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Book of Abstracts

Adiseshiah, Siân. University of Lincoln
Feminist Utopian Stagings

Although not conventionally considered as utopian forms, drama, theatre and performance offer multiple possibilities for representing and experiencing glimmers of the 'not-yet' of a better future. The transformational potential of the site of the theatrical stage, the collective nature of theatre spectatorship and the unusually multiplicitous and diverse modes of meaning making in the theatre, mark theatre as a potentially, richly utopian-bearing practice.

Certain schools of feminism (Marxist, socialist, materialist, cultural, radical, etc.) have been commonly framed as political movements/philosophies/practices with intrinsic relationships with utopianism as they base their politics on the yet-to-be achieved liberation of women. Privileging the imagination in order to dream of moving beyond the existing social order is common to both utopianism and feminism. Feminist theatre, particularly of the late 1960s onwards has been at the forefront of experimenting with different modes of embodiment; transformed social relationships; alternative subjectivities; and indeed new conceptions of being and living. In particular, playwrights such as Nell Dunn, Caryl Churchill, Pam Gems, Deborah Levy, Timberlake Wertenbaker and Sarah Daniels produce bold, innovative theatre that draws on a utopian sensibility in articulating yearning for a new subjectivity, a way of being that moves beyond the restrictions of contemporary gendered identities.

In this paper, I plan to develop the connections between late twentieth-century feminist theatre and utopianism; consider the extent to which feminist utopian theatre can be compared to feminist utopian fiction of the same period; and focus on some examples of plays by the playwrights mentioned above.

Álvarez Layna, José Ramón (with Andrés Maidana Legal e Iván Vélez Cipriano)
Owenism, Architecture, Urbanism and Paleo - Zionism: Class notes and considerations

Town planning and massive housing development are relatively recent in History. This discipline must deal with different issues: life style, prevalence of industry and service as productive activities, territory occupation, legislation, continuous building patterns, variety in the use of land and convergence of networks, etc.

The most outstanding feature of the current society is the concentration of population in cities. However, despite it being an universal phenomenon, town planning is not uniform. Taking the already classic classification by Gideon as a basis, we can distinguish several types of city depending on eminently technological criteria.

Pre-industrial societies – not ruled by industrialization yet- showed specific political and ecologic characteristics; and they were planned by or through the power, understood in a historical and chronological way.

If we examine history from an Orteguian point of view, we would see how Greece, Rome or The Middle Ages of the west, bind the political crisis to the crisis in their cities and to the urban and architectural concepts; connecting the altering scope which utopia represents to the possibility of the recurrent western crises and in addition, to architecture, considered as total art.

The resolution, through an architectural perspective, of civilizing crises becomes usual in the west. And it is architecture, more often than not associated to utopia which proposes solutions in the contexts of Hellenism, Middle Ages, Renaissance or the enlightenment.

Dealing with the impact and the crisis and the crisis of modernity – and of the whether classic or neoclassic paradigm in economic science- in this particular field, some solutions proposed specially lead to reflection: namely those of the utopian socialist – Owen, Fourier, Saint Simon, Cabet… -in the nineteenth century; those of authors such as Ebenezer Howard are a precedent of utopia in the twentieth century and those of architects such as the Italian Aldo Rossi –tell us about a *New Rationality* nearly reaching the twenty-first century.

It is through these mentioned proposals, disregarding the various avant-gardes of the beginning of the twentieth century that the West plans its revival from the assumption of tradition, question previously posed-against the purisms already mentioned- by the American Roberto Venturi en the first decade of the twentieth century in his influential *Complexity and Contradiction in Architecture.*

At the same time, between the nineteenth and the twentieth century –between Owen and Rossi, we have assisted to the advent of idealistic proposals which have ended up with trying to solve the problem by breaking any compromise with tradition and the individual: via authoritarian policy if not openly totalitarian.

In the post-industrial city, town planning does not achieve its objectives because of the clash of the architectural and philosophical approaches with, among other factors, the market law and the profits. Rossi pointed out a solution between modernity and tradition on the threshold of the twenty-first century, just as Ebenezer Howard had entered the twentieth century and Robert Owen the ninetieth.

We propose some considerations related to utopia, space, time and new technologies based on some brief notes on architecture, urbanism and Robert Owen.

Anastasopoulos, Nicholas. National Technical University of Athens
The Rise of Communitarianism and Other Alternative Movements from the Athenian Crises

It appears that one common thread between most utopian theories is that they flourish at periods of social, political and economic unrest. Although, democracy is not necessarily the political system that utopias refer to, social justice certainly is. Thomas More and Robert Owen react to the problematic state of their respective societies by constructing theories, which contain their solutions and ideas about change. There are many parallels to draw between such historic moments in utopian historic milestones and the present.

Because of the crisis, Athens appears to be at a crossroads. Its effects are far-reaching society is in a state of flux and change is bound to occur. The social body and the state at present seem to be on opposite sides. Many refer to the current state as a derailment of democracy, while we can interpret it as a democratic dystopia.

Yet, this problematic and dysfunctional condition encourages an emergent debate about the commons. This paper seeks to examine the alternative forms of emerging social, economic, political and cultural structures in Greece in general and Athens in particular, their impact and potential spatial representation(s) in the context of a commutarianist movement. It also makes an attempt to trace the urban and architectural categories that may reflect this emergent condition. We will examine the potential of the Athenian urban and public space in allowing space for the commons and in expressing current alternative movements. We will also attempt to assess their impact and their potential in allowing or discouraging change to happen.

Andreu, Cristina. Universitat Rovira i Virgili.
Transforming the World: **Doris Lessing's Alternative Futures**

Social criticism has never been absent from Doris Lessing's fiction, it appears in all her novels, from *The Grass Is Singing* (1950) to *The Cleft* (2007). Whereas in her earlier fiction, Lessing channels most of her social criticism through her characters, in her science fiction (or *space* fiction) Lessing shifts her attention from the story to the message, a shift that is accompanied by the narrators' rise to prominence. By thus subordinating her characters to the voice of her narrator, Lessing implies that it is time for her to address us more directly—"before it is too late". Unlike her earlier fiction, her science fiction involves us primarily in the ideas and intricacies of the texts, which have as their purpose the transformation of reality itself. The text confronts us with the problem of alien realities and unknown worlds. In the *Canopus in Argos: Archives* series, Lessing uses the conventions of science fiction and Marxist social criticism to help us transcend the limitation of known reality.

As Tom Kitwood argues in 'Science and Utopia in the Marxist Tradition' utopianism should be regarded as a necessary part of any practical programme of social change which draws its main insights from realist social analysis. Lessing urges us to consider utopian thought as a possible bridge to a new way of seeing and thinking. A new sensibility must emerge that in turn will free and feed the imagination in its efforts to reconstruct reality. In this comprehensive transformation of known reality science fiction – whether utopian or apocalyptic—can play a crucial role, especially when it is in the hands of someone like Doris Lessing.

Antliff, Allan. University of Victoria, Canada
Prefigurative Prerequisite: Feminist Egoism

My talk examines the anarchist-individualist politics of Anglo-American feminism. I am particularly interested in the critique of the suffragette movement mounted by feminists associated with Dora Marsden's Egoist journal. Drawing on the ideas of Marsden and others, I will explore how feminist egoism was configured as the prefigurative prerequisite to women's liberation. Feminist egoism militated

against the "utopian" appeal of the suffragette movement, which idealized the "feminist" future while calling for equal rights adjudicated by the State. Displacing the moralizing tropes of the suffragettes with a critical perspective that interrogated such values from an anarchist viewpoint, egoist feminism simultaneously deepened the meaning of liberation and expanded its capacities for realization.

Arnold, Jim. New Lanark World Heritage Site, with Fatima Vieira, University of Porto and Lucy Sargisson, Nottingham University.
Owenstown : A Future Shape for Utopia

Owenstown is a proposed brand new settlement located in Southern Scotland about 8km from New Lanark World Heritage Site, which was where Robert Owen initiated a utopian social experiment from 1800-1825. The historic example of New Lanark has inspired a local philanthropic businessman to put forward a concept for a new settlement in an area of acute economic and social deprivation. Initial projections are for town of 3000 dwellings and a population of 8-9,000 and this will require the provision of social and related facilities, and also the development of industrial and other employment related activities.

A fundamental objective of the proposal is to achieve, a major reform of society, which is a contemporary reflection of an Owenite tradition. This is to be achieved by establishing a co-operative organization which enables the community to own the property and related facilities and to have control of its activities by democratic mechanisms. 2012 is the UN International Year of Co-operatives

This paper/roundtable looks at how this ambition can be realized by examining the proposed constitutional arrangements and masterplanning documentation. The proposed constitutional document for Owenstown and the 'Co-operative Masterplan' are examined in depth. As part of this discussion feedback is especially welcomed from USS members, and this process is part of the Owenstown consultation procedures. By putting forward their considered views USS members have a unique opportunity to participate in the realization of a utopian dream. Could this be the shape of things to come offering more positive outcomes for our society?

Bach, Ulrich. Texas State University
A Higher Form of Truth: Joseph Roth's "The Wandering Jews" (1926)

Today's climate of crisis is often compared to the worldwide political and economic catastrophe in the 1930s. Joseph Roth, one of Austria's most prolific novelists of the interwar period, portrayed the dissolution of the Habsburg Empire in the wake of the First World War in his novels Hiob: Story of a simple Man (1930) and Radetzky March (1932), while his seminal essay "The Wandering Jews" (1926) addresses the embattled situation of Jews in Eastern Europe. Instead of presenting a set of solutions, Roth literally "demystifies" Habsburg's nostalgia. He doesn't see in Zionism, nor in the acceptance of a Western host culture a viable way out for the plight of Eastern Jewry.

As a keen historian and mythmaker, Roth renders the cultural matrix of the lost Habsburg Empire into a reality of metaphysical dimensions. As I will argue in my Utopian Studies conference presentation, Roth's essay can be read as an answer to Theodor Herzl's Zionist utopia. However, Roth proposes neither a nostalgic utopia, nor does he want to portray Eastern Europe as a place of social justice. Instead of embellishing the past, Roth lucidly articulates historical truths of the Empire's marginal communities through fictional mediations.

Balasopoulos, Antonis. University of Cyprus
Utopia Gone to the Pigs: Plato's The Republic, 370c-372d

Though this is frequently forgotten, the *Kallipolis* (=good city) in Plato's *Republic* is *not* the *only* model of the utopia that is presented in that book. A second model of the ideal *polis* is offered by Socrates in sections 370c-372d, but it is peremptorily dismissed by Glaukon as a city whose fare is "fit for pigs" and subsequently abandoned. In this paper, I will closely discuss the basic features of this lesser utopia, which is based on the absence of idle desire and the harmonious balance of supply and demand. I will also dwell on the structural logic of its placement between the city it supersedes – the so-called "minimal city" of "five or six men" – and the "luxurious city" which replaces it. My argument will be essentially twofold: first, I will suggest that the logic of the composition of *The Republic* is effectively dialectical in an *already Hegelian* fashion, as it sets to work a principle of "negation of the negation". The *Kallipolis*, in

other words, is logically derived from the negation of the luxurious city of feverish desires, which in turn is derived from the negation of the naïve utopia of the "city of pigs". But secondly, I will argue that it is precisely the "rationalist" sublation of the utopia of the simple and pacific life that has emerged as a problem in the twentieth century. If, as a work like *The Dialectic of Enlightenment* shows, the animal is the embodiment of a utopian possibility (life without the impulse of domination) which "reason" violently represses, there may be reasons to reverse the direction of the *Republic's* own logical apparatus and to seriously reconsider the modest virtues of "cities of pigs" as opposed to the more grandiose, but also more repression-based, claims of "good cities".

Baran, Katarzyna. Universitat Rovira i Virgili.
The Society of Sameness in Lois Lowry's The Giver

The Giver is a coming-of-age dystopian novel for young adults written by an American writer Lois Lowry. The book was published in 1993 and it soon became one of the most acclaimed books for young adults of the 90s. It won a Newbery Medal, the oldest children's literary award in the world, given since 1922 by the American Library Association. Today *The Giver* forms part of middle school reading lists in Great Britain, Australia, Canada and the USA. Nevertheless, it has been at the same time one of the most disputed and controversial young adults' books recently published in the USA. It has been normally banned or challenged for being sexually explicit, for dealing with occult themes, usage of mind control, selective breeding and for graphic descriptions of euthanasia, infanticide, murder and suicide.
In my presentation I shall examine the theme of death. It was one of the topics that provoked strongest negative reactions on the part of parents. Taken into account that these are adults who challenged the book, not the adolescents, the response to *The Giver* may shed some light on what issues adults considered too controversial to be dealt with by teenagers at the time. Interestingly enough, death is also a taboo in the society described by Lowry. In this way death appears to be a forbidden topic both in the community depicted in *The Giver* and in present day society. I shall discuss possible reasons for that using Zygmunt Bauman's approach in the course of my analysis.

Joan-Mari Barendse. Stellenbosch University, South Africa.
Dystopian Literature in Post-Apartheid South Africa.

During South Africa's political struggle in the 1970's and 1980's and again in the country's subsequent transition to a democracy in the early 1990's, many South African novels of the time portrayed a turbulent future South Africa. The end of Nelson Mandela's term as president in 1999 is considered to be the end of the "honeymoon" phase of the New South Africa. After 1999 depictions of a future South Africa once again became prevalent within South African literature. This paper explores South Africa's dystopian English and Afrikaans novels published in a post-apartheid and postcolonial context. These dystopian novels portray a future South Africa marked by social and moral decay, extreme poverty and overall deterioration and sometimes contain apocalyptic visions. The question arises whether certain events in South Africa at the end of the 20th century and the beginning of the 21st century have contributed to the increasing popularity of the dystopian genre in South African fiction. Socio-political problems such as violent crimes, corruption and a rising HIV infection rate created fears about the future of the country. These novels address current issues affecting South Africa, and also address global concerns such as the ecological crisis. Although these novels predict a bleak future, some of them contain elements of the critical dystopia with a message of hope and warn to take action before it is too late.

Bastos da Silva, Jorge. Universidade do Porto
The Sense of a Canon: Robert Southey's Sir Thomas More and the Traditions of Utopianism

This paper is about the invention of the tradition(s) of utopianism. It is the first stage of a project that looks into the following question: when, thanks to whom, and especially under which conditions did the perception arise that Utopia was not simply the title of a book or the name of a specific imaginary society but a broad intellectual category comprising the writings, the thought, and the social and political interventions of individuals / groups as diverse as Thomas More, the Fifth-Monarchists, Robert Owen, Émile Souvestre, Fritz Lang, and so many others? In other words, how did the object of the discipline, or of the interdisciplinary field, of Utopian Studies take shape?

Bearing in mind this basic question, the present paper offers an examination of Robert Southey's Sir Thomas More: Or, Colloquies on the Progress and Prospects of Society (1829). This two-volume work is a collection of fictional dialogues between Southey and the shade of Thomas More himself, who comes "to discourse with [him] concerning these portentous and monster-breeding times". In the Colloquies, Southey presents his interpretation of More's character, career and intellectual legacy, and he surveys episodes in the history of utopian ideas and movements such as Pantisocracy, the Münster Anabaptists, Harrington's Oceana, the search for Eldorado, the Abbé Saint-Pierre and the monasteries, thereby contributing to the perception that they belong together.

Blaim, Artur. Maria Curie-Sklodowska University/University of Gdansk.
Utopian Jews. Representing the Other in Early Modern Utopian Fiction.

The paper explores the ways in which (individual and collective) Jewish characters are introduced and function in English utopian fiction before 1980. The texts discussed include Francis Bacon's New Atlantis, R.H.'s and Glanvill's sequels to New Atlantis, Nova Solyma, etc.

