LUCAS GRADUATE CONFERENCE 2015
BREAKING THE RULES!

LUCAS
GRADUATE CONFERENCE

Cultural Reflections on
Political, Religious and Aesthetic Transgressions

Leiden University, 29-30 January 2015

WORD OF WELCOME BY ORGANISING COMMITTEE

Dear participant,

Welcome to the third biannual LUCAS Graduate Conference. After two successful conferences in 2011 and 2013, on the themes of 'Europe' and 'Death', this year's conference theme is 'Breaking the Rules'.

Rules are made to be broken: society, religion and art have always been defined and governed by certain rules, but there have always been those who (willingly) transgressed communal norms. Throughout history, from Antiquity, through the Middle Ages and up to the present day, these transgressors have met with disapproval, as well as praise. Some have been heralded as heroes, great thinkers or revolutionary artists, while others have been branded as exiles, sinners or outcasts.

During this conference, forty-five early career researchers from over thirty different universities around the world will present their original research. Topics range from Socrates to Edward Snowden and include the classical figure of Oedipus, medieval iconoclasm, early modern libertine novels, twentieth-century Deviant Art and moral transgressions in videogames. As such, this multi-disciplinary conference deals with the wide range of cultural reflections on the violation of laws, traditions and conventions in the political, religious and aesthetic domains. Central questions include: Who breaks the rules? What are the aims of the offender – identification, protest or innovation? How can the authority of rules be undermined? How has transgression been perceived through the ages? How do various cultures define transgression?

Two internationally renowned senior academics, prof.dr. Loraine Daston and prof.dr. Barbara H. Rosenwein will act as this year's keynote speakers. Their keynote lectures will undoubtedly fuel the discussions during the conference sessions and the closing round table session.

As organising committee, we are proud to present you this programme booklet which contains all the information you need during the conference: a two-page programme, a map of conference venues, information about the keynote speakers, short abstracts of all papers and a list of e-mail addresses of all speakers.

We look forward to hearing your papers, discussing your findings, joining you on excursions and raising a glass at the end of the conference. We hope you enjoy the conference and that the experience will help you towards achieving your academic breakthrough.

LUCAS Graduate Conference Organising Committee

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PROGRAMME - THURSDAY 29 JANUARY, 2015

Morning programme (08:30-10:40; Lipsius, Lecture Theatre 019)

08:30-09:15 Registration / coffee (Lipsius, central hall)
09:15-09:20 Welcome by the conference organizers
09:20-09:30 Official opening of the conference by prof.dr. S.E. Buitendijk (Vice-rector magnificus, Leiden University)
09:30-10:40 Keynote lecture by prof.dr. L. Daston (Max Planck Institute for the History of Science, Berlin)
  "Rules, models, and paradigms: Before rules became rigid". Chair: prof.dr. I. Sluiter

Sessions 1 (11:00-12:30; Matthias de Vrieshof 4 – 1a in room 4a, 1b in room 5, 1c in room 7)		
1a. *Reflecting on biblical rule breakers*	**1b.** *Medieval sinners and iconoclasts*	**1c.** *Breaking norms and boundaries*
M. Pragt (Leiden University): *The enchantment of Solomon* R. Bood (Leiden University): *The reception of Eve in eighteenth-century Dutch translations of John Milton's* Paradise Lost T. Lelik (Leiden University): *Mary Magdalene and the transgression of representation*	L. Sternizki (University of Leeds): *Below, above, and beyond: Punishing sinners in visions of the afterlife from the early medieval Latin West* I. Kiekens (Ghent University): *The circulation of Master Eckhart's ideas on sin and penance in the view of the Twelve Virtues* A. Reid (Queen's University Belfast): *'Eye-gouging' and iconoclasm in late medieval Italy*	M. van Dijk (Leiden University): *Breaking open the word-sound dichotomy: The meaning of sound in written text* L. van Kessel (Leiden University): *Stepping out of time: Performing queer temporality, memory and relationality in* Timelining. S. Polek (Muthesius Kunsthochschule): *The acceptance of the other – potentials of the Deviant Art*

Lunch (12:30-14:00; Matthias de Vrieshof 4, room 8a)

Sessions 2 (14:00-15:30; Matthias de Vrieshof 4– 2a in room 4a, 2b in room 5, 2c in room 7)		
2a. *Transgression in Roman philosophy, art and law*	**2b.** *Medieval heretics*	**2c.** *Rule breaking in America*
G. Bonasio (Columbia University): *Beyond the "flammantia moenia mundi": sublime transgressions in Lucretius'* De Rerum Natura L. Åshede (University of Gothenburg): *The odd couple: transgression and containment in Roman regulations of desire* E. Daalder (Leiden University): *Breaking the rules of law: the emperor and the law in the 'Decrees' of Julius Paulus*	R. Kramer (Institut für Mittelalter-forschung, Vienna): *Winking at transgression: Heterodoxy and the establishment of the Carolingian Empire* L.M. Ferguson (Leiden University): *Hartmann's Gregorius – Didactic irony as an exploration of boundaries* M. Tranter (Universität Basel): *Clerical fears and punitive fires*	D. Murrieta Flores (University of Essex): *Revolution for (anti-)art's sake: Black Mask / Up Against the Wall Motherfucker, 1966-1969* K. Aitken (McGill University): *Breaking the habit – The exodus of American nuns* D. Intepe (Leiden University): *"Shadows galloping down the road": Cruising the crossroads of myth and popular culture in Sherman Alexie's* Reservation Blues

Tea/coffee break (15:30-16:00; Matthias de Vrieshof 4, room 8a)

Sessions 3 (16:00-17:30; Matthias de Vrieshof 4– 3a in room 4a, 3b in room 5, 3c in room 7)		
3a. *Narratives of transgression*	**3b** *Medieval rule breakers*	**3c.** *Modern subversion of taboos*
S. Papadimitriou (Leiden University): *The voyeur and the seducer: Libertine novels and domestic space in eighteenth-century France* M. Özoğlu (Leiden University): *Transgression of Ottoman hegemonic masculinity: A eunuch's lovemaking* C. H. E. Agostoni (University Tübingen): *Blowing the whistle and breaking ranks – cultural representations of inconvenient truth-telling*	S. Grigoryan (Central European University): *Al-Ma'arrī's freethinking* A. Rutten (Utrecht University): *Wrath, wasps, wounds and weakening: christianity as a cure in* The Siege of Jerusalem J. de Putter (Leiden University): *Breaking the rules? Reynaert the fox and medieval law*	L. Sá (Catholic University of Portugal): *Infamy and fame - the ambiguous power of judicial photographic portraits ('mugshots')* R. Höfer (University of Bonn): *Pussiclose: Depicting sexuality in contemporary Tibetan art* N. Ozgenalp (University of Amsterdam): *Becoming-woman in* Once upon a time. *Feminist practices on television*

