raeven – besser bekannt als »L.A. Raeven« – in ihren Arbeiten mit dem jeweils eigenen Körper und mit dem Leib anderer Personen auseinander, loten die natürlichen Funktionen sowie all die kulturellen Anschlüsse von Körperlichkeit aus. Leiblichkeit im umfassenden Sinne ist auch eines der zentralen Themen der zweiteiligen Videoarbeit Wild Zone 1 (2001), in der L.A. Raeven gemeinsam auftreten und dabei nicht(s) mehr als ihren jeweils eigenen Leib darstellen, lediglich Körper sind. Hier inszenieren sich die Künstlerinnen in ihrer leiblichen Materialität als Artefakte – mutet ihr Körper in seiner »unnatürlichen« Magerkeit und Blässe doch gemacht, geradezu artifiziell an. In diesem Sinne stellen L.A. Raeven nicht nur den (weiblichen)

Körper als Konstrukt sowie Strategien und Grenzen seiner Konstruierbarkeit zur Disposition, sondern setzen sich mit diesem Körper auch als korporeales Negativ zur Konsumgesellschaft mit ihren den individuellen Leib betreffenden Werten und Idealen. In diesem Sinne positionieren sich L.A. Raeven, so die Überlegung, in Wild Zone 1 als verkörperte Negation, als Anti-Körper. Ihr Leib wird somit als pervernes Artefakt interpretierbar, das qua offensichtlicher Negation gesellschaftlicher Körper-Werte selbige pervertiert sowie in postmoderner Manier fundamentale, das Denken und Wahrnehmen prägende Dichotomien wie menschlich / dinglich, künstlich / natürlich, tot / lebendig untergräbt. L.A. Raeven's Körper verletzen Grenzen und machen auch den Rezeptionsakt zur Grenzerfahrung – in diesem Sinne avanciert die Videoperformance selbst zu einem wortwörtlich perversen Artefakt.

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**ELLEN KOBAN** MAINZ

»Androgynous is in«:

## The Catwalk as a Stage of Performative Reflexivity

Nowadays, the catwalk functions not only as a laboratory of textile and cosmetic creations but furthermore and increasingly as an experimental stage of ambivalent gender. Supermodel Andrej Pejic, for instance, presents both men's and women's clothing, advertises successfully Zalando's women's and men's shoes and embodies within the photo exhibition »Gender Studies« (2012) according to photographer Bettina Rheims a »third gender«. In such theatrical situations – on catwalk, in front of film or photo cameras – Andrej Pejic becomes an actor of his individual as well as performed corporality, a representative of international labels and of transgender ideals of beauty. The press proclaims: »Androgynous is in.« In fact, gender differentiating practices seem to become culturally less important, at least in ambiguous contexts like fashion and arts.

The concept of »un/doing gender« (Hirschauer) is going to be reformulated:

On the one hand these drafted phenomena are not daily routines of a »contextual forgetting« of gender but theatrical practices of cultural communication. On the other hand »undoing gender« seems to be possible just by ostentation of the body not only regulated by gendered but also by aesthetical and economical markers. The importance of »spectatorship« concerning the relativization of gender becomes obvious within the theatrical frame: The oscillating perceptual act between different corporealities reveals new categorizations and meanings.

From the perspective of performance studies the lecture questions the relationship between daily and theatrical practices and analyzes the paradoxal forgetting of the social category »gender« for the benefit of alternative markers of the body.

*The Embodiment of the Social through Violence*

Violence is a moral act and as such it is media of communication. Through violence embodied actors make explicit, 1st whose acts and expectations count, and 2nd which expectations should not be changed, although they have been violated. Herewith violence makes explicit the borders of the social world. It delineates the circle of morally relevant actors, who can violate effectively normative expectations. Herewith violence makes explicit the normative structure of a society – its law. Nevertheless, the duty to follow its violent law may end up in self-destruction. For example: The duty to execute blood vendetta may lead to vicious circle of mutual killings, which extinguish the involved groups.

Therefore violence has to be channelled and restricted. This leads to different societal orders of legitimisation. As a hypothesis the talk describes three orders of channelling (and restricting violence): The order of dividualizing sociation, the order of individualizing sociation and the order of individualizing pluri-sociation.