Block, James E. University. DePaul University, Chicago.
Occupy and the Utopian Moment: Social Theory and the Challenge of Transformation

Tocqueville in the 1830s warned that revolution would be almost impossible in a popular society. Citizens would not rise against a government claiming to represent the people. A further complication inhibiting transformation is posed by the serious misapprehension of social activists since the French Revolution (and its canonization by Marx) about the nature of political and societal transformation. Marx's elision of institutional change and the more decisive long-run transformation of social consciousness has created a distorted sense of expectancy: lasting social change requiring internal shifts in meaning, motivation, and aspiration cannot occur swiftly. The mythology of instant revolution impedes the larger project of mobilizing to produce a post-liberal world.

How, then, do we develop the consciousness that recognizes and evolves beyond the limitations, the cracks, in the liberal claim of popular legitimacy rooted in consent? Building upon my new book, *The Crucible of Consent: American Child Rearing and the Forging of Liberal Society* (Harvard U. Press, February 2012), I will show how liberal society is rooted in consent constructed and appropriated through an intricate project of citizen formation employing novel New World institutions of child socialization (now being spread through global modernization). By the time that the structures of social voluntarism are opened to questioning, evolving liberal subjects are already enmeshed in socially conformable and institutionally sustaining incentives and behaviors.

The development of post-liberal consciousness requires recognition and reworking the modern subject's shaping in order to liberate wishes for new incentives, relations, and institutions previously repressed and marginalized. I will suggest ways of developing insight into this process and excavating the potential for social transformation. I will connect this project of social reeducation to the Occupy movement and its exposure of the cracks in consent as both manufactured and ignored, and to my writing about Occupy as a potentially liberationist project of building transformative consciousness and genuinely consensual communities, that is, the work of real change.

Burns, Tony. Nottingham University.
Is Orwell's Nineteen Eighty Four a Critical Dystopia?

My paper will address the issue of the literary status of George Orwell's Nineteen Eighty Four. This is commonly considered to be a classic example of a work of dystopian literature. However some commentators, including Orwell himself, have referred to it as a utopian work. I shall explore the different senses in which the words 'utopia' and 'dystopia' have been used in the literature in order to clarify this issue. I shall argue that, pace Orwell, the suggestion is that Nineteen Eighty Four is a work of utopian literature is not a helpful one. However, if it is accepted that Orwell's novel is a literary dystopia that still leaves open the further question: what kind of dystopia is it? Until recently it has been assumed that the terms 'dystopia' and 'anti-utopia' are synonymous in meaning, and that Orwell's novel is a

dystopia because its author was an an 'anti-utopian' thinker and writer. More recently commentators such as Lyman Tower Sargent and Tom Moylan have suggested that we need to distinguish between different types of dystopia, especially between 'classical dystopias' and 'critical dystopias.' The former are indeed anti-utopian, whereas the latter are not. Indeed, critical dystopias contain within themselves an implicit utopian vision and, therefore, also certain utopian possibilities. In the light of this theoretical distinction, some commentators have taken a fresh look at some of the classic works of dystopian literature, for example Zamyatin's We, and have argued that these are in fact best seen as critical dystopias and not classical ones. In the light of this I propose to take a fresh look at Orwell's Nineteen Eighty Four also. I shall consider the question of whether it, too, is best seen as a critical rather than a classical dystopia.

Callow, Christos. Universityof Lincoln.
The Key to the Gate of Dreams: Searching for Utopia in H. P. Lovecraft's Dreamlands

Worlds supposedly go through a circle of life, death and rebirth, while events of an apocalyptic scale occur between the transitions. But the big picture is that the cosmos itself is unaffected. My paper focuses on the ideas of Howard Phillips Lovecraft whose "cosmic horror" stories deal with the dystopian nature of the indifferent universe and the insignificance of man. In my research however I find that in all its pessimism and despair, the Lovecraftian universe also offers the relief of a utopian hope: the vision of a paradise, unearthly and yet realizable.

This paper looks at Lovecraft's Dream Cycle, a series of short stories dealing with the Dreamlands, an alternative dimension accessible through dreams. Lovecraft's characters seek them, thinking the dreams more real than life. Besides, the theory that the universe itself is a Dystopia leaves, I argue, no room for any other kind of Utopianism than an escape to the Dreamland. This dream-city is in fact a Buddhist-like Nirvana which, according to Collins and Hallisey, has also been depicted as a "city". Indeed, like another Buddha, the narrator of Ex Oblivione passes through the gate of dreams to "the white void of unpeopled and illimitable space", escaping from samsara, the circle of life. Beginning from Hertzler's conclusion, that "Utopia is a state of mind", and having examined theories of lucid dreaming and other-dimensional realities, I approach Lovecraft's celestial city as the utopian condition of "being".

Canivell, Maria-Odette. James Madison University,USA.
Becoming Maya: Paris and the Myth of the 'Good Savage'

Miguel Angel Asturias owes Paris a literary and existential debt few writers can claim. Before leaving Guatemala to study in Europe, Asturias knew very little about the Maya, and he seemed to care even less. On the contrary, the young writer expressed very unfavorable, (one could argue racist) views about the Guatemalan indigenous ethnic groups.

In 1924, shortly before leaving his homeland bound for London, the future Guatemalan Nobel Prize had just published a prize winning dissertation: El problema Social del Indio. In the book, he accused the Guatemala Maya (the "Indians") of being indolent, short witted and apathetic. Paris provided Miguel Angel the means to change his point of view and transformed him into a champion of the indigenous population of Guatemala.

At the Sorbonne, Asturias meets the renowned anthropologist George Raynaud, a leading expert on Mayology. At his behest, he translates to French the sacred book of the Quiché people, the Popol Vuh, and becomes enamored of the Maya culture. The result of this sociological experiment was his first literary book, Legends of Guatemala, a magnificent syncretism of French Surrealism infused with Guatemalan colonial and pre-colonial cosmological stories.

Paris was the catalyst which allowed Asturias to begin a literary career based on the "good savage myth". After learning to "be Maya" in France, his entire literary output was devoted to promoting an "Indian agenda", an agenda that changed him, as a writer, and Guatemala as a country. His son, the guerrilla Commander, Rodrigo Asturias, continued his father's legacy, founding the ORPA (Revolutionary Organization of the People in Arms), an organization, which fought the military regimes in the seventies, eighties and nineties. For his part Miguel Angel, who adopted the name "el gran lengua" (or Speaker for the Maya) became worldwide famous precisely for becoming the representative of the "Indians" of Guatemala.

In this paper I will discuss the controversy surrounding this position, which some scholars believe was inauthentic, and the literary, political and social consequences of advocating for a "utopian great community of Guatemalan Indians", also sometimes called the myth of the "Guatemala Maya ".

Cavalcanti, Ildney. Universidade Federal de Alagoas, Brazil, with Joan Haran, Centre for Economic and Social Aspects of Genomics (Cesagen), University of Cardiff.
The Shape of Science to Come: Gender and Science in 20th Century Women´S Utopian and Dystopian Short Fictions

Our proposal is related to the study of the convergences of science and gender in women-authored utopian and dystopian short-stories, and particularly aimed at making an exposition of the project entitled FICTION, GENDER AND SCIENCE: A BILINGUAL CRITICAL ANTHOLOGY OF SCIENCE-FICTION, UTOPIAS AND DYSTOPIAS BY WOMEN, which involves surveying the field and translating a selection of this production for publication, in book format, of a bilingual (in English and Portuguese) critical anthology of these fictions. We observe feminist research paradigms, in the sense that knowledge resulting from such vision pushes the limits of disciplinary frontiers (SCHMIDT; COSTA 2004), thus privileging an approach which is multidisciplinary and involves, in general terms, literary culture, the culture of science and science and technology studies (specially the feminist critique of science). This paper discusses some of the paradigms of science constructed in utopias and dystopias written by women authors throughout the 20th century by looking at their futuristic metaphorical fabulations: the positioning of women as the subjects – rather than the objects – of science; the use of new reproductive biotechnologies; genetics and issues of essentialism; the ethics of scientific experimentation. The readings consider the intersections of the fields mentioned above in the formation of gender perceptions, a process in which politics, tensions, effects and stakes are imbricated and at play in the shapings of science to come.

Claeys, Gregory, Royal Holloway, University of London
The Composite Definitions of Utopia/Dystopia

It is often assumed that the term "utopia", commencing with Thomas More, describes a much better, even perfect, society, while "dystopia", arriving much later on the scene, depicts a much worse one.[i] This paper takes issue with these assumptions on four grounds. Firstly, it argues that if we presume, as it is now generally conceded we must, that utopia*nism* consists of three components, the literary utopia, utopian ideologies, and communal movements, the term "utopia" should not describe only the first of these, the *formal,* literary genre, as is often the case, without addressing the other two, where utopian *content* is more central. Nor can "dystopia", which has not heretofore generally had an "ism" coupled to it, focus solely on the literary dimension of these phenomena. Secondly, it can be contended that a definition centred upon Thomas More's *Utopia* (1516) which also encompasses these other two components finds its centre of gravity in an ideal of enhanced sociability, or a modified form of friendship, as the common core of its three facets. Thirdly, and consequently, a definition of "dystopia" which also gives priority to content over form can be understood as portraying a society based upon fear – the opposite of friendship. Utopia and dystopia alike, from this perspective, are discourses *principally* (not exclusively) on the promise and threat, in turn, of intensified sociability. This invites consideration of political despotisms as a characteristic institutional form of dystopia, and totalitarianism, in the later modern period, as the most invidious form thereof. Here we will have to confront the charge that the dominant form of modern dystopianism inevitably emerged from utopianism, and particularly the secularisation of Christian millenarianism. Fourthly, this gives us a considerably longer pedigree for "dystopia" than is usually presumed. It invites us to consider the parallel religious pre-histories of both concepts, which in the Christian tradition are dominated by ideas of Eden and Heaven, on the one hand, and Hell on the other. It also necessitates a reconsideration of the fantastic or imaginary aspects of this dual tradition as only one facet of a mode of organising societies which also includes actually-existing, or realised, successful and failed, past organisations.

Coleman, Nathaniel. Newcastle University.
Vidler on Utopia

Strangely, the complex relation between architecture and Utopia remains peculiarly under theorized. In most conversations concerning the two, Utopia is shorthand for either escape or failure. The possibility that it might actually offer insights into the prospect of a better world, by informing both theory and praxis, remains all but invisible within the discipline of architecture, except when confused

with visionary fantasy projects destined to remain on paper, or with audacious built works generally absent of a concern for architecture's fundamental social dimension. In an attempt to move beyond this cul-de-sac of architecture theory and practice, this paper considers architectural historian Anthony Vidler's longstanding encounter with Utopia by way of a consideration of his treatment of the concept during many years in his numerous publications. Reflecting on his encounter with Utopia is valuable because Vidler is one of the very few living architectural historians/theorists to be currently considering the problematic of architecture and Utopia in any sustained way. As such, work on architecture and Utopia must at least come to terms with his position on the topic to gauge both what the mainstream of architectural thinking on Utopia is but also to begin imagining how a more dynamic approach to the intermingling of architecture and Utopia might proceed beyond the restrictive limitation of mainstream views on architecture from within architecture culture in the present; not least with an aim to move beyond the psychoanalytic idea of utopia as compensation or escape, and the conventional idea of utopia as 'no place', or as a 'placeless place.'

Dahl, Justiina. European University Institute, San Domenico di Fiesole.
The Quest for the Strait of Anian and the 30% of the World's Undiscovered Gas: The Constitution, and Mobilization, of Political Power at Times of Uncertainty in the Arctic

Since the 15th century, a series of utopian discourses, expressions of social, technical and material desires over the unknown, masqueraded as social, material and technical realities have surrounded the European, Russian, and later North American, understandings of human engagement with the Arctic. These Arctic utopias have been bound to the advancement of three more general political projects: the legitimating of the dominance of a territory, a high modernist ideology, and mercantilism with political economy as its successor. Developments in these three fields have provided the contexts in which utopian narrations of the Arctic have at specific times been able to be used to constitute and mobilize social power in the region. At these moments, there has been a belief in the attainability of the utopian Arctic narrations, which has rendered them the legitimacy of scientific knowledge. This is why, despite the recurrent mobilizations of power for the explorations of these utopian narrations, the Arctic of the early 21st century is not the glorified materialization of human innovation, technological advancement and national prosperity. Economic structures in the North continue to be narrowly based, with a high tendency for monoculture. There is also a lack of stable road and societal infrastructure around the existing settlements. Yet utopian narrations of the Arctic not only persist, but have become integral to the politics of the region, licensing geopolitical projects, and constituting social and political power. This paper investigates how such utopian discourses about the Arctic been constructed, communicated and transformed over time, and how these utopian narrations have conditioned the changing geopolitics of the region. The focus in the analysis is on the socio- historical conditions under which language, meaning and social power interact. The examples in primary analysis are from the Soviet Union of the 1930's and the contemporary Canada.

Dillon, Dharmender S. Cardiff University
Ernst Bloch: Abstract or Concrete Utopia?

This paper will critically discuss Ernst Bloch's problematic distinction between what he terms 'Concrete' and 'Abstract' Utopia (see *The Principle of Hope* and *Heritage of our Times* in particular). I will seek to demonstrate that it is the Abstract, so maligned by Bloch in his middle works that – counter to his claim in favour of the Concrete – is the more genuine form of Utopia. Commencing with clarification of what Bloch deems to be Concrete, as well as Abstract forms of Utopia, I will then provide arguments for why he promotes the Concrete form. This will lead to a critique of his assessment by way of discussing the subjective, cultural prejudice inherent in his process of 'Educated Hope', or *docta spes*. I will argue that his distinction in favour of the Concrete is bound by an authoritarian Marxism, which effectively renders the dynamic element of Utopianism defunct. I will offer a riposte to these criticisms by discussing the value of *docta spes*, and the pragmatic benefits of a tempered Concrete form of Utopia, inspired by the Historical Materialism of Marx. I will then demonstrate that these counter arguments fail to successfully respond to the earlier criticisms, and conclude that it is the Abstract that is the more genuine form of Utopia. Finally, I will finish by positing the notion that, although traditionally Bloch is seen as the Utopian thinker *par excellence* of The Frankfurt School of thinkers, it is rather his junior Theodor Adorno that is the more genuine Utopian theorist.

Dodova, Borjana. Film and TV School of Academy of Performing Arts in Prague, Czech Republic
Deconstruction of the American Country House

My contribution focuses on the un-house, a radical (re)vision of the concept of a house which has been proposed in the sixties by Reyner Banham in his essay A Home Is Not a House . Although it would make some sense to think about the postwar american experimental architecture as an adaptation or continuation of mostly european modernistic tendencies, specific historical circumstances of the Cold War allow to adopt a more general perspective based on survivalist terms and techniques: Permanent sense of crisis made the efficient use of resources more attractive. Working with limited resources or with what is at hand became an important aspect of daily life. But unlike strategic planning, which is closely associated with scientific thinking and never steps out of the established social or political order, improvisation disrupts the system. When the world is changing rapidly or when the conditions aren't clear enough, new words and concepts must emerge. Using these observations we state that Banham's un-house can be interpreted as a direct echo of the prolonged crisis situation. The negative prefix "un" indicates the method which has been used: elimination. Banham half-facetiously tries to determine what can be replaced, thrown away or completely eliminated. In the end he gets a house as a shell for devices and a basic shelter for humans, located in the middle of a desert rural landscape, which turns out to be the most appropriate place for both waiting for and waiting out any possible nuclear apocalypse.

Donas Botto, Maria Isabel.University of Coimbra, Portugal.
Should We "take a soberer view of our hopes"? William Morris's Views on the Society of the Future.