Optional drinks (17:30-18:30; café *De Keyzer*, Kaiserstraat 2-4)
Conference Dinner (18:30-22:00; restaurant *Verboden Toegang*, Kaiserstraat 7)

PROGRAMME – FRIDAY 30 JANUARY, 2015

Morning programme (08:45-10:40; Lipsius, Lecture Theatre 019)

08:45-9:15 Registration / coffee (Lipsius, central hall)
09:15-09:25 Welcome and opening of the second day by prof.dr. A. Visser (director of LUCAS)
09:25-09:30 Presentation of the *LUCAS Graduate Conference Journal*
09:30-10:40 Keynote lecture by prof.dr. B. H. Rosenwein (Loyola University Chicago)
"Breaking emotion rules: The case of Margery Kempe's religious feelings". Chair: dr. E. Kwakkel

Sessions 4 (11:00-12:30; Matthias de Vrieshof 4 – 4a in room 4a, 4b in room 5, 4c in room 7)		
4a. *Aesthetic revolutions in early modern painting*	**4b.** *Transgression in early Christianity*	**4c.** *Reflections on 20th-century controversies*
B. Hodgett (University of London): *Body as boundary: Crossing over from orgasm to crucifixion*	A. Jarvis (Boston University): *Women producing signs: Female speech and self-representation in the canonical Gospels*	G. van Engelenhoven (Leiden University): *Cultural reenactment and legal closure: the case of the Rote Armee Fraktion*
B. Cornea (University of York): *Authority and transgression in Jusepe de Ribera's* Apollo and Marsyas	M. Brand (Leiden University): *Coping with transgression: almsgiving in late antique Christianity and Manichaeism*	D. Gallo González (Justus Liebig Universität): *The TV-show* Operación Palace *breaks the pact of medial immunity towards the former king of Spain Juan Carlos*
P. Klagka (University of Crete): *Caravaggio: a misinterpreted transgression and the construction of a legend*	D. Tronca (University of Bologna): *Breaking the rules by dancing. The regulation of dancing between late Antiquity and the early Middle Ages*	A. F. Köberich (Leiden University): *Letting evil take the stage? – Transgressing historical and moral narratives in the case of Joshua Oppenheimer's* The Act of Killing

Lunch (12:30-13:30; Matthias de Vrieshof 4, room 8a)

Excursions (13:30-15:00; we depart from the main entrance of Matthias de Vrieshof 4)		
Excursion 1: *Bibliotheca Thysiana*	**Excursion 2:** *National Museum of Antiquities*	**Excursion 3:** *City walk through Leiden*

Short tea/coffee break (15:00-15:15; Matthias de Vrieshof 4, room 8a)

Sessions 5 (15:15-16:45; Matthias de Vrieshof 4– 5a in room 4a, 5b in room 5, 5c in room 7)		
5a. *Parody and transformation in Greek literature*	**5b.** *Transgression in early modern texts*	**5c.** *Horror anddisgust in moving media*
S. Bertolini (University of Edinburgh): *Homage and rebellion in Greek parodic literature*	S. K. Beiweis (Universität Wien): *Magic within Ficino's* De vita*: Christian world-view meets Antiquity*	I. 't Hart (Leiden University): *"Is it getting easier to look?" The framed crime scene as a transgressive work of art in* Hannibal
J. Stanull (University of Illinois at Urbana-Champaign): *Hating the rainbow: The Greek literary response to color after the Persian War*	G. Vos (University of Edinburgh): *Redressing the prostitute: aesthetic, legal and moral transgressions in George Buchanan's* Apology for the Procuress	M. Vos (Aarhus University): *Is there a line? Desensitization and moral transgressions in video games*
E. Iakovou (University of Göttingen): *Oedipus: from Thebes to Colonus. The transformation of a transgressor-king into a divinized hero*	J. Trace (University of Cambridge): *Breaking religious and political rules in the 16th and early-17th centuries: Machiavellianism and reason of state*	T. Mes (Leiden University): *Asia not-so extreme: J-Horror's poor beginnings and the (mis-)marketing of excess*

Short tea/coffee break (16:45-17:15; Lipsius, central hall)

Closing roundtable session (17:15-18:00; Lipsius, Lecture Theatre 019)
Speakers: prof.dr. L. Daston & prof.dr. B.H. Rosenwein
Chair: prof.dr. F.W. Korsten

Conference Drinks (18:00-19:00; café *De Grote Beer*, Rembrandtstraat 27)