**MELANIE AUGSTEIN** LEIPZIG

## Bodies between Materiality and Construction. Body Concepts and Prehistoric Archaeology

In the last two decades, the body has turned into an important analytical category in the humanities. Against this background, it seems surprising that Prehistoric Archaeology as a historical discipline does not yet participate in this discourse. This is all the more surprising since human bodies are to be found not only in graves, which form as a key category of the discipline, but also in settlements and various non-sepulchral ritual contexts. Thus, human bodies are ubiquitous in the archaeological record. Furthermore, both the body and its treatment serve as a criterion of classification, such as ›inhumation‹, ›cremation‹ or ›deviant burials‹.

Since it is assumed that the human body referred to social relations or personal and social identities in the past as well, an ›Archaeology of the Body‹ should regard both the *materiality* of the body and its *construction* in terms of symbolism, performance and the body's role as a medium of communication.

Prehistoric archaeologists mostly deal with fragmented bodies in terms of their material condition and their ›meaning‹. Therefore, it is necessary to determine the degree of fragmentation and to reconstruct the body and its former social contexts. This requires an approach based on communication theory and body concepts in an explicitly Ancient Studies-oriented perspective.

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JAYA REMOND HARVARD

## The Human Body in a German Art Primer: Vogtherr's *Kunstbüchlein*

Vogtherr's *Kunstbüchlein* (first publ. 1538) is the first artist's pattern-book ever printed and was republished several times throughout the sixteenth century. An art-historical landmark, this fascinating yet understudied object is the focus of the present paper. The book gives pre-eminence to the representation of human bodies. It shows in its opening pages a selection of busts, feet and hands in various poses, in a cataloguing, snapshot-like approach. The author intends first and foremost to instruct: Vogtherr aims to offer potential readers a comprehensive collection of some of the »most difficult pieces« available to artists. The depiction of the body was regarded as a technical challenge to overcome, and its mastery as the ultimate proof of artistic skill. The body fragments are understood here as narrative agents: they build up a system of signs that, despite the absence of context, are still imbued with meaning.

The works of other artists – rather than the observation of nature – provided authoritative models for Vogtherr and his public. Thus, Vogtherr did not lay so much emphasis on invention but certainly put a premium on variety, visible in the extraordinary diversity of gestures and ornaments. Mastering this varied vocabulary was not an end in itself however. More than a collection of models, Vogtherr's mosaic of body parts was meant to inspire artists and craftsmen to form their own visual resources and fuel their power of creation.

**OLE FISCHER** WEIMAR

## Meat, Body and Gender – Eating Habits as Gendered Body Practice using the Example of Meat Consumption

Nutrition is one of the fundamental practices that have a direct impact on the constitution of the human body and it is also an instrument to form one's own body. Even the act of eating may be associated with a strategy to perform a specific physicality. Our everyday perception is affected by gender specific ideals of eating habits. Besides alcoholic drinks meat is one of those foods which are highly associated with gender stereotypes. Apparently men eat a lot of especially red and bloody meat while women, if they eat meat at all, consume only white meat. In some social contexts vegetarian men provoke an image of Gender Trouble and so do women who consume bloody steaks.

In my paper I will focus on the public discussion on the topic of sex and meat consumption from the early modern period to the present day. It should become

clear that there is no natural connection between the sex of a person and his or her eating habits, but that gender specific expectations on one's person's diet depends on historically variable social contexts. It took a long time until gender expectations had influence on standardizing a person's eating habits. At the latest from the 19th century onwards the consuming of meat belongs to the habitually fixed practices to perform masculinity. As active embodiments of social generated expectations on men or women, eating habits have become a strategy to perform gender (doing gender).



**WILLEMIJN RUBERG** UTRECHT

## The Application of Praxiography to Body History: A Critical Approach

This paper will critically discuss the use of praxiography for the history of the body. Recently, Dutch historian Geertje Mak has applied Mol's praxiography in her study of hermaphrodites in the nineteenth century titled *Inscriptions, bodies and selves in nineteenth-century hermaphrodite case histories* (2012). Taking Mak's study as a starting point, I aim to initiate a discussion on the advantages, but also the limits of the use of praxiography for body history. First, I will raise the question whether a praxiographical approach can only be applied to medical practices and examinations. Second, my paper will compare praxiography with other approaches focussing on practices. Third, since historians nearly always depend on texts to reconstruct bodily practices, it is necessary to analyse the relationship between corporeal discourses and practices.