On November 13 1887, William Morris delivered "The Society of the Future", a lecture where he presents his hopes for a revolutionary future, although those hopes had been considerably shattered by the events of that very day. On this day, which came to be known as "Bloody Sunday", he had taken part in a large demonstration for free speech and against coercion in Ireland which was violently repressed by the police.

This paper discusses Morris's design for the society of the future, comparing this ideal both with his novelistic account of the building of a communist society, as presented in his 1890 utopian novel News from Nowhere, and his later rethinking of the possibilities of revolution, as in his 1893 lecture "Communism", where he acknowledges the necessity of taking "soberer views of our hopes".

Dunham, Donald. Philadelphia University.
Architecture Against Nature: The Making of Utopian Space Part II*

This discussion centers on the role of Nature and the Garden, not only in contextualizing architecture, but also in organizing building functions, shaping building form, material selection, and ultimately, determining architecture's cultural and societal value. Architecture is inevitably an expression of its culture: building forms are a result of what is important, and not important to its makers. The Garden and its formal partners, Nature and architecture, have had a long history; as the Garden has become the signifier of Nature, architecture has formed an inseparable bond with the Garden—the mediator between Nature and our built environment. Architecture not only benefitted from the contextualizing aesthetic and new found utopian qualities of the Garden, but also the pragmatic buffering it provided. Architecture has conveniently sought its place in the world without nature. Although structures are designed to withstand the forces of gravity, wind, and earthquake, and to resist the invasive nature of water, without periodic maintenance, Nature will intrude beyond the delineating boundary. This "formal" edge condition can be invisible, or disguised; this space, the negotiator between Nature and human-made constructions, is at once considered a mechanical and aesthetic barrier. The space may also be vast, formal, or informal, a mere line, or in the most abstract sense, an immeasurable dimension. In all cases, it must be inspected and/or maintained. The question of course is, in the lexicon of the discourse, what is the space between intent and Nature? The Garden?

I will argue, using several case studies that in all conditions, the "Garden," always exists in some capacity to sustain architecture. This mechanism of protective enclosure allows us to live along side of Nature. The utopian value of the Garden cannot be overestimated; as imperfect as we might be, it is our most perfect invention.

Fennell, Jack. University of Limerick.
Heterotopias of Fear.

Bloch's characterisation of fear as a "negative expectant emotion" resonates with Bachelard's notion of "fear in the cellar" versus "fear in the attic." "Fear in the attic" is transitory; it can be rationalised away and laughed off, whereas "Fear in the cellar" cannot. If both are expectant emotions, then logically, "Fear in the cellar" cannot be rationalized because we expect it to resist rationalization.

This deeper, more profound fear is, as Bachelard's term suggests, a function of a particular kind of literal and psychological space. This space – "Cellar-space" – is in my opinion a kind of heterotopia, of a similar order to Foucault's "heterotopias of crisis" and "heterotopias of deviance." Like these, cellar-space is a real place wherein one finds, locked away from the rest of the world, individuals and other elements that defy the spatial ordering of our age. The most obvious example of this kind of space is the haunted house.

The archetypal haunted house, in addition to being a site of resistance, may have something profound to teach us about how we produce, encode and utilize space. In this paper, I propose to explore that possibility.

Ferreira, Maria Aline. Univeristy of Aveiro.
'Baby Machines': Contemporary Fictional Representations of the Artificial Womb

In this paper I wish to look at one of the supposed menaces to the future of our world identified by Slavoj Žizek in his Living In the End of Times (2011, revised edition), that of biotechnology, by considering a particular development in this area, artificial wombs. In a world in constant flux, this ectogenetic technology, which arouses much heated discussion and controversy, will inevitably contribute to the radical reshaping of family configurations and social policies. While for medical ethicist Anna Smadjor there is a "moral imperative" for ectogenesis, other bioethicists, such as Timothy Murphy, have raised a number of objections.

Significantly, contemporary utopias and dystopias seem to be characterized, amongst other aspects, by a noticeable absence of mothers, the steep decline in fertility and by the ubiquitous use of new reproductive technologies, including extracorporeal gestation. I will briefly analyse Elizabeth Vonarburg's Silent City (1988), where artificial wombs are conspicuously used, and Jeanette Winterson's The Stone Gods (2007) in which children are not bred in the womb any more. As a result, according to Winterson's narrator, the "future of women is uncertain" (22), a question that will be examined in this paper from a number of theoretical perspectives. Reference will also be made to Joanna Kavenna's The Birth of Love (2010), in which one of the parallel storylines, set in the year 2153, describes a dystopian society where women no longer become pregnant, with eggs and sperm being harvested and the healthiest foetuses growing in an artificial environment.

In "Love and Sex in the Year 3000" (2003) Marge Piercy attempts to visualize reproductive scenarios in 3000 and wonders: "Will we conceive? Will we grow babies within us and give birth? Maybe there will be, as I imagined in Woman on the Edge of Time, baby machines, brooders. Maybe some will use them and some won't" (134). These are the issues I will be addressing both describing the latest scientific developments in this field as well as having recourse to recent philosophical and psychoanalytic work on the implications of altering current processes of natality.

Fraser, Ian. Loughborough University.
Blochian Utopian Dreaming in Woody Allen's Midnight in Paris

For Bloch, dreaming is a utopian moment in the lives of all of us that exists as a real need that nurtures our capacity to hope. So as long as our lives are impaired in any way, our private and public existence will be pervaded by daydreams. Bloch also suggests that the dreamy person during the day is clearly a different person from the one who dreams at night, because the daydreamer is not asleep and can be led astray in various ways. Nevertheless, as Bloch realises this does not mean that daydreams and night-dreams are unrelated because sometimes an exchange can take place where these experiences can inform one another. To that end, I explore the dialectical interplay of daydreams and night-dreams in Woody Allen's Midnight in Paris. The film centres on Gill, an aspiring writer, who has an unfulfilling job re-writing Hollywood film scripts. He visits Paris with his uncultured fiancée, Inez, and her right-wing

parents. After wandering in Montmartre, a church clock strikes midnight and Gill is transported back to Paris in the 1920s to meet some of the greatest artists and writers of the period that he admires deeply. Gill has a night-dream which is like a daydream because he is awake and this causes him to transfer his utopian experiences back into his real life and question the warped values of those around him, whilst also affirming his truer self.

Galant, Justyna. Maria Curie-Sklodowska University, Poland.
Dystopias of Deferred End and the Illusion of Movement in Fassbinder's World On A Wire.

Fassbinder's recently restored two-episode TV mini series World on a Wire significantly predates Blade Runner, The Matrix and Avatar, offering an impressive spectrum of ideas which form the backbone of today's science-fiction. In the film, the utopian impulse which has driven humanity to experiment with its own existence gives birth to a self-multiplying world in which reality remains a well-kept secret. Making excessive use of Verfremdungeffect, the director creates a vision which forces us to approach suspiciously the notions of movement, action and space, highlighting the destabilizing force of endless interrogation. In effect, the apparently self-contained and utterly controllable higher and lower worlds lack coherent boundaries as characters from different planes of existence come to temporarily coexist in the network of hierarchical, yet criss-crossing universes. Just as the dopplegängers, puppets, avatars and projections problematize the concept of character, cause and effect chain of events often gives way to seemingly random pretences of actions, and movement itself becomes compromised. In this disturbing, fragmented multiverse of Fassbinder's film, utopia which comes to stand for 'reality', the tantalising, unachievable locus of ontological fulfilment, forces the idealistic seekers of truth to risk ends of the worlds, one after another, on their way upward and away from the motherworlds rendered intolerable by the awareness of the highest existential order.

Gallardo-Torrano, Pere. Universitat Rovira i Virgili.
Hollywood's Neo-Marxist Approach: In Time, *by Andrew Niccol*

Andrew Niccol's most recent contribution to the SF/Utopian genre is the film *In Time* (2011). Set in a vaguely described near future, Niccol's film depicts a society where money as currency has been substituted by time. People are kept in different *time zones* they can't escape from as they cannot afford to pay the toll required. This toll, and every single payment in daily life, is detracted from their biological body clock. Consequently, the length of people's existence (restricted by law to twenty-five years) varies constantly. Although the neo-marxist tone of the film seems to suggest a social awareness that might be presented as a critical alternative to the utopian elements of the American dream, a closer look confirms that, as some critics have suggested, the film is merely a naïve dystopia for adolescent audiences. In other words, a revamped version of Robin Hood with aesthetic elements of Hessel's *Time for Outrage!* (2011, Fr. title: *Indignez-vous!*). The purpose of this paper is to discuss to what extent the film's ideological forays can be taken as a serious attempt to criticise the capitalist system, or they are simply aesthetic concessions to captivate adolescent audiences.

Garforth, Lisa. Newcastle University.
The Ends of the Earth: Icescapes, Climate Change & Utopia

A paradox: Antarctica's unique ecological, geopolitical and cultural position at the 'end of earth' places it at the very centre of contemporary framings of climate change. In scientific, policy and media accounts of global warming Antarctica matters intensely, both physically and symbolically. A growing body of research in the social sciences and humanities is now exploring how climate change is communicated, in particular its visual representations (eg Doyle 2011), and offering new theorisations of the political aesthetics of climate change (Yusoff 2010 inter alia). Much of this work is urgently concerned with the possibilities of a transgressive cultural politics of climate change. Antarctica often features as the site of new nature/culture imaginaries and hopeful intimations of other ways of living in and with a changing climate. But very little of this work explicitly engages with utopia or utopian studies - perhaps surprising, given Antarctica's long history as no-place and rich entanglement with utopian fantasies, ethics and aesthetics (Krapp 2008).

In this paper I analyse the recent BBC nature documentary series Frozen Planet [Fothergill 2010] as an example of the mediations currently shaping mainstream constructions of climate change, and ask

whether there is room for environmental utopianism in (readings of) its popular polar aesthetics. I focus in particular on the juxtaposition of images of sublime and spectacular ice landscapes with narratives of futures for a warming planet, and examine how mainstream media works both with and against hegemonic climate change discourses of scientism and catastrophism.

Gawrońska, Zuzanna. University of Maria Curie-Skłodowska, Poland.
"The Truth Is Out There": Spaces of Illusion and Verisimilitude in P. K. Dick's The Penultimate Truth

The novel depicts a dystopian vision of the world fifteen years after the World War III between Wes-Dem (US) and Pac-Peop (Soviet Union). The majority of the populations of the two superpowers is still kept in tank-factories under ground, convinced that the war and radioactive contamination of the Earth continue. Meanwhile, on the surface, the ruling elites of Western and Eastern powers live in peace and welfare, and since they are interested in maintaining the status quo their main activities focus on organizing and sustaining the mystification by manipulation and fabrication of information, artefacts and history.

Yet, it seems that the failed nuclear holocaust is not the only realization of the motif of apocalypse in the novel. Like in K. Popper's philosophy of science, the aim of the protagonists' inquiry in the book turns out to be the truth. The problem of verisimilitude becomes central to the text and therefore the narrative itself will be regarded as a book of apocalypse, with a messianic figure looming on its horizon and the action progressing through "lifting of the veils" until the final (?) revelation. The paper will also discuss the importance of spatial organization for representation of ideas with particular consideration of the role of physical and mental intermundia.

Gediz Akdeniz, K. İstanbul University.
Heterodoxy and Complex Utopia

"Complexity Science" as Non-linear Science is presented as the one of the science of all science in all scales to transform our view of the nature. On the other hand complexity science philosophers are still talking about whether or not the Complexity Science is postmodern.

Two years ago in Lublin Conference I proposed "Complex Utopia" with disordered simulation correlations which could offer us new ways instead of utopia senso unico (modern utopia).

In this presentation the definition of Complex Utopia will be shortly reconsidered. And the philosophy of the Heterodox Dervish (tasavvuf) and their activities between 14-18 centuries, mostly in Anatolia&Balkan, will be critiqued as a Complex Utopia example.

Giesecke, Annette. University of Delaware.
Grapes in the Garden: Bacchus, Pompeii, and the Making of Utopian Space

Mention of ancient Roman gardens conjures images of lavish suburban estates with far-reaching views and outfitted with sprawling gardens containing specimen plantings from around the world, aviaries and fishponds, pergolas for outdoor dining, and sculpture-lined swimming pools such as those described by the younger Pliny in his letters or evidenced by the remains of Hadrian's villa at Tivoli. Such gardens would influence Islamic and monastic gardens as well as gardens of Renaissance Europe; they would resonate in gardens from the seventeenth century onwards, their underlying presence felt to the present day. These Roman estates and their gardens are generally viewed as resulting directly from a desire to emulate the palaces of Hellenistic nobles, experienced first-hand by Romans when they became masters of the Mediterranean in the second century BCE. It is said, in turn, that Romans of lesser means replaced kitchen gardens with their decorative counterparts and, in the absence of space for planting, even covered their walls with garden murals, all out of a desire to live as luxuriously as the elite. This, however, is just part of the picture; "fashionability" is hardly enough to explain the extent and longevity of the garden movement in the Roman world. The movement had its origins at a most volatile point in Roman history, a time ripe for utopian reverie. It was a time when citizens worried deeply about the effects of Roman conquests and of extravagant building efforts on an increasingly depleted Earth and when it appeared most desirable to "return" to simpler times, to the imagined comforts of a hallowed agricultural past idealized by tradition.

This paper addresses the origins and underlying principles of the Roman Green Movement as manifested not only in literature and art but also, and most dramatically, in Roman domestic architecture of the mid second century BCE and thereafter. Quite unlike houses in the Near East and Egypt, which, at their grandest, boasted a dwelling set in lush walled gardens, Roman houses had garden spaces at their core, the house itself "becoming" the garden's enclosure. As such, the Roman house became a paradeisos, physically and symbolically alike.

The semantics, and associative range, of 'paradeisos,' a Median loanword introduced into Greek and signifying a walled enclosure, is extraordinarily complex. A paradeisos may be an orchard, a hunting park, or a vegetable patch. It may be a pleasure garden with lavish water features, a gymnasium and its grounds, or a temple garden. Combining the full range of paradisiacal associations, the sacred and the profane, the useful and the purely decorative, the Roman domestic garden came to express an ideal of living harmoniously with nature accessible to virtually the whole citizen body.

Gómez Gómez, Jaime Francisco & Cintia Anastasia Paez Ruiz. University of Guadalajara.
Constructing Utopia Through Spolia: Manuel Parra Mercado's Works

Manuel Parra designed homes that were regarded as shelters to retreat from modern life's hubbub. As part of his manifesto, Manuel Parra rejected newly developed mass-produced building materials with their resulting ascetic qualities, and instead continued to use and rescue older, traditional, hand-made materials and their time-honored construction techniques. He employed materials such as brick, clay, wood, local volcanic rock, iron and, whenever possible, the remnants of Colonial houses from downtown México City that had been demolished as a result of aggressive urban development and growth. His homes can be understood as utopic places-corners that integrate the Mexican essence, its crafts and its history. Crafts are represented in the hand-painted glazed tiles while history is present through the stones, wrought iron and timber that once belonged to the pre-Hispanic or colonial buildings, while the Mexican essence is conformed by the inhabitant's culture and daily life expression. The skillful blend of emotionally appealing elements from the past along his eye engaging asymmetric approach to space composition, resulted in articulate, modern yet compellingly expressive spaces within these dwellings. He avoided the austere transparency and open flowing interiors that characterized functionalist houses, which echoed the growing industrial era.