MAP OF CONFERENCE VENUES
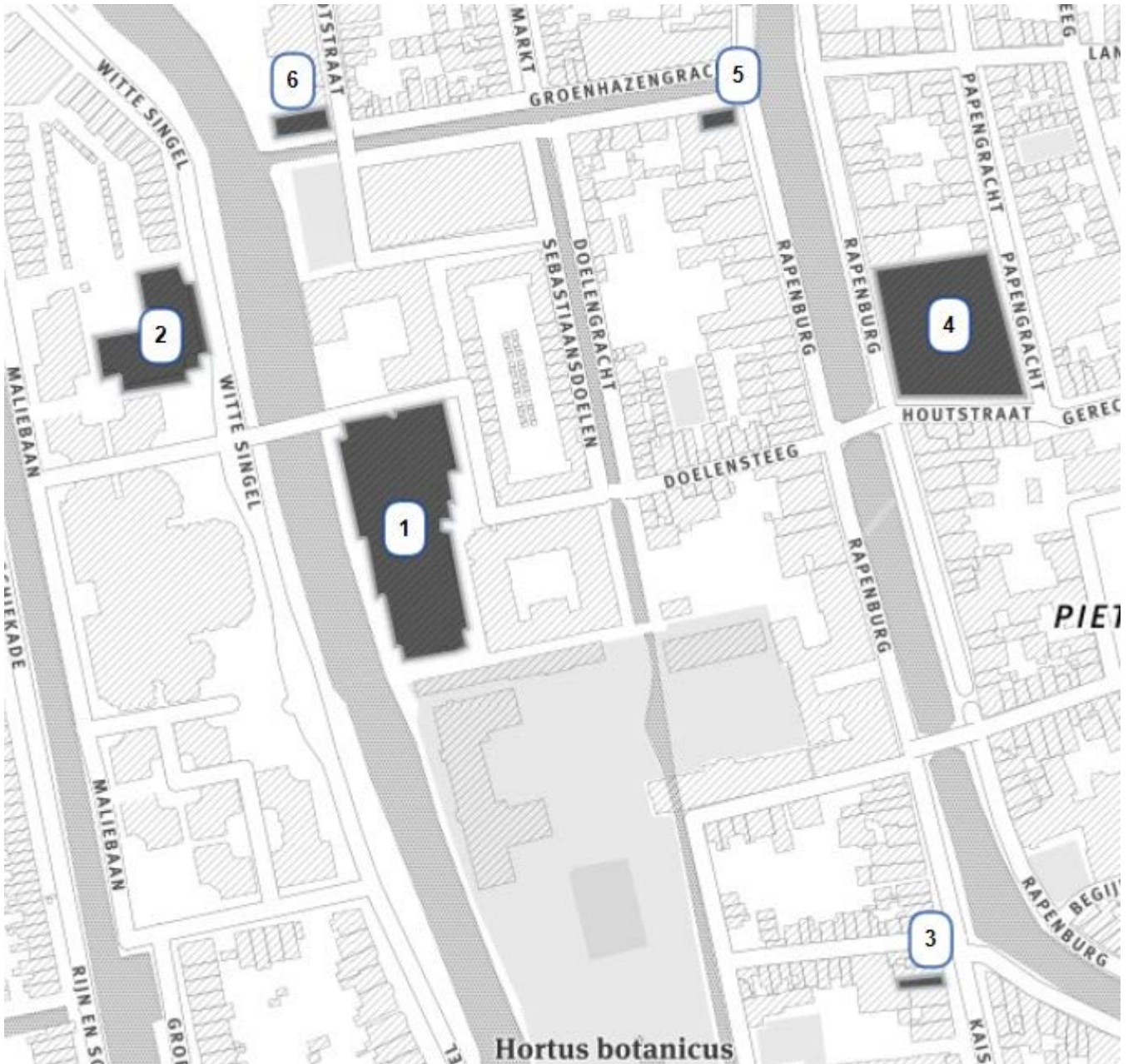
1. **Lipsius building** (Cleveringaplaats 1): Location for keynotes and closing round table session
2. **Matthias de Vrieshof 4:** Location for sessions, lunches and coffee/tea breaks
3. **Restaurant 'Verboden toegang'** (Kaiserstraat 7): Location for conference dinner

    Café 'De Keyzer' (Kaiserstraat 2-4), for the optional drinks on Thursday between 17:30 and 18:30 is across the street
4. **National Museum of Antiquities** (Rapenburg 28): Excursion location
5. **Bibliotheca Thysiana** (Rapenburg 25): Excursion location
6. **Café 'De Grote Beer'** (Rembrandstraat 27): Location for closing drinks

KEYNOTE SPEAKERS

Professor Lorraine Daston (Thursday, 29 January, 9:00-10:40, Lipsius/019)

Title: "Rules, Models, and Paradigms: Before Rules Became Rigid"

Abstract: Rules – in the form of everything from traffic regulations and government directives to etiquette manuals and parliamentary procedures – structure almost every human interaction. Increasing use of computers has intensified a trend that began in the eighteenth century of ever more, ever more rigid rules for ever more domains of public and private life. But the algorithm became the prototypical rule only relatively recently, in the late nineteenth century. The long history of rules prior to that point shows surprising affinities with concepts now considered to be the antithesis of rule-following, such as thinking in terms of models and paradigms.

Lorraine Daston is Director at the Max Planck Institute for the History of Science, Berlin and Visiting Professor in the Committee on Social Thought at the University of Chicago. Her books include Classical Probability and the Enlightenment (1988), (with Katharine Park), Wonders and the Order of Nature, 1150-1750 (1998), Things that Talk: Object Lessons from Art and Science (2004), and (with Peter Galison), Objectivity (2007); recent articles address the history of topics ranging from observation to data tables to the sciences of the archives. She is a Fellow of the American Academy of Arts and Sciences, Corresponding Member of the British Academy, and member of the Berlin-Brandenburg Academy of Sciences. Her current research concerns the history of rules, algorithms, and the mechanization of rationality.

Professor Barbara H. Rosenwein (Friday, 30 January, 9:00-10:40, Lipsius/019)

Title: "Breaking Emotion Rules: The Case of Margery Kempe's Religious Feelings"

Abstract: Although emotions seem too unruly to have "rules," many scholars in psychology, sociology and history think that they are most certainly subject to rules. In this plenary address we shall see what their arguments are and what they say happens when people break emotion rules. Then we will consider the case of the fifteenth-century mystic Margery Kempe to test these hypotheses and to offer a very different conclusion.

Barbara H. Rosenwein (Ph.D. (1974), B.A. (1966), University of Chicago) is a professor of history at Loyola University Chicago where she has taught since 1974. As an internationally renowned historian, she has been a guest professor at the *École des Hautes Etudes en Sciences Sociales*, Paris, France; the *École Normale Supérieure*, Paris, France; the University of Utrecht in the Netherlands, and the University of Gothenburg, Sweden. Since 2009, Rosenwein has been an affiliated research scholar at the Centre for the History of the Emotions at Queen Mary University in London. She was a scholar in residence at the American Academy in Rome in 2001-2002 and was elected Fellow of the Medieval Academy of America in 2003. Rosenwein has lectured throughout the world, including France, The Netherlands, Great Britain, Spain, Germany, Israel, Sweden, Taiwan, and Australia. Her scholarship focuses on the monastery of Cluny, the issue of immunities in the Middle Ages, the history of emotions and other larger themes in medieval and European history.

Session 1a: Reflecting on biblical rule breakers
Location: Matthias de Vrieshof 4, room 4a
Chair: Haohao Lu (Leiden University)

Marion Pragt (Leiden University): *The Enchantment of Solomon*
King Solomon's harem contained 'biblical' amounts of women. Despite his renown for wisdom and piety, Solomon was enticed by his 1000 wives to follow other gods and he thus became associated with the sins of idolatry and irrational passion, an idea that stimulated the imagination of many ancient interpreters. To examine how Solomon's transgression has been perceived in Early Judaism and Christianity, this paper will attempt a close reading of Solomon's darker sides involving women and worship in the Septuagint of 1 Kings 11:1-8 and its rewriting in Flavius Josephus' *Jewish Antiquities* and the Christian pseudo-epigraphal *Testament of Solomon*.