These topics will be addressed using my own research into the history of Dutch forensic medicine (1750-1920) as example: how can we analyse the examinations by doctors of the bodies of perpetrators and victims in court cases of rape and infanticide? It will be suggested that a focus on bodily practices cannot be separated so easily from a discursive approach.

**INES BRAUNE** MARBURG

## The »Parkourian« Body as Double(d) Performativity

Beginning in the eighties and nineties in the suburbs of Paris, parkour – known as the *art of displacement* (l'art du déplacement) – has found its way via media representations to the world. The idea behind parkour is to find the most direct path between two points and to overcome any obstacle within that path using only one's own physical and mental capacities. Any barriers or hindrances on the route are perceived as challenge and will be integrated in the moves. There is no need for anything else than one's own body as medium of parkour practices. In this sense, parkour serves as an example of the *performative turn* to indicate a very material construction of culture based on bodily practices.

Besides performances on the street, and the incorporation of parkour's philosophy in everyday life, parkour is also performed in video clips which are available on the Internet.

Regarding the video clips it is important to note, that this is a kind of *performance of the performance*, what I will refer to as double(d) performativity. The clips do not reproduce the daily parkour actions; rather they are more or less staged performances of special moments and effects. In point of fact, the performances on the streets and those in the video clips serve different purposes, while the first refer more to locally embedded processes of everyday actions, the later stresses results with extraordinary images distributed globally.

Parkour as an urban and media discourse exemplifies the complex constructedness of the body as an artifact.

ANITA WOHLMANN MAINZ

## Self-Knowledge Through Numbers: Online Self-Tracking in the *Quantified Self*-Movement

In online environments, the materiality of the body is often considered to be marginal because physical particularities, such as gender, age or ethnicity, can be simulated or dissimulated. In 2007, the *Quantified Self*-movement, an online blog of technology-aficionados, began to challenge traditional concepts of the virtual body. The *Quantified Self*-community is a network of developers and users who employ technical devices, such as smartphone apps, to measure bodily functions, e.g. sleeping patterns, food intake or athletic performance.

The results of the so-called »self-tracking« is presented during conferences and on the *Quantified Self*-blog via videos, infographics and power point presentations. While the self-tracked body is still mediated through digital technology, its particularities, such as age, gender, health or efficiency are foregrounded and are subjected to critical scrutiny by

individual laypersons, who adopt biomedical perspectives on their own and other people's bodies.

In my presentation, I will examine selected examples from the *Quantified Self*-blog through the lens of life writing and conceptualize virtual identities as narrative selves, who construct their identities through the stories they tell about their bodies. The stories of the *Quantified Self*-bloggers are not told in a conventional sense. Instead of words, the self-trackers rely on numbers, statistics and visuals to achieve a sense of self or, as the motto of the *Quantified Self*-movement reads, to acquire »Self-Knowledge Through Numbers.« Self-trackers offer new insight into an understanding of how virtual identities and bodies are created and promoted through scientific and biometrical strategies of measuring, counting and monitoring.

**ROBERTA RAFFAETÀ** TRENTO

## Using Bodily Perceptions as an Artifact for Sport Training

The »practice-turn« in the study of working and learning has renewed attention to the body as an instrument for knowing the world through its senses. This paper proposes a reflection on the relationship between the body, discursive practices and teaching/learning a bodily ability. It takes the case of ski teachers and shifting pedagogic paradigms in teaching ski. In Italy, the traditional training to become a ski teacher has relied, so far, on a very technical-scientific language inspired by physics and physiology (i.e based on movements). To become a good skier, however, depend much on the extent and depth of one's immersion in the skiing environment (made of people, discourses, technology practices and places). Sensible to this gap, the format of apprenticeship training to become ski teacher has been recently reformed, including an inductive process of learning-in-practice through sensorial perceptions.