Gómez Moyano, Sergio. University of Barcelona.
Robert Hugh Benson's Utopian Paradigm of Science. A Study on the Relations Between Science and Religion in Robert Hugh Benson's **The Dawn Of All**

This paper examines some aspects of the utopia depicted in the novel The Dawn of All, by Robert Hugh Benson, which is a bold tale of a future world almost fully converted to Catholicism. The whole of that society is structured on this religion, or what is more accurate by an ideology based on it. The paper focuses on one of the aspects of this utopian society: the relation between science and religion, and its implications. Robert Hugh Benson explains how Psychology discovers that there is a force at work behind physical phenomena, itself not physical. Science then stops developing as a materialistic discipline and acquires a whole new horizon of possibilities. As a consequence of this, theologians and scientists, monks and doctors work together to make science advance and attain the truth in the highest level. Medicine becomes more psychological, and thus, according to this view, more spiritual. Doctors in their offices inspect the patients' mind with modern and adequate technological means and provide psychological treatments to cure physical illnesses. These treatments consist basically on mental suggestion. The paper tries finally to draw some ideas from this utopian view of science, and above all medicine, trying to get a glimpse of different a paradigm of science: an eventual scientific horizon which might take into account other aspects than matter in its daily work, thus becoming more human and true.

Gómez Romero, Luis. McGill University
Infinite Crises in Ozymandias' and Batman's Republic: The Dystopian Visions of Frank Miller and Alan Moore on Social Order and Civil Liberties

The word crisis derives from the Greek κρίσις, "judgment." Interestingly, DC Comics published in 1985 a twelve-part series titled Crisis on Infinite Earths whose main goal was to clean up the chaos of narrative parallel universes which DC's writers had established over the past forty-five years, in order to start

afresh with one single story continuity. While a miserable fail as an attempt at simplification, Crisis on Infinite Earths still inaugurated an era of multifaceted, elaborate and rich superhero comic books. Frank Miller's Batman: The Dark Knight Returns (1986) and Alan Moore's Watchmen (1986) are the first instances of such revisionary superhero narrative, which drawing from the dystopian tradition critically addressed and assessed the conservative conceptions of social order and civil liberties championed by the New Right during the eighties. Utopian and dystopian visions have historically found in popular culture a fruitful terrain where conceptions about justice, social order and freedom are discussed, supported or challenged in times of crisis. Comic books are particularly permeable to such condition of popular culture. Therefore, a creative dystopian reading of Miller's and Moore's revisionist superhero stories may raise a necessary awareness of the dangers of vigilanteism, whether it is practised by hooded übermenschen or by uncontrolled State agencies which we have consented to supersede liberty in the name of security. Today as in 1986, we should recall Juvenal's Satire VI quotation that, respectively, explicitly and implicitly infuses Moore's and Miller's superhero narratives: ''Quis custodiet ipsos custodies'' (Who watches the watchmen?).

Greenspan, Brian. Carleton University.
There are No Islands in the Net: Digital Media and the New Spaces of Hope

Although utopian scholars are perennially fascinated with fictional representations of technological change, we exhibit a decided bias toward narratives in print, film and other traditional media, all the while ignoring the changing mediality of utopian dreaming. If utopias mark those places where our imagination fails us most soundly, as Fredric Jameson famously argues, then our inability to imagine a future beyond capitalism can't be disentangled from our persistent failure to imagine actually existing networked media as spaces of radical change and more communal ways of being.

This paper examines recent transmedia narratives that relocate the utopian impulse from the printed page to new spaces of mediation. From its origins, utopian discourse has involved a form of "spatial play" in which existing and contradictory socio-economic spaces negate each other, leaving a neutral space in which a new utopian order might emerge, as Louis Marin has shown. A similar play of spaces can be found today within the overlapping codes, protocols and mediascapes of digital networks.

Contemporary utopian authors are exploring the spatial play of the network by engaging directly with collaborative, dynamic and multimodal interactive environments. Leaving behind last-gen visions of cyberspace and virtual reality, they are developing new practices of utopian hybridity and spatial critique appropriate to the specific materialities of digital media. Through examples of the transmedial dynamics of spatial play in recent utopian and dystopian narratives, videogames, locative installations, persistent online worlds and alternate reality games, I will argue that "spaces of hope," in David Harvey's phrase, can today be located neither in the real world nor any given virtual world, but in the act of moving between them.

Griffiths, Virginia. Independent Scholar
The Shape of Things to Come...? Neocolonial Dystopia or Transformation/Transformative Action toward Eutopia: The Case of Thomas Sankara and the Burkinabé Revolution

How could Thomas Sankara's (e)utopian emancipatory project guide contemporary anti-colonial movements? Sankara, is often called Africa's 'Che'. His persona has gained iconic status, instilling hope and inspiring collective action in the political struggles of globally marginalized peoples. I aim to examine the Burkinabé revolution and Thomas Sankara's role in the eutopian emancipatory project to transform, democratize and build Burkina Faso from the former French colony of Haute Volta, as part of the global struggle against neocolonialism and imperialism. I will first discuss how utopianism functions in emancipatory political discourses, potentially contributing to social and political transformation. I will explore how Sankara's discourse of hope and trust in the Burkinabé people empowered and mobilized ordinary citizens to build a new society. The charismatic Sankara was known for his unconventional politics, humor and creativity in, among other things, defying the world's "development" institutions, promoting land reform and food self-sufficiency through nationalization of agricultural land and centering women's liberation in the popular revolutionary movement, mobilizing the Burkinabé to have "... the courage to invent the future". He became an international spokesman for struggles against imperialism and oppression. Sankara, like Lumumba, was murdered in a coup d'état linked to neocolonial power, but

his message of hope and courage continues to inspire solidarity and collective action, potentially contributing to the shape of things to come.

Gruszewska-Blaim, Ludmila.University of Gdańsk.
Shaping Things to Come; or How to Begin a Dystopian Film

Focusing on signs and codes deployed in the openings of selected cinematic dystopias, the proposed paper will discuss various techniques of signalling the adopted dystopian paradigm that becomes fully articulated in subsequent sequences of the film. The main objective of the study will be to distinguish and analyse these tropes in the initial framing that launch liminal plotting and ease the convention-driven interpretation. Starting with the audience-friendly emic opening, which includes an oral or written expository text explaining the most important facts about the constructed world, the analysis will then concentrate on circular framing, split framing, counterfactual beginning as well as different types of etic beginning assuming the audience's acquaintance with the exomimetic reality. It will also be argued that in numerous dystopian films the opening provides the metonymic or synecdochic prolepsis whose significance is undermined by what follows, only to be re-established in the ending of the film.

Hanshew, Kenneth. University of Regensburg.
Stanisław Lem's Futures and Futurology

In the midst of dwindling fossil fuels, world hunger, war abroad and domestic social unrest, one longs for certainty, a crystal ball to either confirm fears of impending doom or refute them with an unexpected positive turn in the future. Futures studies may promise plausible predictions, yet in Fantastyka i Futurologia Stanisław Lem pointed out the impotency of futurology, describing it as a preemie that not only attempts to speak from its cradle but also to do so intelligently and succinctly, and branded the popular The Year 2000 (1967) by the leading futurologists H. Kahn and A. Wiener as an instruction book in futurology's failures and mistakes. Lem's critical views on others work and futurology did not, however, prevent him from writing his own speculative visions of humankind's future. This paper revisits Lem's theoretical writing on futurology as background for the examination of Lem's own utopian futures in Return from the Stars and The Futurological Congress in order to more completely grasp Lem the futurologist.

Guneri, Gizem Deniz. Middle East Technical University Faculty of Architecture
No-Place in Place: Utopia vs. Context in the 21st Century

Even though the presence of several conflicting urban trends around the world at any one time is not new, its acknowledgment falls into late 20th century. This acknowledgment coincides with the architects' and planners' shift in goals form creating the ideal city towards designing a sustainable environment capable of evolving in an era of conflicts, constant growth and change.

This shift from the dream of the ideal towards recognizing the forces of reality puts utopia on the table this time in a different position than the earlier ages. Its double meaning as "good place" and "no place" gets questioned in the 21st century within which contextual forces cannot be overlooked. Thus, utopia as 'no place' does not find its place in the contemporary society. On the other hand, however, not as a goal but as a tool of projection and critique its presence is obligatory. It becomes crucial to discuss the role and place of utopia in this age of recognized conflicts. It is critically important to question how utopian thinking in the 21st century may depart from this point and overcome the weaknesses of the past.

Therefore, the aim of this presentation is to elucidate the role/place of utopia in the contemporary age and question its (potential) transformation bound to 'context'.

Hauzer, Katarzyna. Jagiellonian University, Krakow, Poland
Ray Bradbury's Post-Apocalyptic Forecast. The Power of Nature in **August 2026: There Will Come Soft Rains**

The nuclear detonations of the early Cold War period fundamentally changed the way people viewed the world around them. In the 1950s, when the atomic bombings of Hiroshima and Nagasaki were recent memories, science fiction writers speculated about the possibilities of an all-out atomic war. Ray

Bradbury's highly acclaimed collection The Martian Chronicles, published in 1951, responds to the new cultural phobias. The Cold War fears of the unpredictability of radiation and the unpredictability of human behaviour set the tone for Bradbury's depictions of the crumbling annihilation on Mars. This paper chooses to discuss the writer's vision of the immediacy of the nuclear holocaust and the indifference of nature toward the absence of humans in a post-apocalyptic reality.

The domestic setting of the collection's most memorable story "There Will Come Soft Rains" does not mean easy connotations of comfort and safety. Bradbury's futuristic house, the last standing in a city ravaged by a nuclear blast, is unaware of the absence of its recently vaporized occupants. The only evidence of human existence are the silhouettes of a family against the charred wall of the house. The house is fully automated and continues to wake the absent family, announce the date and time, prepare breakfast and then dispose of it uneaten. Unabashed, it continues to perform its daily chores: cleans itself, announces the weather, and reminds itself that it is time for dinner, time for a cigar, time to recite the favourite poem of its absent mistress: "There Will Come Soft Rains." The lyrics by an early twentieth-century poet Sara Teasdale reverberate through the house even while its automated features are busy fighting a fire that breaks out in the kitchen and consumes it. The destructive forces of nature which intrude the desolate house and start the fire make for the new beginning. At last there is nothing of the house but one wall left standing with enough circuitry remaining to continue announcing the date and time, over and over.

Bradbury's gracefully utopian story shows how human technology is able to withstand the annihilation of its maker, yet is ultimately destroyed by nature. The writer's post-apocalyptic prognosis is only half-optimistic. Human race will vanish, but a powerful force of nature will prevail over all others. The hope that the world will survive our mistake is tinged with sadness that we will miss its beauty, and not be missed.

Hunter, Robert. Independent, Bristol, England.
Sounding Utopia in the Structure of Music.

Theorists warn us that music is a non-referential art, that its affective properties depend on extra-musical associations.
Alex Ross, Listen To This
Even music, the most "syntactical" of all arts and, therefore, as one would suppose, the most independent of vocable formation, shows in its styles that here, too, the same process of converting syntactical relations into a conventional vocabulary occurs of necessity again and again.
Hermann Broch, The Style of the Mythical Age
In the special issue of Utopian Studies devoted to music and utopia Ruth Levitas and Tom Moylan named a "central conundrum": that it "remains difficult to identify what is specifically and particularly utopian about music or even what, exactly, it means to describe music as utopian".

This paper will address that topic directly, not by hunting down an ascribed utopian essence and thence making a general descriptive claim - which may be the answer anticipated in the question - but rather by examining what is entailed in its presentation as a conundrum: the affective and cognitive properties of musical expression, the distinctions between what Broch might term its syntactical abstractism and its figurative vocabulary, how these are conjoined in the social conventions of musical recognition which in turn are constitutive elements in music's signifying structure.

Kayışcı, Burcu. Monash University, Australia.
Laughing at the End of the world: **Cat's Cradle** *and* **Galapagos**

As its literal meaning suggests, apocalypse claims to "unveil" or "reveal" the end of the world and the end of history, through representation of a crisis that will culminate in the triumph of good over evil, to be succeeded by the promise of eternal bliss. The claim to represent infinitude in "orderly" fashion and to imagine the end as chaos makes it not only one of the most challenging, but also one of the most appealing, kinds of narrative. Apocalypse is a text, but at the same time a discourse, a vision that permeates a myriad of other texts. American author Kurt Vonnegut can be seen to utilize apocalyptic discourse in a number of his novels. This paper will focus on two texts, *Cat's Cradle* (1963) and *Galapagos* (1985), in both of which Vonnegut endeavours to imagine the end of the world through the exposure and critique of human destructive potential. The apocalypse and the comic are generally

conceived as irreconcilable. But Vonnegut incorporates an important comic element into his apocalyptic vision, so as to reinsert human agency into history. As cautionary tales about the future of humanity, these novels play with the dualities of science and religion, utopia and dystopia, optimism and pessimism. Drawing on the ideas of critics such as Kenneth Burke and Stephen O'Leary, I will examine the way the discourse of comic apocalypse operates within the framework of these dualities, with special focus on Vonnegut's approach to the relationship between the writer and the reader.

Khurana, Shashi. Delhi University.
Girls Resurrected: Changing the Shape of Things to Come.

This paper attempts to focus on forms of representation and resistance to violence as it has existed in history and culture and continues to exist till date. Literature, through different ages contains a range of responses to a violent world. More than most other forms, Poetry has been the pulse of its time and the paper will capture some of its rhythm as it critiques "the iron gates of life"(Andrew Marvell) , painfully states "He did not beat me/ But my sad woman-body felt so beaten" (Kamala Das) and pleads "Let me live" (jingle in 'save the girl child' campaign. The paper is structured around three parts. The first part deals with the theory of violence and the gendered forms of violence. The second part is based on the empirical data generated by available census figures revealing the declining sex ratio in Indian society. The third part of the paper will tune into sounds of poetry, especially contemporary world poetry for its reflective and corrective visions of the shape of things to come. The third part of the paper will be presented through recorded readings. The sources used are canonical and popular Literature, social science data and audio recordings. The objective of the paper is to reflect upon how and why violence has become an inherent aspect of 'world society' and to capture the poetic vision of change.

Kinna, Ruth. Loughborough, UK.
Utopia's Appeal to the Young

In modern anarchist thought, Gustav Landauer's observation about the state is often quoted to encapsulate the view that qualitative changes in social relations importantly influence possible future practices and that the alternative behaviours individuals adopt in their everyday life are an essential part of any resistance struggle: 'the state is a social relationship; a certain way of people relating to one another. It can be destroyed by creating new social relationships; i.e. by people relating to one another differently'. Landauer's idea has undoubtedly inspired a significant number of prefigurative utopian experiments and has been heralded as signalling a shift in thinking about revolution, notably towards an idea of transformation as a continuous process rather than as a moment of change. Yet a similar idea was expressed in Kropotkin's Appeal to the Young and the paper uses this essay as a springboard to consider the demands of behavioural change and to reflect on the concept of revolution.
The paper outlines the utopian vision that Kropotkin's Appeal prefigures by considering the demands that he makes of individuals. Compassion is identified as a central concept. It shows how Kropotkin's ideal of social relations is open to egoist critique and to particular concerns about sacrifice and duty. Yet it argues that idea of revolutionary action he advances in the Appeal remains inspirational not only because it speaks to a particular understanding of socialism, but because he grounds utopia within the norms of everyday life.

Klonowska, Barbara. Catholic University of Lublin, Poland
Satirical utopia, utopia satirised: Danny Boyle's The Beach

Danny Boyle's film The Beach, the 2000 adaptation of the novel by Alex Garland, tells the story of the decline and fall of a utopian hippie community set on a tropical Thai island of breathtaking beauty. In keeping with the utopian literary tradition, the film presents an ideal place and an – almost – ideal utopian community which, however, falls apart under the pressure of the external world and the internal dynamics which explode its seemingly utopian foundations. Showcasing the weaknesses of utopians and their utopian ideals, the film makes bitter comments about Western dreams of South Asian utopias.
Drawing on Northrop Frye's concepts of satire, this paper will analyse Danny Boyle's film as an example of a satirical reading of certain utopian projects. Systematically installing and then satirically undermining most of the rules of utopian romances, starting with the construction of the protagonists, through the representation of the utopia, and ending with its collapse, the film criticises Western pop-

cultural ideals and exposes their superficial and arrogant foundations. In The Beach, satire is systematically employed to criticise both a particular utopia, and a kind of utopianism which degenerates into exploitative adventure. While satirical utopias are a well-recognised sub-genre of this type of literature and film, utopia satirised is a relatively less frequent, yet no less interesting possibility.