Rena Bood (Leiden University): *Using Milton's Breaker of Rules to Break the Rules of Milton: The Reception of Eve in Eighteenth-Century Dutch Translations of John Milton's* **Paradise Lost**
In *Paradise Lost*, John Milton assigns the biblical character of Eve the role of first poet in human history which, in combination with the fact that she speaks the last spoken words of the epic, suggests 'Milton's Eve' is a character of high esteem. As such, her fall from Paradise, though inevitable, leaves a strong impression on the reader. However, in the three Dutch eighteenth-century translations, Eve loses this status, which changes the reception of her character altogether. The translators' aesthetic break from Milton's original may in fact be a reflection of the culture of the Dutch eighteenth century.

Timea Andea Lelik (Leiden University): *Mary Magdalene and the Transgression of Representation*
A sinner converted into a saint, Mary Magdalene poses a paradox of representation. Conventionally portrayed as a beautiful woman with white skin and blond hair, she is commonly depicted as attempting to deny her sexuality, shying away from the onlooker's gaze. Marlene Dumas' paintings of Mary Magdalene however challenge conventional art historical imagery by depicting her as a confronting character. My paper will therefore explore the manner Marlene Dumas' Magdalenas overtly challenge the viewer's gaze, and will discuss the transgression of these paintings in terms of race, as well as in terms of representation of the figures as authoritarian subjects.

Session 1b: Medieval sinners and iconoclasts
Location: Matthias de Vrieshof 4, room 5
Chair: Thijs Porck (Leiden University)

Lia Sternizki (University of Leeds): *Below, Above, and Beyond: Punishing Sinners in Visions of the Afterlife from the Early Medieval Latin West*
The aim of this paper is to explore a fascinating cross-cultural phenomenon whereby reports of journeys to the Otherworld and back were put down in writing, paying considerable attention to encounters with and punishment of various transgressors in Hell. Textual and contextual analysis of both the structure and the contents of some of these narratives which circulated widely in the early medieval Latin West, alongside taking their manuscript tradition under consideration, will reveal interesting clues as to the powerfully practical functions designated for the vision texts in the multifarious historical, social, political, and religious contexts that gave rise to them.

Ine Kiekens (Ghent University): *"Nollem ego quod ego peccata non commisissem". The circulation of Master Eckhart's ideas on sin and penance in the view of the Twelve Virtues*
In 1329 pope John XII issued the bull "In agro dominico", in which he condemned 28 'problematic statements' of Master Eckhart. Two statements refer to Eckhart's "Reden" ("Instructions"), which contains rather unordinary interpretations of 'sin' and 'penance'. The 14th-century Middle Dutch treatise "Vandentwaelfdogheden" ("On twelve virtues") was largely based on the "Reden" and constituted the basis for translations and adaptions that were spread all over Europe. In this paper I will investigate the impact of the papal bull on the reception of the notions of sin and penance and their evolution in the circulation of the Twelve Virtues.

Aisling Reid (Queen's University Belfast): *'Eye-gouging' and Iconoclasm in Late Medieval Italy*
This paper will explore iconoclasm and image 'eye-gouging' in late medieval Italy. The Florentine diarist Luca Landucci, for example, recalls in his *Diario Fiorentino* how an iconoclast '…scratched the eyes of the [Christ] baby and Saint Onophrius…' and was then punished by having his own eyes gouged out beneath the 'gaze' of the statue he had insulted. Using Gellian theory among others, the paper will consider *why* images' eyes were often targeted by iconoclasts. It will argue that iconoclasts in general, whether consciously or not, recognized the social agency inherent in all material representations.

Session 1c: Breaking norms and boundaries
Location: Matthias de Vrieshof 4, room 7
Chair: Paula Harvey (Leiden University)

Marijn van Dijk (Leiden University): *Breaking open the word-sound dichotomy: The meaning of sound in written text*
Sound is the material of language. Yet, there is no scholarly framework to account for the role of sound within the process of reading and interpreting written text. In my paper I introduce the word-sound dichotomy as a silent rule that switches off sound in connection with emotion to preserve the authority of the written word for the communication of rational knowledge. In order to make the reading of sound within text operational I present a model and demonstrate how this tool can open up unheard realms of meaning.

Looi van Kessel (Leiden University): *Stepping out of Time: Performing Queer Temporality, Memory and Relationality in* Timelining
The way we categorize and divide our time plays an important role in the production of normative subjectivities. The rhythms of day and night, work and reproductive families govern how we organize our own life and the lives of others. However, there are some who do not feel in synch with this normative conception of time. Gerard and Kelly's 2014 performance Timelining explores such subjectivities that are out of step, and through their conceptualization of a non-normative time, they make available different modes of experiencing memory and intimate relations.

Stefanie Polek (Muthesius Kunsthochschule): *The acceptance of the other – potentials of the Deviant Art*
The presentation focusses on the critical aspect of deviant practices in contemporary art. Deviance as a term is used mainly in criminology to categorize the abnormal subject. Concerning art, the term within its synonyms was usually used to describe non-normative aesthetics. These definitions convey always a strong devaluation of the artworks and therefore the artists. In addition the presentation aims to focus on a queer and feminist art practice, which contains the possibility to criticize social injustice. The third aspect will be the relation between art and theory, which analyses the intersectional conditions of power structures in society.

ABSTRACTS SESSIONS 2 (THURSDAY, 29 JANUARY, 14:00-15:30)

Session 2a: Transgression in Roman philosophy, art and law
Location: Matthias de Vrieshof 4, room 4a
Chair: Wieneke Jansen (Leiden University)

Giulia Bonasio (Columbia University): *Beyond the "flammantia moenia mundi": sublime transgressions in Lucretius'* **De Rerum Natura**

By an analysis of selected passages of *De Rerum Natura,* I propose to offer an investigation of the transgressive power of the Lucretian sublime and to illustrate the workings of a Latin rhetorical mode that was unprecedented before Lucretius, and arguably unparalleled in the Latin tradition after him. In his thematic and stylistic evocation of the sublime, I argue that Lucretius offers in *De Rerum Natura,* not only a *modus scribendi* to scientifically explain natural phenomena, but also a *modus vivendi* by which understand and experience the marvels of the universe.