Ski-teacher candidates are encouraged to verbalize their bodily perceptions while skiing, without using the traditional technical vocabulary. The paper will present the results of an empirical research of two seminars in which tutors and candidates worked together to unpack the skiing-body, thus complicating the conventional concept of both body and senses and opening up new questions about appropriate ways to communicate these unexplored body-senses assemblages. The aim of the paper is to illustrate how the development of new linguistic practices contributes to expand people's potentiality to learn new bodily configurations, especially if complex.

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**KATRIN AMELANG** GÖTTINGEN

## Making Silent Organs Visible – Liver Transplanted Bodies and »Organ Talk«

Human body parts such as organs are both, material and cultural objects. Different meanings are attached to them and their usage is subject to specific ideas, practices and politics. While these topics provide an interesting research field for social and cultural scientists, organs themselves are hard to grasp. One might sense a heartbeat, an abdominal sound, a pressure or pain, yet the ability to perceive inner organs is limited. Notably the liver functions and suffers in silence. Medical diagnostics can help wresting some information from it. The liver as the body comes for most people only into view if it stops functioning properly (see the absent body & its »dys-appearance« Leder 1990). This kind of taking the body for granted can only be partially re-established with organ transplantation: The newly composed body remains a problematic body, which demands the attention of organ recipients just as their physicians.

The talk will analyze the therapy regime following organ transplantation and its body-regulating practices and will deal with the question how silent organ can be »seen« and brought to »speak« – by physicians, liver recipients or the observing ethnographer. The material used was produced during my PhD research and consists of observations and interviews that were made in the wider context of a German center for liver transplantation.

## GEORG FORSTER LECTURE

**ANNEMARIE MOL** AMSTERDAM

### *Where is my body? Notes on Eating and Topology*

In the course of the twentieth century, the notion ›das Volk‹ gradually lost its appeal. Natural and social realities got disentangled. The sciences came to take bodies as a basic layer and social phenomena as situated on top of it. In recent practice-oriented studies this changes, as in practice there are no layers, but bodily and social elements act together. Other topological configurations shift accordingly. For in practice ›my body‹ is not necessarily beneath my skin; as I eat stuff from everywhere, it stretches out.

But while ›my body‹ is widespread, knowledge about it is situated. The fact that ›my body‹ needs 2000 kcal a day, may be relevant in a setting of scarcity, but in contexts of abundance it is counterproductive. In single settings, at the same time, different kinds of facts may come to clash. Economics may take feeding grain to chicken to be efficient, but for nutrition science it is not at all. The topological complexity of bodily spaces thus laid out, gives reason to conclude that while in practice scientific knowledge is highly pertinent, it does not offer conclusive grounds.

DAVID LINTON NEW YORK

## Creating the Menstruating Body

There may be no bodily attribute that has been subject to more cultural overlays and ethnosemantic manipulation than that of the menstrual cycle. More than racial, dietary, physiognomic, or any other physical characteristic, the periodically bleeding body of the menstruating woman, a nearly universal, transcultural phenomenon, has undergone a myriad of interpretations, classifications, and evaluations. Furthermore, the assignment of meaning is an ongoing endeavor as technological developments such as disposable pads and tampons and menstrual suppression drugs have entered the menstrual market place, and as the very definition of »woman's body« continues to evolve due to changes in education, employment, family size, and role assignments.

To further confound matters, though menstruation is in the main an exclusively woman's experience (aside from the statistically small number of trans-

gender individuals and others who experience an atypical menstrual cycle), men seem to have always had a stake in the meaning of the phenomenon resulting in what I have termed »menstrual transactions«, the social process through which men and women construct menstruation's meaning. While pre-industrial societies sometimes isolated women from both social and sexual intercourse, contemporary societies practice a different kind of menstrual segregation by insisting on secrecy and discretion reinforced by induced menstrual shame.

This paper examines how in Western cultures the bleeding bodies of women have been made both material, in a literal sense, and immaterial, in a cultural sense.

**LISA MALICH** BERLIN

## Feeling Hormone Levels Change: the History of the Endocrinological Model of Pregnancy

Today, both the body and mind of pregnant women are often portrayed as being ruled by hormones. The endocrine system regulates the growth of uterus and breast. Pregnant women feel so-called ›pregnancy hormones‹ and hold them responsible for diverse changes, ranging from morning sickness to mood swings. In my presentation, I will analyze the history of the endocrinological model of pregnancy. Drawing on newspaper articles, advice books, and package inserts of medication, I will emphasize the importance of cultural practices and biomedical materialities for this process.