Komsta, Marta. Maria Curie-Sklodowska University, Poland
Apocalypse, dystopia and New Life in Maureen F. McHugh's After the Apocalypse

Maureen F. McHugh's 2011 short story collection After the Apocalypse binds together nine tales of survival in the post-apocalyptic world, be it the wastelands of Cleveland, USA or the urban beehive of Shenzen, China. Focusing upon the aftermath of the pandemic eschaton that has decimated the global population, McHugh's narratives are fertile ground for the examination of a postmodern dystopia in which, following Yeats' famous line, "the centre cannot hold."

At the same time, the dystopian sketches highlight what Elaine L. Graham defines as post/human existence that begins to flourish in the universe that has (or, perhaps, has not) outlasted its Doomsday. The stories in question explore the liminality between the world as we know it and its post-apocalyptic counterpart by juxtaposing humanity with altered forms of awareness (such as the zombie, the virus or the AI) as well as by investigating the effects of post-pandemic trauma upon the individual. Thus, I want to argue that the central tension in McHugh's short stories is established between the protagonists that strive to sustain their humaness and the new conditions of existence that undermine the previously held assumptions about humanity. I will also attempt to examine the semiotic foundations of the post-apocalyptic dystopia by focusing upon the representations of post/humanity that lie at the new centre of the dystopian semiosphere. The theoretical framework of my investigation will include concepts by Elaine L. Graham, Yuri M. Lotman, James Berger and Lyman Tower Sargent.

Kowalczyk, Andrzej. Maria Curie-Skłodowska University, Poland.
A Microscale (?) Apocalypse: Charles Williams's Shadows of Ecstasy

Charles Williams (1886–1945) belongs to those non-canonical writers who are remembered, if at all, due to the labels attached to them by biographers and critics rather than to their works. In his case, such labels include "a member of the Inklings," "an Arthurian poet," "a lay theologian," or "an author of supernatural thrillers." It is the latter genre that Shadows of Ecstasy (1933), the novel chosen for the proposed analysis, represents. While its major thematic concern is with the conflict between Christianity and Hermeticism, the book does contain a socio-political layer, so far overlooked or overtly ignored by critics. My presentation is intended to examine this dimension of Williams's novel with regard to the virtually apocalyptic clash between the "Allied Supremacies of Africa," which represent the realm of unrestrained imagination, and the rational world, embodied by the United Kingdom and other European powers. I will argue that Williams's depiction of the ideological and military war between the two systems could be read as a poignant critique of the conditions of our (Western) civilization, which, in a sense, deserves a catastrophe. Basing upon the theoretical studies of L. T. Sargent and T. Moylan, I will also propose that the novel's open ending allows one to apply the term "dystopia" to both systems.

Kuźnicki, Sławomir. Opole University, Poland.
Science vs. Ecology: about the end of the world in Margaret Atwood's Oryx and Crake

Oryx and Crake (2003) is a novel in which Margaret Atwood continues her postmodern adventure with the genre of dystopia, this time emphasizing the ambiguous role of science in the 21st century world. Her point is that the disadvantages of the technological evolution, such as experiments in genetic engineering, prevail its advantages and stand in complete contradiction with the urge to preserve nature as it should be. It is actually the clash of wrongly understood and misused science, driven by the artificially generated needs of mass consumerist world market, with the deteriorating sense of ecological consciousness that can trigger the end of the world, a post-industrial apocalypse. What is more, in her prose Atwood is both seriously alarming and ironically distanced, as her vision of the post-apocalyptic world is equally disturbing, being a kind of a continuation of the environmentally-degraded contemporariness.

In this presentation I am going to focus on the way both science and ecology interact within Atwood's novel, and try to decode any kinds of solutions that seem to be encoded in her dystopia.

Lauri, Marco. La Sapienza University, Rome
The Sceptic Jacobin: Ippolito Nievo and the debate about Utopianism in Italian Risorgimento.

Ippolito Nievo was born in Padova in 1831 and died at sea near Napoli in 1861. In his short life, he wrote an impressively rich production, as a prose writer, a journalist, a poet and a playwright. He may be considered the most significant literary voice of Italian Risorgimento. His novel, "Le Confessioni di un Italiano", has got a wide posthumous fortune in Italian literary criticism, while the rest of his work has been relatively left aside by traditional teaching in Italy, with the exception of some novellas. However, in his last years Nievo was primarily a journalist, who cooperated restlessly with several journals opposing Austrian rule over Lombardy and Veneto. This activity paired with his more active commitment in the national struggle as a volunteer under Garibaldi's irregulars.

His work shows in general a great awareness of contemporary cultural and political debates and an increasing consciousness of the contradictions the Italian unification process was going to experience. This allowed him to express himself with originality, a point that was recognized only much later. His main novel, was only published after his death, and his remarkable minor production passed mostly unnoticed by contemporaries. Interest in his writing has been increasing considerably since the thirties, but many aspects of his work remain little explored. Many themes in his poetry, drama, and journalist work are still relatively shadowed.

In my speech, I would point out his ambiguous attitude towards utopia. Utopian drive is clearly showed in his passionate attitude towards the Italian national building, while when he discusses utopia, the word has to him, usually, a negative meaning. I will try to examine some of his works particularly relevant for this topic, especially the Philosophical History of Future Centuries, a short work of anticipation which I've been working on for some time, contributing to a new Italian edition of it.

Layh, Susanna. University of Augsburg, Germany
Post-apocalyptic Robinsonades

Apocalyptic visions of the end of the world in literature and film unfortunately often only center around the presentation of the "apocalypse-for-the-sake-of-apocalypse" (Constance Penley), on the description of the apocalyptic catastrophe leading to the collapse of society and on people's frantic reactions to that existential disaster. Other literary outlines of the dystopian "shape of things to come", however, focus on the portrayal of the "end of times" as a post-apocalyptic struggle for survival of the last (wo)man. Such literary works therefore often bear – in most cases besides other generic elements – traits of the Robinsonade in the tradition of Defoe's paradigmatic *Robinson Crusoe* (1719). The traditional motif of the shipwreck as reason for Robinson's involuntary exile is replaced by a global apocalypse resulting in the annihilation of mankind and the devastated world as a whole transforms into the famous progenitor's island without civilisation and human companions for the one and only survivor. The surviving individual becomes – in most texts at least ostensibly – the last man or woman on earth, a post-apocalyptic Robinson dealing with loneliness, alienation, the daily hardship of bare survival and the agonizing question whether or not to be the last of his or her spezies. Texts of the 20th and 21st century such as Arno Schmidt's *Schwarze Spiegel / Black Mirrors* (1951), Marlen Haushofer's *Die Wand / The Wall* (1963), Margaret Atwood's *Oryx and Crake* (2003) or Thomas Glavinic's *Die Arbeit der Nacht / The work of the Night* (2006) retell the story of Robinson Crusoe by using, modifying and modernising traditional motifs, structural elements and poetological characteristics of the Robinsonade. This paper focuses exemplary and comparatively on the generic transformation of this literary tradition in a post-apocalyptic context thereby asking how contemporary tendencies, developments and events are reflected as dystopian warning and if the utopian principle of hope has a chance to survive under this fictitious conditions.

Leroy, Alice. University of Provence, France.
Reshaping the Body : Cinema and the Cyborg Condition

In 1991, the American philosopher Donna Haraway wrote the « Cyborg Manifesto », challenging at once the sexual, cultural and social divides which had been defining the human body from Aristotle to Darwin. Haraway intended to put into question two limits of the human condition: the border which separates human beings from animals, and the one which distinguish human organisms from machines.

Opposing both the designed or controlled body of social sciences and the ideally « neutral » and natural body of natural sciences, the cyborg was a utopia of self-determination, a human and mechanical hybrid whose identity was irreducible to a single entity.

Though she had found inspiration in the feminist science-fiction literature, Haraway considered the cyborg to be « a creature of social reality as well as a creature of fiction » . One is then tempted to put this notion into question through the lens of cinema, a medium at the crossroads of reality and fiction. In which ways does film help to describe the ontology of cyborg which, according to Haraway, identifies our postmodern condition? Cannot film be decribed as a place of birth for cyborgs? Are cyborgs in films always negative figures - as a series of movies from Metropolis by Fritz Lang (1927) to Terminator by James Cameron (1984) seems to exemplify – or can they also epitomize a utopian body? Rather than envisaging the cyborg as a recurrent iconographic motif in films, we will consider it both as a metonymy of cinema and as a political and epistemological tool for reshaping and remapping the human body through film. Our reflection will be based on Richard Linklater's adaptation of Philip K. Dick's famous novel A Scanner Darkly (2006), a paranoid chronicle of bodies and identities in a total surveillance society.

Levitas, Ruth. University of Bristol, UK.
Utopia as Method, Utopia as Grace

Over the last decade I have been working on the idea of utopia as method. The concept of utopia as the expression of the desire for a better way of living and of being generates utopia as an analytical and heuristic method, excavating and recovering the utopian aspects of a range of cultural expressions. Utopia as method in the sense of the Imaginary Reconstitution of Society is, at first sight, somewhat different. In so far as it is concerned with images of the good society, it seems to imply a definition of utopia closer to that of a description of an alternative society. But IROS has three modes, always in practice intertwined: an archaeological aspect, which entails excavating images of the good society that are implicit rather than explicit; an ontological mode, which addresses the kinds of people interpellated in such images; and an architectural mode, which is the most familiar form of utopian construction. Both archaeological and ontological modes are strongly related to the heuristic method. I want in this paper to argue that there is also a common thread of concern running through the heuristic and reconstitutive methods, encapsulated in the idea of grace. Ernst Bloch's concepts of the fulfilled moment and of *heimat* bear strong similarities to Paul Tillich's notion of grace. This suggests that the quest for utopia is in part a secularised version of the quest for grace. And a wholly secular reading of grace is also at the core of the ontology proposed by Roberto Unger. It becomes a utopian relational goal which has implications for the institutional structure of society, thus underpinning utopia as method in its architectural mode, and providing a critical tool for critique in the archaeological mode.

Lobo Castilho, Maria Teresa. University of Porto.
The Southern Agrarians and Utopia.

With *I'll Take My Stand: the South and the Agrarian Tradition*, the twelve Southern Agrarian intellectuals and poets wrote a manifesto to show, on the one hand, the way they understood the society and the culture of the South born out of the Old South and, on the other, their indignation with regard to the changes imposed by Americanization in the first two decades of the 20th century. These intellectuals didn't believe in the optimistic notion of the continual progress. For them, as John Crowe Ransom stated, "What is called Progress is often destruction". To these heirs of the Fugitives, the time to return to was that of harmonious pastoral arcadian principles which had the "yeomen" and the "planter" as models. Providing a renewed glimmer of hope and enthusiasm, the twelve Southerners, moved by utopian impulse and thought, stood for an agrarian/utopian project of life as the effective protection against Modern Times' American industrial and urban mass culture.

Magid, Annette M. SUNY Erie Community College
Messages of Hope within Apocalyptic and Post-Apocalyptic Context

Even though apocalyptic representations in film and literature seem to impose a threat on the future of humanity as we know it, one of the common themes of post-apocalyptic fiction "often reflects hopeful celebrations of human ingenuity in their detailing how people start over again" (Curtis 37). Once

the warning is presented of the horrible events to come if humanity continues down the same forbidding path, I regard the use of fear as a means to implement behavioral change.

An example which offers implications of employing fear through apocalyptic endings is seen in Cormack McCarthy's The Road, presents a didactic message that seems to be intended as an object lesson to those experiencing the impact of the story as well as to those who are apathetic to the issues in the novel. Since the outcome of the book as well as the film are shown as being hopeless for the human race, I see this as a means to inspire readers to implement change so that they too will not end up in the same hopeless position as the father and his son (Curtis 39-40).

While radical hope often seems to have vanished, or at the very least "is barely shimmering at a far horizon" ("Michael D. Higgins" np), some issues that once were considered disastrous such as the bleak economic situation of Ireland may be overshadowed after an announcement regarding the recently published positive outlook of Ireland's newly elected President Michael D. Higgins. Higgins succinctly stated, "hope, and the work of making hope take palpable shape in the transformation of society, is alive and well" ("Michael D. Higgins" np)

The purpose of my paper is to examine the overt and, at times, hidden messages of impending hope in apocalyptic and post-apocalyptic film and literature.

Maj, Krzysztof M. University in Cracow, Poland.
Apocalypse Now. Illusion of Inclusion in Janusz A. Zajdel's **Dystopian Novelty.**

As Janusz A. Zajdel's—Polish most visionary social SF writer—novels have rarely been presented to the foreign literary public (except one maybe short story: Particularly Difficult Territory from Tales from the Planet Earth anthology), herein shall be discussed whether his fantastic visions (especially those dealing with the fall of utopian dreams) could be perceived as dystopian signals of forthcoming apocalypse. Along with concise analyses (and brief summaries) of Zajdel's greatest novels—especially Paradyzja ("Paradisia") or Cylinder Van Troffa ("Van Troff's Cylin¬der")—and pre¬sumably one short story—Pod kloszem ("A Sheltered Life")—the paper will consider the relation between commonly affirmed vision of apoca¬lypse and its influence on how the intrasystemic equilibrium may be sustained by the only right, logocentric truth.

In Paradyzja dystopian society, threatened by a vision of the death in void, fulfils whatever is ordered to follow the totalitarian doctrine of space station orbiting around the planet of Tartarus. Tantamount to beehive, Paradyzja station subordinates quotidian life to the arguable necessities of the collective—only to preserve the state of formida-bility and to legitimize Lord's of Logos protection over his patrocinium (Jacques Le Goff) from menacing apocalypse. Max Weberesque (from Gesammelte Aufsätze zur Wissenschaftlehre, 1951) gradation of ideal (separation, enhancement, creation)—the very essence of all utopia—reflects also excellently on lunar society in Cylinder Van Troffa that lives in qualms of factual apocalypse which officially has wiped out all life from Earth, making the Moon an only asylum for genetically pure refuges. Analogous con¬ditions are lapidary described in a short story Pod kloszem (the title is ambiguous in Polish; it uses an untranslatable pun which links the basic meaning of "pod kloszem", that means 'under the [lamp]shade', with the idiomatic meaning, that in English has an equivalent in 'wrapping sb. in the cotton wool'), where whole cities are hidden under giant, synthetic spheres, theoretically compelled to provide ceaseless inflow of oxygen for all inhabitants. Henceforth one may claim that all given examples are an epitome of that kind of escapism which foresees the heterotopic (in Foucault's meaning from essay Of other spaces) inclusion to be the only way to survive the upcoming apocalypse.

Simultaneously all mentioned texts are diagnosing one thing: that heterotopic "sphere of idolum" (Mumford 1959), permanent, teleologically determined inclusiveness, is utter-mostly prone to be corrupted, distorted and reverted—only because the dystopian Lord of Logos (my humble alternation of Jacques Derrida's term) persists in pre-cluding an in-clu¬ded individual (protagonist) from gaining metasystemic—and, usually, His very own—knowledge. Eponymous "shape of the things to come" is in Janusz A. Zajdel's works emerging from the shadow of peril: people in his dystopian realms are abidingly deceived by illusions, loosing evenly an ability to differ false from truth, utopia from dystopia and—paradise from hell. As such it seems vital to present the writer, whose novels may be read not only in accordance with flourishing studies in topography of literature, but also in the unfading light of utopian and social SF studies.