Linnea Åshede (University of Gothenburg): *The odd couple: transgression and containment in Roman regulations of desire*

My paper uses two Pompeian frescoes depicting the courtship of Hermaphroditus and Silenus to discuss how Roman visual arts may at once regulate and transgress normative expectations of acceptable bodies. This couple is odd for two reasons. Firstly, they fail every possible expectation because the hermaphrodite portrayed in the "woman's" role is revealing an erect penis, while the suitor Silenus is fat, bald and ugly. Secondly and more importantly, despite their transgressions of aesthetic/gendered conventions they are idealised rather than parodied. Using Sara Ahmed's theories, I discuss how the frescoes simultaneously re-inscribe and destabilise hegemonic discourses of desire.

Elsemieke Daalder (Leiden University): *Breaking the rules of law: the emperor and the law in the 'Decrees' of Julius Paulus*

The emperor Septimius Severus (193-211) and his son Caracalla (198-217) stated early on in their reign that, even though they were not bound by any laws, they would respect and live in accordance with them. Severus did not always make good on this promise. When he judged cases brought before him as the highest judicial instance in the empire, he sometimes broke the rules of traditional private law. This paper investigates the reason why Severus chose to do so.

Session 2b: Medieval Heretics
Location: Matthias de Vrieshof 4, room 5
Chair: Thijs Porck (Leiden University)

Rutger Kramer (Institut für Mittelalter-forschung, Vienna): *Winking at Transgression: Heterodoxy and the Establishment of the Carolingian Empire*

In the course of the eighth century, the centralising tendencies of the Carolingian dynasty were repeatedly confronted with heterodox religious movements, the existence of which ran counter to the unitary ideals propagated by the emerging court community. By focusing on one such movements – Spanish Adoptionism – this paper aims to show how the Carolingians and their supporters used the ensuing theological debates not only to resolve the religious questions that arose on the fringes of their realm, but also to establish themselves as a truly "imperial" power at its centre.

Lea Maria Ferguson (Leiden University): *Hartmann's* Gregorius – *Didactic irony as an exploration of boundaries*

Investigating the "breaking of rules" assumes their existence and simultaneously the possibility of transgressing them. In the medieval verse epic *Gregorius* by Hartmann von Aue, this complex process manifests itself interestingly. Reading *Gregorius* has led to many controversies, ranging from viewing it as an expression of blasphemy to a work of profound piety. With didactic irony in mind, an irony that teaches through affirmation and playful questioning at once, the boundaries of social conventions and rules of conduct can be explored. Consequently, Hartmann's didactic irony may be seen as an overarching form of rule-breaking within literature, its creation and reception.

Maria Tranter (Universität Basel): *Clerical fears and punitive fires*

In the late medieval period, the heresy of the Free Spirit was just one of a number of heresies whose adherents were persecuted and heavily punished for their unorthodox opinions. What reasoning lay behind this fear of religious transgression and what were the religious, political and socially motivated grounds for such persecution? An exploration of what the trial documents of Free Spirit heretics can tell us about the perceived dangers of heterodoxy to the structure of late medieval society as a whole.

Session 2c: Rule breaking in America
Location: Matthias de Vrieshof 4, room 7
Chair: Inge 't Hart (Leiden University)

David Murrieta Flores (University of Essex): *Revolution for (Anti-)Art's Sake: Black Mask / Up Against the Wall Motherfucker, 1966-1969*

In 1966, a group of New York City artists informed by the avant-garde maxim of turning art into life came together as a performative organization called Black Mask and later Up Against the Wall Motherfucker. It published a magazine which outlined its revolutionary program as part of an art-historical process that going back to Futurism and its radical amalgamation of politics and aesthetics. The objective of this paper is to give an overview of how the group conceived of aesthetics and politics through the nodal point of organization, around which many of the elements of their vanguardist revolt are articulated.

Katherine Aitken (McGill University): *Breaking the Habit – The Exodus of American Nuns*

This research "unveils" one of the most significant changes prompted by the Second Vatican Council: the adoption of secular clothing in American convents. Following Vatican II, many Religious Orders allowed nuns to adopt modest lay attire. This institutional shift was one of many that aimed to increase the population of women entering religious life. The impact was just the opposite; the number American nuns declined by more than thirty percent between 1966 and 1986. This presentation argues that clothing functioned as a key aesthetic marker of many sisters' internal journeys either towards, or away from, religious life.

Demet Intepe (Leiden University): *"Shadows Galloping Down The Road": Cruising the Crossroads of Myth and Popular Culture in Sherman Alexie's* Reservation Blues

In his first novel *Reservation Blues* (1995), Native American author Sherman Alexie combines the transgression of physical and cultural borders with hybrid aesthetics to reflect on the inevitably blurring boundaries in the American cultural landscape. This paper argues that *Reservation Blues* constitutes a turning point in Native American literature by locating the roots of popular American culture in Native American narratives, and thereby establishing Native American culture as one of the founding elements of contemporary American culture. Also, by interpolating African American myth into this merger, Alexie aligns the fates of colonized cultures and establishes a cross-cultural dialogue.

ABSTRACTS SESSIONS 3 (THURSDAY, 29 JANUARY, 16:00-17:30)

Session 3a: Narratives of transgression
Location: Matthias de Vrieshof 4, room 4a
Chair: Nouzha Baba (Leiden University)

Stefanos Papadimitriou (Leiden University): *The Voyeur and the Seducer: Libertine Novels and Domestic Space in Eighteenth Century France*
The character of the *libertine lover* – as narrated through the pages of the eighteenth century French libertine novels- played the role of the transgressor. In these popular yet banned erotic stories, the lover appeared as a seducer or/and a voyeur, who driven by love, or lust, pursued his object of desire. His behaviour was considered loathsome, not only for its sexual intentions, but mainly because he broke the rules of the patriarchal family. Infiltrating the domestic space, the libertine lover seduced, revealed secrets, and unmasked the hypocrisy of morality.