Compared to related phenomena like menstruation, puberty or menopause, the predominance of the hormonal model as a framework for understanding pregnancy is a relatively recent development. While the former were attributed to female sex-hormones since the 1920s, discourses on pregnancy rarely mentioned endocrine changes.

Only since the late 1960s, pregnancy was increasingly defined as hormonal.

Two actors were central in this regard: On the one hand, the contraceptive pill played an important role. Introduced in the beginning of the 1960s, the pill was often explained as to trick the body into believing that it is pregnant. On the other hand, the pregnancy test kit was pivotal. Designed to diagnose pregnancy for the first time in the home, the test became a wide commercial success since the mid-1970s. These two practices not only influenced endocrine concepts of gravidity, but also established two hormones as the primary ‘pregnancy hormones’: progesterone, the central substance of the pill, and hCG, the chemical marker used by the test. In this way, the pregnant body can be regarded as a part of material culture, shaped by economic and biomedical networks, as well as by everyday practices and discourses.

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**THORSTEN BENKEL** FRANKFURT

## Body (“*Leib*”) meets Body (“*Körper*”): Dying as Practice

Defining the human body as something »more than just a body« is a concept that fits smoothly to the image of a material culture, since the relation between liveliness and lifelessness is forged by human actions. The body appears both as a medium of communicative acts and as a target of social attributions, and it is their physical appearance that people use to address others and make themselves addressable. Technical devices are no replacement for that, but rather an extension.

Bodies dealing with other bodies do so unintentionally or by means of deliberate ambition, and a reflexive consideration is required to distinguish the one from the other. Treatment of the body is thus strongly connected to knowledge about the body. This includes not only personal »bodily experiences«, but also insights into the physical experiences of others. But how about dealings with dead bodies?

Do they signify the confrontation of a living person with a dead corpus, or is it a meeting of two bodies »on eye level« that is acted out in such an encounter? Categories like death and liveliness are constantly subjects to a transformation of significance, and therefore constantly raise questions such as: Is dying a »technique« and/or a practical experience? Does the progress from living to dead body coincide with the discharge of a person from society? And are the dead enchanted (or disenchanted) into artefacts? Death and dying do no longer raise mandatory associations towards inactivity and »overness«. Instead, as the funeral culture and its adjacent fields show, they imply tension-filled changes of meaning, which affect both the living and the dead body.

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**SANDRA BÄRNREUTHER** HEIDELBERG

## Endocrine Tales: Communicating with and through Bodies in IVF Clinics in India

Biomedicine's primary focus on bodies has frequently been characterized by feminists and medical anthropologists as silencing voices or objectifying subjects. While this surely remains a valid critique, attention has rarely been paid to the complex forms of communication unfolding in biomedical encounters through the medium of the body. Based on 16 months of ethnographic fieldwork in In-Vitro Fertilization (IVF) clinics in India, this paper will focus on communicative practices between physicians and their patients' bodies during the process of superovulation as one feature of the IVF process. The stimulation of ovaries with hormones to achieve the growth of several follicles requires a complex regime of monitoring. Blood tests and ultrasound examinations capture the responses of patients' bodies to treatment protocols, which, in turn, elicit specific instructions from physicians, such as dose adjustment.

Relying on ethnographic observations of socio-material practices in Indian IVF clinics the paper will illustrate how the body works as a site, instrument and medium of communication with regard to hormonal assessment. Under what conditions and in what ways are endocrine tales evoked? How do treatment protocols trigger, limit, or sometimes silence communicative practices? And what are the processes of translation at play when bodily expressions are turned into visual or numerical representations? Following Anemarie Mol, I will moreover argue that these acts of communication do not only render the body audible, visible and knowable in manifold ways; rather they simultaneously constitute processes of enactment, which raises the question of what kind of bodies are generated more generally by practices of reproductive medicine.