Martín, Sara. Universitat Autònoma de Barcelona
Cracks in the Feminist Nirvana: David Brin's Glory Season *(1993), and the Problem of Writing Anti-patriarchal Utopian Fiction as a Man*

Although I call myself a feminist, as a reader of SF I tend to avoid feminist utopian novels. Actually, I prefer SF by men focused on female protagonists, whether utopian or dystopian. Feeling uncomfortable with this 'betrayal' of feminist SF authors, I wish to consider in this paper the root of the problem, which might be only too common.

Taking as my starting point Brian Attebery's *Decoding Gender in Science Fiction* (2002) and Justine Larbalestier's *The Battle of the Sexes in Science Fiction* (2002) I wish to consider David Brin's SF adventure novel *Glory Season* (1993). Although nominated for both the Hugo and Locus Awards, *Glory Season* is, above all, interesting for the fact that, allegedly, Brin wrote it to win the feminist James Tiptree Award. He didn't win and complained afterwards that male SF authors are denied authority when writing about feminist and/or gender issues.

Glory Season is a bildungsroman concerning the passage from childhood into womanhood of Maia, a twin (of Leie's) in a matriarchal world based on a mixture of self-cloning and sexual reproduction. Maia learns, thanks to a male envoy that visits planet Stratos for the first time since it started its separatist civilisation many centuries ago, that others lifestyles are possible and that, indeed, men and women tried to find together one on Stratos, suppressed and then erased from the History books. While Brin's depiction of this woman-dominated civilisation is not free from misogyny, his novel highlights the idea that matriarchy and patriarchy are equally controlling though harmful in very different ways. The solution to the blatant ills of patriarchy, he suggests, is not a (pastoral) matriarchal utopia but an anti-patriarchal world in which men and women can be full citizens with the same rights.

I wish to discuss, hence, the shortcomings of the word 'feminist' as regards utopianism and the need to disseminate the word 'anti-patriarchal' precisely to give feminism a new impulse. Feminist utopia, as Brin notes, should never lead to a reverse civilisation in which an ideal matriarchy redresses patriarchal abuse. This may be the reason why, suspecting matriarchy of being just a more lenient version of patriarchy, I, like others, seem to find men's anti-patriarchal fiction a more palatable kind of utopia. On the other hand, men, as Men's Studies argues, can hardly become feminists but they can indeed become anti-patriarchal activists. And women who, like me, reject the radical feminist separation of the spheres can join them on a common (utopian) front.

Mateos-Aparicio, Ángel. University of Castilla-La Mancha, Spain.
Beyond the Utopian/Dystopian Opposition: Jameson's Utopian Horizons in Cyberpunk

"Hell of a world we live in, huh?...But it could be worse, huh?"
"That's right," I said, "or even worse, it could be perfect."

[William Gibson, "The Gernsback Continuum"]

The very notion of utopia seems to be incompatible with the postmodern Weltanschauung. The postmodern condition is one of absolute distrust of "metanarratives" (Lyotard), i.e., all kinds of theoretical systems that attempt to provide a totalizing and unifying vision of the world. It is therefore not surprising that the most active resistance to postmodern notions has come from Marxist critics like Fredric Jameson, who strive to reconcile their contradictory support for the postmodern attack against the consistency of ideologies with the defense of the validity of the—also totalizing—Marxist project. The lack of a clear alternative to the capitalistic status quo in what is the most salient postmodern expression of science fiction, cyberpunk, has led to the accusations that this genre's gloomy and disheartening vision of the future is not subversive, and therefore contributes to the ideological support of capitalism.

In this paper we will argue that the lack of faith in utopia to be found in cyberpunk literature and film should be understood rather an attempt to present an utopian possibility in a world where metanarratives—and therefore utopian totalizing projects—no longer stand. In this sense, cyberpunk would not be rejecting the utopian adventure; contrarily, it would rather be actualizing Jameson's notion of "utopian horizon," which Phillip Wegner (in "Horizons, Figures, and Machines: The Dialectic of Utopia in the Work of Fredric Jameson") describes as an awareness that there is the possibility of change. The discussion will interpret the negative visions of the future presented in novels like *Neuromancer*, *Snow Crash*, and *Slant*, and in recent films like *The Matrix*, *V for Vendetta*, *Verbo*, and *In Time*, as critical and subversive of the totalizing idea that there is no alternative to global capitalism.

Mayne, Michael. Kennesaw State University.
Douglas Sirk's Melodramatic Utopia

Nostalgia is a popular reaction to apocalyptic futures that appear to surpass our capacity for recourse. Nostalgias always insist a natural order once existed that articulates a better version of the present. Individuals who invest in nostalgia understand these imagined places and times as authentic possibilities, which inform their visions of the possible and transforms their relationship to history. I argue that melodrama presents a nostalgic mode of history that forestalls conscious investment in utopias, and I argue that utopia is the only critical form of social imagination.

This project examines the form and content of longing, perhaps nostalgia's most important component, in connection with themes of melodrama in several films by Douglas Sirk. Primarily, I discuss There's Always Tomorrow (1956), which features two individuals set adrift from the dreams and passions of their youth. Through nostalgic tropes, Tomorrow critiques social imperatives and dramatizes classic 1950s themes of domesticity, technology, and suburbia.

If, as Eric Hobsbawm argues, we recognize that "human society is a successful structure because it is capable of change, and thus the present is not its point of arrival," we are forced to also recognize that individual agency can determine the future, even in the face of apocalyptic indicators. But there are different versions of the future, and nostalgias argue for a reactionary trajectory. The opposite of that version recognizes that what follows the present always remains undetermined, and an investment in this system encourages a critical comprehension of the past as a movement towards something different and something always determined by the agency of individuals. This project argues that the critical content of this latter version defines utopia.

Medjad, Karim. Conservatoire National des Arts et Métiers, France.
Seeking a Universal Utopia toTeach Alternative Management Worldwide: the Cnam Initiative.

Various videogames are devoted to managerial decision making, from a public or a corporate angle ("Sim City", "Capitalism", "Multinational"…). In these games, the player is typically invited to apply the traditional management recipes that are taught in business school. As a result, these games convey the well-known flaws of today's management education: Western cultural biases, partial rationality, short-term vision, dubious performance criteria….

A handful of games propose alternative approaches, but with a narrower focus (e.g. ethical decision-making, cooperative behavior, environmental consciousness...). To date, there is no comprehensive alternative to the traditional management games, and it is this gap that the French Conservatory of Arts and Craft (Cnam) has undertaken to fill.

The Cnam is France's largest university and, with 150 locations in over 40 countries, it is also a global actor of distant learning. Its longstanding tradition of social innovation goes back to the French revolution and makes it a natural place to challenge traditional education in management.

Our objective is to achieve an "open" online videogame coupled with a social network devoted to the alternative management techniques and values that should be promoted in the 21th century. It is intended to become part of the curriculum of several partner institutions throughout the world and should thus be spared the traditional Western cultural bias inherent to the main business games.

And yet, in this work in progress, we are currently struggling with an unexpected practical issue, namely the striking difficulty of achieving a reasonably universal utopia that can perform comparable emotional and cognitive functions in the five continents.

The purpose of this presentation is to explain the technical and pedagogical reasons why utopia is so important in this ambitious project and to discuss with the participants the options we have identified thus far.

Miller,Timothy. University of Kansas, USA.
Gathering for the Millennium: Sacred Places and Utopian Visions

Millennial excitement arises frequently in Western societies, recently with the turn of the millennium in 2000 and now with the predicted apocalypse of 2012. But these two recent dates are hardly the only ones that have attracted attention as possible times of cataclysmic change or even the end of the world. Visionaries and prophets have been proclaiming the approach of the millennium for

thousands of years, often urging followers to gather in safe places to await the glorious events about to unfold.

Some millennial and utopian gatherings have occurred well in the past. One famous one was during the early days of the Protestant Reformation at Münster, in which fevered expectations of the Second Coming ultimately led to disaster. A century ago several colonies of Americans, Swedes, and others gathered in Jerusalem to await the end of the world. Today the Aumists are building the Holy City of the Mandarom in southern France, the completion of which is believed to have apocalyptic significance. Also in southern France, believers in an apocalypse due to arrive on December 21, 2012, are now gathering at Pic de Bugarach. The Russian mystic Vissarion has gathered thousands of followers who accept his claim to be a reincarnation of Jesus to a remote enclave of Siberian villages. Rastafarians anticipate an ingathering in Ethiopia sometime in the near future. Mormons believe that they will eventually gather in Independence, Missouri, USA, to greet the returned Christ.

This paper will survey several such utopian/dystopian millenarian gatherings and then look at the meaning they hold for the larger culture, offering an analysis of the importance of place for understanding utopian visions.

Milner, Andrew. Monash University, Australia.
Technology and Cultural Form: Utopia as Hörspiele

My title is taken from the subtitle to Raymond Williams's groundbreaking 1974 study Television: Technology and Cultural Form, one of the foundational texts for contemporary television studies. An interesting feature of this work is Williams's insistence on treating television as radio with pictures rather than cinema in the lounge room. So his focus rests uncharacteristically on the commonality as drama between popular theatre and the cinema, and that as broadcasting between radio and television. Drawing on this insight, the paper will apply Williams's cultural materialist method to the short and relatively unexamined history of radio drama, with special reference to three science fiction plays, two of which are arguably utopian: Orson Welles's *The War of the Worlds* (1938), Friedrich Dürrenmatt's *Das Unternehmen der Wega* (1955) and Nadia Molinari's BBC dramatisation of Iain M. Banks's *The State of the Art* (2009). Germanophone radio plays and their successor forms in CD are known in their own countries as Hörspiele, that is, literally, hearing-plays. The term has no direct equivalent in English, so will be used here to indicate the whole range of actual and possible audio-dramatic forms.

Morgan, Diane. University of Leeds, UK.
Flat Management for a Spherical Planet: Anarchist Order for a Sustainable Future.

We mostly react negatively to crises. They are often experienced as disastrous sources of unhappiness and injustice which befall us. They can serve a system which profits from the feelings of insecurity which result from perceived threats. However, crises can also be decisive moments, turning points. They can lead to change; for the worse, but also for the better. Instead of constantly living in the face of an imminent catastrophic end, a reevaluated sense of crisis might permit us to approach the world as, to cite Huxley, "a perpetual present made up of one continually changing apocalypse", as a dynamic series of intense and invigorating exchanges.

My paper wishes to explore these ideas in relation to the work of, e.g. Pierre-Joseph Proudhon on mutualism and seriality and of Christophe Dejours on contemporary working practices. The argument will be that, when the working situation is organized in non-hierarchical fashion, crises can produce creative effects, such as fostering enthusiasm for the task in hand and solidarity between colleagues. The radically reconfigured working relations which would ensue from this working with "instability" are of long-term benefit. They would be an instance of sustainable development and of anarchist order.

Newman, Saul. Goldsmith's, University of London.
Max Stirner's Ethics Voluntary Inservitude: Towards an Egoistic Utopianism

My aim in this paper is to show how Max Stirner's critical post-humanist philosophy allows him to engage with a specific problem in politics, that of voluntary servitude – in other words, the wilful acquiescence of people to the power that dominates them. Here it will be argued that Stirner's critique of the abstract idealism of humanism, rational truth and morality, and his alternative project of grounding reality in the singularity of the individual ego, may be understood as a way of countering and avoiding

this condition of self-domination. In contrast to various claims, then, that Stirner's thought is nihilistic, we find instead a series of ethical strategies through which the self's relation to power is interrogated and in which the possibility of alternative modes of subjectivity is opened up; where the subject can invent for him- or herself new forms of existence and practices of freedom that release him from this condition of subjection. This points to an alternative reading of utopianism, in which the possibilities of freedom and autonomy are created in the here and now, willed and determined by individuals themselves, rather than being imposed through revolutionary programs or continually deferred to the future.

Nicieja, Stankomir. University of Opole, Poland.
***When China Rules the World: Apocalyptic Visions of the Post-American Global Order on the Example of Gary Shteyngart's* Super Sad: A True Love Story**

Gary Shteyngart's *Super Sad: A True Love Story* (2010) has been widely acclaimed as one of the most interesting and ambitious dystopias written in English within the last couple of years. In this highly perceptive as well as poignant satire, the author focuses on a complex relationship developing between two ill-matched protagonists, Eunice and Leonard, setting it against the backdrop of disintegrating America and ascending China. In my paper, I am going to take a closer look at the disturbing vision of the near future Shteyngart managed to create, especially in the light of some key theoretical insights about the functions of dystopia offered by Fredric Jameson and Slavoj Žižek. I will be particularly interested in how the novel adopts, dramatizes and strengthens the "change of guard narrative" which has started to dominate public discourse in recent years. By this term, I mean a newly-emerged but widely-accepted conviction that we are witnessing the end of the long period of Western (or more precisely American) domination, and that the position of the new global hegemon is gradually assumed by China. In my analysis, I will place Shteyngart's novel in the context of the earlier fictional visions of Chinese domination and other so-called "yellow peril" narratives produced in post-war America.

Omidbakhsh, Alireza. University of Tehran, Iran.
Transgressive Discourses

The conventional understanding of utopianism which emphasises only its western origins is mistaken. Utopias do not come from a single source and utopianism is not a western phenomenon. Lyman Tower Sargent, in ″Utopianism and National Identity″ states that "The mistake we made as scholars was to treat all utopias as if they came from some single source. Feminist studies taught us to look at the role played by gender, and we have relearned in the past decade that national, religious, and ethnic identity matter. We need systematically to apply these insights" (102). Sargent highlights contemporary concerns and problems in utopianism; and, consequently, offers a relevant solution for them, that is, the systematic application of "national, religious, and ethnic identity" in utopian research (102). In so doing, my paper proposes an alternative approach to utopianism by interpolating new non-western discourses which have been marginalised or excluded in current utopianism. Interpolation of these discourses which are mainly Iranian and Islamic unlocks utopianism and gives it a universal image.

Palmowski, Michał. The Jagiellonian University, Poland.
***In Search of Meaning after the End of the World: the Vision of the Post-Apocalyptic America in Cormac McCarthy's* The Road.**

Cormac McCarthy's novel *The Road* tells the story of a father and his son striving for survival in the world burned to ashes after a nuclear apocalypse. They suffer from the lack of food and water, struggle against the cold, and try not to ask the harrowing question: What to live for in the world in which everything is dead? They head west, towards the Pacific.

McCarthy critically reexamines the American dream of the Road. Traditionally, the Road stood for freedom, the liberation from daily cares, and the demands and expectations of Society. It was connected with a promise of better life. This concept of the Road, drawing on the frontier tradition, was defined by Kerouac's seminal novel *On the Road*. Kerouac's narrator says, "Somewhere along the line I knew there'd be girls, visions, everything; somewhere along the line the pearl would be handed to me." McCarthy's story reveals the naiveté of this thinking, and by doing so becomes a scathing critique of the contemporary consumerist culture. It is a grim reminder of how much humans depend on Society and of what happens when Society is taken away from us. McCarthy's novel dramatizes the problem of the

relative value of good and evil. It asks the question whether this is possible to maintain any valid distinction between good and evil in the world which is characterized by the absence of any social institutions.

Phillips, Bill. Universitat de Barcelona.
Ultimate Dystopia: Dan Abnett's Warhammer 40,000 novels

For many sf writers, utopia embodies stagnation: "It is not just the idea of 'perfection' which the sf writer objects to: it is the feeling that the utopian writer is aiming for a largely static society […] It is not just that sf writers are wedded to change, but that utopia is rejected in favour of continued struggle and progress," (James: 2003, 222) a point which is made clear in Dan Abnett's 2008 novel *Legion*:

> "You cannot engender, or force to be engendered, a state of perfection," said Pech. "That line of action leads only to disaster, because perfection is an absolute that cannot be obtained by an imperfect species."
> "Utopia is a dangerous myth," said Herzog, "and only a fool would chase it" (160).