Müge Özoğlu (Leiden University): *Transgression of Ottoman Hegemonic Masculinity:* **A Eunuch's Lovemaking**
Studies of the Ottoman-Turkish novel have put a special emphasis on the excessive and/or false Europeanisation especially in the case of male protagonists. However, the loss of imperial power and its close link to the fear of losing one's masculinity have not been addressed adequately in the context of unconventional late Ottoman erotic narratives. In this respect, *The Wedding Night: A Eunuch's Lovemaking*, an erotic novella written in 1913 by M. S., sets a good example to demonstrate the alteration and transgression of conventional masculinities by assigning the dissolution of the Ottoman Empire to the eunuch's castration and lack of penis. Therefore, this paper discusses the ways in which the dissolution of the Empire comes to mean the dissolution of Ottoman hegemonic masculinity.

Carlo H. E. Agostoni (University Tübingen): *Blowing the whistle and breaking ranks – cultural representations of inconvenient truth-telling*
The whistleblower Edward Snowden and the emergence of Wikileaks has made controversial headlines in recent years. Throughout history the whistleblower as a problematic figure has been represented in literature, drama and film. This paper will examine the different cultural representations, and look at how the figure of the whistleblower as an inconvenient truth-teller can be linked philosophically to other figures, such as e.g. the *parrhesiastes*. By examining different cases of whistleblower-narratives, juxtaposing the cultural artifacts with narratives of real-life whistleblowers, the aim is to shed light on the tacit, ethical, juridical and epistemological paradoxes in society and cultural history.

Session 3b: Medieval rule breakers
Location: Matthias de Vrieshof 4, room 5
Chair: Gerlov van Engelnhoven (Leiden University)

Sona Grigoryan (Central European University): *Al-Ma'arrī's Freethinking*
The paper will examine a poetry collection (titled *Luzūmīyat*) of an eleventh century Syrian author, Abū 'Alā al-Ma'arrī (d. 1058) in terms of both its form and content. The poet has been most often presented as a heretic and atheist (*zindiq* or *mulḥid* in Arabic), and recently (2012) his statue in Aleppo has been attacked by jihadists. The formal aspect will discuss the poetical inventions and "transgressions" applied in the text which constituted a new definition of the "good poetry." In terms of its content, the paper wills overview the major themes of criticism of all revealed religions including Islam. However, this is a text where one finds many religious or "orthodox" verses and where the tone of the writer resembles the one of a pious believer. The paper will discuss these opposing aspects in a small scale based on very specific examples from the text.

Anne Rutten (Utrecht University): *Wrath, Wasps, Wounds and Weakening: Christianity as a Cure in* **The Siege of Jerusalem**

In the Middle English poem *The Siege of Jerusalem*, Roman generals Titus and Vespasian are afflicted by monstrous diseases. This paper argues that Christianity is presented as the only possible cure. In the face of disease, it is the ultimate equalizer, capable of curbing any and all excesses, a theme exemplified in the four healing episodes of the *Siege*. Christianity offers an antidote for those who have overstepped the boundaries, and rewards those who seek to reinforce the Christian rules and values.

Jan de Putter (Leiden University): *Breaking the rules? Reynaert the fox and medieval law*

Reynaert the fox is known as a trickster. He causes turmoil by breaking the rules and every time he escapes justices. He ignores moral values of justice, morality or truth. Sometimes he is considered as animal that liberates man of the constraints of society; sometimes he is seen as the incarnation of evil. In my lecture I will argue that Reynaert doesn't break the rules, and precisely that is the fun of the story. This European trickster makes his victims ridiculous.

Session 3c: Modern subversion of taboos
Location: Matthias de Vrieshof 4, room 7
Chair: Agnieszka Wolodzko (Leiden University)

Leonor Sá (Catholic University of Portugal): *Infamy and Fame - the Ambiguous Power of Judicial Photographic Portraits ('Mugshots')*

'Mugshots' are indelibly linked to transgression and crime. They are impactful because criminals have always been considered a *taboo* and an infamy which had to be excluded and/or hidden. However, paradoxically, on certain occasions criminals were spectacularly exposed: until the end of the *Ancien Régime* especially on executions and physical punishments, later on mainly with identification purposes. This paper intends to focus on the ambiguous impact of these images - eradicated from most photography histories until recently (Sekula 1986) - from the 19th century concept of the infamous 'brand mark', to the glamour of 'mugshots' in the 21st century.

Regina Höfer (University of Bonn): *Pussiclose: Depicting sexuality in contemporary Tibetan art*

The lecture investigates how sexuality is depicted in contemporary Tibetan art. Tantric elements of Tibetan Buddhism like the male and female sexual union as symbols of bliss and emptiness are common topics in traditional Tibetan art and thought. However, the depiction of sexuality in a secular context is still regarded as off limits. It is mainly diaspora artist Kesang Lamdark living in Switzerland who plays with pornography and sexuality and even calls his work "neo-tantric". By breaking the rules and subverting the expectations of both Western and Tibetan art enthusiasts, he innovates traditional Tibetan culture while transgressing to global iconography.

Nur Ozgenalp (University of Amsterdam): *Becoming-woman in* **Once upon a time***: Feminist practices on television*

Television series Once upon a time proposes unconventional politics of 'becoming' and provokes discussions on the fixed definitions of body, mind, and soul. Its characters, females in particular, transgress the borders of their traditional fairy-tale personae by continuously inter-transforming. Their transformations initiate a question that will serve as the focus of my research: What happens when female fairy-tale characters transgress their limited personae? This paper studies these female transgressors, regarding Gilles Deleuze and Felix Guattari's notion of 'becoming-woman' and related feminist and posthumanist theories, to understand the series' political potentials.

Session 4a: Aesthetic revolutions in early modern painting
Location: Matthias de Vrieshof 4, room 4a
Chair: Emma de Vries (Leiden University)

Beth Hodgett (University of London): *Body as Boundary: Crossing over from Orgasm to Crucifixion*

What do crucifixion and orgasm have in common? Can transgressions of the body really lead to the transcendent? Drawing on insights from a variety of disciplines is it possible to reconcile the writings of Georges Bataille with Christian Theology? Using visual texts including Grunewald's *Isenheim Altarpiece* and Francesco Del Cairo's *Martyrdom of St Agnes* as a springboard into this exploration, the paper will argue that crucifixion and orgasm provide points of entry into the body of another, and present openings through which one may glimpse the profoundly "Other".