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**EDMUND COLEMAN-FOUNTAIN** NEWCASTLE**Re-Shaping Young Disabled Bodies: Exploring the Implications of and Reasons for Different Forms of Medical and Self-Intervention**

Children born with physical impairments can spend much of their childhood receiving medical procedures. In the case of cerebral palsy these procedures include multiple surgeries, wearing splints, regular physiotherapy and frequent injections of chemicals such as Botox. These interventions reshape the child's body, with the aim of minimising the impairment and improving mobility. They also bring with them scarring, pain and discomfort and significant disruption to children's everyday lives as hospital appointments and treatments take them out of school, away from friends and replace other forms of fun. The frequency of medical interventions usually reduces as the child move towards adulthood. However, this does not mean that attempts to reshape the body end, but instead that the form of intervention changes. Crucially, self-intervention through diet, exercise, clothing, technologies, becomes increasing important as the young person takes on greater relational, situated and regulated agency within the relationships defining the body's meaning. This paper explores the perspective of young people with cerebral palsy as they reflect back on childhood experiences of medical intervention and discuss present attempts to reshape their bodies through their own interventions. The paper is drawn from an Economic Social Research Council study in the North of England, working with young people

with cerebral palsy using qualitative methods including both interviewing and creative practice. We contrast the modes of intervention associated with childhood and young adulthood, the different kind of artefact the body becomes through intervention and the different relationships that inform the making and unmaking of the body that occurs. We argue that medical interventions associated with childhood produce a body that is a relational artefact of medicine, broken apart into its flawed parts. While the intension is to put it back together again improved and more 'fit' for society, the process itself literally and metaphorically marks the body as disabled. Medical actors, alongside parents or guardians, have significant say in reading the child's body as faulty and identifying the ways in which it should be made right. In comparison, the self-interventions of young adulthood exist within a different set of relationships and priorities, one where the young people are more active in defining. We discuss the different forms of emotional investment the young people place on their bodies through memory and current activity, situating that investment within their location as disabled young people seeking agency and normality in their imagined adult futures. We consider how this is influenced by a context where disability and forms of dependency are seen as troubling a key marker of adulthood – independence.

**STEFAN REINSCH** BERLIN

Limits to multiplicities: On the constraints to knowing and doing medically engineered bodies once they leave the hospital.

For a decade, ethnographies of biomedicine that foregrounded practices have highlighted the multiplication of bodies. The examples of conditions studied like diabetes or arteriosclerosis are relatively simple ones (in medical terms) and they have been studied inside hospital settings. I will enlarge this approach to the question of how medically engineered bodies are done once they leave the hospital.

I use the example of adolescents with cystic fibrosis (CF), rare genetic disease that is progressing to death. Due to its complexities, it challenges biomedicine's knowledge and descriptive language. This makes it an interesting case for both doctors and STS scholars. CF is a condition that has undergone a dramatic demographic change over the last two decades due to increased intensity in therapy. Nowadays, patients are able to study, work, marry or even have children.

In my analysis, I show how adolescents and clinicians navigate between the *Widerstandsavis* of the failing body and adolescents' desire to lead what they consider a »normal life«. I describe how experiments with material and temporal aspects of the body tie together with expert knowledge, medical devices, therapeutic practice and social relationships.

The implications I will draw are both theoretical and practical: In the first part, I will argue that the number of different bodies that can be done is limited. These forms of »doing CF« oscillate between logics of care and choice, which are inseparably intertwined. In the second part I sketch a new way of thinking and talking about medically engineered bodies that can contribute to the current debate on doing bodies and at the same time help doctors' & patients' understanding and practice beyond the dead-ended debates on compliance.

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KEYNOTE  
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*The Production of ›Tuned Bodies‹.  
Theoretical-Empirical Considerations via  
the Example of Volleyball Training*

On the basis of ethnographic observations we trace the systematic production of a volleyball specific ›tuned body‹ (Wittgenstein, Gebauer), in the course of which embodied dispositions are brought into the intelligible form of a ›setter body‹. Within the socio-material arrangements of training sessions, bodies are made observable, rearranged, and re-configured so that they can function as competent ›carrier media‹ of practical team play.

We conclude our talk by discussing the supplementation of the ›tuned body‹ with the concept of a ›tuned lived body‹, thus bringing into focus that bodies also must be brought into the form of a social game with regard to their abilities of feeling, perceiving, and assessing in order to be able to be involved as ›agile moments‹ (Peter Fuchs) in the game's practical performances.

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