Dan Abnett is resolutely dystopian. At the beginning of every novel the reader receives a stark warning: "Forget the promise of progress and understanding, for in the grim dark future there is only war." Abnett's Warhammer 40,000 military scifi novels, originally based on a tabletop wargame created in 1987, are models of intertextuality – references and nods to other scifi writers, and other genres, abound – but the elements of dystopia remain fixed: the God-Emperor and his genetically enhanced Astartes space marines rule humanity and smash all opposition, an inquisition enforces submission to the God-Emperor's authority and all aliens must be destroyed. Meanwhile, the universe is predicated on Chaos, the ultimate force of evil and corruption. Apparently written for spotty boys – Abnett's Warhammer series is far cleverer than it first appears.

Paez Ruiz, Cintia Anastasia. [*see* Gómez Gómez, Jaime Fco.]

Pierson, Chris. Nottingham University, U.K.
Utopian socialism before Marx

The history of socialism before Marx is a short one, lasting perhaps little more than a decade. Although Marx's own view of those whom he labelled 'Utopian Socialists' is less critical than might be supposed from a cursory reading of the Communist Manifesto, it remains the case that much of this formative work has been read through the prism of Marx and, still more distortingly, of a later Marxism. In this paper, I return to some of this earliest work and re-appraise it without the benefit of this particular hindsight. I focus in particular upon what these early socialists had to say about property relationships. What emerges from this re-reading is a smart and often very shrewd account of the vices of commercial society and a 'deformed' variant of liberalism. Although some socialists of the period did present a view of an unrecognisable world mysteriously transformed (for example, Cabet in the Voyage en Icarie), others - most notably Fourier and the Saint-Simonians - had a very clear grasp of what they thought was wrong with the emergent industrial civilization of western Europe and an account (sometimes very radical, sometimes quite incremental) of how it might be changed. Beneath the small madnesses of Fourier's work, for example, there lies a telling critique of the 'freedoms' of nineteenth-century liberalism and of the pathologies of a society in which consumption is king. Many of the most telling insights of this first generation of socialist thinkers were simply lost to our sight because of the overwhelming power of the Marxian critique of political economy that succeeded them.

Pisarska, Katarzyna. The Maria Curie-Skłodowska University of Lublin, Poland.
Revisiting the Happy Valley in Alan Jacobs's **Eutopia: The Gnostic Land of Prester John**

The land of Prester John, the Christian ruler of India, is one of the greatest myths of the Middle Ages. Since 1165, when his letter (or what purported to be his letter) addressed to the Byzantine Emperor reached the courts of Europe, the tale of his wondrous realm has been a constant inspiration for writers

and explorers. From the medieval travel accounts of Marco Polo and Sir John Mandeville to the 20th-century novels of Charles Williams and John Buchan, the figure of Prester John underwent various transformations, the location of his kingdom gradually shifting from Asia to Africa.

Alan Jacobs's 2010 novella *Eutopia. The Gnostic Land of Prester John* revisits the utopian myth, emerging, like its medieval predecessor, in an age of crisis. Written at the outset of the third millennium, which has already witnessed the apocalypse of 9/11, military conflicts in Africa and Near East, the progressing corruption of morals and culture, and the political and religious disintegration, *Eutopia* offers a hope for our troubled times. Retracing the steps of Dr Johnson's *Rasselas*, the characters (and readers) are taken to the Happy Valley in Abyssinia, which is home to an intentional community whose life is based on education and unconditional love.

The present paper will seek to explore the elements of the utopian tradition in Jacobs's 21st-century narrative, while also taking a closer look at the principles lying at the foundations of Prester John's eutopia of Amhara, its "new way of being," which, according to the novella's narrator, would move humankind "forward to happier, more fulfilling days."

Pohl, Nicole. Oxford Brookes University.
Collective Roots: Homesteading and Political Protest

This paper introduces a new project which I would like to develop in the light of the current mushrooming of urban homesteading/radical homesteading/city farm projects (paralleling the craftivist discourse of the last 10 years). Using some case studies in the US and Britain, I will investigate the political and often autobiographical narratives that these project present and reflect on the utopian desire that underpins these projects.

Prosic, Tamara. Monash University, Australia.
Religion As **Docta Spes**

Bloch regarded every dream of a better life as a utopia, but he did not credit every one of them with the potential to become a transformative force leading to radical social change. Only utopias which recognise that reality is an unfinished process in which the hoped for future is already latent and which affirm that it is humans who are the agency through which that future is brought forward and actualised have the potential to effect radical change. Such utopias function as docta spes, as "educated hope" and operate as a dialectic moving between reason and passion, powering in the process the engine that drives revolutions. In Russian (and other Slavic) languages the word "podvig" has rich connotations and it is very hard to find an English word which adequately conveys its multiple meanings. Most often it is translated as feat, deed, spiritual struggle, ascetic struggle or simply struggle. "Podvig" is all of these, but it is also more than these because it intersects with theological concepts such as sin and the kingdom of god, which Orthodox Christianity understands quite differently from their Western counterparts. The paper discusses some of the particularities of Orthodox Christian theology and its potential to function as Blochian docta spes.

Ramírez Blanco, Julia. Universidad Complutense, Madrid, Spain.
The Utopian Aesthetics of the Taken Square: Madrid, May 2011.

SOCIAL SCULPTURE- how we mold and shape the world in which we live
[Joseph Beuys]

Western protest camps that followed the Arab Spring are a form of utopian practice, as the protest creates spaces that are proposals for a totally different system. All utopian communities express themselves through artistic creativity, but, in this case, the aesthetics has not been yet analyzed. My presentation precisely aims to fill in this gap through an analysis of the aesthetics of the Madrid camp, the first of the European examples, and a model that has been partly reproduced in subsequent 'settlements' of this sort.

My work combines research on utopian practice with the history of contemporary art. We come from an open conception of the artistic, through the field opened by outsider art (Maizels), which values creativity of non-"artists". In my research on the artistic dimensions of protest, I look at a genealogy of creative activist enclaves since the eighties. My practice combines art historical methods with fieldwork

and active participation (militant research), comparing different camps, researching mostly in Madrid and New York.

Results show that certain binomials can be established, relating the ethics and the aesthetics of the camp. In conclusion, there are fructiferous possibilities in studying the aesthetics of the utopian practice lead by 'communities of resistance' (McKay). The profusion of signs, DiY banners and artistic expressions in the Madrid camp speak about participation and dialogue. Together, they frame and constitute a new social space which states another possible world, a possible shape of things to come.

Reis, José Eduardo. Universidade Trás-os-Montes e Alto Douro.
Science in Utopia, Utopia in Science: Vacuity, Indetermination, Interdependence at the Centre of Utopian Reality

The genesis of the literary utopia genre geared to the ideal representation of the other best place is historically associated with the advent of modernity and the intellectual process that led to the differentiation and discreet empowerment of the cultural spheres of art, morality and science. It comes to no surprise therefore that since its institutionalization as a literary form, most particularly since the seventeenth century Francis Bacon's New Atlantis, utopia thematizes, among others, the topic of science, or more specifically, the topic of the technical applications of scientific knowledge. In broadly schematic terms, it may be said that literary utopias tend to represent such technical applications either as essentially advantageous to the progress of civilization, or, alternatively, as ominously disturbing, even apocalyptic as to the final outcome of such process.

My paper, will probe on the double appropriation , benevolent and nefarious, of this topic in literary utopia. However; I shall do so by focusing on the affinities that some of the concepts, significantly closer to phenomenology of utopia, such as emptiness, indeterminacy and interdependency, have with the subatomic physical universe .Hence, I shall reflect on what might be called the utopian nature of the real, or in a less extravagant formulation, the inclusion of the evanescent quality of utopia in the physical laws of nature.

For this reflection on the seemingly utopian aspect of the laws of matter, as explained by a relatively new theory of science, systems theory, I shall be drawing on significant fragments of the film Mindwalk (1990) shot on the island castle Mont St. Michel and based on the quantum physicist Fritjof Capra's book *The Turning Point*.

Saha, Arindam.,The University of Illinois at Chicago,USA.
Modernism, Aesthetics & Beyond: Art in the End of Times

Within the discourse of 'the shape of things to come', how can we meaningfully talk about Art, how do we give an account of aesthetics? If the impending visions of the end of the world only impel us towards an idealization of space or utopia as the consequence of a desperate attempt for hope or a last-gasp act of faith, what role, if any, shall we assign to Art in such times as these? When the all-too-pressing reality of the 'end' so powerfully animates our consciousness, what meaning does the subjective experience of art have for us? For nothing could be more objective, or real as the end, the threat of complete and final annihilation. Is Art then nothing more but the ultimate utopia, the Utopia of utopias--a retreat, an escape, the ideal construct, and Art's frontiers remains thus as the perpetually beckoning horizon of the possible, of the utopian? My paper shall try to seek responses to such questions, especially in the context of Modernism, where we find a predicament similar to ours, with respect to 'living in the end of times.' W. B. Yeats's apocalyptic vision of a disintegrating world where 'the centre cannot hold', or early Eliot, remind us of the immediate history of our current situation, as does Picasso's Guernica. However, when, according to W.H. Auden, "poetry makes nothing happen", he only articulates this pronouncement, paradoxically, in a poem that has endured. My argument is that the relations between aesthetics, utopianism or its opposite, dystopianism, and theories of the end of time has important antecedents in European modernism, a revaluation of which is essential for us today.

Salau Brasil, Manuela. Universidade Estadual de Ponta Grossa, Brazil.
Occupy the World with Utopias

In an allusion to the "Occupy Wall Street" movement, which—along with others—has been claiming attention and action in view of the consequences of yet another crisis of the capital, the title of

the present paper is a call for the exercise of utopia. With that in mind, our exhortation is for the word "utopia" to take centre stage and truly represent the desires and the zest for action of those discontented with, and combatants against, capitalism. The term is still used timidly, even in movements that clearly carry a utopian dimension. Insisting on its utilization is part of the practice of defying the present and imagining a better future. Part of this endeavour consists in intensifying the dispute over the sense of the word, care being taken to avoid the pitfalls that contributed to its banalization and discredit in the past. Thus, we should turn down utopias that are presented as closed and perfect models, in which even the smallest details have been defined a priori and the outcomes are taken for granted. Occupying the world with utopias does not imply pre-defining the future; rather, it implies exercising our imaginative abilities and setting our actions in motion. Despite the devotion of neoliberal capitalism to making this utopian energy disappear, we are living a time of blossoming movements that challenge the fatalism of a world deprived of alternatives. It is necessary, therefore, to examine to what extent these current exercises of utopias provide us with hints on the shape the future will take—or is already taking.

Santaulària Capdevila, Isabel. Universitat de Lleida, Spain.
There's Some Things Apocalypse Can't Change: Gender in **Jericho**.

In the television series *Jericho* (CBS, 2006-), the inhabitants of an apparently idyllic rural town in Kansas must come together in order to reconstruct their futures and make sense of their new reality after a series of nuclear explosions destroy the major cities in the US and leave them completely isolated. In the vein of films such as *The Day After, Threads* or *Testament*, the series envisions a post-apocalyptic future but, unlike these films, it formulates an aftermath of hope and self-sufficiency through the application of joint community efforts and strong familial values. As an example of what Kim Newman calls displaced paranoia in his book Millennium Movies: End of the World Cinema, Jericho effectively identifies the fears of a society that has not yet overcome the impact of 9/11 and Hurricane Katrina. However, it does not substantially challenge the institutions that are directly or indirectly responsible for the ills of contemporary America and ultimately endorses a defective social fabric in which inequality and imbalance are prevalent. The aim of this paper is to concentrate especially on gender relations in Jericho, focusing on how the series does construct a new future in which 'the feminine' plays an important role, but does not contest old gender restrictions that have regulated the interaction between men and women throughout the ages. As Joanna Russ has said, sf provides a cognitive map of what it exists as well as of how to subvert the existing order. Jericho does provide such a map, but does not contemplate a more feminist alternative to patriarchal givens, which is worrying indeed in a context of 'acceptable' machismo in television series such as *House* or *Boston Legal*, films such as *Live Free or Die Hard*, or popular novels that promote gender inequality such as Susan Hill's thriller *The Various Haunts of Men*.

Sargisson, Lucy. Nottingham University. [*see* Arnold, Jim]

Shadurski, Maxim. The University of Edinburgh.
Robert Hugh Benson's **The Dawn of All** *(1911): A Memorial Reassertion or an Apocalypse of Faith?*

Robert Hugh Benson's understudied novel *The Dawn of All* (1911) summons up a seemingly apocalyptic version of the future. Dubbed as 'the man who had lost his memory', the novel's protagonist has to come to terms with recognizable and unfamiliar aspects of a Catholic England symbolized by a pervasive emphasis on religious continuity, hierarchy, and dynastic succession. He orients himself with ease in the England continuous with his memory. Faith, on the contrary, requires a leap from the nation's continuous identity to a vision that aborts the progression of the protagonist's memory. It appears that, where memory asserts itself, faith wanes; and where faith intensifies, memory diminishes. This paper discusses and specifies the textual correlation of memory and faith by situating *The Dawn of All* in the context of welfare reform and socialist activities in early twentieth-century Britain. Given Benson's professed reaction against socio-political change, the novel does not herald the triumph of Catholicism; rather, it seeks to put off any reformist endeavours which are predicated on a leap of faith and which disrupt continuities in the life of the nation. Much as this reading sustains *The Dawn of All* as a theological book, it also shows the novel's tight engagement with a very distinct socio-political atmosphere. The novel's final scenes project an England which is ultimately coterminous with a perennial

order of existence, and any threat to the continuity of its progression is bound to fail – unless the powers of memory are usurped by those of faith.

(*My related full-length article 'A Catholic England: National Continuities and Disruptions in Robert Hugh Benson's The Dawn of All' is forthcoming in Modern Language Review in July 2012)

Simut, Andrei. Babeş-Bolyai University, Romania.
From Apocalypse to (Anti)-Utopia in Recent Fiction and Film

The possibility for the human race to go extinct and the consequences of a biogenetic revolution are two important ideas that usually appear as inter-related in a sub-genre of the apocalyptic fiction, the bio-apocalypse (from Mary Shelley´s *The Last Man* to Wells´ *Time Machine*, or Jack London´s *Scarlet Plague*, from Kurt Vonnegut to Michel Houellebecq) . The last two decades have witnessed a revival of this side of the apocalyptic imagination, concerning the disappearance of the humanity in its actual form, and the best examples are two novels by the controversial writer Michel Houellebecq, *Elementary Particles and Possibility of an Island* (also a film, directed by Houellebecq himself) and Margaret Atwood´s *Oryx and Crake* (but there are countless many other novels, from *Galápagos* by Kurt Vonnegut - a comic bio-apocalypse, to José Saramago´s *Blindness*- a metaphorical dystopia, *Babylon Babies* by Maurice G. Dantec). Obviously, the main concern for these novels and films (the film adaptations after these novels, but also *Twelve Monkeys, 28 Days Later* etc) is the question of survival for the human race after the end has occurred (end of civilization, end of the human as biological entity, but not a cataclysmic event), and the present paper will focus on those answers that point towards a post-human utopia when the humans are to be replaced by a different human species genetically conceived to surpass the actual crisis of the humanity.