Bogdan Cornea (University of York): *Authority and Transgression in Jusepe de Ribera's* **Apollo and Marsyas**

My paper aims to explore how transgression is problematised in Jusepe de Ribera's painting of Apollo and Marsyas (1637). I am arguing that Ribera's painting, far from upholding limits and admonishing transgression, actually subtly enacts it through its materiality. Materiality here has the power to alter and subvert the apparent straightforward meaning of the painting's subject through the working of the impasto. The overflowing of corporeal matter questions the supremacy of the sense of sight in experiencing art by evoking touch as a singular form of artistic perception. Thus, Apollo and Marsyas far from upholding rules explores the tensions that arise from challenging limits.

Panagiota Klagka (University of Crete): *Caravaggio: a misinterpreted transgression and the construction of a legend*

In the 21st century, Caravaggio's alleged realism together with his legendary biography still form the centre of the research concerning his work and are mainly responsible for his general acclaim among the public. However, was Caravaggio's life really an exception in 17th century Rome? Was he the only artist who committed crimes or struggled in order to establish his reputation and secure important commissions in a very competitive era? Was his style really based in the direct representation of nature or it was something else more important which was at stake behind his innovative art and which caused such an outrage among the crusades of disegno?

Session 4b: Transgression in early Christianity
Location: Matthias de Vrieshof 4, room 5
Chair: Muge Özoğlu (Leiden University)

Amanda Jarvis (Boston University): *Women Producing Signs: Female Speech and Self-Representation in the Canonical Gospels*

This paper explores whether Roman women of the late Republican and early Imperial period could use speech and writing to fashion representations of themselves that were not, in principle, inscribed within the limits of normative praise language. Concluding that reliance upon written forms usually diluted or even occluded the potential for expression expanding beyond normative linguistic boundaries, I examine the speech acts of one particular group of Roman women living under the early Empire, namely female disciples of Jesus. Their acts of speech, rather than writing, I submit, provide a paradigm for representation-through-vocalization unimpeded by written forms.

Mattias Brand (Leiden University): *Coping with Transgression: Almsgiving in Late Antique Christianity and Manichaeism*

How did late antique religious movements like Christianity and Manichaeism deal with transgressions? This paper will introduce almsgiving as a fundamental strategy to cope with transgression in late antiquity. Almsgiving has redemptive qualities in both traditions but was only connected to moral misbehavior in a Christian context. The Manichaean narrative linked it to the escape from a world of conflict instead of the cleansing of (personal) sins. Meanwhile, some insiders and outsiders considered the practice of almsgiving for the daily ritual meal of the elect to contain a transgression of the fundamental Manichaean rules of conduct. Did this ritual contribute to the problem it tried to solve?

Donatella Tronca (University of Bologna): *Breaking the Rules by Dancing. The Regulation of Dancing between Late Antiquity and the Early Middle Ages*

In his commentary on the Gospel of Matthew, John Chrysostom stated at the end of the IV century that "where dance is, there is the devil". Inasmuch as the content and the possible meanings of this phrase expressed a total condemnation of dance as a diabolic practice, they had a great influence on both common opinion and the creation of ad hoc rules that regulated the practice. My paper studies these rules and the ways in which they were transgressed, showing that dancing never actually stopped completely because it was an integral part of folklore and Christian rites.

Session 4c: Reflections on 20th-century controversies
Location: Matthias de Vrieshof 4, room 7
Chair: Looi van Kessel (Leiden University)

Gerlov van Engelenhoven (Leiden University): *Cultural reenactment and legal closure: the case of the Rote Armee Fraktion*

The conflict between the RAF and their constituency on the one hand, and the West-German State on the other, symbolized by the heavily-televised trial, closed officially with the verdict. But the case was and is re-opened again and again outside the limits of the law, with myriad cultural reenactments (art, films, literature, music). My presentation will discuss, through the case study of the RAF, possibilities for cultural reenactment to problematize the law's wish for closure, and to immortalize certain historical persons or events beyond the limits of the law.

Danae Gallo González (Justus Liebig Universität): *The TV-show* **Operación Palace** *breaks the pact of medial immunity towards the former king of Spain Juan Carlos: An analysis of the medial reception of a fake re-reading of the failed military coup of the 23rd of February, 1981*

This contribution examines the TV-show *Operación Palace* broadcasted on the 23rd of February, 2014 by the TV Channel *La sexta* as the cultural product that broke the medial pact of immunity towards the former king of Spain Juan Carlos. It revolves on the reasons of its success and elucidates the possible different interpretations of the cultural product. Last, this paper evaluates its long-lasting effect after Juan Carlos' abdication on June, 2014. Did this transgression to Spanish hegemonic medial conditions of enunciability actually break the rule or has it rather been used by the establishment media to reinforce Juan Carlos' image after his abdication?

Anna Frederike Köberich (Leiden University) Letting evil take the stage? – *Transgressing historical and moral narratives in the case of Joshua Oppenheimer's* **The Act of Killing**

In the award-winning 'creative non-fiction' film *The Act of Killing* (2012) by Joshua Oppenheimer, perpetrators of the internationally widely concealed 1965 Indonesian genocide are asked to reflect and re-enact their deeds. While the film is celebrated for breaking the silence about these atrocities, it is also harshly criticised for letting 'evil' take the stage. My presentation will discuss the ethical complexity of this film, which through its theatrical and cinematic means transgresses not only the dominant historical narratives of Indonesia but moreover the moral narratives that allow for a clear distinction of 'good' and 'evil'.

ABSTRACTS SESSIONS 5 (FRIDAY, 29 JANUARY, 15:15-16:45)

Session 5a: Parody and transformation in Greek literature
Location: Matthias de Vrieshof 4, room 4a
Chair: Maria Klimova (Leiden University)

Sebastiano Bertolini (University of Edinburgh): *Homage and Rebellion in Greek Parodic Literature*
Homer's poetry and personality have always been in the spotlight of cultural reflection during the whole antiquity. His influence has invested, more or less directly, every ancient poetic elaboration, acting as a dominant code for the following literature. However, Greeks have given rise, at the same time, to numerous expressions of literary criticism of "rebellion" and derision towards Homeric literature. My paper aims to analyse the relationships that parody -in all its shapes- establishes with its referential hypotext, both unmasking its flaws and *clichés* and confirming its nature of objective and shared cultural reference.