Houellebecq and Atwood´s novels raise a few unsettling questions about the actual crisis of the human civilization, about the impossibility to surpass it, about the desire to replace and re-shape the actual human genome and conceive a different human species. The final question leads to a paradox: we have always fantasized the disappearance of the humans, but when this utopia is really attainable, it becomes a nightmare. Is it really desirable for the human race to go extinct? The disappearance of humanity leads either to an undesirable and bleak utopia or to a dystopian equilibrium. Our paper will discuss these topics, and also the theoretical views on these questions (for example Jean-Michel Besnier´s book *Demain les posthumains*) and how they reverberate in the recent imagination (including films, such as Pedro Almodovar´s *The Skin I Live*). Trier´s *Melancholia* formulates a quintessential problem for most of the recent works dealing with the end: how do we deal with the forthcoming apocalypse? These authors tend to blur the distinctions between the well-known sub-categories of apocalyptic narrative discourse (bio-apocalypse, nuclear catastrophe, or eco-disasters) and offer an all-encompassing synthesis.

Skult, Petter. Åbo Akademi University.
Dystopian Apocalypse in Margaret Atwood's Oryx and Crake *and* The Year of the Flood

Margaret Atwood's *Oryx and Crake* (2003) and its sequel *The Year of the Flood* (2009) are two complementary novels describing a dystopian future in which bioengineering and genetic manipulation, controlled by mega-corporations, have been allowed to reign supreme in the unchecked pursuit of profit. It is a dystopia that is very quickly headed towards a reality not much different from Huxley's *Brave New World*, albeit with a more up-to-date basis in science. But then something unprecedented in dystopian fiction happens: the end of the world.

My reading of these novels has been through the theory of Bakhtin's chronotope coupled with my own understanding of science fiction as a genre suited to a distinctly post-postmodern reading. I have formulated a post-apocalyptic chronotope that describes Atwood's world in terms of how time and space interact within the text and how this interaction creates an 'image of Man'. Through this deep reading I have identified a number of topics within the two novels that offer intriguing insights into post-postmodernism.

One such insight is a strong criticism Atwood directs against one of the defining features of the postmodern world, namely its dichotomies: science versus the arts, human versus post-human, endless dystopia versus apocalypse. The author leaves the door open for a reading that takes both sides into account: science is not evil, and the arts are necessary. On the other hand, her environmentalism shows she refuses to surrender to paralyzing forces of postmodern relativism. In many ways, her novels manage to tread the line between call to action and 'mere' dystopian speculation.

Somay, Bülent. Istanbul Bilgi University and Birkbeck College, London.
Utopia Now/Here or Nowhere

Before *Living in the End Times*, Žižek had already stated in 2008, that one of the irresolvable conflicts of contemporary capitalism was centred on "intellectual property": "The inadequacy of private property for so-called 'intellectual property.' The key antagonism of the new (digital) industries is thus: how to maintain the form of (private) property, within which the logic of profit can be maintained?" (Žižek, In Defence of Lost Causes, 422) The antagonism he is referring to is a properly Marxian one, between "the forces of production", that is, the digital technology of the internet allowing for universal sharing, free of market pressures, and "the relations of production", that is, private property posturing as "intellectual property". Free sharing of digitally reproducible works of art and thought on the internet is the most serious challenge that capitalist forms of property had to face ever, and the only "rational" measure capitalism can imagine is a unequivocally dystopian control of the internet, as can be observed in the legal steps taken in the US and other Western countries, as opposed to the more arbitrary ("totalitarian") measures taken in China, Iran, etc. The problem is, the SOPA (Stop Online Piracy Act), for instance, in no less totalitarian than the internet regime in China, however hard the US authorities try to rationalize it.

We have, then, come to a crossroads, a Y junction, between free and universal sharing, a utopian endeavour, and totalitarian control, the dystopian way out. It is not, however, a simple fight between the forces of good and evil, between supposedly free souls and the bogey of "capitalism": The utopian endeavour or horizon is both imminent and immanent, and it is up to all of us to make the decision, to make the choice between utopia and dystopia. Are we, as thinkers, writers, artists and academicians, willing to let existing governments protect our property at whatever cost, in order to retain our present status as small property owners, or are we going to give up our little island of privilege in order to share what we have to offer freely with everyone, everywhere. Utopia (or dystopia) starts here and now in all of us.

Stock, Adam. Durham University, UK.
Art and Allusion: Representations of Art in Contemporary Dystopian Fictions

This paper explores representations of the visual arts in contemporary dystopian fictions, concentrating principally on Margaret Atwood's two-part dystopian narrative *Oryx and Crake* and *The Year of the Flood*.

Dystopian fiction is often set in a nightmare future in which beauty, truth, community and/or culture are warped or even entirely absent. Yet in some of these imagined worlds of consumer excess and environmental degradation, in which film, music and other art forms are primarily vehicles for indoctrination, oppression and pacification, the possibility of critical insight remains in other areas. One of these is narrative, a conventional tool of the novel form. Narration focalised through critical or rebellious characters, as well as the narrative arc itself, resist the dominant economic and ideological power structures. The use of personal records, such as diaries, and recounted stories and myths are particularly important. Another area is representations of visual arts.

This paper argues that the visual arts play multiple roles in contemporary dystopian fiction. At the formal level, the artwork functions as a literal image, which may reject contemporary values or draw attention to injustice and inequalities, but it does much more besides. Indeed, to conceive of such creative works as merely critical interventions to be decoded by the reader reduces the art to narrow metaphor. Artwork may itself tell a story, both through its content and as a material artefact. If the image and the word are privileged modes of apprehending the world which can resist dominant ideological structures, then this leads to questions as to how we interact with both. If, as Nicolas Bourriaud has claimed, "postmodernism is dead" and contemporary visual arts practice has entered a period he characterises as "altermodernism", then what are the implications for the contemporary dystopian fictions which are increasingly prevalent in the popular consciousness?

Strange, Emily. Manchester Metropolitan University, UK.
Retrospective Drawing and the Future Spaces of Architecture

Jean Baudrillard once wrote that architecture is the embodiment of what he describes as our continuous search for a 'lost object'. He refers to the space that architecture interacts with as a kind of vacant nucleus, not because buildings 'occupy' existing spaces but because they 'generate' or anticipate future sites and future forms. In this sense architecture is described in terms of an origin or the beginning of a process that is always reaching beyond itself. According to Baudrillards logic therefore, architecture can never be fully grasped in the present moment and can only be understood through 'extreme anticipation' (dreams and projections) or 'retrospective nostalgia' (Baudrillard, 2006, p 172). There is a possible meeting point here between Baudrillard's discussion of architecture and Walter Benjamin's Ur-phenomenon in which images of the past and projections of a possible future collide to determine the conditions of the present. Benjamin's notion of the 'pre-form' is an adaptation of Goethes' 'Urpflanze', an ideal scientific prototype that contains all the biological forms of the past and future. My presentation will proceed from this starting point to consider how drawings from a particular exhibition (of my own practice) have interacted with this methodology in an attempt to understand how such Utopian thinking functions in contemporary drawing practice.

Style, John. Universitat Rovira I Virgili, Spain.
The Possibility of Fear Algorithms in Robert Harris' The Fear Index

Robert Harris' 2011 novel, *The Fear Index*, develops the idea of the application of algorithms to monitor expressions of fear in the media and the internet, to predict market fluctuations for financial investors. Harris has expressly based his novel on Mary Shelley's *Frankenstein*, although the monster appears in the disembodied form of a computer programme, which while initially located in a warehouse near Geneva finally extends itself across the web itself. My paper will consider how Harris' thesis echoes modern economic theories which take fear as a key factor in market fluctuations, as in the work of Krugmann, and how far this dystopian vision is from becoming reality.

Terentowicz-Fotyga, Urszula. Maria Curie-Sklodowska University, Poland.
Urban Heterotopia in Warsaw: Collapsing the Dream and the Nightmare.

In the necessarily heterogenous space of the contemporary city, there are places that fulfil the function of "semiotic condensers," powerful generators of meaning, mediating most effectively between "the synchrony of the [urban] text and the culture's memory" (Lotman 111). In these sites the encounters of different texts and codes are concentrated and the production of meaning is at its most powerful.

The paper will discuss one of such places - Próżna Street, situated in central Warsaw and examine it in terms of Foucault's concept of heterotopia. In the architectural language of the street different historical, cultural and semiotic orders exist side by side. Among them are the dystopian remnants of the Jewish ghetto from the Second World War and the squalid blocks of flats evoking the degeneration of the post-war socialist dream. In effect the contrast between the nightmare and the dream collapses as "the seemingly opposite things – the design for utopia and the reality of dystopia" (Pelt 94) intermingle.

The second part of the paper will focus on Foucault's discussion of utopia and heterotopia and his definition of the two terms in the context of the relationship between the self and the other.

Pelt van, Robert J. "A Site in Search of a Mission." *Anatomy of the Auschwitz Death Camp*. Eds. Yisrael Gutman and Michael Berenbaum. Bloomington, In.: Indiana UP, 1998. 93-156. Print.

Toderici, Radu. Babeş-Bolyai University, Romania.
Criticizing Utopia through Allegory: Joseph Hall's Mundus alter et idem *and Jean de La Pierre's* Le grand empire de l'un et l'autre monde

Although different in form and style, Joseph Hall's early modern dystopia, *Mundus alter et idem* (1605) and Jean de La Pierre political and mystical treatise, *Le grand empire de l'un et l'autre monde* (1625), share a common skepticism towards the possibility of a state established according to utopian exigencies. Using allegory in order to put an emphasis on their visions of an upside-down world, both

Hall and La Pierre call into question important elements of the utopian tradition, criticizing the abstract nature of an ideal commonwealth (in La Pierre's own words, "un Estat abstraict"), the omission of the Christian religion from the utopian societies and the overall values shared by the inhabitants of such imaginary communities. While La Pierre and Hall arguably subject themselves to some specific conventions of the utopian discourse, their positions are actually more typical for the cautious reception of utopias in France and England throughout the 17th century. To a certain extent, *Mundus alter et idem* and *Le grand empire de l'un et l'autre monde* can be seen as self-explanatory satirical works, pointing out the corruption and vices of the real societies they are supposed to reflect; nevertheless, Hall and La Pierre address in a radical manner characteristic issues of the utopian genre that can be traced back to the early reception of More's *Utopia*.

Tower Sargent, Lyman. University of Missouri-St. Louis.
The American Cockaigne: Humour and Utopia From the Sixteenth Century to the Shmoo

The Cockaigne (sometimes spelled Cockayne or Cokaygne), also known as Lubberland, predates the coinage of the word utopia, with its earliest expression found in classical Greek literature and some of its best-known expressions from the middle ages. Sometimes known as the peoples' or peasants' utopia, it was most famously depicted in the 1567 painting known as "The Land of Cockaigne" by Pieter Breughel the Elder (c1525-69) or, in English, the medieval poem of that name.
While there have been references to the American depression song "The Big Rock Candy Mountains" as related to the Cockaigne, American expressions of the form have generally not been discussed in the literature. Here I survey the form from early 17th century poems, through African-American responses to slavery and poverty, immigrant and depression songs, to the character of the Shmoo in the comic strip "Li'l Abner" and some continuations in late 20th and early 21st century popular culture.

Tower Sargent, Lyman. University of Missouri-St. Louis. (Chair), Hoda Zaki, Professor of Political Science, Hood College; Adebusuyi I. Adeniran, Lecturer, Sociology and Anthropology, Marco Lauri, La Spaienza, University of Rome.
Round table: *The Arab Spring and Utopia*

Some commentators have argued that the Arab Spring, particularly in Tunisia and Egypt, was inspired in part by more far reaching goals than the obvious near term one of regime change, that rather than being a coup d'état, the aim was significant social change with some idea of the better society to be achieved. Others have argued that all was desired, and achieved, was to get rid of a corrupt and dictatorial leader. The members of the roundtable will explore the question of whether or not there was a utopian aspect to the Arab Spring, which will require some examination of the nature of utopianism as well as the events of the Arab Spring and what is known of its goals.

Vieira, Fatima. University of Porto [*see* Arnold, Jim]

Veselá, Pavla. Charles University, Prague.
The Romantic Closure of Utopia

Although romance is not essential to utopia, for the past two centuries (at a minimum), it has been at the heart of many utopian texts. That the happy end of utopias frequently includes a happy couple is no news; here we may recall a list of works, both canonical and marginal, both from the nineteenth century and from the twentieth. Mary Griffith's *Three Hundred Years Hence* (1836) and Edward Bellamy's *Looking Backward 2000-1887* (1888), for example, begin as their protagonists sleep themselves out of the impending domesticity—only to end up in the arms of their appropriate counterparts; Edward Hastings holds his Ophelia to his heart again and Julian West kneels before the "merciful judge" Edith. Hastings and West prefigure a range of ultimately domesticated protagonists from this period, e.g. Leonid from Bodganov's *Red Star* (1908) or Jeff and Van (though not Terry) from Gilman's *Herland* (1915). From the mid-twentieth century, the pattern has varied, yet romance remains

central. For example, Yefremov's *Andromeda* (1957) offers a somewhat untypical yet comforting romantic closure; and even utopias from the post-1960s wave depart from the pattern of conventional romance without necessarily challenging its centrality; e.g. Callenbach's *Ecotopia* (1975), Le Guin's *The Dispossessed* (1974) and Butler's *Parables* (1993, 1998). My presentation, besides discussing the variety of romantic narratives and closures that utopian novels have offered, considers selected texts in which the closure is absent, for example Mary E. Bradley Lane's *Mizora* (1880-1) or Dorothy Bryant's *The Kin of Ata Are Waiting For You* (1971).

Walton, Robyn. La Trobe University, Australia.
Utopianism in Patrick White's The Living and the Dead

Utopian hope asserting itself in threatening times is a phenomenon examined in Patrick White's novel *The Living and the Dead* (written in London and the USA in 1939-40).

Since little scholarly work has yet been done on utopianism in the oeuvre of White (a winner of the Nobel Prize for Literature), and White rarely uses the word "utopia", this paper concentrates on White's explicit references to utopia in this early novel. It notices the concurrent presence of utopian energies, and it finds socio-cultural pessimism and apocalyptic fears manifesting in motifs of structural collapse, illness of the social body, and mass zombification. The novel is critical of utopian social dreaming and self-sacrificial and self-destructive impulses in relation to 1890s Socialism and the Spanish Civil War, representing them as fanciful and a substitute for religion. Characters looking to material culture acquisitions for spiritual elevation are also treated severely. However the text gives sympathetic treatment to young characters experiencing intimations of "perfecting" and "becoming" and aspiring to awaken their fellow citizens to a more intense mode of living. Extracts from White's letters from the late 1930s and later autobiographical comments show his personal mixture of self-reflexive hopefulness and apprehensiveness and indicate some of the influences affecting his thinking, including Oswald Spengler's predictions.

Westerlund, Mark. Simon Fraser University, Canada
Becoming Utopia: Locating the Dialectical Moment in Everyday Life

This paper questions Louis Marin's seminal theorization of the utopian genre as a stalled paradigm of the Hegelian dialectical process. Reframing Marin's conception of the utopian neutral space, I identify it as a stasis in the dialectical process borne out of an overabundance of contradiction with a lack of negation. For example, in Thomas More's *Utopia* (1516), a founding generic text, the English status quo, or thesis, reported in Book I does not ultimately meet its antithesis, or negation, in the Utopian polity described in Book II, but instead assumes an inverted form. The inversion of a thesis is not its antithesis, but a repositioning which emphasizes its determinate contradictions from a different angle: material deprivation resulting from socio-economic disparity in *Utopia*'s England (Book I) is eliminated by the erasure of private property in Book II (Utopia), yet the transformation of private property to collective property is not the negation of property but rather its ubiquitous conquest.

I argue that the utopian genre's augmentation of contradictory elements engenders the possibility for the dialectical moment to occur outside the textual experience by enabling individual agency in the process of negation. I support this argument through a materialist reading of More's *Utopia*, focusing on the "simplest fundamental relations . . . that is economic relations" (Lefebvre 73), as a means of illustrating the contradictory inversions, not negations, between the conflicting texts. Finally, I present an alternate definition for utopianism contextualized within the production of everyday life.