Jen Stanull (University of Illinois at Urbana-Champaign): *Hating the Rainbow: The Greek Literary Response to Color after the Persian War*
In ancient Greek literature, rainbow-hued textiles were commonly associated with luxury, especially Eastern luxury. Thus when the Persian War worsened Greek attitudes towards the East, Greek aesthetic responses to vibrant color changed as well. Multi-colored items became associated with a variety of cultural transgressions: effeminacy, impiety, adultery, and sumptuousness. I analyze the change in Greek attitudes towards vibrant color, identifying the positive associations with value and beauty in Homer and Sappho and the negative associations after the Persian War in Aeschylus, Herodotus, and Euripides.

Elena Iakovou (University of Göttingen): *Oedipus: from Thebes to Colonus. The transformation of a transgressor-king into a divinized hero*
This paper seeks to explore the two contradictory aspects of Oedipus' character as it is presented in Sophocles' *OT* and *OC*. In the first play, Oedipus notoriously transgresses the religious and social rules of Thebes and becomes the absolute outcast as an expelled pharmakos. Contrarily, in the *OC* his exile contributes to his transformation into the saviour-hero and the benefactor of Athens. He is thus implicitly awarded Athenian citizenship. I argue that Sophocles implies a link between the portrait of Oedipus as a transgressor in the first play and as a divinized hero in the second.

Session 5b: Transgression in early modern texts
Location: Matthias de Vrieshof 4, room 5
Chair: Paula Harvey (Leiden University)

Susanne Beiweis (Universität Wien): *Magic within Ficino's* De vita*: Christian world-view meets Antiquity*
Marsilio Ficino, a Florentine philosopher, wrote *De vita libri tres* in 1489. Few months after its publication, he was confronted with the accusation that his work contained idolatry as well as unorthodoxy and heretical ideas about magic. He argued in his *Apology* that he did not cross the border between *natural* and *demonic magic*. I will illustrate in my presentation Ficino's cultural synthesis of different cosmological, metaphysical and natural philosophical ideas and how it produced paradoxes in his highly theoretical discussion about magic.

Gary Vos (University of Edinburgh): *Redressing the Prostitute: Aesthetic, Legal, and Moral Transgressions in George Buchanan's* Apology for the Procuress

Buchanan's (1506-1582) *Apology for the Procuress* is a fictional defence for the elegiac procuress, the go-between of prostitutes and their clients. The charge is the corruption of morals in the wake of the outlawing of prostitution following a syphilis-outbreak. The poet attempts to acquit his client by arguing that prostitution is good and natural, necessary for the inspiration of artists and perpetuation of mankind, and never should have been outlawed. In my paper I show how Buchanan intertextually construes his defence as a demonstration of the creative fertility that prostitution brings and a meditation on how poetry should be written.

Jamie Trace (University of Cambridge): *Breaking religious and political rules in the 16th and early-17th centuries: Machiavellianism and reason of state*

'Machiavelli had seemingly shattered the link between politics and religion. However, many of his critics were themselves criticised for making religion political. From Botero to Ribadeneira to Fitzherbert, many early modern authors attacked Machiavelli for being impious and, in turn, they were attacked for espousing 'reason of state'. Despite this, Machiavellian and reason of state principles became increasingly popular. By exploring responses to Machiavellianism and reason of state during the 16th and early 17th centuries, this paper looks to better understand how authors responded to political and religious rule breaking and how these transgressions became accepted.'

Session 5c: Horror and disgust in moving media
Location: Matthias de Vrieshof 4, room 7
Chair: Cui Chen (Leiden University)

Inge 't Hart (Leiden University): *"Is It Getting Easier To Look?": The Framed Crime Scene As A Transgressive Work Of Art In* Hannibal

This paper hypothesizes that the television series *Hannibal* (NBC, 2013-) builds on an established tradition of a killer as creator of transgressive art by presenting scenes of (body) horror as artistic creations, and further frames these creations in an aesthetically pleasing manner. In this extra formal layer of aestheticizing, it makes the viewer more complicit in these acts of transgression. This paper will present a formal close reading of several of these crime scenes from *Hannibal*, and several of its cinematic predecessors, to explore whether it is, indeed, getting easier to look.

Marnix Vos (Aarhus University): *Is there a line? Desensitization and Moral Transgressions in Video Games*

This paper aims to understand the long history of moral transgressions in video game. This discussion will be informed by insights and findings from the psychological and neuroscientific realms on the subject of desensitization and violence. It will be argued that while desensitization in response to moral transgressions in video games does occur, this is in particular due to the interactivity innate to video games in comparison to other media, which do not require input from the user to progress. Finally, moral transgressions and interactivity can be considered as part of a video game's means of artistic expression.

Tom Mes (Leiden University): *Asia Not-So Extreme: J-Horror's Poor Beginnings and the (Mis-) Marketing of Excess*

The issue of how certain Asian films are promoted in Europe and North America for their transgressive or "extreme" characteristics has been matter of debate, mostly concerning Orientalist tendencies in marketing and potentially harmful effects of these films' general acceptance. However, few take into account that what is generically billed "Extreme" Asian cinema consists largely of works whose formal approach is based on restraint. Examining the realities of production and distribution of a filmmaking style that has become known as "J-horror" reveals how promotion and reception can drastically alter the meaning of a text and obscure artistic and production-related concerns.
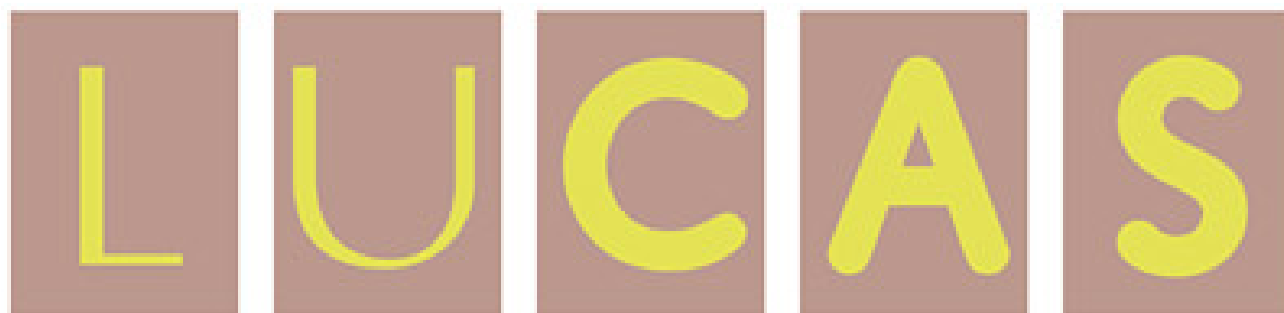
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